

people place heritage

CONTEXT

MOONEE VALLEY 2017 HERITAGE STUDY

Final Report

Volume 2: Individual places

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Prepared for
Moonee Valley City Council



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Report Register

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EXECUTIVE SUMMARY

Purpose

The purpose of the *Moonee Valley 2017 Heritage Study* ('Heritage Study') is to assess places and areas that the *Moonee Valley Heritage Gap Study 2014* ('Gap Study') and Moonee Valley City Council identified as having potential heritage significance to determine whether they justify inclusion in the Heritage Overlay (HO).

The *Moonee Valley 2017 Heritage Study* supersedes sections of the Gap Study that relate to:

- Interwar residential buildings and precincts
- Victorian residential buildings and precincts
- Edwardian residential buildings and precincts
- Extensions to existing heritage overlay precincts

The *Moonee Valley 2017 Heritage Study* does not supersede those places and precincts nominated during the Gap Study consultation.

This report forms Volume Two of the Heritage Study and provides the findings and recommendations specifically in relation to new individual places. It includes:

- A summary of the findings of the *Preliminary Investigation* in relation to individual places (Section 2).
- The findings and recommendations of the *Detailed Investigation* including:
 - New individual places that satisfy the threshold of local significance and justify inclusion in the HO (Section 3).
 - Recommendations to implement the findings of this study via the planning scheme (Section 4).
 - Potential individual places identified in the Gap Study that have been assessed and do not satisfy the threshold of local significance.
 - Potential new individual places that were not included within the scope of this study and should be assessed in future (Section 4).

Places assessed

The Heritage Study assessed 90 individual places and 1 serial listing, which comprised several properties in Tennyson Street and Vanberg Road. Four of the 90 places were identified during fieldwork, with the balance of places and the Tennyson-Vanberg serial listing identified in the Gap Study.

During the study a further 10 places were nominated by Council, which have been added to a list in the 'future work' section to be included in future studies.

The four additional non-Gap Study places were also added to the 'future work' list.

New Individually Significant places

A total of 60 individual places identified in the Gap Study were found to satisfy the threshold of local significance and justify inclusion in the HO (refer to Section 3 for further details and Appendix B for the new individual place citations).

Five individual places were recommended to be included in the Tweedside Estate serial listing assessment (refer Volume 1 Precincts and Precinct Extensions Methodology Report for detailed investigation of this serial listing and its citation).

Not significant at the local level

A total of 25 potential individual places identified in the Gap Study do not reach the threshold of local significance for the reasons discussed in sections 2 and 3.

Of these:

- 17 were eliminated from further assessment following preliminary investigations, as discussed in Section 2.
- A further 7 were eliminated following detailed investigation, as discussed in Section 3.
- 1 place was not recommended as it was found to be a reproduction Victorian Italianate-style dwelling.

The Tennyson-Vanberg serial listing was eliminated following detailed investigation, as discussed in Section 3.

Recommendations

It is recommended that Moonee Valley City Council:

- Prepare a planning scheme amendment to implement the findings of this study.
- Apply the Heritage Overlay to 60 individual places.
- Include the properties listed in the ‘future work’ section in any future studies.

The amendment should:

- Add this study to the list of reference documents, as required, in the Local Planning Policy Framework of the Moonee Valley Planning Scheme.
- Update the HO schedule and maps to add the new individual places, as listed in Appendix B.

Future work

Assess the following potential new individual place that was unable to be fully assessed due to site access not provided:

- 17 Combermere Street, Aberfeldie

Assess the following potential new individual place that did not undergo detailed assessment during the Heritage Study:

- ‘Parker Moloney house’, 5 Ardmillan Road, Moonee Ponds
- 66 Napier Street, Essendon

Assess the following potential new individual places identified by Council during the Heritage Study:

- 1 Fletcher Street, Essendon
- 8 Athol Street, Moonee Ponds
- 3 Ardmillan Road, Moonee Ponds
- 6-8 Mantell Street, Moonee Ponds
- 856-858 and 862-864 Mt Alexander Road, Moonee Ponds
- 10, 14, 16 Ormond Road, Moonee Ponds
- 44 Park Street (‘Park Lodge’), Moonee Ponds
- 1-15 Smith Street, Moonee Ponds

Assess the following potential new individual places identified through carrying out assessments for precincts and extensions to existing heritage precincts during the Heritage Study:

- 36 Bent Street, Moonee Ponds
- 1-4/48 Brewster Street, Essendon

- 11 Eglinton Street, Moonee Ponds
- 10 Primrose Street, Moonee Ponds
- 34, 36 and 47 Spencer Street, Essendon

Assess the following potential new individual places identified through fieldwork during the Heritage Study:

- 16 Ailsa Street, Ascot Vale
- 22 Braemar Street, Essendon
- 26 Braemar Street, Essendon
- 19 & 31 Brewster Street, Essendon
- 17 McCarron Parade, Essendon
- 21 McCarron Parade, Essendon
- 119 McPherson Street, Essendon
- 5 Ophir Street, Moonee Ponds
- 36 St James Street, Moonee Ponds
- 9 & 11 Victoria Street, Moonee Ponds

Assess the following places nominated during the Gap Study community consultation:

- 1-8/143 Napier Street, Essendon

1 INTRODUCTION

1.1 Purpose

The purpose of the *Moonee Valley 2017 Heritage Study* (hereafter referred to as the 'Heritage Study') is to assess places and areas identified in the *Moonee Valley Heritage Gap Study 2014* ('Gap Study'), and recommended by Moonee Valley City Council (the Council) as having potential heritage significance, and to determine whether these places and areas justify inclusion in the Heritage Overlay (HO).

The potential heritage places include residential buildings and precincts from the Victorian, Federation/Edwardian and interwar periods, as well as potential extensions to existing heritage precincts included within the HO.

The Gap Study identified the majority of potential places included in this study. Added to this was a further list of 10 potential places recommended by Council. The total number of places assessed was 90 plus one serial listing.

The Heritage Study has been undertaken in two parts, as follows:

- Part one – *Preliminary Investigation*. The purpose was to critically review the list of places and precincts identified by the Gap Study and the Council and prepare a shortlist with the highest and best potential to satisfy the threshold of local significance. This review was necessary because full assessment of all of the potential places and precincts would not have been possible within the timeframe and budget allocated to this study.
- Part two – *Detailed Investigation*. This involved the full assessment of the places and precincts shortlisted by the preliminary investigation. The outcome discussed in this volume of the Heritage Study is new citations for individual places assessed to be of local significance, and recommendations to protect, manage and conserve these places, as well as any other recommendations arising.

This report forms Volume Two of the Heritage Study and provides the findings and recommendations specifically in relation to individual places. It includes:

- A summary of the findings of the *Preliminary Investigation* in relation to individual places (Section 2).
- The findings and recommendations of the *Detailed Investigation* including:
 - New individual places that satisfy the threshold of local significance and justify inclusion in the HO (Section 3).
 - Recommendations to implement the findings of this study via the planning scheme (Section 4).
 - Potential individual places identified in the Gap Study that have been assessed and do not satisfy the threshold of local significance.
 - Potential new individual places that were not included within the scope of this study and should be assessed in future (Section 4).

1.2 Methodology

In accordance with Heritage Victoria guidelines, the Heritage Study has been prepared using the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (the Burra Charter) and its guidelines. All terminology is consistent with the Burra Charter. The methodology, approach and recommendations are also guided by:

- The Victorian Planning Provisions (VPPs) Practice Note Applying the Heritage Overlay (August 2018) (hereafter referred to as the ‘VPP Practice Note’).
- Comments made by relevant Independent Panel reports (as summarised in the 2018 summary report prepared by Planning Panels Victoria) and the Advisory Committee appointed to undertake the Review of Heritage Provisions in Planning Schemes (hereafter referred to as the ‘Advisory Committee’), which was completed in August 2007 (see discussion in Appendix A).
- Guidelines for using the Hercon criteria and significance thresholds prepared by Heritage Victoria and the Queensland Heritage Council (see References).

On this basis, Appendix A sets out the methodology used to:

- Establish a threshold of local significance for individual places.

Methodology – Preliminary investigation

The approach to the *Preliminary Investigation* has also been defined by the available budget and timeframe. The methodology set out in Appendix A was refined and adapted for this project having regard to the scope and budget. The approach of the preliminary investigation was not to absolutely determine whether a place or precinct will satisfy the threshold of local significance, but rather to assess whether the place or precinct has good *potential* to satisfy the threshold.

In applying this methodology, the approach included the following steps:

- A preliminary ‘desktop’ review of all individual places to create an initial shortlist.
- A detailed analysis of the shortlist of potential individual places identified by the desktop review to further refine the list.
- Internal peer review of the findings.
- Preparation of a final shortlist of potential heritage places recommended for detailed investigation. (see Appendix A.2)

Identifying new heritage places is not part of the brief and, given the number of heritage studies and reviews carried out in Moonee Valley, it was not expected that many more places would remain unidentified. Nonetheless, a small number of new individual places were identified, particularly as a result of undertaking fieldwork and preliminary comparative analysis. Where identified, the places have been added to a list to be investigated in future studies (see Section 4).

Preliminary ‘desktop’ review

Because of the high number of places and precincts, a preliminary ‘desktop’ review was undertaken. This preliminary review was necessary because full assessment of all of the potential individual places identified by the Gap Study and Council was not possible within the scope of the study budget and timeframes.

A second issue was to confirm the actual number of places of potential heritage significance. The Gap Study identified ‘places’, but also ‘clusters’, ‘groups’ and ‘precincts’ of houses that could contain places of potential individual significance.

This preliminary ‘desktop’ review was undertaken using Context’s experience and knowledge in undertaking the Gap Study, and other heritage studies for the City of Moonee Valley.

This preliminary ‘desktop’ review considered:

- Any information gathered during the Gap Study, and now contained in the Hermes database, including photographs.
- Any other readily available information. For example, previous heritage studies or available online resources such as Melbourne & Metropolitan Board of Works plans or newspaper articles, and demolition data and permit application details provided by Council.
- Online streetview imagery to supplement the photographs in the Hermes database.

The purpose was to:

1. Task 1: Identify the individual places with strong potential to satisfy the threshold of local significance, and those individual places that are unlikely to satisfy the threshold of local significance.
2. Task 2: In conjunction with Task 1, identify ‘clusters’ or ‘groups’ of places that are likely to contain places of potential individual significance.
3. Following on from Task 2, prepare consolidated shortlists of individual places with strong potential for local significance.

Detailed analysis of shortlisted places

Following on from the preliminary ‘desktop’ review, more detailed analysis was undertaken of the shortlisted places to determine whether they were likely to meet the threshold of local significance when applying the Hercon criteria.

Key ‘threshold indicators’ include:

- Potential associations with historic themes, as set out in the Moonee Valley Thematic Environmental History 2012.
- Potential rarity.
- Potential for historic associations with people, organisations or events, which are important in Moonee Valley or a locality within Moonee Valley.
- Whether the place is representative of a particular place type that is distinctive within Moonee Valley or a locality, and this is legible;
- that is, it is clearly demonstrated in the physical fabric of the place.
- Whether distinctive aesthetic qualities are evident.
- Whether there is potential for social values. For example, as a place used or otherwise valued by the local community.

In addition, ‘intactness’ and ‘integrity’ were used as threshold indicators, as a test for determining whether potential individually significant places would be likely to meet the relevant criteria for local significance. As defined by the Heritage Council of Victoria, ‘integrity’ is ‘the degree to which the heritage values of the place are still evident and can be understood and appreciated (for example, the degree to which the original design or use of a place can still be discerned.’ (The Victorian Heritage Register Criteria and Threshold Guidelines, Heritage Council of Victoria, 2014). (See section A.1 in Appendix A for an explanation of these terms). Did we do this for the places?

Peer review

At the conclusion of the review of all places the team members undertook a ‘peer review’ of the findings. This involved the study team reviewing:

- A selection of individual places deemed as ‘Maybe’. Based on feedback received from other team members, all ‘Maybe’ places were then re-assigned as either ‘Yes’ or ‘No’,
- A selection of individual places deemed ‘Yes’ or ‘No’ to confirm consistency of approach.

On this basis:

- The final lists of places either recommended or not recommended for future detailed assessment was finalised, and
- Methodology, budgets and timings were developed for the assessment, based on the total numbers, and the known information about each.

Methodology - Detailed investigation

The key tasks associated with the detailed investigation of the individual places were:

- Historic research,
- Fieldwork,
- Comparative analysis,
- Assessment against criteria and Statements of Significance,
- Statutory recommendations, and
- Review of existing HO places.

Appendix A sets out the methodology used to establish a threshold of local significance for individual places.

Historic research

Individual histories were prepared for each individual place.

For individual places, answers to fundamental questions such as when a place was created/built, for whom, by whom (builder and designer), for what purpose, and how did it change over time (both physically and in terms of its use and purpose) were sought. Where an associated person, e.g., owner/occupier, architect, builder, was found to be important in the relevant locality or a wider area, biographical information on that person was also included.

Researchers drew upon primary and secondary sources including the following:

- Building permit index cards, former City of Essendon. The City of Moonee Valley retains these records. In some cases, records from as early as the 1930s survive, but most material is post-WWII in date and not all plans from this period survive.
- Previous municipal heritage studies and the Moonee Valley Thematic Environmental History (Living Histories, 2012)
- Local histories
- Melbourne & Metropolitan Board of Works detail plans for the City of Essendon (held at State Library Victoria and Melbourne University Map Collection)
- Certificates of title (obtained through Land Victoria)
- Municipal Rate books (researched for Context by Bob Chalmers of the Essendon Historical Society Inc). These rate book records were available from 1898/99 to 1926/27 and pertain only to addresses in the former City of Essendon.
- House plans, City of Essendon, c.1910-1948, incomplete (researched by Bob Chalmers of the Essendon Historical Society Inc)
- Newspaper notice and articles (accessed via Trove and Newspapers.com)
- Commonwealth Electoral Rolls (accessed via Ancestry.com)
- Probate records (held at Public Record Office Victoria)
- Historic maps, plans and photographs held by State Library Victoria and other repositories. Advertising material for new residential estates, which included estate layouts, were particularly useful.

- Miles Lewis' Australian Architectural Index
- University of Melbourne Archives
- Sands & McDougall directories
- Historic and current aerial photography

When the building permit records did not record the name of the original building designer, as was often the case for pre-WWII places, tender notices were searched in newspapers around the time of construction, but this did not always yield results, even when a building was clearly designed by an architect.

Fieldwork and documentation

Each place was visited for a more detailed inspection and recording (in notes and photographs). The fieldwork was based on an examination of fabric visible from the street, using aerial photography where required.

For places of potential individual significance, questions of intactness and integrity were (sometimes) resolved by comparisons with primary sources such as historic photographs or plans (e.g., historic building plans held by the Essendon Historical Society), Melbourne & Metropolitan Board of Works detail plans that show building footprints including verandahs) or secondary sources such as previous heritage study assessments.

No internal inspections were undertaken.

These visits informed the subsequent preparation of the description.

A description of each individual place and precinct was prepared. For individual places, this set out the context (wider setting), the elements of the site (e.g., fence, garden, outbuildings), the size and massing of the building, its materials, its stylistic influence(s), features of note, any alterations and poor condition if noted.

Comparative analysis

Comparative analysis is an essential step to determining if a place or precinct meets the local (or State) threshold for heritage significance. The 'Applying the Heritage Overlay' Practice Note (2018) advises that:

... some comparative analysis will be required to substantiate the significance of each place. The comparative analysis should draw on other similar places within the study area, including those that have previously been included in a heritage register or overlay.

Comparative analysis is considered particularly important in deciding if a place is of architectural (representative) significance or of rarity value in a given area, but can be applied to most place types to determine their relative importance in a locality or wider area.

For the purposes of the Heritage Study, the entire municipality was considered the minimal scope for comparative analysis to establish local significance, though in some cases comparisons were sought from farther afield where pertinent comparisons were not found within the municipality.

In this process, similar places (in terms of built-date, building type, and/or use/theme) already included in the Moonee Valley Heritage Overlay were used as 'benchmarks' to provide a basis for comparison. Potential heritage places were compared according to a range of criteria, including how well they represented a historical theme, their architectural design quality, intactness and rarity.

When the place under assessment was considered to be of equal or better quality than the 'benchmarks' it was judged to meet the threshold of local significance and considered worthy of inclusion in the Moonee Valley Heritage Overlay.

Places that were found to be of a lesser quality than the 'benchmarks' were not recommended for inclusion in the Heritage Overlay.

Assessment against criteria

In accordance with the ‘Applying the Heritage Overlay’ Practice Note (2018), heritage places are no longer assigned a letter grade, but are identified as meeting either the threshold of ‘State Significance’ or ‘Local Significance’. Places of Local Significance can include places that are important to a particular community or locality. Some of the places of local significance may also be important to the entire City of Moonee Valley, but this is not essential to meet the Local Significance threshold.

The Practice Note advises that assessment of whether a place meets the local or State threshold should be determined in relation to model heritage criteria (also known as the HERCON Criteria) which are as follows:

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).

Criterion E: Importance in 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).

In the context of this municipal assessment, where the criteria say ‘our cultural or natural history’, it should be understood as ‘Moonee Valley’s cultural or natural history’.

For each individual place, a discussion was prepared for each of the criteria that they were considered to meet the threshold of local significance. In some cases, this discussion concluded that the place did not meet the threshold for that criterion, and was thus only of ‘local interest’.

Statement of significance

For each individual place found to meet the threshold of local significance for at least one criterion, a statement of significance was prepared, summarising the most important facts and the significance of the place/precinct.

Each statement was prepared in accordance with *The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance* (rev. 2013); using the HERCON criteria, and applying the thresholds of local or State significance. Each assessment is summarised in the format recommended by the ‘Applying the Heritage Overlay’ Practice Note (2018), namely:

What is significant? - This section should be brief, usually no more than one paragraph or a series of dot points. There should be no doubt about the elements of the place that are under discussion. The paragraph should identify features or elements that are significant about the place, for example, house, outbuildings, garden, plantings, ruins, archaeological sites, interiors as a guide to future decision makers. Mention could also be made of elements that are not significant.

How is it significant? - A sentence should be included to the effect that the place is important because of its historical significance, its rarity, its research potential, its representativeness, its aesthetic significance, its technical significance and/ or its associative significance. These descriptors are shown in brackets at the end of the heritage criteria listed above. The sentence should indicate the threshold for which the place is considered important.

Why is it significant? - This should elaborate on the criteria that makes the place significant. A separate point or paragraph should be used for each criterion satisfied. The relevant criterion should be inserted in brackets after each point or paragraph. Each point or paragraph may include the threshold for which the place is considered important.

Mapping and curtilages

The 'Applying the Heritage Overlay' Practice Note (2018) states in regard to mapping:

The Heritage Overlay applies to both the listed heritage item and its associated land. It is usually important to include land surrounding a building, structure, tree or feature of importance to ensure that any development, including subdivision, does not adversely affect the setting, context or significance of the heritage item. The land surrounding the heritage item is known as a 'curtilage' and will be shown as a polygon on the Heritage Overlay map. In many cases, particularly in urban areas and townships, the extent of the curtilage will be the whole of the property (for example, a suburban dwelling and its allotment).

However, there will be occasions where the curtilage and the Heritage Overlay polygon should be reduced in size as the land is of no significance. Reducing the curtilage and the polygon will have the potential benefit of lessening the number of planning permits that are required with advantages to both the landowner and the responsible authority.

On this basis, individual places are recommended to be mapped to the extent of the title boundaries.

Statutory recommendations

The statutory recommendations for places and precincts assessed to be of local significance are made in accordance with relevant policies and guidelines set out in the 'Applying the Heritage Overlay' Practice Note (2018).

The Practice Note describes additional controls that can be ticked in the Schedule to the Heritage Overlay for a place or precinct, including:

- External Paint Controls – to control changes to paint colours; particularly important if evidence of an early colour scheme survives; note that a planning permit is always required to paint a previously unpainted surface (e.g., face brick, render, stone, concrete, timber shingles).

Irrespective of Council's past approach to applying external paint controls in a more holistic way, including for heritage places that are unpainted, it is recommended for this study that they be applied in accordance with current practice. That is, paint controls would be applied to a property where there is an original paint colour or finish (unpainted render, for example) that needs to be protected.
- Internal Alteration Controls – to be used sparingly and on a selective basis for special interiors of high significance.
- Tree Controls – to be applied only where a tree (or trees) has been assessed as having heritage value, not just amenity value.
- Fences and Outbuildings which are not exempt from advertising planning permit applications – demolition applications for early fences and/or outbuildings that contribute to the significance of a place must be publicly advertised if this box is ticked, and the accelerated VicSmart permit process cannot be used; note that a planning permit is required to alter, demolish or replace a fence or outbuilding even if this box is not chosen, however public notice of the permit application is generally not required.
- Included on the Victorian Heritage Register – can only be entered by Heritage Victoria.
- Prohibited uses may be permitted – this allows additional uses not normally permitted in a given zone, subject to a planning permit; it is most frequently used to give redundant buildings a wider range of future use options to ensure their long-term survival, e.g., purpose-built shops in residential areas.

- Incorporated Plan has been adopted for the place/precinct – an incorporated plan is sometimes prepared to introduce permit exemptions for a precinct, or provide specific guidance in managing a complex site.
- Aboriginal heritage place – note that Aboriginal heritage significance was not assessed as part of this Study.

When making statutory recommendations, recommendations for these additional controls were made where appropriate. In cases where Tree Controls or Fence and Outbuilding exemptions are recommended, the specific elements to be protected have also been indicated for inclusion in the Schedule to the Heritage Overlay, to provide clear guidance for planners and owners. For example: Tree Controls: *Yes – English Oak*.

HERMES entry

The ‘Applying the Heritage Overlay’ Practice Note (2018) specifies that:

All statements of significance should be securely stored in the HERMES heritage database.

Where a planning scheme amendment has resulted in the addition of, or amendments to, places in the Heritage Overlay, the strategic justification (that is, heritage study documentation and statements of significance) should be entered into the department’s HERMES heritage database.

Once the associated amendment is adopted, the records of those places added to the Moonee Valley Heritage Overlay can be made publicly visible on the Victorian Heritage Database.

Places found to not meet the threshold of local significance should be entered into the HERMES database to note that they have been ‘Researched but NOT recommended’. These records are not published for the general public to see but are accessible to Council staff.

2 PRELIMINARY INVESTIGATION

2.1 Part one: Preliminary desktop analysis

Following the preliminary 'desktop' analysis of 66 individual places and 111 clusters, a total of 90 individual places of potential significance and 1 potential serial listing were identified. These proceeded to the detailed analysis set out in Section 2.2.

A further 10 places, subsequent to the Gap Study were also identified by Council in this stage and recommended to proceed to detailed assessment (See Section 2.2). Three places identified by Council were not recommended to proceed to detailed analysis and assessment for the reasons set out in Table 2.1.

15 areas or groups of houses, referred to in the project brief as 'clusters', did not have strong potential to satisfy the threshold of local significance and were not recommended for detailed assessment.

20 individual places were not recommended to proceed to a detailed analysis and assessment for the reasons identified in Table 2.1.

Table 2.1 – Not recommended following preliminary desktop analysis

INDIVIDUAL PLACE	REASON
Aberfeldie	
1. 5 Alma Street	Already Assessed
2. 28 Beaver Street	Demolition and new dwelling approved, 2015
Ascot Vale	
3. 23 Brown Avenue	Already in HO392
4. 15 Charles Street	Full demolition approved, 2017
5. 159 Kent Street	Low integrity/intactness
6. 221 Maribyrnong Road	New development
7. 172 St Leonards Road	Better comparable examples exist in HO
8. 41-43 The Crescent	Too altered, better comparable examples exist in HO
9. 61-63 The Crescent	Reproduction Victorian terrace pair
10. 111 The Parade	109-111, construction of 6 dwellings approved, 2016
Essendon	
11. 27 Brewster Street	Low integrity/intactness
12. 89 Glass Street	Identified during fieldwork for precincts, altered during the course of the study: low integrity/intactness
13. 116 Glass Street	Demolished
14. 37 Lyon Street	Low integrity/intactness
15. 82 Richardson Street	Demolished
16. 13 Washington Street	Demolished
Moonee Ponds	
17. 7 Addison Street	Better comparable examples exist in HO
18. 30 Argyle Street	Low integrity/intactness

INDIVIDUAL PLACE	REASON
19. 18 Grosvenor Street	Local interest only, better comparable examples exist in HO
20. 6 Salisbury Street	Low integrity/intactness

2.2 Part two: Detailed analysis of shortlisted individual places

The 90 individual places and 1 serial listing shortlisted following preliminary ‘desktop’ analysis were the subject of a more detailed analysis, which (as set out in section 1.2) included fieldwork and preliminary research and comparative analysis.

Of these:

- 67 new individual places were assessed as likely to satisfy the threshold of local significance and were recommended for detailed assessment.
- 1 serial listing was assessed as likely to satisfy the threshold of local significance and was recommended for detailed assessment.
- 1 individual place was found to be a reproduction Victorian Italianate-style dwelling and therefore did not qualify to proceed for a detailed assessment.
- 13 places were recommended to be assessed as part of precinct assessments.
- 5 places were recommended to be assessed as part of the Tweedside Estate serial listing assessment.
- 4 places were not recommended for assessment on the basis that they would be assessed as part of future work. These places were identified through preliminary fieldwork for precincts.
- The 8 places identified by Council subsequent to the Gap Study were ultimately not recommended for assessment on the basis that they would be assessed as part of future work.
 - 1 Fletcher Street, Essendon
 - 8 Athol Street, Moonee Ponds
 - 3 Ardmillan Road, Moonee Ponds
 - 6-8 Mantell Street, Moonee Ponds
 - 856-858 and 862-864 Mt Alexander Road, Moonee Ponds
 - 44 Park Street (‘Park Lodge’), Moonee Ponds
 - 10, 14, 16 Ormond Road, Moonee Ponds
 - 1-15 Smith Street, Moonee Ponds

A summary of potential shortlisted individual places and corresponding status at the completion of the Detailed Analysis is provided in Appendix A.2.

3. DETAILED INVESTIGATIONS: INDIVIDUAL PLACES

3.1 Summary

The following 60 individual places have been fully assessed and found to satisfy the threshold of local significance:

Table 3.1 – Individually significant places at the local level

ADDRESS	SUBURB
1. 15 Park Crescent	Aberfeldie
2. 1-3 Adelaide Street	Ascot Vale
3. 65 Charles Street	Ascot Vale
4. 23 Epsom Road	Ascot Vale
5. 13 Milton Street	Ascot Vale
6. 82-84 North Street	Ascot Vale
7. 26 Roseberry Street	Ascot Vale
8. 37 Sandown Road	Ascot Vale
9. 35 St Leonards Road	Ascot Vale
10. 17 & 19 Union Road	Ascot Vale
11. 2 Aberdeen Crescent	Essendon
12. 1-3 Albion Street	Essendon
13. 1C Ardoch Street	Essendon
14. 16 Ballater Street	Essendon
15. 23 Ballater Street	Essendon
16. 25 Ballater Street	Essendon
17. 6 Banchory Street	Essendon
18. 33 Brewster Street	Essendon
19. 55-57 Brewster Street	Essendon
20. 330 Buckley Street	Essendon
21. 31 & 33 Flower Street	Essendon
22. 50 Fletcher Street	Essendon
23. 52 Hedderwick Street	Essendon
24. 20 Hesleden Street	Essendon
25. 30 Levien Street	Essendon
26. 54 Lincoln Road	Essendon
27. 18 & 20 Locke Street	Essendon
28. 23 McCarron Parade	Essendon
29. 1-7 Miller Street	Essendon
30. 57-71 Napier Crescent	Essendon
31. 62 Napier Crescent	Essendon

ADDRESS	SUBURB
32. 66 Napier Crescent	Essendon
33. 21-23 Nicholson Street	Essendon
34. 31 Nicholson Street	Essendon
35. 247 Pascoe Vale Road	Essendon
36. 71 Primrose Street	Essendon
37. 89 Primrose Street	Essendon
38. 2 Raleigh Street	Essendon
39. 27 & 32 Robb Street	Essendon
40. 14-16 Spencer Street	Essendon
41. 57 Vanberg Road	Essendon
42. 20 Ascot Vale Road	Flemington
43. 127-137 Kent Street	Flemington
44. 8 Addison Street	Moonee Ponds
45. 10 Ardmillan Road	Moonee Ponds
46. 11 Ardmillan Road	Moonee Ponds
47. 64 Bent Street	Moonee Ponds
48. 31 Dickens Street	Moonee Ponds
49. 12 Grosvenor Street	Moonee Ponds
50. 57 Holmes Road	Moonee Ponds
51. 83 Holmes Road	Moonee Ponds
52. 89 Holmes Road	Moonee Ponds
53. 40 Maribyrnong Road	Moonee Ponds
54. 519 Mt Alexander Road	Moonee Ponds
55. 2 - 4 Ngarveno Street	Moonee Ponds
56. 32-42 Taylor Street	Moonee Ponds
57. 59-61 Tennyson Street	Moonee Ponds
58. 29 Thomas Street	Moonee Ponds
59. 33 Thomas Street	Moonee Ponds
60. 198 Woodlands Street	Strathmore

Following detailed assessment and comparative analysis, the following seven individual places and one serial listing were found not to satisfy the threshold of local significance.

Table 3.2 – Not significant at the local level (individual places)

INDIVIDUAL PLACE	REASON
Aberfeldie	
1. 53 St Kinnord Street	While a representative example of an interwar Old English revival style dwelling, recent additions (garage) in a matching style that are set forward of the

INDIVIDUAL PLACE	REASON
	original house have diminished the integrity of the place as a whole.
Ascot Vale	
2. 43-45 Warrick Street	The integrity of this pair of Old English revival style houses has been greatly diminished by later additions melded in a matching style, which intrude on the appreciation of the original form and character of the original dwellings. While found to fall below the threshold of local significance as an individual place, they have instead been included as part of a precinct assessment in this study.
Essendon	
3. 15 Ballater Street	Lack of certainty in what is original fabric of the place and a level of inconsistency in stylistic cohesion for a building of this date (1916).
4. 39 Elder Parade	While a representative example of a Queen Anne style dwelling, its lack of intactness is considered to push it beneath the threshold of local significance.
5. 14 Woodvale Grove	While a representative example of a modest interwar Bungalow, with some unusual features, it has undergone change (rear addition, clearly visible from the street) that has diminished its integrity.
Flemington	
6. 7-13 Victoria Street	Integrity has been greatly diminished by the loss of original fabric, including timber window frames and glazing, and overpainting or rendering of original external wall surfaces.
Moonee Ponds	
7. 9 Kipling Street	Initially thought to be of historical significance as a surviving early farmhouse built well before the subdivision of the suburban streets around it, further historical research revealed this not to be the case. Furthermore, its intactness has been compromised by the infill of the verandah, which has changed the proportions of the front façade. Earlier and more intact comparable examples are already included on the HO.

Table 3.3 – Not significant at the local level (serial listing)

SERIAL LISTING	REASON
Essendon	
1. 126 Tennyson Street, 18, 24 and 30 Vanberg Road	Initially thought to have potential historic significance as rare surviving Victorian-era cottages in this part of Essendon. While stylistically similar, the houses were not found to share a close historic association, and each were found to be altered in detail. On this basis, the places do not have sufficient integrity or intactness to stand alone and be put forward for individual heritage listings, nor do they warrant inclusion in the Schedule to the Heritage Overlay of

SERIAL LISTING	REASON
	the Moonee Valley Planning Scheme together, as a serial listing.

4 RECOMMENDATIONS

It is recommended that the City of Moonee Valley:

- Prepare and exhibit an amendment to the Moonee Valley Planning Scheme to implement the findings of this study to apply the Heritage Overlay to 60 individual places, 18 new precincts, one serial listing (refer Volume 1 Precinct and Precinct Extensions Methodology Report) and update nine citations for the extended existing HO precincts, as shown for the Individual places in Volume 2, Appendix A.3. (The Precincts and Precinct Extension are included in Volume 1, Appendix D.1, D.2 and D.3.)

4.1 Planning scheme amendment

This amendment should:

- Insert the *Moonee Valley 2017 Heritage Study* into Clause 22.01-7 of the Moonee Valley Planning Scheme.
- Amend the Schedule to the Heritage Overlay (43.01) and maps in the Moonee Valley Planning Scheme to include 60 new individual places, as follows:
 - ‘The Barn’ (former)
15 Park Crescent, Aberfeldie
 - Houses
1-3 Adelaide Street, Ascot Vale
 - House
65 Charles Street, Ascot Vale
 - ‘Uralla’
23 Epsom Road, Ascot Vale
 - ‘Keston’
13 Milton Street, Ascot Vale
 - Terrace pair
82-84 North Street, Ascot Vale
 - House
26 Roseberry Street, Ascot Vale
 - ‘Tahoma’
37 Sandown Road, Ascot Vale
 - ‘St Leonards’
35 St Leonards Road, Ascot Vale
 - Semi-detached houses
17 & 19 Union Road, Ascot Vale
 - ‘Les Colonnnes’
2 Aberdeen Crescent, Essendon
 - Duplex
1-3 Albion Street, Essendon
 - ‘Coonara’ (former)
1C Ardoch Street, Essendon
 - ‘Kelvin’
16 Ballater Street, Essendon
 - House
23 Ballater Street, Essendon
 - House
25 Ballater Street, Essendon
 - ‘Cloverlea’ (formerly ‘Narwonah’)
6 Banchory Street, Essendon
 - ‘Bonaventura’
33 Brewster Street, Essendon
 - ‘Loreto’ and ‘Carmel’
55-57 Brewster Street, Essendon

- House
330 Buckley Street, Essendon
- ‘Oolite Villa’ and ‘Silurian Villa’ (later ‘Quorn’)
31 & 33 Flower Street, Essendon
- ‘Winbush House’
50 Fletcher Street, Essendon
- House
52 Hedderwick Street, Essendon
- House
20 Hesleden Street, Essendon
- House
30 Levien Street, Essendon
- House
54 Lincoln Road, Essendon
- ‘Restdown’ and ‘Locksley’
18 & 20 Locke Street, Essendon
- House
23 McCarron Parade, Essendon
- Terrace row
1-7 Miller Street, Essendon
- Terrace row
57-71 Napier Crescent, Essendon
- ‘Dumbarton Flats’
62 Napier Crescent, Essendon
- House
66 Napier Crescent, Essendon
- ‘Wallbrook’ and ‘Hursthill’
21-23 Nicholson Street, Essendon
- House
31 Nicholson Street, Essendon
- ‘Kala Thea’
247 Pascoe Vale Road, Essendon
- ‘Kildare’
71 Primrose Street, Essendon
- ‘Litchfield’
89 Primrose Street, Essendon
- ‘Nirrana’
2 Raleigh Street, Essendon
- ‘Riverlea’ and House
27 & 32 Robb Street, Essendon
- Terrace
14-16 Spencer Street, Essendon
- ‘The Pines’ (former ‘Tower House’)
57 Vanberg Road, Essendon
- ‘Majella’
20 Ascot Vale Road, Flemington
- Duplexes
127-137 Kent Street, Flemington
- ‘Wahroonga’
8 Addison Street, Moonee Ponds
- ‘Gowrie’
10 Ardmillan Road, Moonee Ponds
- ‘Dinizulu’
11 Ardmillan Road, Moonee Ponds
- House
64 Bent Street, Moonee Ponds

- 'Tyneside'
31 Dickens Street, Moonee Ponds
- 'Sans Souci'
12 Grosvenor Street, Moonee Ponds
- 'Parthenon Flats'
57 Holmes Road, Moonee Ponds
- 'The Oaks' (former 'Shotts')
83 Holmes Road, Moonee Ponds
- 'Creand'
89 Holmes Road, Moonee Ponds
- House
40 Maribyrnong Road, Moonee Ponds
- House
519 Mt Alexander Road, Moonee Ponds
- Duplex
2-4 Ngarveno Street, Moonee Ponds
- 'Lamboreen Villas'
32-42 Taylor Street, Moonee Ponds
- Houses
59-61 Tennyson Street, Moonee Ponds
- House
29 Thomas Street, Moonee Ponds
- House
33 Thomas Street, Moonee Ponds
- House
198 Woodlands Street, Strathmore

4.2 Future work

Assess the following potential new individual place that was unable to be fully assessed due to site access not provided:

- 17 Combermere Street, Aberfeldie

Assess the following potential new individual place that did not undergo detailed assessment during the Heritage Study:

- 'Parker Moloney house', 5 Ardmillan Road, Moonee Ponds
- 66 Napier Street, Essendon

Assess the following potential new individual places identified by Council during the Heritage Study:

- 1 Fletcher Street, Essendon
- 8 Athol Street, Moonee Ponds
- 3 Ardmillan Road, Moonee Ponds
- 6-8 Mantell Street, Moonee Ponds
- 856-858 and 862-864 Mt Alexander Road, Moonee Ponds
- 10, 14, 16 Ormond Road, Moonee Ponds
- 44 Park Street ('Park Lodge'), Moonee Ponds
- 1-15 Smith Street, Moonee Ponds

Assess the following potential new individual places identified through carrying out assessments for precincts and extensions to existing heritage precincts during the Heritage Study:

- 36 Bent Street, Moonee Ponds
- 1-4/48 Brewster Street, Essendon

- 11 Eglinton Street, Moonee Ponds
- 10 Primrose Street, Moonee Ponds
- 34, 36 and 47 Spencer Street, Essendon

Assess the following potential new individual places identified through fieldwork during the Heritage Study:

- 16 Ailsa Street, Ascot Vale
- 22 Braemer Street, Essendon
- 26 Braemer Street, Essendon
- 19 & 31 Brewster Street, Essendon
- 17 McCarron Parade, Essendon
- 21 McCarron Parade, Essendon
- 119 McPherson Street, Essendon
- 5 Ophir Street, Moonee Ponds
- 36 St James Street, Moonee Ponds
- 9 & 11 Victoria Street, Moonee Ponds

Assess the following places nominated during the Gap Study community consultation:

- 1-8/143 Napier Street, Essendon

REFERENCES

City of Moonee Valley heritage studies and panel reports

- Andrew Ward & Associates, 1998, *Moonee Valley Heritage Study*
- Context Pty Ltd, 2014, *Moonee Valley Heritage Study Stage 1*
- Context Pty Ltd, 2015 (Updated 2017), *Moonee Valley Heritage Study 2015*
- David Helms Heritage Planning, 2014, *Heritage Overlay Review*
- David Helms Heritage Planning, 2012, *Review of HO precincts*
- Graeme Butler & Associates, 1985, *Essendon Conservation Study*
- Heritage Alliance, 2004, *City of Moonee Valley Heritage Study (Stage 4). Datasheets for individual heritage places and heritage precincts*
- Living Histories, 2012, *Moonee Valley Thematic Environmental History*

Moonee Valley Planning Scheme Panel reports:

- Amendment C109, June 2012*
- Amendments C142 & C143, December 2014*
- Amendment C144, February 2015*
- Amendment C164*

Other

- Assessing the cultural heritage significance of places and objects for possible state heritage listing: The Victorian Heritage Register Criteria and Threshold Guidelines*, 2014
- Heritage issues – summaries from recent Panel reports*, Planning Panels Victoria, 2018
- Review of Heritage Provisions in Planning Schemes. Advisory Committee Report. The way forward for heritage*, August 2007
- Using the criteria: a methodology*, Queensland Heritage Council, 2006
- Victoria Planning Provisions Practice Note: *Applying the Heritage Overlay* (2018)
- Warrnambool Planning Scheme. Amendment C57 Panel Report*, December 2008, Jennifer A. Moles, Chair

APPENDIX A – METHODOLOGY

A.1 Establishing a threshold of local significance

What is a threshold?

The Advisory Committee notes that the related questions of the application of appropriate heritage criteria and establishing ‘thresholds’ that provide practical guidance to distinguish places of ‘mere heritage interest from those of heritage significance’ have been the subject of continuing debate in recent times and the question of what establishes a threshold remains open to interpretation.

The Advisory Committee (p.2-41) defines ‘threshold’ as follows:

Essentially a ‘threshold’ is the level of cultural significance that a place must have before it can be recommended for inclusion in the planning scheme. The question to be answered is ‘Is the place of sufficient import that its cultural values should be recognised in the planning scheme and taken into account in decision - making?’ Thresholds are necessary to enable a smaller group of places with special architectural values, for example, to be selected out for listing from a group of perhaps hundreds of places with similar architectural values.

Since the release of the Advisory Committee report, the VPP Practice Note has been updated to provide the following advice:

The thresholds to be applied in the assessment of significance shall be ‘State Significance’ and ‘Local Significance’. ‘Local Significance’ includes those places that are important to a particular community or locality. Letter gradings (for example, “A”, “B”, “C”) should not be used.

In order to apply a threshold, some comparative analysis will be required to substantiate the significance of each place. The comparative analysis should draw on other similar places within the study area, including those that have previously been included in a heritage register or overlay. Places identified to be of potential State significance should undergo limited analysis on a broader (State-wide) comparative basis.

How is a threshold defined?

The Advisory Committee (p.2-32) cites the Bayside C37 and C38 Panel report, which notes that:

With respect to defining thresholds of significance, it was widely agreed by different experts appearing before this Panel that there is a substantial degree of value judgment required to assess a place’s heritage value, so that there is always likely to be legitimate, differing professional views about the heritage value of some places.

There is a wide range of matters that can be taken into account in making any assessment (e.g. a place’s value in relation to historic, social, aesthetic, cultural factors, its fabric’s integrity and so on), leading to further grounds for differences between judgments.

On this basis, the Advisory Committee (p.2-45) made the following conclusions:

As also discussed, a fundamental threshold is whether there is something on the site or forming part of the heritage place that requires management through the planning system.

*As we have commented, we see the development of thresholds as something which responds to the particular characteristics of the area under investigation and its heritage resources. Nevertheless the types of factors that might be deployed to establish local thresholds can be specified State - wide. They would include **rarity in the local context, condition/degree of intactness, age, design quality/aesthetic value, their importance to the development sequence documented in the thematic environmental history.** (Emphasis added)*

This process is essentially a comparative one within the local area. That area may not coincide with the municipal area. Its definition should be informed by the thematic environmental history.

Since the completion of the Advisory Committee report Heritage Victoria has published and updated their own guidelines that outline key considerations in determining whether a place or object is of state level cultural heritage significance and could be included in the Victorian Heritage Register (VHR). The guidelines note that:

The act of determining whether a place is of cultural heritage significance is often criticised as being a subjective exercise. Views on cultural heritage significance can vary between individuals and also evolve over time. This variance reflects personal experience, values and history.

However, the process of assessing cultural heritage significance is a rigorous and objective one that is guided by the principles of The Burra Charter: The Australia ICOMOS Charter for Places of Cultural Significance (2013) and has been developed and refined over many years of heritage practice in Victoria and Australia more broadly.

While the guidelines are intended for assessing places of potential State significance the approach, procedures and principles are also applicable for assessing places of potential local significance.

Intactness vs. integrity

The ‘intactness’ and ‘integrity’ of a building are often used as a threshold indicator.

A discussion on ‘Threshold indicators’ for Criterion D on p.48 of *Using the criteria: a methodology*, prepared by the Queensland Heritage Council (the equivalent guidelines prepared by the Heritage Council of Victoria cite the Queensland guidelines as one of the key sources used in their preparation), notes that:

A place that satisfies Criterion (D) should be able to demonstrate cultural heritage significance in its fabric and be representative of its type or class of cultural places. The degree of intactness of a place therefore is an important threshold indicator of this criterion. ... However, setting such a high threshold may not be applicable in all situations, especially if the class of place is now rare or uncommon.

This approach has been used for the assessments carried out for the Study and in doing so a clear distinction has been made between the concepts of ‘intactness’ and ‘integrity’. While interpretations of these terms in heritage assessments do vary, for the purposes of this Study the following definitions set out on pp.16-17 of the Panel Report for Latrobe Planning Scheme Amendment C14 have been adopted:

For the purposes of this consideration, the Panel proposes the view that intactness and integrity refer to different heritage characteristics.

Intactness relates to the wholeness of (or lack of alteration to) the place. Depending on the grounds for significance, this can relate to a reference point of original construction or may include original construction with progressive accretions or alterations.

Integrity in respect to a heritage place is a descriptor of the veracity of the place as a meaningful document of the heritage from which it purports to draw its significance. For example a place proposed as important on account of its special architectural details may be said to lack integrity if those features are destroyed or obliterated. It may be said to have low integrity if some of those features are altered. In the same case but where significance related to, say, an historical association, the place may retain its integrity despite the changes to the fabric (Structural integrity is a slightly different matter. It usually describes the basic structural sufficiency of a building).

Based on this approach it is clear that whilst some heritage places may have low intactness they may still have high integrity – the Parthenon ruins may be a good example. On the other hand, a reduction in intactness may threaten a place’s integrity to such a degree that it loses its significance.

For potential individual places, the ‘intactness’ of the building was a primary consideration; however, comparative analysis would determine whether a building with lower ‘intactness’, but good ‘integrity’ could also be of local significance if, for example, it is rare.

What is the role of the thematic history?

The previous comments highlight the important role played by thematic environmental histories in providing a context for the identification and assessment of places. However, while it would be expected that the majority of places of local significance would be associated with a theme in the thematic history not all places are and there may be some that are individually significant for reasons that are independent of the themes identified by the Study. The chair of the Advisory Committee, Jenny Moles, made the following comment in the Panel report prepared for the Warrnambool Planning Scheme Amendment C57:

*The Panel also does not see it as inimical to the significance of this building that there is currently no mention of a guest house theme in the Gap Study Thematic History. **It is simply not the case that every building typology will be mentioned in such a study.** (emphasis added)*

The C57 Panel Report also once again highlighted that thematic histories are not ‘static’ documents and should be reviewed once more detailed assessments are carried out for places and precincts. This iterative approach allows a ‘more complete and more pertinent history of a municipality to be developed in terms of providing a basis for managing heritage stock and allows individual buildings to be placed in their historical context’ (*Warrnambool Planning Scheme Amendment C57 Panel Report*, December 2008, Jennifer A. Moles, Chair)

Conclusions regarding thresholds

In accordance with the Advisory Committee comments and the guidelines prepared by the Heritage Councils in Queensland and Victoria they have been summarised to assist with determining whether a heritage place meets the threshold of local significance to the City of Moonee Valley using the Hercon criteria. The VPP Practice Note advises that local significance can include significance to a ‘locality’, which may not necessarily be the municipality. It is noted that a place need only meet one Hercon criterion in order to meet the threshold of local significance. Meeting more than one Hercon criterion does not make the place more significant: rather it demonstrates how the place is significant for a variety of reasons.

Places of local significance will therefore satisfy one or more of the Hercon criterion, as follows:

The place is associated with a key theme identified in the thematic environmental history. It may have been influenced by, or had an influence upon the theme. The association may be symbolic. The fabric of the place will demonstrate the association with the theme, and the place may be early, distinctive or rare when compared with other places (Criterion A).

The place is associated with a way of life, custom, process, function, or land use that was once common, but is now rare, or has always been uncommon or endangered. The design or form may be rare: for example, it may contain or be a very early building/s, or be of a type that is under-represented within the municipality or a locality (Criterion B).

The place has potential to contribute further information about the history of the municipality or a locality and that may aid in comparative analysis of similar places (Criterion C).

The fabric of the place exemplifies or illustrates a way of life, custom, process, function, land use, architectural style or form, construction technique that has contributed to pattern or evolution of the built environment of the municipality or a locality. It may demonstrate variations within, or the transition of, the principal characteristics of a place type and it will usually have the typical range of features normally associated with that type – i.e. it will be a benchmark example – and will usually have relatively high integrity and/or intactness when compared to other places (Criterion D).

It will have particular aesthetic characteristics such as beauty, picturesque attributes, evocative qualities, expressive attributes, landmark quality or symbolic meaning (Criterion E).

The place is an exemplar of an architectural style, displays artistic value, or represents significant technical or artistic/architectural innovation or achievement when compared to

other similar places in the municipality or a locality. The places will usually have a high degree of intactness and/or integrity when compared to other places (Criterion F).

The place has strong social or historic associations to an area/community (Criterion G) or to an individual or organisation as a landmark, marker or signature, meeting or gathering place, associated with key events, a place or ritual or ceremony, a symbol of the past in the present, or has a special association with a person, group of people or organisation that have made an important or notable contribution to the development of the municipality or a locality (Criterion H) and, in particular:

There is continuity of use or association, meanings, or symbolic importance over a period of 25 years or more (representing transition of values beyond one generation).

The association has resulted in a deeper attachment that goes beyond utility value.

The connection between a place and a person/s or organisations is not short or incidental and may have been documented – for example in local histories, other heritage studies or reports, local oral histories etc.

By comparison, places that do not meet the threshold of local significance will generally be those where:

Historical associations are not well established or are not demonstrated by the fabric because of low intactness, or

The place is common within the municipality or already well-represented in the Heritage Overlay, or

If a precinct, it has a low proportion of Contributory buildings (i.e. low intactness), or if an individual place it has low intactness and/or integrity, or

It is a typical, rather than outstanding example of an architectural style or technical achievement and there are better comparative examples in the locality or municipality.

The social or historical associations are not well established or demonstrated.

A.2 Potential shortlisted individual places and status at completion of Detailed Analysis

INDIVIDUAL PLACE	STATUS
Aberfeldie	
1. 37 Beaver Street	Not recommended – reproduction Victorian Italianate-style dwelling
2. 17 Combermere Street	Recommended for individual place assessment
3. 15 Park Crescent	Recommended for individual place assessment
4. 53 St Kinnord Street	Recommended for individual place assessment, but ultimately found not to warrant inclusion in HO
Ascot Vale	
5. 1 to 3 Adelaide	Recommended for individual place assessment
6. 16 Ailsa Street	Not recommended for assessment on the basis that they would be assessed as part of future work
7. 65 Charles Street	Recommended for individual place assessment
8. 23 Epsom Road	Recommended for individual place assessment
9. 1 Harding Street	Recommended to be included in precinct assessment
10. 28 Harding Street	Recommended to be included in precinct assessment
11. 13 Milton Street	Recommended for individual place assessment
12. 14 Morphet Avenue	Recommended to be included in precinct assessment
13. 82 & 84 North Street	Recommended for individual place assessment
14. 26 Roseberry Street	Recommended for individual place assessment
15. 37 Sandown Road	Recommended for individual place assessment
16. 35 St Leonards Road	Recommended for individual place assessment
17. 17 & 19 Union Road	Recommended for individual place assessment
18. 43-45 Warrick Street	Recommended for individual place assessment, but ultimately found not to warrant inclusion in HO as individual place and instead included in precinct assessment
Essendon	
19. 2 Aberdeen Crescent	Recommended for individual place assessment
20. 1-3 Albion Street	Recommended for individual place assessment
21. 1C Ardoch Street	Recommended for individual place assessment
22. 15 Ballater Street	Recommended for individual place assessment, but ultimately found not to warrant inclusion in HO
23. 16 Ballater Street	Recommended for individual place assessment
24. 23 Ballater Street	Recommended for individual place assessment
25. 25 Ballater Street	Recommended for individual place assessment
26. 6 Banchory Street	Recommended for individual place assessment
27. 33 Brewster Street	Recommended for individual place assessment
28. 55-57 Brewster Street	Recommended for individual place assessment

INDIVIDUAL PLACE	STATUS
29. 330 Buckley Street	Recommended for individual place assessment
30. 9 Elder Parade	Recommended to be included in Tweedside Estate serial listing assessment
31. 39 Elder Parade	Recommended for individual place assessment, but ultimately found not to warrant inclusion in HO
32. 31 & 33 Flower Street	Recommended for individual place assessment
33. 50 Fletcher Street	Recommended for individual place assessment
34. 4 & 6 Forrester Street	Recommended to be included in Tweedside Estate serial listing assessment
35. 52 Hedderwick Street	Recommended for individual place assessment
36. 20 Hesleden Street	Recommended for individual place assessment
37. 1 Laluma Street	Recommended to be included in Tweedside Estate serial listing assessment
38. 3 Laluma Street	Recommended to be included in Tweedside Estate serial listing assessment
39. 30 Levien Street	Recommended for individual place assessment
40. 54 Lincoln Road	Recommended for individual place assessment
41. 18 & 20 Locke Street	Recommended for individual place assessment
42. 1 Lyon Street	Recommended to be included in Tweedside Estate serial listing assessment
43. 23 McCarron Parade	Recommended for individual place assessment
44. 1-7 Miller Street	Recommended for individual place assessment
45. 57-71 Napier Crescent	Recommended for individual place assessment
46. 62 Napier Crescent	Recommended for individual place assessment
47. 66 Napier Crescent	Recommended for individual place assessment
48. 21-23 Nicholson Street	Recommended for individual place assessment
49. 31 Nicholson Street	Recommended for individual place assessment
50. 247 Pascoe Vale Road	Recommended for individual place assessment
51. 71 Primrose Street	Recommended for individual place assessment
52. 89 Primrose Street	Recommended for individual place assessment
53. 2 Raleigh Street	Recommended for individual place assessment
54. 27 & 32 Robb Street	Recommended for individual place assessment
55. 37 Roberts Street	Recommended to be included in precinct assessment
56. 14-16 Spencer Street	Recommended for individual place assessment
57. 4 Tweedside Street	Not recommended after assessment as part of Tweedside Estate serial listing
58. 57 Vanberg Road	Recommended for individual place assessment
Flemington	
59. 20 Ascot Vale Road	Recommended for individual place assessment
60. 127-137 Kent Street	Recommended for individual place assessment

INDIVIDUAL PLACE	STATUS
61. 7-13 Victoria Street	Recommended for individual place assessment, but ultimately found not to warrant inclusion in HO
Moonee Ponds	
62. 8 Addison Street	Recommended for individual place assessment
63. 10 Ardmillan Road	Recommended for individual place assessment
64. 11 Ardmillan Road	Recommended for individual place assessment
65. 16 Ardmillan Road	Recommended to be included in precinct assessment
66. 36 Bent Street	Recommended for individual place assessment as part of future work
67. 64 Bent Street	Recommended for individual place assessment
68. 31 Dickens Street	Recommended for individual place assessment
69. 12 Grosvenor Street	Recommended for individual place assessment
70. 57 Holmes Road	Recommended for individual place assessment
71. 83 Holmes Road	Recommended for individual place assessment
72. 89 Holmes Road	Recommended for individual place assessment
73. 9 Kipling Street	Recommended for individual place assessment, but ultimately found not to warrant inclusion in HO
74. 76 Margaret Street	Recommended to be included in precinct assessment
75. 78 Margaret Street	Recommended to be included in precinct assessment
76. 38 Maribyrnong Road	Recommended to be included in precinct assessment
77. 40 Maribyrnong Road	Recommended for individual place assessment
78. 519 Mt Alexander Road	Recommended for individual place assessment
79. 2 - 4 Ngarveno Street	Recommended for individual place assessment
80. 5 Ophir Street	Not recommended for assessment on the basis that they would be assessed as part of future work
81. 86 Park Street	Recommended to be included in precinct assessment
82. 88 Park Street	Recommended to be included in precinct assessment
83. 10 Primrose Street	Recommended for individual place assessment as part of future work
84. 36 St James Street	Not recommended for assessment on the basis that they would be assessed as part of future work
85. 32–42 Taylor Street	Recommended for individual place assessment
86. 59-61 Tennyson Street	Recommended for individual place assessment
87. 29 Thomas Street	Recommended for individual place assessment
88. 33 Thomas Street	Recommended for individual place assessment
89. 14 Victoria Street	Recommended to be included in precinct assessment
Strathmore	
90. 198 Woodlands Street	Recommended for individual place assessment

APPENDIX B – INDIVIDUAL PLACE CITATIONS

'The Barn'

Prepared by: Context

Address: 15 Park Crescent, Aberfeldie

Name: 'Aldebaran'; 'The Barn' (former)	Survey Date: April 2018
Place Type: Residential	Architect: J H Esmond Dorney
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: c1940
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Interwar Old English



Figure 1. 15 Park Crescent, Aberfeldie, principal elevation (April 2018). (Source: Context, 2018)

History and Historical Context

Thematic Context

The house at 15 Park Crescent, Aberfeldie, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories 2012):

Theme 6: Building towns, cities and the garden state; 6.7: Making homes for Victorians
Homes for the wealthy, working class homes, middle class homes.

Contextual History

Aberfeldie is a suburb situated immediately west of Moonee Ponds that takes its name from the early property of James Robertson, 'Aberfeldie', acquired in 1845, which was named in turn after a place

in Scotland. The suburb lies on the north and east bank of the Maribyrnong River. It is elevated in parts with fine views over the river. The well-watered country north of the fledgling town of Melbourne attracted pastoral settlers and farmers in the early settlement period.

Early residential land sales included the Aberfeldie Estate, originally comprising 185 acres, which was subdivided and sold in early in 1888. The large estate of James Ramsay, 'Clydebank', included a Victorian Italianate mansion built in 1888, which is now occupied by Ave Maria Catholic Girls' College.

A large area of land adjoining the Saltwater (Maribyrnong) River was proposed for public recreation in the late 1880s; eventually this was secured and developed as Aberfeldie Park, which has been a long-standing base for various local sporting clubs, including athletics.

Situated within the City of Essendon, the Aberfeldie area was developed considerably for residential purposes in the early 1900s. The municipality established the Aberfeldie Ward in 1912. Before that, properties in Aberfeldie were rated as part of Moonee Ponds. Public transport – including an electric tramway – encouraged suburban development in the early 1900s, but this was slow until a burst in the boom housing years of the 1920s. Essendon High School was erected in Aberfeldie in 1913, initially operating as the Aberfeldie Higher Elementary School. The suburb has a large number of Edwardian and interwar dwellings, as well as a smattering of postwar houses including those on Aberfeldie Estate overlooking the Maribyrnong River.

Place History

The Old English style two-storey brick residence at 15 Park Crescent, Aberfeldie, was constructed c1940 on land that comprised the Aberfeldie Estate (Mason et al 1888), where allotments were sold from 1888.

The population of Essendon increased markedly in the land boom era of the 1880s as estates were subdivided for the construction of villa residences and substantial homes on high ground, particularly in proximity to the Essendon railway line, and marketed to speculators and investors. However, with the end of the land boom in the early 1890s and the onset of the subsequent widespread economic depression, several of the estates were only partially built upon by the end of the nineteenth century.

In 1863, James Robertson, originally from Aberdeenshire, Scotland, purchased 183 acres of land at £5 an acre which he then leased to Dugald McPhail who farmed hay and corn there for several years (*North Melbourne Advertiser* 23 June 1888:2).

In 1887 Robertson sold the land for between £55,000 and £72,000, apparently to A Gillespie (*Argus* 13 June 1895:3) (*North Melbourne Advertiser* 23 June 1888:2). It appears that during the sale of the land, Robertson also sold his large residence known as 'Aberfeldie', which had a frontage to Aberfeldie Street and was abutted by Park Street (as it was then called) to the south and Combermere Street to the west, and moved with his family to 'The Grange' in South Yarra (*Argus* 13 June 1895:3).

Land speculators Messrs Runtig and Wright purchased the land for £90,000 in 1888 and proceeded to develop it as the Aberfeldie Estate, Essendon (Mason et al 1888) (*North Melbourne Advertiser* 23 June 1888:2). Contemporaneous advertisements for the Aberfeldie Estate heralded the land for its 'charming views', describing it as the most 'fashionable locality in Victoria', replete with 'gas and water on the property' (*Herald*, 26 May 1888:4). Land agents Messrs Patterson and Sons, in conjunction with T Jacques Martin & Co Limited and Messrs Martin & Graham, held a sale of allotments on the 25 June 1888 in which sale prices for allotments in Kinnord Street ranged from £5 to £6 2s 2d per foot (*Argus*, 25 Jun 1888:6). By July 1888, the first 85 acres of the estate had sold for a combined total of £93,700 (*Herald* 20 July 1888:3).

The Aberfeldie Estate plan of July 1888 shows that the land bounded by Buckley, Kinnord, Park and Waverley streets, including the subject land at the corner of Park Street and Combermere Street, had been sold by this time (Mason et al 1888). In 1913, a number of streets in the Aberfeldie Estate, including Park Crescent, were declared 'brick areas' by the Essendon City Council (*Argus* 30 October

Figure 3. Melbourne & Metropolitan Board of Works Detail Plan No 1634, showing some of the Aberfeldie Estate subdivision (including the subject land) in 1924. (Source: State Library Victoria)

In 1923, rope manufacturer Edward Hore Kinnear, who lived at 10 Aberfeldie Street, and gentleman, John Morgan English, who lived in 'Stanhope' in Aberfeldie Street, purchased part of the Aberfeldie Estate: Lot 31, Block D, part of Crown Allotment 4, Section 7, Parish of Doutta Galla (CT:V4693 F439).

Edward Hore Kinnear (1874-1965) was a director of Kinnears Rope Works. Founded by George Kinnear in Moonee Ponds in 1874 as the Colonial Rope Works, the business was sold to his sons, Edward and Henry, in 1899, and operated on a large site on Ballarat Road, Footscray, from 1902 until 2002. At Footscray the enterprise flourished through aggressive organisation and marketing, generous tariff protection, and strengthening wartime demand, with around 200 mainly local workers employed by 1915 (Lack 2008).

Kinnear and English subdivided the land into four allotments and sold them in the period 1939-40. The subject land, lot 4 of the subdivision, was sold to electrical and radio dealer Albert Hutter Perry (1908-2006) and his wife Eva Alma (née Schwaebach) on 4 March 1939 (CT: V4693 F439). The Old English style house, which they named 'The Barn', was constructed at 15 Park Crescent c1940 to a design by Melbourne architect J H Esmond Dorney. The Perrys' daughter, Anna Hutter Perry, was born there in 1941. The Perrys lived in the house until 1962 (*Argus* 24 July 1941:4; CT: V6287 F364; Mornington Peninsula Shire Council 2014:208). English-born Perry most likely chose the architectural style and the house name for nostalgic reasons. The current name plate reads 'Aldebaran', which is the Arabic name for the star Alpha Tauri; the expression 'alde baran' is also a rough translation in Old English for 'old barn'.

From a young age, Perry was interested in burgeoning radio technology and, after settling in Melbourne in 1926, joined a fledgling wireless business, Langford Pickles Pty Ltd, and was soon promoted to the position of director (Mornington Peninsula Shire Council 2014:208). By 1935, Perry was the manager of B R Radio Ltd located in Puckle Street, Moonee Ponds (*Argus* 14 May 1935:11). The Perrys were a family of some means, as, in c1953, a holiday house, also designed by architect J H Esmond Dorney, was erected for them at 15 Rendlesham Avenue, Mount Eliza (Mornington Peninsula Shire Council 2014:193, 208).

In 1962, the property at 15 Park Crescent, Aberfeldie, was sold to Evelyn Millham Jurss, then to John and Nita Schurer in 1972 (CT: V6287 F364).



Figure 4. Aerial photograph showing the subject site. (Source: Vic Planning Maps 2014, Department of Environment Land Water and Planning)

J H Esmond Dorney

A one-time employee of Walter Burley Griffin, J H Esmond Dorney (1906-1991) maintained a flourishing practice in Melbourne, however, he is best known as Tasmania's foremost modernist architect of the post-World War Two period, where he lived from 1948 until his death in 1991.

Born in Ascot Vale on 18 September 1906, James Henry Esmond Dorney was the eldest son of James Henry Dorney (1872-1962) and Mary Louise (née Kiernan) (1878-1965). One of Dorney's earliest known projects, which was apparently undertaken while he was still employed in the Griffin office prior to 1930, was a house in Clowes Street, South Yarra. After completing the necessary examinations, Dorney opened his own architectural office in early 1931 (Built Heritage 2018).

The lack of commissions during the economic depression of the early 1930s allowed Dorney to devote time to professional development, including private tuition in structural engineering from Henry Allen, design engineer for the engineering firm Johns & Waygood, and art classes from Allan Bernaldo (1900-1978), a well-known Melbourne watercolourist (Built Heritage 2018).

Dorney's practice finally began to flourish and he became especially prolific as a designer of modern blocks of flats, many of which were erected around Elwood, where he lived, and the nearby suburbs of Brighton and St Kilda. Like many Melbourne architects of his generation, Dorney embraced a broad range of architectural styles, including Tudor Revival/Old English, Art Deco and Functionalist. Walter Burley Griffin's influence can also be discerned in some of Dorney's projects (Built Heritage 2018).

Dorney joined the RAF (after being rejected by the RAAF) and was commissioned on 26 April 1941. During the war, he flew Tiger Moths over Singapore and was later taken as a prisoner of war by the Japanese. After returning from serving overseas, Dorney and his wife Joan (née Mesley) moved to Hobart in 1948, where he died in 1991 (Built Heritage 2018).

Description and Integrity

15 Park Crescent, Aberfeldie, is a prominent double-fronted house of the interwar period in the Old English style. The residence is situated on a generous pointed corner block and is constructed mainly of red-brown clinker face brick with imitation half-timber detailing. It is built with brick foundations on a gentle slope set back from Park Crescent and overlooking Aberfeldie Park that affords extensive views over the Maribyrnong River valley.

The articulated hipped roof is steeply pitched with red-brown glazed tiles, matching ridge capping and a south-facing gable end. The eaves are shallow with exposed rafter ends and new guttering. The predominantly single-storey house has three small dormer windows at attic level, positioned above the front porch. The south gable end is embellished by a square stepped brick chimney with brick detailing and blind niche (an echo of the window below), complex imitation half-timbering at the southeast corner and a small arched window of leaded glass with an exaggerated concave rendered awning. French doors, with horizontal plain glazing, lead to an uncovered brick terrace at the southwest corner of the house. Square timber framed, leaded-glass windows with diaper patterning reflect the Old English style of house. A half-timbered panel sits above the corner set of casement windows at the south-east corner. The porch is accessed from the east via a stepped raised platform of ceramic tiles and is partially enclosed by a low stone retaining wall forming a planter. A single square timber post supports the tiled porch roof that features half-timbering detailing on the side. A brass nameplate bearing the name 'Aldebaran' sits beside the door.

The east side of the house, where it abuts Combermere Street, has a garage of clinker brick with a stepped parapet. The original garage opening has been infilled with clinker bricks and a double row of glass bricks to the east-facing wall adjacent to a crossover. The metal deck roof is hidden from the street by the stepped parapet. External access is through a decorative iron grille.

A path of square pavers leading from the south-east corner entrance to the porch divides the front lawn. The front garden is simply landscaped with beds having low basalt edging and mature shrubs, creepers, trees and hedging. The front garden is enclosed by a low brick fence with brick piers and a capping of brick on edge, with simple mild steel gates. A tall timber fence extends north from the converted garage.

15 Park Crescent, Aberfeldie, is of very high integrity with very few changes visible to original or early elements of the place. The building retains its original building form, original roof form, and fenestration.

The integrity of the building is greatly enhanced by the unusually high level of intactness of these main elements, which include the roof tiles, brick chimney, dormer windows, half-timber detailing, unpainted face brick, and leaded glass panels to windows.

The integrity of the building is slightly diminished by the addition of a small rear wing, but this is located discreetly within the site and is of modest scale.

The integrity of the place is enhanced by the low brick fence and mild steel gate.

Comparative Analysis

Spurred on by the expansion of the rail line and the introduction of electric trams along Mt Alexander Road, residential development steadily increased during the inter-war period in the former City of Essendon. Encouraged by the rise of the Garden City movement and the popular ideal of the detached small house in a garden setting, houses in the area were generally single storey, timber or brick and designed and built by speculative builders or the State Bank of Victoria.

Australian architecture of the interwar period was highly eclectic encompassing numerous styles and idioms.

The Old English style, sometimes also known as Tudor Revival, sought to marry the respectability of age with a spirit of progress, whereby rubbed brickwork, ancient oak, and leaded glass casements were deftly turned out in pressed reds and clinkers, veneered beams, and double-hung sashes.

The Old English style, although sometimes adopted for commercial premises, found most favour in Australia (as elsewhere) in residences for the middle classes, often sitting with smug comfort amid rows of Spanish Mission, Moderne, and occasional Georgian Revival interwar dwellings.

The Old English style harked back to the Tudor period of the late fifteenth to early seventeenth centuries (which included in its late period the Elizabethan reign) at a time when late medieval architecture was moving away from centuries of dominance by Gothic architecture.

This was not the first revival of Old English architecture: architects of the mid and late nineteenth century had been attracted to its charms, but the interwar revival was the one that produced such a great impact on Australia's suburbs and assumed its greatest prominence during the 1930s.

Hallmarks of the Old English style included asymmetrical forms, the low pointed Tudor arch, half-timbered construction (especially of upper floors or gable ends), steeply pitched (and generally tiled) roofs, prominent chimneys, and snug porches under the main roof sweep.

The various styles and idioms of the interwar period are well represented in the Heritage Overlay in Moonee Valley. Displaying a high level of intactness and integrity, contributory examples within the Heritage Overlay display a consistency of built form and a cohesive garden suburb character enhanced by original low front fences and outbuildings. Individually significant examples include detached houses, duplexes and flats.

The following places are identified as being of the interwar Old English style and are of individual significance within the City of Moonee Valley.



35 Leslie Road, Essendon, c1937 (HO245)

A substantial and picturesque Old English style residence recalling the massing of earlier Arts and Crafts architects and demonstrating the evolution of the style in the latter days of its popularity. This example differs to 15 Park Crescent, Aberfeldie by the absence of half-timbering and the predominance of stuccoed surfaces.



A large, neo-Tudor clinker brick and rough-cast stucco, gabled roof house. The Marseilles pattern roof tiles are blended in colour; as is the clinker brick fence, and the surrounding landscape is mature and original.

41 Leslie Road, Essendon, c1935 (HO64)



32 Vida Street, Aberfeldie (HO317) built 1935, is a highly intact interwar Old English Cottage with rendered walls with decorative brick features, tall chimneys all on a picturesque asymmetry. Windows consist of casement sashes with geometric lead lighting to upper panes.

32 Vida Street, Aberfeldie, c1935 (HO317)



71 Ormond Road, Moonee Ponds, c1937 (HO315)

No 61 to 79 Ormond Road, Moonee Ponds, consists of a row of very substantial interwar duplexes with distinct references to the Californian Bungalow and other interwar styles. The composition of the buildings is almost identical. In particular, No 71 demonstrates elements of the Old English style, with steep roofs, decorative gable ends, textured rendered surfaces, textured brickwork, corbelled brickwork to chimneys and leadlight glazing. Compared to No 15 Park Crescent, Aberfeldie, this example lacks a level of sophistication in the detailing producing a more conservative and utilitarian design.

Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study' include: 55 Brewster Street, Essendon, 127-137 Kent Street, Ascot Vale, 30 Levien Street, Essendon, and 198 Woodland Street, Strathmore.

Discussion

15 Park Crescent, Aberfeldie, compares well to the above examples in terms of both its architectural detailing and intactness. It is an excellent representative example of an externally intact, architect designed, residence in the interwar Old English style. 15 Park Crescent, Aberfeldie, is of very high integrity with very few changes visible to original or early elements of the place. These elements include its asymmetrical form, half-timber detailing, steeply pitched roof, prominent chimney and porch sheltered almost under the main roof sweep. The integrity of the building is greatly enhanced by the unusually high level of intactness of these main elements, which include the roof tiles, dormer windows, unpainted face brick, and leaded glass panels to windows.

32 Vida Street, Aberfeldie (HO317), is currently the only individually listed example of the Old English style in Aberfeldie. It is an attractive but less sophisticated example of the style.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

The house at 15 Park Crescent, Aberfeldie, is a fine and intact example of an Old English house. It displays characteristic features of this style as it was seen in the 1930s, including walls of clinker face brick, a steeply pitched tiled roof incorporating a half-timbered gable, prominent external chimney, diamond leadlight windows, and front porch with a heavy timber post tucked in a corner.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

While modest in scale, the house at 15 Park Crescent, Aberfeldie, is distinguished by the skill in which it is massed, and the skilful juxtaposition of decorative detail exemplified by the picturesque front gable with irregular half-timbering to emulate timber cruck construction, the shouldered external chimney breast with an arched niche, and an arched window beneath a steep hood. The presentation of the house is enhanced by its deep triangular garden setback and its original brick front fence.

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

The house, originally called 'The Barn' and currently known as 'Aldebaran', at 15 Park Crescent, Aberfeldie, is significant. It was designed by architect J H Esmond Dorney for Albert and Eva Perry c1940.

The significant fabric includes the:

- original built form, roof form and fenestrations;
- roof tiles, chimney and dormer windows;

- half-timber detailing, unpainted brickwork and leaded glass;
- entry porch with heavy timber post;
- low clinker brick fence to Park Crescent and Combermere Street; and
- brick front fence.

The timber fences, small rear extension and converted garage are not significant.

How is it significant?

15 Park Crescent is of local architectural (representative), and aesthetic significance to the City of Moonee Valley.

Why is it significant?

The house at 15 Park Crescent, Aberfeldie, is a fine and intact example of an Old English house. It displays characteristic features of this style as it was seen in the 1930s, including walls of clinker face brick, a steeply pitched tiled roof incorporating a half-timbered gable, prominent external chimney, diamond leadlight windows, and front porch with a heavy timber post tucked in a corner. (Criterion D)

While modest in scale, the house is distinguished by the skill in which it is massed, and the skilful juxtaposition of decorative detail exemplified by the picturesque front gable with irregular half-timbering to emulate timber cruck construction, the shouldered external chimney breast with an arched niche, and an arched window beneath a steep hood. The presentation of the house is enhanced by its deep triangular garden setback and its original brick front fence. (Criterion E)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	Yes - front fence
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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Victorian Places: <http://www.victorianplaces.com.au/aberfeldie>

Houses

Prepared by: Context

Address: 1 and 3 Adelaide Street, Ascot Vale

Name: House	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: 1927
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Interwar - Californian Bungalow



Figure 1. 1 Adelaide Street, Ascot Vale (source: Context 2018)



Figure 2. 3 Adelaide Street, Ascot Vale (source: Context 2018)

History and Historical Context

Thematic Context

The pair of houses at 1 and 3 Adelaide Street, Ascot Vale, relate to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories 2012):

Theme 6: Building Towns, Cities and the Garden State; 6.3: Shaping the Suburbs (Expanding services to meet demands); 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Contextual History

Situated close to the Maribyrnong River and the Moonee Ponds Creek on gently undulating country, Ascot Vale was considered a desirable place to settle. Land was taken up in the late 1840s when the area was surveyed. A notable early property was Ascot House (c1860).

Transport through the area was centred on Mt Alexander Road, which increased with the goldrush of the 1850s. The railway came through the area in 1860 and a railway station opened at Ascot Vale.

A racecourse had been established on the river flats in 1840, which developed into Melbourne's major horse-racing venue. Due to its proximity to the Flemington racecourse, Ascot Vale was named after the famous racecourse, Royal Ascot, in England. The suburb has had a long connection to horse-racing and agricultural development, which is evident in two local sites, Flemington Racecourse and the Royal Agricultural Society Showgrounds (established c1872), which are located within the suburb, but outside of the City of Moonee Valley. The privately owned Ascot Racecourse also operated in Ascot Vale until the 1940s, and many early properties in the area included stables.

The boom years of Melbourne, the 1880s, saw a period of increased residential development. Many large estates were subdivided for housing and the surviving Victorian-era housing reflects this. There was also commercial development during this period with the expansion of shops along Union Road. A more unusual subdivision in Ascot Vale was the so-called 'Temperance Township', in which properties had a covenant imposed that prohibited the consumption of alcohol and the serving of alcoholic beverages at commercial premises.

Significant growth also occurred in the interwar years when new areas were opened up for housing. A large number of new homes were financed (and designed) by the State Savings Bank of Victoria. The postwar period saw the construction of considerable public housing in Ascot Vale (Living Histories 2012: 122-23). The Ascot Estate, developed by the Housing Commission of Victoria in the postwar era, was built on the site of the former Ascot Racecourse (Helms 2012-14).

Place History

Located at the corner of Waratah and Adelaide streets in Ascot Vale, the pair of free-standing weatherboard bungalows at 1 and 3 Adelaide Street were built in 1927, and were the only residences listed on the west side of Adelaide Street between 1927 and c2016. Adelaide Street is a short and narrow street that intersects with Brisbane Street to the east, and connects Waratah and Sydney streets, both stretching east from Mount Alexander Road.

Until the early twentieth century, Adelaide Street was known as Nicholson Street, and Waratah Street was known as Maribyrnong Street. The subject land was occupied by a mansion known as 'Highfield'. 'Highfield', then located at 36 Maribyrnong Street, was auctioned in 1904 by Tadgell Brothers, who received instructions from the owner C Bridgford Esq (Age 26 November 1904:3). The property was described as a 'pleasantly situated and most conveniently arranged family villa residence' which comprised outbuildings including a buggy house, two-stall stables, feed and harness rooms, fuel and poultry sheds. The ground was laid out with a flower and fruit garden, with a paddock at the east side (Age 26 November 1904:3). Located on the east side of the mansion, the subject site was a fenced paddock and contained a cow shed (MMBW Detail Plan No 1907, 1905).

Nicholson Street was renamed 'Adelaide Street' by the 1910s, when a reference is made in the local newspaper about the poor condition of drainage in the area (*Essendon Gazette and Keilor, Bulla and Broadmeadows Reporter* 3 June 1915:6).

The almost-identical pair of bungalows on the lands currently known as 1 and 3 Adelaide Street were erected together in 1927, for the then owner Harold Milton Butler, who was an estate agent based in Queensberry Street, North Melbourne (*Argus* 28 October 1949:13). The house at number 3 was occupied by Harold M Butler and his family at least until the 1950s (*Age* 12 November 1954:14). The house at number 1 was occupied by Winfield Featonby, acting manager of the Newport Railway Workshop (*Williamstown Chronicle* 1 October 1943:1). William Featonby, Winfield's father, also resided at the house until his death in 1943 (*Williamstown Chronicle* 1 October 1943:1).

By 1960, both Butler and Featonby had left the premises, with J W Calter residing at number 1 and Ken MacRae at number 3 (S&Mc 1960).

Description and Integrity

Located in quiet residential street in Ascot Vale, 1 and 3 Adelaide Street is a matched pair of interwar Californian Bungalows. The house at 1 Adelaide Street (the southernmost of the pair) occupies a prominent placement at the junction of Adelaide and Brisbane streets at the top of a hill. Number 3 also has an elevated location, situated on the corner block between Adelaide and Waratah streets. The houses are set back from the street fronts, behind small, informally planted gardens with concrete footpaths leading from the front gate to the verandah steps. Both properties have fences to the street boundary; 1 Adelaide Street has a c1960s orange brick fence, while 3 Adelaide Street has a timber and crimped wire fence that appears to be original.

The houses are symmetrical in form with transverse gable roofs clad in terracotta tiles and two projecting bays to the street front. The gables to the projecting bays have taper-cut bargeboards and shingles to the gable ends, as well hipped window hoods to the main elevation resting on timber brackets with decorative 'V' cuts. On the main elevation, a verandah spans between the projecting bays with clinker brick piers topped by timber posts supporting the projecting terracotta-tiled verandah roof.

The main elevations have a pair of projecting windows with shingle-clad hipped window hood, supported by carved timber brackets and a dentil detailing to the frame. The windows are two double-hung timber sashes having leaded glass to the upper sash, expressed architraves framing the windows and corbels to the window sills. The windows to the main body of the dwellings are similar: paired sash windows with leaded glass to the upper sash and expressed moulding. These windows also have a bracketed shelf to the head of the window. The front door is timber with leaded glass sidelights (with a pattern matching the leadlights to the sash windows) and also features an expressed architrave. The architraves of all doors and windows to the front facades taper inward toward the top, giving a picturesque oriental appearance.

As it was built for the owner of the two houses, number 3 has more elaborate detail to its verandah. While number 1 has a solid arched timber frieze between posts, number 3 has an unusual timber frieze with pierced circles and elongated triangles.

The side (north) elevations vary between the pair of houses. The north elevation of 1 Adelaide Street has a later carport structure attached, with a flat roof and metal supports. In contrast, the north elevation of 3 Adelaide Street has a recent addition in a matching style, extending the house towards the Waratah Street boundary. The windows are timber-framed sash windows, although they do not have the hipped awning or expressed architraves of the main elevation. There is also a red brick and weatherboard garage that has been recently added to the northwest corner of the house at Number 3 that has a gabled roof consistent with the overall roof form of the main structure.

1 and 3 Adelaide Street, Ascot Vale, are of relatively high integrity with few changes visible to original or early elements of the place. This pair of buildings largely retains its original building forms as a pair of detached dwellings, its original roof forms, verandahs, and fenestration.

The integrity of the buildings is enhanced by the high level of intactness of these main elements, which include the chimneys, roof tiles, eaves and gable end detailing, window hoods, steps, brick balustrade, and decorative timberwork to verandah, door and window joinery, and leaded glass window sashes. While number 3 is somewhat less intact, with the highly visible extension on the north side, it is the more highly detailed of the two. The integrity of the building at Number 1 is slightly diminished by the carport, which impinges on the original northern elevation of this residence and projects beyond the front building line.

The integrity of the place is enhanced by the front curtilage, which retains elements of its original configuration and the original or early post and woven wire fence, with matching gates, to number 3.

Comparative Analysis

The Californian Bungalow was at once a type of dwelling and a design style redolent of its West Coast American origins where it developed from nineteenth-century timber cottages and as a vernacular distillation of such diverse sources as Japanese architecture, Swiss chalets, and California's Spanish Mission heritage.

Originating in North America around the turn of the twentieth century, the Californian Bungalow style was introduced to Australia during years immediately prior to the First World War and then greatly popularised in the 1920s.

The Californian Bungalow style had an immediate impact in Australia on account of its largely timber construction, its climatically (and historically) similar origins, and its relative affordability, popular with speculative builders and government housing instrumentalities alike.

The Californian Bungalow sat midway in pretension between a cottage and villa (to use popular nineteenth-century terminology) and provided a quintessential pre-war and interwar dwelling suited to Australia's relatively large allotments and garden city ethos as a domestic repose in an industrial world.

Typical features of the Californian Bungalow style were its low-slung building form, substantial exterior transitional spaces sheltered under expansive verandahs with roofs supported on exaggerated piers or less typically as large recessed porches enveloped by the main roof, generally relating to a single dominant roof form (often transverse in orientation).

Many stylistic characteristics of the Arts and Crafts or Craftsmen styles were shared by the Californian Bungalow style, often in a simplified form, including elements such as pergolas, projecting rafters, wide eaves overhangs, and sometimes a rustic use of natural materials.

The various styles and idioms of the interwar period are well represented in the Heritage Overlay in Moonee Valley. Displaying a high level of intactness and integrity, contributory examples within the Heritage Overlay display a consistency of built form and a cohesive garden suburb character enhanced by original low front fences and outbuildings. Individually significant examples include detached houses, duplexes and flats.

The following places are of the interwar Californian Bungalow style and are of individual significance within the City of Moonee Valley Heritage Overlay.



28 Park Street, Moonee Ponds, c1923
(HO267)

28 Park Street, Moonee Ponds, built c1923, is expressive of the Arts and Crafts movement as it was applied to the Californian Bungalow form in Australia. Important elements include the roof form and gable end treatments, the accommodation of an upper level as an attic floor and the attention to detail demonstrating the principles of the Arts and Crafts movement.



192 Pascoe Vale Road, Ascot Vale, c1930
(HO206)

192 Pascoe Vale Road, Ascot Vale, built in 1930, is important as a substantially intact and highly representative Californian Bungalow, complete with sympathetic garden, and although erected quite late in the period of the bungalow's dominance over other styles, is important in this respect.



'Melola' 33 Union Road, Ascot Vale, c1930
(HO286)

'Melola' at 33 Union Road, Ascot Vale, is aesthetically important. This importance is derived from the unusual expression given to the Bungalow style, and the juxtaposition of elements common to the period giving it an unusually picturesque quality.



10 Leslie Road, Essendon, c1924-25 (HO 244)

A highly picturesque and substantial Arts and Crafts bungalow with cross ridged terracotta shingle clad gable roof and attic-storey windows in the gable ends.



113 McCracken Street, Essendon, c1924 (HO 258)

113 McCracken Street, Essendon, built in 1924, is aesthetically important as a highly successful Arts and Crafts design exploiting the popular Bungalow theme and using stylistic devices of the period including the single-ridged attic villa form, curved window bays, attic floor balcony, window dormer and chalet roof, the links with English and American precedents being clearly evident.

Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study' are: 6 Banchory Street, Essendon, 37 Sandown Road, Ascot Vale, 23 Ballater Street, Essendon, 25 Ballater Street, Essendon, 52 Hedderwick Street, Essendon, 20 Ascot Vale Road, Flemington, 11 Ardmillan Road, Moonee Ponds and 89 Holmes Road, Moonee Ponds.

Discussion

1 and 3 Adelaide Street, Ascot Vale, are a fine and intact representative example of a pair of interwar Californian Bungalows. They are set apart by their elongated forms, showcased at the top of Brisbane Street, and the unusual attention to detail. This is particularly manifested in the windows in tapered frames with hipped hoods, supported by carved timber brackets and a dentil detailing to the frame.

Although more modest in size and built in timber they compare well to the above examples in terms of architectural detail and intactness. Overall, they provide a good example of the key stylistic elements of the Californian Bungalow style including eaves detailing, gable end and associated detailing, verandah detailing including brick piers and balustrading and leaded glass sash windows in box frames. They demonstrate a much stronger Japanese (or more general oriental) influence in their joinery detail, than the other examples, particularly their window and door architraves, and the taper-cut bargeboards. The pair is also somewhat unusual in the use of two gables to the front façade, whereas a single projecting gable to create an asymmetrical composition was much more common.

1 and 3 Adelaide Street, Ascot Vale, are of relatively high integrity with few changes visible to original or early elements of the place. This pair of buildings largely retains its original building forms as a pair of detached dwellings, its original roof forms, verandahs, and fenestration.

Currently there are no other timber Californian Bungalows individually listed in the City of Moonee Valley.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

N/A

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

The pair of timber Californian Bungalows at 1 and 3 Adelaide Street, Ascot Vale, are of aesthetic significance for their joinery detail and prominent appearance. In keeping with the Japanese influence on bungalows when they developed in California, this pair boasts picturesque detail of this type including taper-cut bargeboards to the outer sides of the paired gables of each front façade, the tapered architraves to windows and doors, the elaborate window hoods, and the pierced timber frieze to number 3. The presence of the houses is greatly enhanced by their situation as a pair, at the top of a hill, and by their elongated front facades, with two gables surrounding the front porch.

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

The pair of bungalows at 1 and 3 Adelaide Street, Ascot Vale, is significant. The two houses were built in 1927 for estate agent Harold M Butler, and he and his family resided in number 3.

The significant fabric includes the:

- original building and roof form as a pair of detached dwellings;
- verandahs including decorative timberwork, brick steps and brick balustrades;
- fenestrations;
- weatherboard cladding;
- chimneys;
- roof tiles;
- eave and gable end detailing;
- window hoods;
- door and window joinery and leaded glass; and
- post and woven wire fence and gates at number 3.

The carport at number 1 and the extension and garage on the north side of number 3 are not significant.

How is it significant?

The pair of Californian Bungalows at 1 and 3 Adelaide Street, Ascot Vale, is of local aesthetic significance to the City of Moonee Valley.

Why is it significant?

The pair of timber Californian Bungalows at 1 and 3 Adelaide Street, Ascot Vale, are of aesthetic significance for their joinery detail and prominent appearance. In keeping with the Japanese influence on bungalows when they developed in California, this pair boasts picturesque detail of this type including taper-cut bargeboards to the outer sides of the paired gables of each front façade, the tapered architraves to windows and doors, the elaborate window hoods, and the pierced timber frieze to number 3. The presence of the houses is greatly enhanced by their situation as a pair, at the top of a hill, and by their elongated front facades, with two gables surrounding the front porch. (Criterion E)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	Yes - fence and gates at No 3
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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House

Prepared by: Context

Address: 65 Charles Street, Ascot Vale

Name: House	Survey Date: October 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: 1906-07
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Edwardian - Queen Anne



Figure 3. 65 Charles Street, Ascot Vale, principal elevation (source: Context 2018)

History and Historical Context

Thematic Context

The house at 65 Charles Street, Ascot Vale, relates to the following historic themes from the Thematic Environmental History of Moonee Valley (Living Histories 2012):

Theme 6: Building Towns, Cities and the Garden State; 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Contextual History

Situated close to the Maribyrnong River and the Moonee Ponds Creek on gently undulating country, Ascot Vale was considered a desirable place to settle. Land was taken up in the late 1840s when the area was surveyed. A notable early property was Ascot House (c.1860).

Transport through the area was centred on Mt Alexander Road, which increased with the goldrush of the 1850s. The railway came through the area in 1860 and a railway station opened at Ascot Vale.

A racecourse had been established on the river flats in 1840, which developed into Melbourne's major horse-racing venue. Due to its proximity to the Flemington racecourse, Ascot Vale was named after the famous racecourse, Royal Ascot, in England. The suburb has had a long connection to horse-racing and agricultural development, which is evident in two local sites, Flemington Racecourse and the Royal Agricultural Society Showgrounds (established c1872), which are located within the suburb, but outside of the City of Moonee Valley. The privately owned Ascot Racecourse also operated in Ascot Vale until the 1940s, and many early properties in the area included stables.

The boom years of Melbourne, the 1880s, saw a period of increased residential development. Many large estates were subdivided for housing and the surviving Victorian-era housing reflects this. There was also commercial development during this period with the expansion of shops along Union Road. A more unusual subdivision in Ascot Vale was the so-called 'Temperance Township', in which properties had a covenant imposed that prohibited the consumption of alcohol and the serving of alcoholic beverages at commercial premises.

Significant growth also occurred in the interwar years when new areas were opened up for housing. A large number of new homes were financed (and designed) by the State Savings Bank of Victoria. The postwar period saw the construction of considerable public housing in Ascot Vale (Living Histories 2012: 122-23). The Ascot Estate, developed by the Housing Commission of Victoria in the postwar era, was built on the site of the former Ascot Racecourse (Helms 2012-14).

Place History

The site currently known as 65 Charles Street, Ascot Vale, is located on the southern side of Charles Street between Epsom Road and Maribyrnong Road. The site comprised allotment 242 of the 'Major's Paddock' estate, which was part of Crown Allotments 32 and 33 of Section 111 in the Parish of Doughta Galla, Country of Bourke (LP920, as cited by EHS). Located on a gently sloped hill, it originally had views to the north, overlooking the valley to the east of Maribyrnong Road.

During the nineteenth century, this area east of the Maribyrnong River was formerly known as the 'Maribyrnong Estate'. In 1885 the southern section of the Maribyrnong Estate was named 'The Major's Paddock', after the former owner Major Newsom. The property contained a homestead and a 'lovely old plantation' (*Herald* 22 October 1885:3). The allotments were advertised as having 'rural' scenery and panoramic views over the Saltwater River, and as being in close proximity to the National Agricultural Society's grounds and to Flemington Racecourse, the 'grandest racecourse in the world' (*North Melbourne Advertiser*, 16 October 1885:3).

Until the beginning of the twentieth century, the lower section of the valley, then bordering the north side of Doncaster Street, had been a swamp (MMBW 160-feet-to-1-inch Plan no 53, 1901 & 1904; no 4A, 1895). Although the proprietor C B Fisher had arranged sites for community use as schools, churches and public gardens, and the estate was within half a mile from the Ascot Vale Railway Station, many allotments in the Major's Paddock remained undeveloped until drainage and sewerage were installed c1901-03. (*Herald* 22 October 1885:3; *North Melbourne Advertiser* 16 October 1885:3). In 1903, the subject site was unoccupied (MMBW 160-feet-to-1-inch Plan No. 4, 1903).

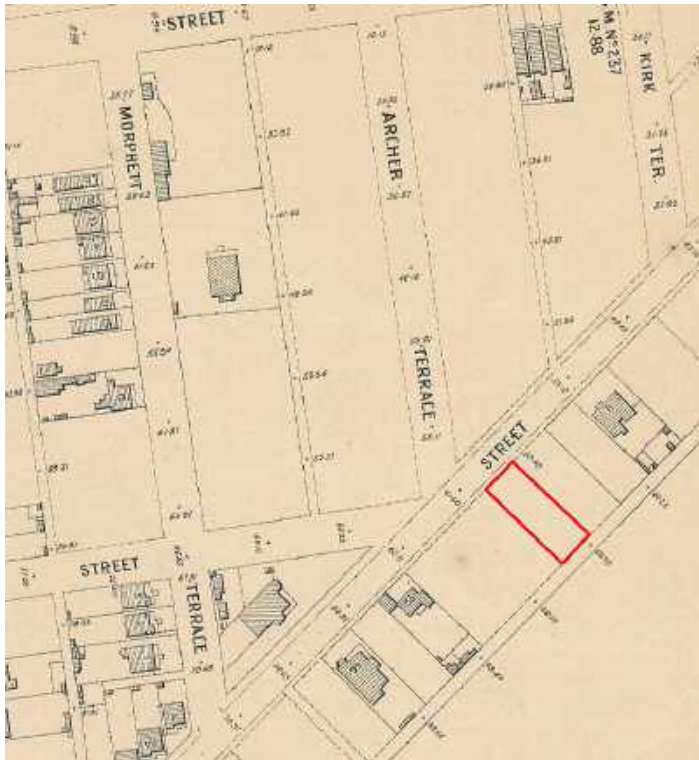


Figure 4. Unoccupied land at 65 Charles Street, Ascot Vale, shown in the Melbourne & Metropolitan Board of Works 160-feet to 1-inch Plan No 4, dated 1903 (source: State Library Victoria)

The current timber dwelling at 65 Charles Street was built in 1906 and completed by 1907 (S&Mc 1907; RB 1906). In the year 1907-08, the property was rated for a 5-roomed weatherboard house on land with a 50-foot frontage (RB 1907). The residence was initially known as 75 Charles Street but by the 1930s was renumbered as 65 Charles Street (ER 1926, 1936).

Between 1907 and the early 1940s, the house was occupied by the owner-occupier Andrew Murdoch and his wife Bessie Cruden (née Moneur) (ER 1909; VBDM). Andrew Murdoch was a clerk and later an accountant and secretary (ER 1909; *Argus* 16 May 1944:15; S&Mc 1942).

A site plan, prepared c1926, shows that there was an L-shaped wing at the rear, behind the hipped roof section. In the 1960s, this section contained the dining room and kitchen, so was likely an original part of the house. There was also a timber structure, possibly a shed, adjacent to the rear boundary of the allotment. Closer to the eastern elevation of the residence was an external toilet, which remained in the mid-1960s (MMBW 1926; BP).

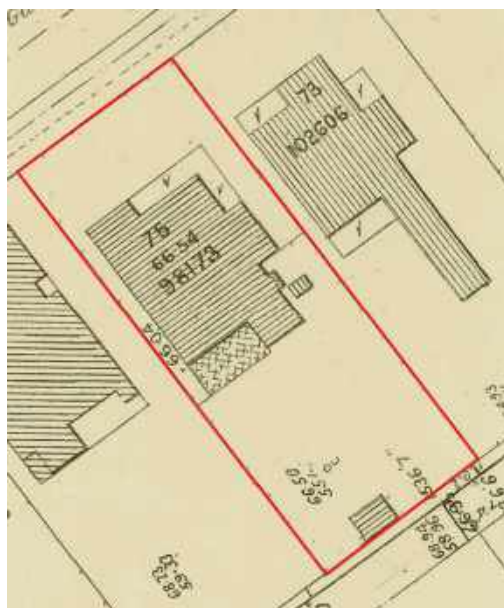


Figure 5. Detail from the Melbourne & Metropolitan Detail Plan No 813, dated 1926, showing double-fronted timber house with return verandah at 65 Charles Street, Ascot Vale (source: State Library Victoria)

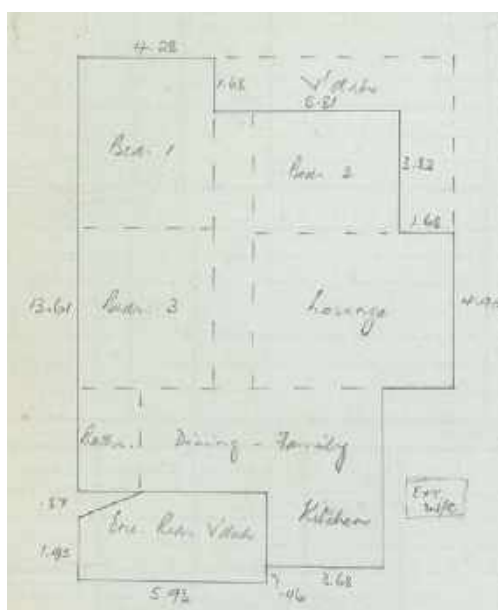


Figure 6. Floor plan of 65 Charles Street, Ascot Vale, shown on the City of Essendon building permit card, undated but after 1966 (source: City of Moonee Valley)

In 1966, the house was described as six-roomed (BP). In September 1989, an application for reblocking the front four rooms was lodged with the City of Essendon. The construction cost was \$4400 (BP).

In 1995, an auction notice to sell the property described the residence as a 'classic three-bedroom double fronted weatherboard' home with original features including return verandah, 12-foot pressed metal ceilings, five fireplaces, slate roof, 'cottage style' garden with cypress hedge, and noted that the house had been recently restumped (*Age* 3 June 1995:42).

Aerial imagery shows the skillion-roofed rear section has been replaced or extended in more recent times (DELWP 2014).



Figure 7. Aerial photograph showing the subject site (source: VIC Planning Maps 2014, Department of Environment Land Water and Planning)

Description and Integrity

65 Charles Street, Ascot Vale, is a double-fronted timber Queen Anne villa built in 1906-1907. Positioned on the south-east side of Charles Street between Pynor Avenue and Progress Street, the house is next door to a commercial premise on its south-west side and diagonally opposite All Saints Anglican Church. The land falls south to north and west to east giving the house an elevated aspect to the street.

Constructed in timber with a hipped slate roof, the ridgelines are capped in terracotta with decorative ram's head finials. Asymmetrical in presentation, the house features a return verandah that stops with square projecting gabled bays on the front and side. Displaying an eclectic mix of decorative elements, the house is representative of transitional Australian domestic architecture of the Federation era which still retains a strong influence from the Victorian Italianate style. Most immediately noticeable is the roof form, which is a low M-hipped roof with long transverse ridge, typical of the Italianate style.

The north-west elevation, facing the street, is clad with timber boards simulating ashlar stonework. A projecting room is located at the south-west corner and sits under a gable roof. The gable end is finished with a treatment of simple half-timbering over pressed metal. A window hood supported by simple timber brackets protects a pair of timber-framed double-hung windows. The hood has a slate roof. Each window is framed by a timber architrave with small timber support brackets.

Accessed by a small flight of non-original concrete steps, the bullnose return verandah is hipped at its corner and the roof has recently been renewed. It is supported by slender Corinthian columns, typical of the Italianate style. Unusually, they are combined, not with a cast-iron frieze, but with timber fretwork comprising hooked fretted corner brackets seamlessly joined with elongated timber arches providing a touch of Art Nouveau styling to the façade. This unusual pairing of Victorian elements with Queen Anne details is distinctive and indicative of the transition between Victorian and Federation architecture occurring at the time. Under the verandah an elaborate door case with sidelights and fanlight, surrounds a timber-moulded front door with glazed top panel. A pair of tall, slender, timber-framed double-hung windows have dropped sill heights that almost meet the timber verandah floor. A single door with fanlight is located at the verandah's return end on the east. Paired

timber brackets and frieze panels sit below the eaves line above the verandah, in keeping with the Italianate style.

Whilst the north-east elevation faces the side boundary of the property it is an important part of the building's overall composition. Clad with block-fronted weatherboards that finish against the projecting square bay, beyond the bay the cladding continues in square-edged boards. A pair of windows and hood is set into this side projecting bay and is identical to the pair of the street facing elevation, as is the treatment of the gable end. The south-west elevation is clad in square-edged weatherboards with simple timber-framed windows.

Two Italianate chimneys rise from the ridgelines of the roof. Constructed in red face brickwork, the chimneys are topped with deeply moulded caps that are indicative of Italianate elements more commonly used in the nineteenth century. The north-east chimney has a single terracotta chimney pot whilst the south-west has a pair.

The house sits behind a capped timber picket fence that is not original, in an established garden. A flat-roofed single-storey rear extension is largely not visible from the public domain. A double garage is accessed off a rear bluestone pitched lane.

65 Charles Street, Ascot Vale, is of high integrity with very few changes visible to original or early elements of the place. The building retains its original and early built form, slate roof with terracotta ridge cappings and finials, block timber cladding, original fenestrations, return verandah, window hoods, and brick chimneys. The integrity of the building is enhanced by the high level of intactness of these main elements, which include: gable end details of simple timber strapping over pressed metal, eaves brackets and frieze panels, return verandah with timber posts and fretwork, and original window and door joinery.

The integrity of the building is slightly diminished by an extension at the rear of the property, but it is not visible from the street.

The integrity of the place as a whole is enhanced by mature landscaping.

Comparative Analysis

The residence at 65 Charles Street, Ascot Vale, reflects the transition between the Victorian and Edwardian eras through its design which incorporates features of both the Italianate and Queen Anne Styles. This was a popular though conservative dwelling form in the years prior to World War I and integrates successfully into streetscapes of both Victorian Italianate and pure Federation Queen Anne examples.

To understand the origins that created this hybrid type, it is worth looking at the two styles it is composed of.

Italianate

The Italianate style is a revival in the mid-nineteenth century of earlier Italian architectural forms and details, especially those from the time of the Renaissance, which were in themselves a revival and reappraisal of Greek and most importantly Roman architecture.

The Italianate style was also associated, but less commonly in Victoria and chiefly in the 1840s to 1860s but with lingering influence, with a revival of building forms of vernacular Italian rural buildings, particularly in their use of asymmetrical massing and towers producing a picturesque effect.

The Italianate style as applied to domestic architecture in Victoria favoured simple building forms, sometimes enlivened by bays and towers, with sheer wall surfaces in face brick (often bi-chrome or polychrome) or cement render generally incorporating quoining (often as surface decoration if not necessarily structural need).

Decoration in the Italianate style derived from Roman precedents and included elements from classical entablatures and architectural orders, including a hierarchy of architraves, friezes, and cornices with associated moulding, panels, and brackets, applied to eaves, parapets and chimneys.

Queen Anne

The Queen Anne style refers to a revival in the late nineteenth and early twentieth centuries of an English architectural style prevalent during the reign of Queen Anne in Great Britain in the first decade of the eighteenth century.

The Queen Anne revival occurred at a time when Australian architects were grappling for an appropriately national style commensurate with the coming federation of the Australian colonies, and the freedoms inherently associated with England (and the protestant Queen Anne) and the picturesque nature of its architecture made it a popular idiom.

The Queen Anne revival style, championed in Great Britain by influential architects such as Richard Norman Shaw, was transferred to Australia in the late 1880s and early 1890s but achieved its greatest prominence, largely through the agency of home builders, in the first decade and a half of the twentieth century.

Few direct links existed between the original eighteenth-century Queen Anne architecture and the later Queen Anne revival beyond a predilection for face brickwork and intangible links with the settled domesticity of English residential architecture.

The Queen Anne revival style in Australia was typified by fine brickwork in locally made pressed red bricks, use of roughcast render (often as a contrast to brick surfaces), Marseilles-pattern roof tiles and associated ridge cresting and finials (imported and then more commonly locally made), and timber detailing (often incorporating Art Nouveau or Arts and Crafts influences). Windows were typically casement sashes, often with highlights.

Queen Anne revival style residences were noted for their asymmetrical building forms and picturesque massing, the incorporation of relatively steeply pitched roofs (often sweeping down unbroken to cover verandahs), gabled roof ends with half-timbered effects, and tall, ribbed or corbelled chimneys.

The Victorian Italianate style is well represented in the Heritage Overlay in Moonee Valley. Individually significant examples include detached villas, terrace houses and mansions. The majority of Italianate-style dwellings in Moonee Valley City are of masonry construction, predominately brick, and there are no timber examples of local significance currently within the Heritage Overlay. The Queen Anne style is also well represented in the Heritage Overlay in Moonee Valley. Displaying a high level of intactness and integrity, contributory examples within the Heritage Overlay display a consistency of built form designed in a picturesque manner. Common elements include asymmetrical forms, dominant and complex roofs with multiple hips and gables, dormer windows and tall chimneys. Superior examples included conical towers.

This transitional type of house is so common as to be considered a standard type of its own. Heritage Victoria's booklet *What house is that? A Guide to Victoria's Housing Styles* (2007), for example indicates that this was the standard 'Edwardian' era house, and notes that: 'Houses built at this time drawn on both Victorian and Queen Anne features. They follow a similar plan to Victorian houses.' Other heritage practitioners refer to it as a 'Federation-Italianate hybrid', but equally acknowledge its ubiquity in some Melbourne suburbs (Lovell Chen 2006).

There are few places embodying both of these styles that are individually significant in the Heritage Overlay in Moonee Valley, even though it was a very popular house type when built. There are many examples that are contributory in HO precincts of a more modest kind. An interesting example in HO24 Wellington Street Precinct is a row of early 1900s timber houses by a single builder at 13-21 Bryant Street, Flemington. They alternate between an Italianate-Queen Anne form with the same

massing as the subject house and block-fronted Italianate houses, illustrating the long popularity of the Italianate style and its adaptation to new trends in the twentieth century.

The following examples are comparable to 65 Charles Street, Ascot Vale, and are of individual significance within the City of Moonee Valley Heritage Overlay.



'Olinda', 6 Addison Street, Moonee Ponds, 1903 (HO146)

A richly decorated symmetrical timber villa erected in the Edwardian era, with elements of both the Italianate and Queen Anne styles. Its Italianate features include its symmetrical built and roof forms, pedimented verandah with cast-iron lacework, Italianate-style cement-rendered cornices to the chimneys. Queen Anne details present themselves in the half-timbered roughcast gablets above the projecting rectangular window bays, and the turned timber verandah posts.



18 Brisbane Street, Ascot Vale, 1913 (HO41)

Set on a Y-plan, this ashlar-pattern timber house has two gabled bays, facing the street. A third gable surmounts the bullnose roofed verandah, which spans between the two room bays and a minor bay which forms the entrance. Characteristically intricate ornament consists of cast-iron friezes and turned timber post to the verandah, friezes to window hoods, and saltire-cross balustrading, half-timbering and gable finials.



30 Francis Street, Ascot Vale, 1914 (HO182)

A picturesque Queen Anne timber villa situated on top of the Francis Street hill and incorporating many decorative elements characteristic of the style, including fretted barges, decorative half timbering, elaborate window hoods, shingled weatherboards, turned timber posted bullnosed verandah with fretted frieze and spandrels, cross braced balustrading and cement strapwork to the tall red brick chimneys.



200 Maribyrnong Road, Moonee Ponds, 1913 (HO254)

A picturesque Queen Anne villa having a corner tower with encircling faceted verandah, half-timbered gable ends, a steeply pitched slate roof with terra cotta ridge cresting and a curved ladder frame frieze to the turned timber posted verandah. The projecting wings that terminate the verandah have bayed windows whilst the projecting gable ends are supported by decorative timber brackets in the manner of the period. The composition is characteristic of the time with the corner tower giving dramatic emphasis to the diagonal axis.



10 Vanberg Road, Essendon, 1912 (HO290)

A picturesque Queen Anne villa with turned timber posted corner verandah terminated by projecting half-timbered gable ended wings and emphasis being given to the diagonal axis by means of a faceted leadlit window bay and surmounting gable. The half timbering adopts the lattice form and the corrugated galvanised iron roof cladding has terra cotta cresting. The lower level weatherboards are shingled, and the elevated verandah affords a commanding view over the intersection.

Discussion

65 Charles Street, Ascot Vale, is more modest and plainer than most of the above examples in terms of its size and architectural detailing. It does, however, have a very high level of intactness and an unusual combination of details illustrating an early version of the Queen Anne house, retaining the massing and some details from the Italianate style. In this it compares most closely with 6 Addison Street, and is also of a similar size and modest level of pretension.

Overall it is of high integrity with very few changes visible to original or early elements of the place. The building retains its original and early built form, slate roof with terracotta ridge cresting and finials, block timber cladding, original fenestrations, return verandah, window hoods, and brick chimneys.

While much smaller, it can also be compared to 30 Francis Street, Ascot Vale, built 1914 (HO182), as it displays an asymmetrical building form with picturesque massing incorporating a return verandah under a separate roof, gabled roof ends with half timbering effects and slate roof with terracotta ridge cresting and finials. The use of hooked fretted corner brackets that seamlessly join the elongated frieze forming sinuous arches between the posts provide a touch of Art Nouveau styling to the façade. Coupled with Corinthian capitals and Italianate chimneys the pairing of Victorian elements with Queen Anne detailing is distinctive and indicative of the transition between Victorian and Edwardian architecture in the first years of the twentieth century.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

65 Charles Street, Ascot Vale, is a highly intact example of the Queen Anne-Italianate fusion that was common in the first years of the twentieth century and illustrates the transition from one dominant style to another. As is typical for such houses, it retains the M-hipped roof with a long transverse ridge, slate roofing, cornices chimneys, and bullnose verandah set below brackets eaves from the Italianate style. Key characteristics of the Queen Anne style are seen in the plan with projecting gabled bays to two elevations with a return verandah in between to create a diagonal axis of symmetry, the half-timbering treatment to the gables, and the terracotta roof ridge capping and finials. The verandah treatment is unusual and distinctive, combining Italianate Corinthian columns with sinuous solid timber fretwork which displays the influence of Art Nouveau on the Queen Anne style.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

The Edwardian Queen Anne house with Italianate and Art Nouveau references at 65 Charles Street, Ascot Vale, is significant. It was built in 1906-07 for owner-occupier Andrew Murdoch.

Significant elements include the:

- Original and built form, slate roof with terracotta ridge cappings and finials, brick chimneys;
- block timber cladding, return verandah, original fenestrations, window hoods, and

- gable end details of simple timber strapping over pressed metal, eaves brackets and frieze panels, verandah timber posts and fretwork, and original window and door joinery.

The rear extension is not significant.

How is it significant?

65 Charles Street, Ascot Vale, is of local architectural (representative) significance to the City of Moonee Valley.

Why is it significant?

65 Charles Street, Ascot Vale, is a highly intact example of the Queen Anne-Italianate fusion that was common in the first years of the twentieth century and illustrates the transition from one dominant style to another. As is typical for such houses, it retains the M-hipped roof with a long transverse ridge, slate roofing, cornices chimneys, and bullnose verandah set below brackets eaves from the Italianate style. Key characteristics of the Queen Anne style are seen in the plan with projecting gabled bays to two elevations with a return verandah in between to create a diagonal axis of symmetry, the half-timbering treatment to the gables, and the terracotta roof ridge capping and finials. The verandah treatment is unusual and distinctive, combining Italianate Corinthian columns with sinuous solid timber fretwork which displays the influence of Art Nouveau on the Queen Anne style. (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014.

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Place Name: 'Uralla'

Prepared by: Context

Address: 23 Epsom Road, Ascot Vale

Name: 'Uralla'	Survey Date: October 2018
Place Type: House	Architect: Not known
Grading: Local significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: 1916
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Interwar – Arts and Crafts

**Figure 8.** 23 Epsom Road, Ascot Vale (source: Context 2018)**History and Historical Context*****Thematic Context***

The house at 23 Epsom Road, Ascot Vale, relates to the following historic themes from the Thematic Environmental History of Moonee Valley (Living Histories, 2012):

Theme 6: Building towns, cities and the garden state; 6.7: Making homes for Victorians
Homes for the wealthy, working class homes, middle class homes.

Contextual History

Situated close to the Maribyrnong River and the Moonee Ponds Creek on gently undulating country, Ascot Vale was considered a desirable place to settle. Land was taken up in the late 1840s when the area was surveyed. A notable early property was Ascot House (c.1860).

Transport through the area was centred on Mt Alexander Road, which increased with the goldrush of the 1850s. The railway came through the area in 1860 and a railway station opened at Ascot Vale.

A racecourse had been established on the river flats in 1840, which developed into Melbourne's major horse-racing venue. Due to its proximity to the Flemington racecourse, Ascot Vale was named

after the famous racecourse, Royal Ascot, in England. The suburb has had a long connection to horse-racing and agricultural development, which is evident in two local sites, Flemington Racecourse and the Royal Agricultural Society Showgrounds (established c.1872), which are located within the suburb, but outside of the City of Moonee Valley. The privately-owned Ascot Racecourse also operated in Ascot Vale until the 1940s, and many early properties in the area included stables.

The boom years of Melbourne, the 1880s, saw a period of increased residential development. Many large estates were subdivided for housing and the surviving Victorian-era housing reflects this. There was also commercial development during this period with the expansion of shops along Union Road. A more unusual subdivision in Ascot Vale was the so-called 'Temperance Township', in which properties had a covenant imposed that prohibited the consumption of alcohol and the serving of alcoholic beverages at commercial premises.

Significant growth also occurred in the interwar years when new areas were opened up for housing. A large number of new homes were financed (and designed) by the State Savings Bank of Victoria. The postwar period saw the construction of considerable public housing in Ascot Vale (Living Histories 2012: 122-23). The Ascot Estate, developed by the Housing Commission of Victoria in the postwar era, was built on the site of the former Ascot racecourse (Helms 2012-14).

Place History

'Uralla' at 23 Epsom Road, Ascot Vale, is located on the east side of Epsom Road between The Parade and St Leonards Road. The site was part of a large triangular block bounded by Epsom, Union and Maribyrnong roads, which was surveyed and marketed in the 1880s as 'Temperance Township', which endorsed the temperance cause as a regulation of residence. This unusual residential development came about in response to the strong influence of the temperance movement in the local area. Following the first auction on 25 November 1882, by 1885, the development in St Leonard's, Epsom, Maribyrnong and Union roads had significantly progressed in less than three years since the first sale (Age 27 November 1882:4; S&Mc 1885). Gas street lighting was installed at the Temperance Township in 1889 (Living Histories 2012:116).

The subject site was part of Lot 16, with a frontage of 35 feet to the east side of Epsom Road. In 1888, the property was owned by the Equity Trusty Company (CT V2071 F055). The land was unoccupied until 1916 (S&Mc 1900-1916).

The early Inter-War weatherboard dwelling named 'Uralla' was built by 1916, possibly for either Percy Williams, an electroplater, who was the owner of the land between September 1914 and June 1916; or the subsequent owner John Murray Spooner, a builder, who sold the property within a month of the possession. In the sales advertisement for Spooner, the house (then known as number 53) was described as a 'new and well-built' four-roomed weatherboard villa with a toilet, located only 1 minute away from the tram, and 10 minutes from the railway station (Argus 24 June 1916:2).

In July 1916, the property was sold to the first tenant Samuel Broad Radford. After their marriage in 1915, S B Radford and his wife Florence May (née Service) moved into the property shortly afterwards. S B Radford, who was a clerk, died in 1922 and his widow continued to occupy the house until the mid-1920s (S&Mc 1916-1925).

The subject site was formerly known as 53 Epsom Road, and by 1929, it became number 23 (S&Mc 1929).

Between 1926 and 1934, the owner of the property was Albert Leicester Cecil, a state school teacher, followed by Henry Rupert Sage, a commercial traveller, and his wife Olive Sabina Gage, who lived at 23 Epsom Road from 1926 and were owner-occupiers between 1934 and 1941 (CT V5210 F900; S&Mc 1927-1942; ER 1931).

By 1966, 'Uralla' had 5 rooms including two bedrooms, a living room and a dining room. The building permit card for 23 Epsom Road lists alterations made in 1995 costing \$30,000, and this is likely relating to the large addition at the rear of the house (BP).

Description and Integrity

'Uralla', 23 Epsom Road, Ascot Vale, is a modest timber cottage constructed in 1916. Positioned on the north-east side of Epsom Road between The Parade and St Leonards Road, the property backs onto Crockford Lane. Epsom Road is a state arterial road linking Maribyrnong Road and Racecourse Road and provides access to Flemington Racecourse and the Melbourne Showgrounds. The allotment is almost flat.

Constructed in timber with a hipped terracotta-tiled roof, a Dutch gable faces the street. Decorative terracotta ridge cappings run along the main ridgeline finishing with a small finial. The guttering appears to have been removed. The house has a simple built form with exposed rafter ends and modest touches of Arts and Crafts detailing.

Asymmetrical in form, the south-west street facing elevation is dominated by a canted bay window. Featuring an exaggerated awning-like roof that splays at the bottom, the bay is clad in timber shingles that alternate every two rows between square-edged and scalloped-edged shingles. The timber-framed, double-hung windows are glazed with leaded glass. A narrow, recessed entry porch is located at the south-east corner of the elevation. Clad with alternating square and scalloped-edged shingles the shingles splay out for the last two rows in line with those of the faceted bay. The street facing end of the porch is glazed and appears early. What appears to be an original name plate is attached to the wall between the bay and the porch.

The north-west elevation, abutting the drive, features two timber framed windows with window hoods. The smaller of the two windows is a single double-hung sash whilst the larger is a box tripartite-casement window with fanlights. Four carved timber brackets sit under the boxed window. The hoods have corrugated iron roofs and are supported by timber slatted and curved brackets. A skillion-roofed extension is visible down the driveway.

Two unadorned simple red brick chimneys penetrate the north-west plane of the roof. Finished with simple moulded caps, the front chimney has a single terracotta chimney pot whilst the rear has a pair of pots.

The house sits behind a tall capped picket fence with a concrete drive running down the north-west boundary. The front fence is back planted with a hedge providing visual screening from Epsom Road.

'Uralla' is of high integrity with very few changes visible to original or early elements of the place. The building retains its original built form, terracotta roof with ridge cappings and cresting, weatherboard cladding, recessed porch, fenestration, window hoods and chimneys. The integrity of the building is slightly diminished by the removal of the gutters, as well as a rear extension, but this is not intrusive from street view.

Comparative Analysis

The Arts and Crafts was as much a movement as a style, springing from calls in the mid-nineteenth century for social and aesthetic reform in an age dominated by machines in industry and machine-made art in decoration.

The Arts and Crafts movement had its antecedents in reaction to London's 1851 Great Exhibition, where design of artistic vapidity and imitative precision sparked calls for a revaluing of vernacular crafts and the worth of human artisanship in its processes.

The Arts and Crafts movement was socially progressive - tending to socialism at its extremes - and British in origin, while its American Craftsman manifestation placed emphasis on a democratic spirit, especially in housing for the masses.

The Arts and Crafts movement and its resultant style, which found favour in the period 1890 to 1915, were particularly applicable to domestic architecture where the aim was a homely combination of beauty and utility to produce the 'house or home beautiful' (a common phrase of the early twentieth century).

Less artful yet more socially progressive than the Aesthetic movement, the Arts and Crafts movement yielded a style where the inherent character of the natural material, honesty in design, and above all the value of the individual worker were lauded.

The various styles and idioms of the interwar period are well represented in the Heritage Overlay in Moonee Valley. Those exhibiting Arts and Crafts details mostly embody a picturesque and substantial bungalow form. The following places are of the interwar Arts and Crafts style and are of individual significance within the City of Moonee Valley Heritage Overlay:



10 Leslie Road, Essendon, c1924-25 (HO 244)

Though a later example than the subject house, built in c1924-25, 10 Leslie Road is a highly picturesque and substantial Arts and Crafts bungalow with cross-ridged terracotta shingle clad gable roof and attic storey windows in the gable ends.



113 McCracken Street, Essendon, c1924 (HO 258)

Also a later example, built in 1924, 113 McCracken Street, Essendon, is aesthetically important as a highly successful Arts and Crafts design exploiting the popular Bungalow theme and using stylistic devices of the period including the single ridged attic villa form, curved window bays, attic floor balcony, window dormer and chalet roof, the links with English and American precedents being clearly evident.



125 Wellington Street, Flemington, c1918 (HO126)

Architecturally, a skilfully designed and large example of the Bungalow concept which is near to original. Moving beyond the Queen Anne style, this reflects the symmetry, broad gabled roofs and massive construction of the Bungalow style.



5 The Strand, Moonee Ponds, c1919 (HO284)

A substantial Arts and Crafts Bungalow with attic storey, dormer, dominant gabled roof and gablet marking the location of the front door which is protected by an Ionic Order columned verandah extending along the side and across the front of the house beneath the main gable roof.



5 Vernon Street, Strathmore, 1922 (HO346)

5 Vernon Street is a modest weatherboard and roughcast rendered bungalow that was erected by 1922, and possibly a few years earlier, on a residential subdivision that had been laid out in 1912. Aesthetically, the house is a representative, if slightly late, example of the bungalow style of the 1910s, characterised by small dwellings with symmetrical frontages, hipped roofs, timber weatherboarding and roughcast render.

Discussion

23 Epsom Road, Ascot Vale, is a representative example of a modest and finely detailed early Arts and Crafts style house within Moonee Valley. Whilst smaller in scale to the above Arts and Crafts examples it demonstrates a similar attention to architectural detailing which, for its size, is unusual. This has resulted in a finely detailed modest example of the Arts and Crafts movement that developed during the post Federation period and foreshadowed the popular bungalow form of the following decade.

The Arts and Crafts movement yielded a style where the inherent character of the natural material, honesty in design, and above all the value of the individual worker were lauded. It marked a transition from the ornamented forms of the Federation period to the use of cleaner lines with a reliance on contrasting material texture for visual interest. This is demonstrated in 'Uralla's' simple hip roof form and unusual articulation of the front façade particularly evident in the canted bay window with the bell-cast eaves, alternating square and scalloped edged shingle work, leaded sash windows and leaded porch screen.

This attention to 'craftsman' detailing is most comparable to that found at 125 Wellington Street, Flemington (HO126), although this is a far more substantial example. It is of note that 23 Epsom Road predates all of the above Arts and Crafts examples making it an early example within the municipality.

Whilst details such as the leadlight sash windows and decorative awnings over the side windows are more characteristic of Federation-era details the incorporation of a small porch within the principal building envelope and contrasting weatherboard and shingle cladding are all markers of the interwar Californian Bungalow style popular during the 1920s. In this way 'Uralla' demonstrates the transition in the early interwar period from the forms of the federation period to the cleaner lines and reliance on strong massing and material textures in the 1920s. This is comparable to 20 Hesleden Street, Essendon which is also being assessed as part of the 'Moonee Valley 2017 Heritage Study'. Whilst a more substantial timber attic bungalow it too uses a simple massing of built forms overlayed with craftsman details. 'Uralla' is also comparable to 5 Vernon Street, Strathmore as a modest example of the bungalow style popular in the 1910s. What sets it apart from this example is its finer attention to detailing particularly in its primary elevation and its earlier build date.

Overall it is of high integrity with very few changes visible to the original or early elements of the place. The building retains its original built form, terracotta roof with ridge cappings and cresting, weatherboard cladding, recessed porch, fenestration, window hoods and simple red chimneys. The guttering appears to have been removed.

Currently there are no other timber Arts and Crafts bungalows individually listed in the City of Moonee Valley.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

'Uralla' at 23 Epsom Road, Ascot Vale, demonstrates the transition in the early interwar period from the ornamented forms of the Federation period to the clean lines and reliance on strong massing and contrasting material textures for visual interest. Characteristic Federation-era details include the leadlighted sash windows and decorative awnings over the side windows. In contrast, the incorporation of the small porch within the principal building envelope, and contrasting weatherboard and shingle cladding are all markers of the interwar Californian Bungalow style.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

'Uralla' at 23 Epsom Road, Ascot Vale, is aesthetically significant for its attention to architectural detailing which, for its size, is unusual. This has resulted in a modest yet finely detailed example of the Arts and Crafts movement that developed during the post Federation period, and foreshadowed the popular bungalow form of the following decade. It is also distinguished by its unusual articulation of the front facade and particularly by the canted bay window with the bell-cast eaves.

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance*What is Significant?*

'Uralla' at 23 Epsom Road, Ascot Vale, built in 1916, is significant.

Significant fabric includes the:

- Original built form and weatherboard cladding;
- terracotta roof with ridge capping and cresting;
- red brick chimneys;
- recessed porch;
- fenestration;
- window hoods.

The fence and rear extension are not significant.

How is it significant?

'Uralla' at 23 Epsom Road, Ascot Vale, is of local architectural (representative) and aesthetic significance to the City of Moonee Valley.

Why is it significant?

'Uralla' at 23 Epsom Road, Ascot Vale, demonstrates the transition in the early interwar period from the ornamented forms of the Federation period to the clean lines and reliance on strong massing and contrasting material textures for visual interest. Characteristic Federation-era details include the leadlight sash windows and decorative awnings over the side windows. In contrast, the incorporation of the small porch within the principal building envelope, and contrasting weatherboard and shingle cladding are all markers of the interwar Californian Bungalow style. (Criterion D)

'Uralla' at 23 Epsom Road, Ascot Vale, is aesthetically significant for its attention to architectural detailing which, for its size, is unusual. This has resulted in a modest yet finely detailed example of the Arts and Crafts movement that developed during the post Federation period, and foreshadowed the popular bungalow form of the following decade. It is also distinguished by its unusual articulation of the front facade and particularly by the canted bay window with the bell-cast eaves. (Criterion E)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No

Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

References

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'Keston'

Prepared by: Context

Address: 13 Milton Street, Ascot Vale

Name: 'Keston'; 'Ardross'; 'Aidios'	Survey Date: April 2018
Place Type: Residential	Architect: Tadgell Bros
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: 1889
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Victorian - Italianate



Figure 9. 13 Milton Street, Ascot Vale, principal elevation (source: Context, April 2018)

Thematic Context

The house at 13 Milton Street, Ascot Vale, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories 2012):

Theme 2: Peopling Victoria's Places and Landscapes; 2.4: Arriving in a New Land

Theme 6: Building Towns, Cities and the Garden State; 6.3: Shaping the Suburbs (Expanding services to meet demands); 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Contextual History

Situated close to the Maribyrnong River and the Moonee Ponds Creek on gently undulating country, Ascot Vale was considered a desirable place to settle. Land was taken up in the late 1840s when the area was surveyed. A notable early property was Ascot House (c.1860).

Transport through the area was centred on Mt Alexander Road, which increased with the goldrush of the 1850s. The railway came through the area in 1860 and a railway station opened at Ascot Vale.

A racecourse had been established on the river flats in 1840, which developed into Melbourne's major horse-racing venue. Due to its proximity to the Flemington racecourse, Ascot Vale was named after the famous racecourse, Royal Ascot, in England. The suburb has had a long connection to horse-racing and agricultural development, which is evident in two local sites, Flemington Racecourse and the Royal Agricultural Society Showgrounds (established c1872), which are located within the suburb, but outside of the City of Moonee Valley. The privately owned Ascot Racecourse also operated in Ascot Vale until the 1940s, and many early properties in the area included stables.

The boom years of Melbourne, the 1880s, saw a period of increased residential development. Many large estates were subdivided for housing and the surviving Victorian-era housing reflects this. There was also commercial development during this period with the expansion of shops along Union Road. A more unusual subdivision in Ascot Vale was the so-called 'Temperance Township', in which properties had a covenant imposed that prohibited the consumption of alcohol and the serving of alcoholic beverages at commercial premises.

Significant growth also occurred in the interwar years when new areas were opened up for housing. A large number of new homes were financed (and designed) by the State Savings Bank of Victoria. The postwar period saw the construction of considerable public housing in Ascot Vale (Living Histories 2012: 122-23). The Ascot Estate, developed by the Housing Commission of Victoria in the postwar era, was built on the site of the former Ascot racecourse (Helms 2012-14).

Place History

'Keston' at 13 Milton Street, Ascot Vale, was built in 1889 on the east side of Milton Street, which runs north-south between Maribyrnong Road and Station Avenue. Until the early twentieth century, it was known as Kent Avenue, which was a dead-end street that terminated at the railway line (MMBW Detail Plan No 832, 1904).

The subject land was originally part of a larger estate then known as 9 Kent Avenue, which measured 119 by 321 feet. The mansion 'Wicken Villa' at 9 Kent Avenue was located near the northern end of the estate, oriented towards the south with front gardens. The land was owned by John Colman, gentleman, who appears to have left the premises by 1888, following the death of his wife (*Argus* 25 February 1888:1). In March 1888, the land was transferred to Angus MacLean, gentleman (CT: V2000 F905). Angus MacLean subdivided the land and sold by public auction the three allotments, which had varied frontages of between 40 and 60 feet to Kent Avenue, and had a depth of 187 feet (*Argus* 23 March 1888:2). The allotments that were subdivided at this time are currently known as 13, 15 and 17 Milton Street.

The two-storey brick villa was constructed in 1889 on an allotment measuring 60 by 187 feet for the new proprietor Alice McKillop Martin (1836-1910), who was the widow of Septimus Martin (1822-1885). The residence was erected to a design by Tadgell Bros, local architects and auctioneers, who invited tenders for the erection of a 'large two-storied brick residence in Kent Avenue, Ascot Vale, for Mrs Martin' in December 1888 (*Age* 10 December 1888:10). In the 1898/99 rate book, the property was recorded as a brick villa named 'Keston' and had twelve rooms (RB 1898/99).

Upon completion, the residence was occupied by Alice Martin and her children. In 1890-92, the occupant recorded in the Sands & McDougall post office directory was Charles T Martin, son of Alice and Septimus. He remained resident until 1893 when Alice Martin became the sole owner-occupier (S&Mc 1890-1900).

Arriving in Melbourne from Hobart, Tasmania, in October 1836 as a nine-month-old baby, Alice McKillop (née Smith) married Septimus Martin in 1853 at the age of 17. They had four sons and four daughters ('Watts Family Tree', via Ancestry.com). In 1907 Alice claimed to be one of the oldest surviving colonists in Victoria (*Argus* 19 December 1907:7). Septimus Martin was well-known in the locality. Before his sudden death in October 1885, he served as a police magistrate, and was the

chair of the Northern Permanent Building Society and a long-term and active member of the Benevolent Asylum Committee (*Argus* 26 September 1885:5; *Geelong Advertiser* 10 October 1885:10; *North Melbourne Advertiser* 16 October 1885:2).

The Martin family departed 'Keston' c1903, relocating to another address within the same municipality. The property was still owned by Alice M Martin, and Alexander Matheson, merchant, was the tenant from c1903 until c1909 (S&Mc 1903-1910; CT: V2348 F587). William Downing, miller, shortly stayed at the premises around 1909 (ER 1909). Downing was followed by Samuel Clay, who was the owner-occupier between 1911 and 1930 (CT: V2348 F587).

Prepared in 1904, the Melbourne & Metropolitan Board of Works Detail Plan No 832 for this area showed 'Keston' about a decade after the completion (Figure 10). In c1904, 'Keston' had front and rear verandahs and steps. A detached kitchen and water tank was located to the rear (east) of the house, and there were an internal and an external toilet (MMBW 1904). With the later subdivision of the larger allotments nearby, the subject property remained one of the oldest, and one of the most substantial, free-standing houses in that street.

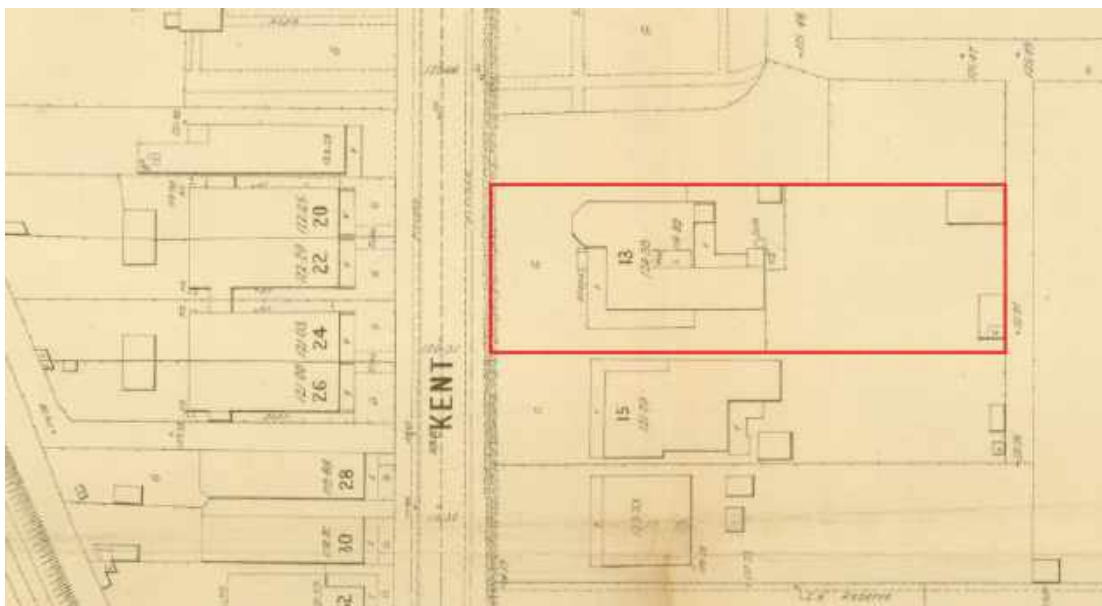


Figure 10. The 1904 MMBW Detail Plan showing the building footprint of 13 Milton Street (then known as 13 Kent Street) (source: State Library Victoria)

Between c1911 and 1930, English-born retired solicitor Samuel Clay (1835-1930) was the owner of the property at 13 Milton Street. He came to Melbourne c1853, and shortly after arriving, married Mary Ann Proctor (1826-1916), who was from the same town in England and was a passenger on same ship. They tried gold-mining and farming without great success. Relocating to Melbourne during the land boom, however, Clay had made a fortune buying and selling land in the Ascot Vale district. In one deal overnight, he made more than £4000. Beginning to play bowls in 1915 at the age of 80, he had been a regular attendant at the Ascot Vale Bowling Club since its formation until his death (*Herald* 25 March 1930:25). He was the oldest veteran bowler, popularly known as 'dad' by other club members (*Argus* 15 July 1930:14). He lived with his wife, his eldest daughter Emily Griffith, dressmaker, and her husband Daniel John (died 1916) (ER 1924-30; 'Spaleton, Hunter Family Tree', via Ancestry.com). On his death in July 1930, Clay left real and personal estate valued at over £46,000 to his daughters Emily, Rosa and Clara (*Herald* 25 March 1930:25; *Argus* 12 August 1930:10). During his ownership, the property was known as 'Ardross' (*Essendon Gazette and Keilor, Bulla and Broadmeadows Reporter* 10 June 1915:2).

The property at 13 Milton Street was granted to sons-in-law George Andrew Hill (Rosa's husband), railway employee in Portland, and Frederick George Bell (Clara's husband), railway employee in

Warrnambool. In 1931, Samuel's eldest daughter Emily Griffith became the proprietor of the subject property, which was referred to as 'Aidios' in the Certificate of Title (CT: V2348 F587).

During the ownership of Emily Griffith, the main tenant listed in the Sands & McDougall post office directory was her son-in-law William George Sutch, musician (S&Mc 1935-1945). When Emily Griffith died in 1953, the property comprising residence and outbuildings was advertised for sale, but remained in the ownership of the family until 1956. The 1953 sales notice described the house as 'spacious two-storey brick residence at station, shops [with] 12 large rooms, sleep-out, balcony, large bungalow, two bathrooms (with porcelain baths), two toilets, heaters, S.S.S. (stainless steel sink), phone, garage, drive, [and] workshop'. It was suggested the use of the property as apartments or as a boarding house (Age 4 July 1953:23).

In 1953-56, daughters of Emily Mary Griffith, Rosa Sutch and Margaret Holmes, were the proprietors, who were by that time operating a guest house on the premises (S&Mc 1950).

In 1956-57, Albert Charles Middleton, butcher, son of Albert Charles Middleton Snr, a well-known cyclist, was the owner of the property, followed by Enrico Iovannella, café proprietor (CT: V51424 F495; Age 28 February 1957:11). Around this period, the brick villa was used as guest house until the mid-1960s, managed by Mrs E Wheatern during the 1960s (S&Mc 1950-1965). According to the auction notice in 1968, the residence had been converted into flats by that time, having 17 rooms in six flats with ample baths and toilets. All the flats were fully furnished, and the property was returning \$90 per week from five flats while the then owner, Enrico Iovannella was residing at one of the flats (Age 23 March 1968:23; CT: V51424 F495).

The property appears to have reverted to a single dwelling in the 1980s or 1990s. It was sold in 1997 as a single dwelling.

Tadgell Bros

Brothers Frederick John (1860-1922) and Ernest William (1870-1913) were born to Frederick Isaac Tadgell (1826-1907) and Mary (née McDonald), who arrived in Victoria in 1853 (*Australian Star* (NSW) 10 June 1907:4).

Frederick J Tadgell commenced his practice as a builder as early as 1862, and continued to practice on his own during the 1860s and 70s. During this period, he participated in building and quantity surveying of city buildings, with his office being located in Elizabeth Street and then Bourke Street (*Argus* 1 November 1862:3; *Argus* 21 April 1871:3).

In 1888, the business Tadgell Bros was formed, with Frederick's brother Ernest, estate agent, joining the practice (Age 28 April 1888:12). Although they undertook some architectural projects between 1888 and the early 1890s, by the mid-1890s, the firm became solely known as auctioneers, valuers, estate, finance and insurance agents. The former Tadgell Bros Office, at 13 Norwood Crescent, Moonee Ponds (c1901-02; City of Moonee Valley HO89), may be one of the last buildings designed by Frederick Tadgell.

Other notable surviving examples designed by the Tadgell Bros include:

- Buckley Lodge, 200 Pascoe Vale Road, Moonee Ponds (City of Moonee Valley HO95);
- Former Presbyterian Church, 9 Linton-Mannibadar Road, Linton (Shire of Golden Plains HO127);
- St James' Anglican Church, 1 Hudson Street, Moonee Ponds (City of Moonee Valley HO354); and
- St Thomas' Anglican Vicarage, 760 Mount Alexander Road, Moonee Ponds (City of Moonee Valley HO85).

Since its establishment, Tadgell Bros had been a local business, undertaking works almost entirely within the area currently known as Moonee Valley, with a small group of exceptions. Before the opening of the new office in Norwood Crescent in 1901-02, Tadgell Bros had offices at 439 Mount Alexander Road, Moonee Ponds, and at the Ascot Vale and Essendon railway stations (S&Mc 1896).

Description and Integrity

13 Milton Street, Ascot Vale, is a two-storey house of the late-Victorian period with elements of the Italianate style including a prominent double-level verandah. The house is located on a large block in a narrow residential street a short distance north of the Ascot Vale railway station.

The 'M'-shaped hipped roof has a shallow pitch and is clad in slate with metal ridge capping. Evenly spaced decorative timber brackets support the eaves. The brick walls have a polychromatic finish to the front façade, with red face brick for the side and rear walls and cream brick quoins to the side windows. A polygonal bay to the upper and lower floors at the northwest corner (that forms a projection against which the verandah returns) is surrounded by cream brick punctuated with red and dark brown brick detailing. Simple timber-framed double-hung sash windows feature at each face of the projecting bay and are covered by decorative timber shades with scalloped valance. A decorative moulded cornice divides the projecting bay and a continuous bluestone sill runs beneath both sets of windows. An elaborate chimney in red face-brick is positioned to the northwest corner behind the upper projecting bay. The red brick chimney has contrasting cream brick quoins and an arched niche, and is topped with an unpainted rendered cornice, with a pediment to its western side. A second chimney is positioned to the ridgeline at the south end of the roof in matching red brick with cream brick ornamentation.

Generous return verandahs run along the lower and upper floors from the front door at the west along the full length of the south elevation. The lower verandah has an inlaid decorative tessellated tile floor. The verandah has metal columns to the ground floor, cast iron brackets and frieze, and simply detailed timber columns to the upper floor. The upper verandah roof is clad in corrugated steel sheeting but its cast iron decoration now appears to be missing.

The front timber door has moulded panels with timber transom, bluestone threshold, and leaded coloured glass highlight. Sidelights of frosted glass with a floral motif have lower bays of moulded timber.

The building sits on basalt foundations comprising rough-faced blocks with finely worked bevel to the upper edge. A small set of basalt steps leads to the verandah and is flanked by squat rendered pedestals at the base. Large broken concrete pavers lead from the roadside footpath to the stair. A second path breaks from the main entrance path to the north.

There is currently no front fence and a raised garden bed lined with basalt rocks runs along the front boundary. High timber paling fences line the north and south boundaries. Two tall mature Canary Island Date Palms (*Phoenix canariensis*) are located to the southwest corner of the front garden, which also contains a mature Pepper Tree (*Schinus molle*).

13 Milton Street, Ascot Vale, is of very high integrity with very few changes visible to original or early elements of the place. The building retains its original building form and roof forms, double-level verandah, and fenestration.

The integrity of the building is greatly enhanced by the unusually high level of intactness of these main elements, which include the slate roof, original chimneys, eaves detailing, unpainted face brickwork, window and door joinery (including timber window valances), leaded glass highlight and sidelights, verandah ornamentation, and basalt steps and associated pedestals.

The integrity of the building is slightly diminished by the loss of cast iron decorative elements to the upper level of the verandah.

The integrity of the place is enhanced by the retention of early garden elements including two mature Canary Island Date Palms (*Phoenix canariensis*) and a mature Pepper Tree (*Schinus molle*).

Comparative Analysis

During the boom years during the 1880s, the City of Moonee Valley saw increased residential development through subdivision of large estates. Demonstrating the early phase of the suburban expansion near the railway lines or arterial roads, Victorian-era houses in Moonee Valley are mostly single-storey Italianate style villas, with some examples of mansions, double-storey villas, single- and double-storey terraces and detached cottages. Most are built of brick, with one timber example evident.

The Italianate style is a revival in the mid-nineteenth century of earlier Italian architectural forms and details, especially those from the time of the Renaissance, which were in themselves a revival and reappraisal of Greek and most importantly Roman architecture.

The Italianate style was also associated, but less commonly in Victoria and chiefly in the 1840s to 1860s but with lingering influence, with a revival of building forms of vernacular Italian rural buildings, particularly in their use of asymmetrical massing and towers producing a picturesque effect.

The Italianate style as applied to domestic architecture in Victoria favoured simple building forms, sometimes enlivened by bays and towers, with sheer wall surfaces in face brick (often bi-chrome or polychrome) or cement render generally incorporating quoining (often as surface decoration if not necessarily structural need).

Decoration in the Italianate style derived from Roman precedents and included elements from Classical entablatures and architectural orders, including a hierarchy of architraves, friezes, and cornices with associated moulding, panels, and brackets, applied to eaves, parapets and chimneys.

Eclectic touches were often married to the Italianate style, including Romanesque, Gothic, or stilted segmental arch-headed fenestration, incongruous replication of masonry features in timber, and excessive ornament that characterised the Boom style of the late nineteenth century.

The Italianate style is well represented in the Heritage Overlay in Moonee Valley. Individually significant examples included detached villas (both symmetrical and asymmetrical in plan), terrace houses and mansions. Double-storey examples are less common, and often distinguished with its scale. Typically, they are set within a garden with a low front fence at the street frontage. Detailing ranges from modest to elaborate, typically including features from the era including cast iron verandah friezes and posts and polychrome masonry to the front façade. The level of intactness of the Victorian-era Italianate villas in the City of Moonee Valley is moderate to very high.

Comparable examples to 31 Nicholson Street, Essendon, which have been identified as being Individually Significant within the City of Moonee Valley, include:



24 Grosvenor Street, Moonee Ponds, 1891 (HO230), is a representative two-storeyed asymmetrical Italianate villa with faceted bay to the projecting wing, bracketed eaves, hipped slate roof, chamfered reveals and two storeyed cast iron lace corner verandah. The integrity of this place is high.



'Unica', 17 Norwood Crescent, Moonee Ponds, 1885 (HO266), is an exceptionally richly decorated boom period polychrome brick two-storeyed asymmetrical villa with two-storeyed cast iron verandah, slate roof, ridge cresting and faceted projecting wing. The cast iron work exploits the fern leaf motif and there is a timber frieze rail, round arched windows with shaped voussoirs, keystones and drip moulds forming lancet arches at both levels to the wing and there are intricate impost moulds, stringcourse and bracketed cornices. The house is in good condition and has a high degree of external integrity.



49-59 Raleigh Street, Essendon, 1889 (HO106), is an asymmetrically planned, two-storeyed polychrome brick villa with a two-level cast iron verandah. Arched openings and valence mouldings to the upper verandah bressumer add distinction to an otherwise typical house. A dwarf iron palisade fence is at the frontage (cut back). The roof has been tiled, the front fence modified and atypical planting carried out (gum tree).



'Greenock', 37 McCarron Parade, Essendon, c1892 (HO257) is a substantial late-Victorian boom period two-storeyed bi-chromatic brick villa with an asymmetrical front. The eaves are bracketed and the hipped slate roof has a gable end over the projecting wing with king post enrichment in the manner of the late-Victorian period. The side elevations are plainly treated. The integrity is high.

Another similar place assessed as part of 'Moonee Valley 2017 Heritage Study' is 31 Nicholson Street, Essendon, which is an asymmetrical double-storey villa of polychrome brick construction.

Discussion

'Keston' at 13 Milton Street, Ascot Vale, favourably compares with the above examples on HO, in terms of the high intactness and the detailing representative of the Italianate style residences that proliferated in and outside of the City of Moonee Valley during the Boom period in the late 1880s and the early 1890s.

Overall, it is an incredibly intact example of the typology, with the original building form retained. Other typical features include the slate hipped roof, face brickwork, chimneys, eaves detailing,

verandah decoration, window and door joinery, leaded glass highlight and sidelights and basalt steps and associated pedestals. The integrity of the house is also very high, with very few changes visible.

'Keston' particularly well compares with 17 Norwood Crescent, Moonee Ponds, 1885 (HO266) and 49-59 Raleigh Street, Essendon, 1889 (HO106), both in terms of the level of intactness and the architectural detailing such as the polychromatic masonry and the façade treatment including projecting canted bay. 'Keston' is a good representative example of a substantial two-storey villa from the boom period, distinguished with its prominent double-level return verandah of a generous size.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

'Keston' at 13 Milton Street, Ascot Vale, is significant as a Victorian-era Italianate mansion. The Italianate style is well represented in the Heritage Overlay in Moonee Valley, however mansions of this large scale are less common than single-storey detached houses. 13 Milton Street demonstrates the mansion typology through its asymmetrical building form with a two-storey projecting polygonal room and a return verandah also extending over two storeys. The house is set on a medium-sized allotment with a garden setting. 'Keston' compares well with 17 Norwood Crescent, Moonee Ponds, 1885 (HO266), and also with 49-59 Raleigh Street, Essendon, 1889 (HO106), both in its level of intactness and architectural design.

13 Milton Street, Ascot Vale, demonstrates Italianate characteristics, including the slate roof, original chimneys, eaves detailing, unpainted polychromatic and red brickwork, window and door joinery including timber window valances, leaded glass highlight and sidelights, and double-level verandah with ornamentation. The integrity of the place is enhanced by the retention of early garden elements including two mature Canary Island Date Palms (*Phoenix canariensis*) and a mature Pepper Tree (*Schinus molle*). Overall, it is highly intact example of the Italianate style, with very few changes visible.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

13 Milton Street, Ascot Vale, is significant for its association with Tadgell Bros, a building, architecture and property business formed between Frederick and Ernest Tadgell in 1888. The business concentrated initially on architectural projects such as 13 Milton Avenue and buildings for the Anglican Church, but later operated as auctioneers, valuers, estate, finance and insurance agents within the Moonee Valley area. 13 Milton Street is attributed to the design by Tadgell Bros, who invited tenders for the erection of a 'large two-storied brick residence' in Milton Avenue. Tadgell Bros occupied offices at 13 Norwood Crescent, Moonee Ponds (c1901-02; HO89), 439 Mount Alexander Road, Moonee Ponds, and at Ascot Vale and Essendon railway stations. Other significant works in Moonee Valley by Tadgell Bros include Buckley Lodge, 200 Pascoe Vale Road, Moonee Ponds (HO95); St James' Anglican Church, 1 Hudson Street, Moonee Ponds HO354); and St Thomas' Anglican Vicarage, 760 Mount Alexander Road, Moonee Ponds (HO85).

Statement of Significance

What is Significant?

'Keston' at 13 Milton Street, Ascot Vale, a late Victorian era Italianate mansion designed by Tadgell Bros and built in 1889 is significant.

Significant fabric includes the:

- double-storey asymmetric built form with a projecting bay;
- original hipped roof form and slate roofing;
- unpainted polychrome brickwork, basalt steps and associated pedestals,
- original chimneys and eaves detailing;
- original pattern of fenestration, elements of window and door joinery and leaded glass highlight and sidelights;
- original setback at the front; and
- verandah ornamentation.

Two tall mature Canary Island Date Palms (*Phoenix canariensis*) and a mature Pepper Tree (*Schinus molle*) in the front garden are also significant.

How is it significant?

13 Milton Street, Ascot Vale, is of local architectural (representative) and associative significance to the City of Moonee Valley.

Why is it significant?

'Keston' at 13 Milton Street, Ascot Vale, is significant as a Victorian-era Italianate mansion. The Italianate style is well represented in the Heritage Overlay in Moonee Valley, however mansions of this large scale are less common than single storey detached houses. 13 Milton Street demonstrates the mansion typology through its asymmetrical building form with a two-storey projecting polygonal room and a return verandah also extending over two storeys. The house is set on a medium-sized allotment with a garden setting. 'Keston' compares well with 17 Norwood Crescent, Moonee Ponds, 1885 (HO266) and also with 49-59 Raleigh Street, Essendon, 1889 (HO106), both in its level of intactness and architectural design.

13 Milton Street demonstrates Italianate characteristics including the slate roof, original chimneys, eaves detailing, unpainted polychromatic and red brickwork, window and door joinery including timber window valances, leaded glass highlight and sidelights, and double-level verandah with ornamentation. The integrity of the place is enhanced by the retention of early garden elements including two tall mature Canary Island Date Palms (*Phoenix canariensis*) and a mature Pepper Tree (*Schinus molle*). Overall, it is highly intact example of the Italianate style, with very few changes visible. (Criterion D)

13 Milton Street Ascot Vale is significant for its association with Tadgell Bros, a building, architecture and property business formed between Frederick and Ernest Tadgell in 1888. The business concentrated initially on architectural projects such as 13 Milton Avenue and buildings for the Anglican Church, but later operated as auctioneers, valuers, estate, finance and insurance agents within the Moonee Valley area. 13 Milton Street is attributed to the design by Tadgell Bros, who invited tenders for the erection of a 'large two-storied brick residence' in Milton Avenue. Tadgell Bros occupied offices at 13 Norwood Crescent, Moonee Ponds (c1901-02; HO89), 439 Mount Alexander Road, Moonee Ponds, and at Ascot Vale and Essendon railway stations. Other significant works in Moonee Valley by Tadgell Bros include Buckley Lodge, 200 Pascoe Vale Road, Moonee Ponds (HO95); St James' Anglican Church, 1 Hudson Street, Moonee Ponds HO354; and St Thomas' Anglican Vicarage, 760 Mount Alexander Road, Moonee Ponds (HO85). (Criterion H)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	Yes - two Canary Island Date Palms (<i>Phoenix canariensis</i>) and a Pepper Tree (<i>Schinus molle</i>).
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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Terrace Pair

Prepared by: Context

Address: 82-84 North Street, Ascot Vale

Name: Terrace Pair	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: c1891-92
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Victorian - Italianate



Figure 1. 82-84 North Street, Ascot Vale, principal elevation (April 2018) (source: Context, 2018)

History and Historical Context

Thematic Context

The pair of houses at 82-84 North Street, Ascot Vale, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories 2012):

Theme 6: Building Towns, Cities and the Garden State; 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Contextual History

Situated close to the Maribyrnong River and the Moonee Ponds Creek on gently undulating country, Ascot Vale was considered a desirable place to settle. Land was taken up in the late 1840s when the area was surveyed. A notable early property was Ascot House (c1860).

Transport through the area was centred on Mt Alexander Road, which increased with the goldrush of the 1850s. The railway came through the area in 1860 and a railway station opened at Ascot Vale.

A racecourse had been established on the river flats in 1840, which developed into Melbourne's major horse-racing venue. Due to its proximity to the Flemington racecourse, Ascot Vale was named after the famous racecourse, Royal Ascot, in England. The suburb has had a long connection to horse-racing and agricultural development, which is evident in two local sites, Flemington Racecourse and the Royal Agricultural Society Showgrounds (established c1872), which are located within the suburb, but outside of the City of Moonee Valley. The privately owned Ascot Racecourse also operated in Ascot Vale until the 1940s, and many early properties in the area included stables.

The boom years of Melbourne, the 1880s, saw a period of increased residential development. Many large estates were subdivided for housing and the surviving Victorian-era housing reflects this. There was also commercial development during this period with the expansion of shops along Union Road. A more unusual subdivision in Ascot Vale was the so-called 'Temperance Township', in which properties had a covenant imposed that prohibited the consumption of alcohol and the serving of alcoholic beverages at commercial premises.

Significant growth also occurred in the interwar years when new areas were opened up for housing. A large number of new homes were financed (and designed) by the State Savings Bank of Victoria. The postwar period saw the construction of considerable public housing in Ascot Vale (Living Histories 2012: 122-23). The Ascot Estate, developed by the Housing Commission of Victoria in the postwar era, was built on the site of the former Ascot Racecourse (Helms 2012-14).

Place History

The semi-detached Victorian-era brick cottages at 82-84 North Street, Ascot Vale, are located on the north side of North Street, between Ascot Vale Road and the railway. In 1909, the site and the right-of-way to the east was owned by Adelaide Alford (née Linton), wife of Charles Alford, commercial traveller (CT:V3307 F1309). Other historical sources suggest that the adjoining land to the west of the site, bordered with the narrow laneway next to the Ascot Vale Railway Station, was also owned by Alford. From 1891, Adelaide and Charles Alford, and their children Daisy Elizabeth and Charles Linton lived in North Street, and the subject houses at 82-84 North Street were erected around the same time, first appearing in Sands & McDougall's directory in 1892 (S&Mc).

By c1891, the cottages were tenanted. Walter Lloyd lived at 84 North Street until the mid-1890s, while tenants at 82 North Street changed more regularly (S&Mc 1892-1896). One of the first tenants at 82 North Street was R W C Kingsley, whose wife, Annie, died while giving birth to their son at the premises in June 1892 (*Argus* 22 June 1892:1). Sydney C Arnold, auctioneer, also lived at number 82 c1891-92 (S&Mc 1892).

The Melbourne & Metropolitan Board of Works Detail Plan No 832, dated 1904, shows terrace pair at 82-84 North Street erected near the eastern end of the Alford's larger parcel of land, and adjoining a carriage way to the rear of the Ascot Vale Road-facing shops. The subject houses had front verandahs and front steps, and outbuildings and toilets were located on the rear boundary. The Alford's family residence (now demolished) was located closer to the railway station, with the land in-between was shown as unoccupied (MMBW 1904).

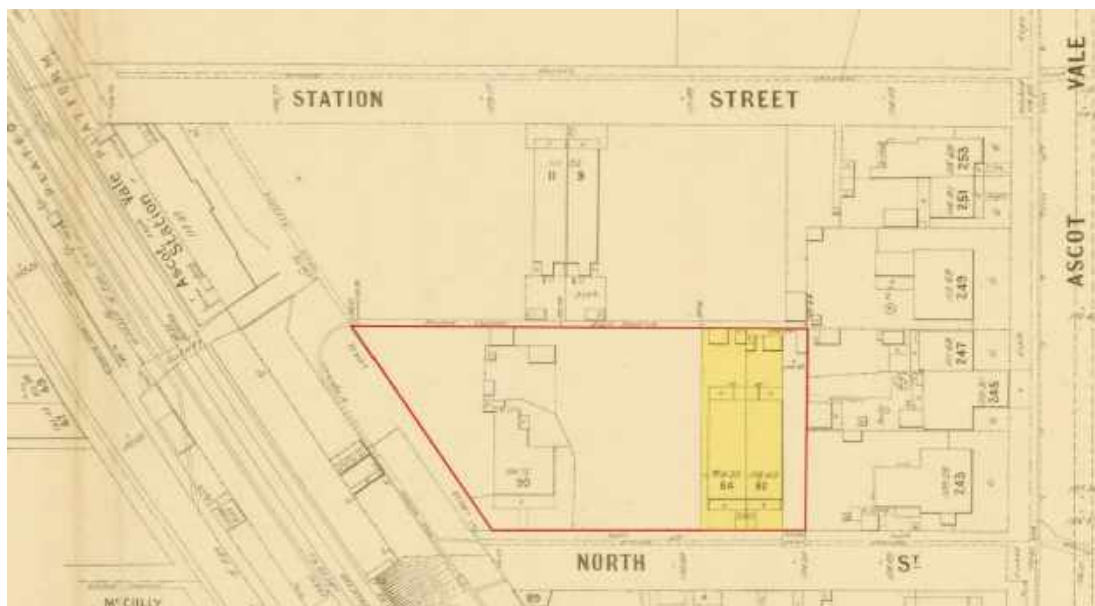


Figure 11. The area coloured yellow shows the current site at 82-84 North Street, Ascot Vale, and the red lines indicate the land owned by Adelaide and Charles Alford; from MMBW Detail Plan No 832, dated 1904 (source: State Library Victoria)

Charles Alford, who owned the houses at 82-84 North Street, worked as a commercial traveller for the Victoria Soap and Candle Company, located at 330 Flinders Lane in the city. By the early 1910s, the family moved to Taylor Street, Moonee Ponds, but kept the North Street properties under their ownership until the 1970s. Upon Adelaide Alford's death in 1929, the real estate of a gross value of £2775 and personal property of a gross value of £597 was granted to her husband and children (*Argus* 15 June 1929:24). The subject houses were transferred to her children, Charles Linton Alford, architect, and Daisy Elizabeth Stevens, who married William Charles Stuart Stevens, minister, and moved to New South Wales (CT: V3307 F309; ER 1924).

In August 1975, John Cyril Stevens, son of Daisy Elizabeth, became the new owner of 82-84 North Street, and in October the same year, he sold the houses by public auction. According to the advertisement, the cottages contained five rooms and inside toilets (*Age* 8 October 1975:31). The 1920s pair at 86-88 North Street, presumably granted to John C Stevens also, were auctioned on the same day (*Age* 8 October 1975:31). A real estate agency Vandon Pty Ltd purchased the subject properties at 82-84 North Street. In 1977, the cottages were purchased by George Politis, labourer, and his wife Roula, who were registered as joint proprietors in May 1977 (CT: V3307 F309).

In 1992, the land was subdivided into two lots, each containing a cottage, by the then owner, who lived at 84 North Street. The location of boundaries was defined by the boundary between the cottages, and consequently, the land at 84 North Street has a slightly larger width of 6.9m, while the other lot has a width of 5.53m. The subdivision plan drawn in June 1991 shows the building footprints on each lot, which are same as the original footprints depicted on the 1903 MMBW plan (CT: V3307 F309). It indicates that the current rear addition at 84 North Street occurred after the 1992 subdivision.

Description and Integrity

The residences at 82 and 84 North Street, Ascot Vale, are single-storey brick terrace houses of the late Victorian period built in the Italianate style. North Street runs east-west connecting to Mount Alexander Road in the east and terminating at the railway line to the west, a short distance south of the Ascot Vale railway station. The houses are located off Ascot Vale Road at the western end of the street. Number 82 abuts a wide bluestone and asphalt laneway to the east.

The height and ornate detailing of the plastered coping and parapets with classical motifs define the houses as visually prominent features of the street. A stylised crimped shell set in a semi-circular recess forms the central pediment of each building with a triangular pediment above, supported by

horizontal console brackets. Some minor damage has occurred to the parapets resulting in the loss of the cement rendered urns to the central and eastern piers that terminate the balustrading. Concealed behind the parapets are shallow-pitched slate roofs with recent ridge capping. At the front (south) end both buildings have tall cement-rendered chimneys with cornices. A simpler chimney of stepped red brickwork is located further back on the roof of Number 82. The same is missing from Number 84. A decorative, largely unpainted plaster frieze with ornamental paired brackets supports the base of the parapets.

The houses are constructed of red face brick with polychromatic façades incorporating cream, evenly spaced stringcourses (at window sill and verandah impost height) and simple lozenge motifs. The front verandahs are raised on a tooled roughly dressed basalt plinth with smooth nosing and an inlaid decorative tessellated tile floor and adorned with cast iron brackets and frieze. The front timber doors are consistent with the late Victorian period with moulded panelling, half sidelights and transoms with embossed glass. Each house has a single front facing timber-framed, double-hung sash window with pilasters, sidelights and stone sill. The windows facing the laneway to east are simple timber-framed double-hung sashes with stone sills.

A cream weatherboard lean-to, which appears to be original (or early), is located to the rear of Number 82. It has a corrugated iron skillion roof and is connected to a contemporary timber-framed pergola with clear corrugated polycarbonate sheeting. Number 84 has a recent extension to the rear, which follows the roofline and form of the original residence. The original outbuildings identified on the 1904 MMBW plan appear to have been demolished.

Both houses are enclosed and separated at the front with a timber picket fence and matching gates. The fence does not appear to be original but reflects the style of the Victorian period. The pathway from the gate to the front basalt stair is laid with tessellated tiles matching the verandah floor, presumably a recent addition. A brick paved path delineates the narrow bluestone lined garden beds behind the fence and fronting the verandah.

82-84 North Street, Ascot Vale, is of high integrity with very few changes visible to original or early elements of the place. The building retains its original building form as a paired terrace house, original roof forms (although partly changed on No 84), parapets and wing walls, verandah, and fenestration.

The integrity of the building is enhanced by the high level of intactness of these main elements, which include original chimneys, slate roof, cement decoration to parapets and wind walls, unpainted face brickwork, window and door joinery, original sections of cast iron decoration to the front verandah, edging and basalt steps.

The integrity of the place is slightly diminished by the loss of some cement decorative elements to the parapets, the loss of an original chimney (No 84), and the rear extension to No 84 (although the building form and scale largely match the original building form).

Comparative Analysis

The Italianate style is well represented in the Moonee Valley Heritage Overlay. Individually significant examples include detached villas, which make up most of the individual places, followed by terrace houses and mansions. The majority of Italianate-style dwellings in the City of Moonee Valley are of masonry construction, with one timber example included.

The Italianate style is a revival in the mid-nineteenth century of earlier Italian architectural forms and details, especially those from the time of the Renaissance, which were in themselves a revival and reappraisal of Greek and most importantly Roman architecture.

The Italianate style was also associated, but less commonly in Victoria and chiefly in the 1840s to 1860s but with lingering influence, with a revival of building forms of vernacular Italian rural buildings, particularly in their use of asymmetrical massing and towers producing a picturesque effect.

The Italianate style as applied to domestic architecture in Victoria favoured simple building forms, sometimes enlivened by bays and towers, with sheer wall surfaces in face brick (often bi-chrome or polychrome) or cement render generally incorporating quoining (often as surface decoration if not necessarily structural need).

Decoration in the Italianate style derived from Roman precedents and included elements from classical entablatures and architectural orders, including a hierarchy of architraves, friezes, and cornices with associated moulding, panels, and brackets, applied to eaves, parapets and chimneys.

Eclectic touches were often married to the Italianate style, including Romanesque, Gothic, or stilted segmental arch-headed fenestration, incongruous replication of masonry features in timber, and excessive ornament that characterised the Boom style of the late nineteenth century.

The City of Moonee Valley's Italianate terraces range from single to double-storey and are typically set in a shallow front garden delineated by a low fence at the street frontage. Most commonly, terraces in Moonee Valley are sited on narrow allotments but there is a small group of double-fronted terraces, built on more substantial sites, evident in the area. The level of intactness of the Victorian-era terrace houses in the City of Moonee Valley is moderate to very high. Some Italianate examples included in the Moonee Valley Heritage Overlay are cited below.



99 Francis Street, Ascot Vale (HO183)

The house at 99 Francis Street, Ascot Vale, is a white tuckpointed red brick Elizabethan influenced Victorian-era cottage in bichrome brick with a posted verandah, cabled window mullions and unusual stepped parapet with cast cement enrichment and plasters suggestive of an Elizabethan influence.

It is comparable to the subject site as a bichromatic, single-storey parapet dwelling on a narrow allotment. It has a similar level of intactness but is distinguished by its architectural treatment in the Elizabethan manner.



9-11 Regent Street, Ascot Vale, c1885 (HO277)

The terraced pair of dwellings at Nos 9-11 Regent street, Ascot Vale, are typical of their time as a pair of single-storeyed red brick Victorian terraces with bichromatic detailing and partly overpainted Classical Revival features. They have a terraced form with flat pediments and scrollwork and a cast iron lace verandah. There are shallow gardens at the front delineated at the front boundary by later fences. The verandah of No 11 has been reconstructed.

Like the subject site, these terraces retain a high level of integrity and are representative of their type and style.



208-222 Ascot Vale Road, Ascot Vale, c1892 (HO304)

The row of terrace houses is aesthetically important for its consistency in typical detail in the facade, roof forms and chimneys.

The terraces exhibit characteristics consistent with the Italianate terrace type. They have polychromatic brickwork, bluestone plinths, rusticated dimension stone and verandah footings; ornately rendered chimneys; highly ornate party walls with lozenge motifs, vermiculated panel and rendered scroll below. The original verandahs are concave with a single band of lacework. Cast iron fences and gates on bluestone base to verandahs appear intact.

The row of terraces at 208-222 Ascot Vale Road, Ascot Vale, are of sound condition with good integrity.



6, 8 and 10 Glance Street, Flemington, c1890 (HO186)

The terraced row at Nos 6, 8 and 10 Glance Street, Flemington, is a representative example of their period of construction and survive today as a substantially intact group.

They are single-storeyed, boom period terraces constructed of bichromatic brick with brown body bricks and cream dressings. Above the verandah is an ornate, stuccoed parapet with decorated The names 'Carbine', 'Lochiel' and 'Mentor' in raised cement work. There are double palisade cast iron fences and cast iron verandahs to the property line.

The terraced row is of sound condition and high integrity. The integrity is slightly diminished by the lacework missing from the verandah to No 6 (since replaced with a different pattern).





1-7 Miller Street, Essendon; 31-33 Flower Street, Essendon; and 21 & 23 Nicholson Street, Essendon, which are recommended for inclusion as individually significant places in the Heritage Overlay in 'Moonee Valley 2017 Heritage Study', are also comparable to the subject terrace rows in integrity and condition.

Discussion

The terrace row at 82-84 North Street, Ascot Vale, compares well to the above examples in terms of both its architectural detailing and level of intactness. The use of bichrome brick to illustrate the lozenge motif and horizontal brick banding at 208-222 Ascot Vale Road, Ascot Vale (HO304), is directly comparable to the terraces at 82-84 North Street. The subject terraces are distinguished by their rendered balustrade parapet with stylised crimped shells. The terraces at 6, 8 & 10 Glance Street, Flemington (HO186), are comparable for their Classical influence, exhibited in the application of a central triangular pediment, and in the rendered parapet form surmounted by decorative urns.

Overall, the terraces at 82-84 North Street, Ascot Vale, are a good representative example of boom-period excesses of architectural style and of a single-fronted, narrow terrace type with high level of integrity and overall intactness. They retain, and display, characteristics associated with the Italianate style such as the ornate parapet, iron verandah, bluestone plinth and bichrome brickwork. As a single-fronted, single-storey terrace pair, sited on narrow allotments, the subject terraces are good representations of their type.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

82-84 North Street, Ascot Vale, are significant as a pair of Victorian-era terraces built in the Italianate style. Terrace houses are well represented in the Moonee Valley Heritage Overlay, however as a typology they occur less frequently than detached houses. Moonee Valley's Italianate terraces range from single to double-storey, single and double fronted and are typically set in a shallow front garden. The pair of terraces at 82-84 North Street demonstrate a high level of integrity and intactness of the main elements, which include original chimneys, slate roof, cement decoration to parapets and party walls, unpainted face brickwork, window and door joinery, and cast iron frieze to the front verandah.

The terraces at 82-84 North Street compare well to other terraces on the Moonee Valley Heritage Overlay in terms of their architectural detailing and level of intactness. These include 9-11 Regent Street, Ascot Vale, c.1885 (HO277), and 208-222 Ascot Vale Road (HO304) particularly in the use of bichrome brick with brick banding and a lozenge motif. The terraces at 6, 8 and 10 Glance Street, Flemington (HO186) are also comparable for their Classical influence, exhibited in the application of a central triangular pediment, and in the rendered parapet surmounted by decorative urns.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

82-84 North Street, Ascot Vale, a pair of Victorian Italianate terraces built c1891-1892, is significant.

The significant fabric includes the:

- single-storey, single-fronted Victorian terrace built form
- concealed hipped slate roof, chimneys and ornate parapet
- unpainted face brickwork and bichromatic brick detailing, original fenestration, window and door joinery
- verandah and bluestone steps
- weatherboard lean-to with skillion roof at the rear of no 82

The fences, rear extension (no 84) and pergola (no 82) are not significant.

How is it significant?

The terrace pair at 82-84 North Street, Ascot Vale, is of local architectural (representative) significance to the City of Moonee Valley.

Why is it significant?

82-84 North Street, Ascot Vale, is significant as a pair of Victorian-era terraces built in the Italianate style. Terrace houses are well represented in the Moonee Valley Heritage Overlay, however as a typology they occur less frequently than detached houses. Moonee Valley's Italianate terraces range from single to double-storey, single and double fronted and are typically set in a shallow front garden. The pair of terraces at 82-84 North Street demonstrate a high level of integrity and intactness of the main elements, which include original chimneys, slate roof, cement decoration to parapets and party walls, unpainted face brickwork, window and door joinery, and cast iron frieze to the front verandah.

The terraces at 82-84 North Street, Ascot Vale, compare well to other terraces on the Moonee Valley Heritage Overlay in terms of their architectural detailing and level of intactness. These include 9-11 Regent Street, Ascot Vale, c.1885 (HO277) and 208-222 Ascot Vale Road (HO304), particularly in the use of bichrome brick with brick banding and a lozenge motif. The terraces at 6, 8 and 10 Glance Street, Flemington (HO186), are also comparable for their Classical influence, exhibited in the application of a central triangular pediment, and in the rendered parapet surmounted by decorative urns. (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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House

Prepared by: Context

Address: 26 Roseberry Street, Ascot Vale

Name: House	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: c1886
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Victorian - Italianate



Figure 1. 26 Roseberry Street, Ascot Vale, principal elevation (April 2018) (source: Context, 2018)

History and Historical Context

Thematic Context

The house at 26 Roseberry Street, Ascot Vale, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories 2012):

Theme 2: Peopling Victoria's Places and Landscapes; 2.7: Promoting Settlement (Developing private townships and housing estates)

Theme 6: Building Towns, Cities and the Garden State; 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Contextual History

Situated close to the Maribyrnong River and the Moonee Ponds Creek on gently undulating country, Ascot Vale was considered a desirable place to settle. Land was taken up in the late 1840s when the area was surveyed. A notable early property was Ascot House (c.1860).

Transport through the area was centred on Mt Alexander Road, which increased with the goldrush of the 1850s. The railway came through the area in 1860 and a railway station opened at Ascot Vale.

A racecourse had been established on the river flats in 1840, which developed into Melbourne's major horse-racing venue. Due to its proximity to the Flemington racecourse, Ascot Vale was named after the famous racecourse, Royal Ascot, in England. The suburb has had a long connection to horse-racing and agricultural development, which is evident in two local sites, Flemington Racecourse and the Royal Agricultural Society Showgrounds (established c1872), which are located within the suburb, but outside of the City of Moonee Valley. The privately owned Ascot Racecourse also operated in Ascot Vale until the 1940s, and many early properties in the area included stables.

The boom years of Melbourne, the 1880s, saw a period of increased residential development. Many large estates were subdivided for housing and the surviving Victorian-era housing reflects this. There was also commercial development during this period with the expansion of shops along Union Road. A more unusual subdivision in Ascot Vale was the so-called 'Temperance Township', in which properties had a covenant imposed that prohibited the consumption of alcohol and the serving of alcoholic beverages at commercial premises.

Significant growth also occurred in the interwar years when new areas were opened up for housing. A large number of new homes were financed (and designed) by the State Savings Bank of Victoria. The postwar period saw the construction of considerable public housing in Ascot Vale (Living Histories 2012: 122-23). The Ascot Estate, developed by the Housing Commission of Victoria in the postwar era, was built on the site of the former Ascot racecourse (Helms 2012-14).

Place History

26 Roseberry Street, Ascot Vale, is located on the north side of the street between Union Road and Ferguson Street, off Maribyrnong Road. The site was part of a large triangular block, bounded by Epsom, Union and Maribyrnong roads, which was marketed as 'Temperance Township' and which endorsed the temperance cause as a regulation. This unusual residential development came about in response to the strong influence on the temperance movement in Moonee Valley from the 1880s.

With a support from James Munro, later Victorian Premier from 1890-92, who was a strong advocate of temperance, the subdivisional sale of 111-acre land in Ascot Vale commenced in 1882 (Living Histories 2012:136). The estate was subdivided into 359 business and residential allotments by Fraser & Co, managed by Alexander William Fraser (Age 25 November 1882:5). A caveat was applied on each land title which banned the distilling, brewing and selling of alcohol: '...the above land or any part thereof shall not be used for the sale, storage or manufacture of fermented or spirituous liquids' (CT:V1628 F550). The subdivision offered varied pricing and sizes of land to suit needs of people of diverse social statuses. Unprecedented in Victoria, the estate was advertised as 'pioneer temperance township of Victoria', and noted the success of Goughstown and Garfieldtown in New South Wales and other British and American examples (Age 25 November 1882:5).

At the first auction on 25 November 1882, as an incentive to new settlers on the estate, the vendors offered discounts of 10-50 per cent to the first five purchasers completing a cottage on the acquired land (Age 27 November 1882:4). Following the success of the first sales, the public and private sales of the allotments in the Temperance Township continued for over a decade (Age 27 November 1882:4; CT:V1628 F550).

By 1885, less than three years since the first sale, the development in St Leonard's, Epsom, Maribyrnong and Union roads had significantly progressed (S&Mc 1885). The gas street lighting was installed at the Temperance Township in 1889 (Living Histories 2012:116).

In 1884, Alfred Browning, wood and coal merchant, purchased the allotment comprising the current properties at 26 and 28 Roseberry Street. Although the exact built date is unclear, it is likely that it was constructed in late-1886, shortly after the ownership was transferred to the Universal Permanent Building and Investment Society in July 1886 (CT: V1628 F550). The allotment was subdivided into two, creating 26 and 28 Roseberry Street (Vol 1628 Fol 550). It is likely that the Victorian weatherboard house at 26 Roseberry Street and the weatherboard cottage next-door were built together by the building society, as they have very similar cement-rendered chimneys and timber moulding details.

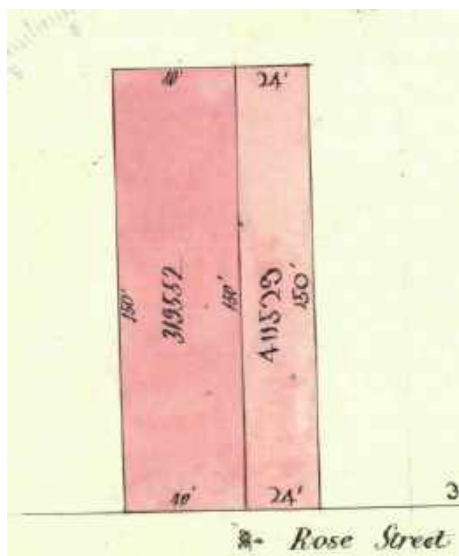


Figure 12. 26 Roseberry Street (then Rose Street) occupies the west section with measurements of 40 by 150 feet in the 1884 subdivision plan, taken from Certificate of Title Vol 1628 Fol 550 (source: Land Victoria)

The first occupier of 26 Roseberry Street was John Harvey, who was a whitesmith. He lived alone at the subject building at least from 1889, and in April 1892, acquired the subject site subdivided from 28 Roseberry Street (S&Mc 1890-1903; CT: V2419 F713). Upon his acquisition of the site, the house was leased to others from time to time. Around 1896, William Rose, secretary, and his family stayed at the premises, and in 1900-06, Albert Edgerton, clerk, and his family were the tenants (S&Mc 1896-1906; ER 1903,1906).

In 1904, upon the death of John Harvey, the subject property was granted to his two sons, Andrew Harvey, of Epsom Road, Ascot Vale, and John Harvey Jnr, of Canterbury Street, Moonee Ponds, who were also whitesmiths (CT: V2419 F713). In 1909, John Harvey Jnr appears to have lived at 26 Roseberry Street, shortly before it was purchased by Lilly Cooper, wife of William John Cooper, skin merchant (S&Mc 1910; ER 1909, 1917; CT: V2419 F713).

26 Roseberry Street was purchased by later owners more as an investment rather than to occupy themselves. Two later owner-occupiers were James Emmins, salesman (1915-1922) and John Temperance Brown Campbell, butcher, and Gladys Eileen Mary Campbell, telephonist (c1960-1988) (CT: V2419 F713; V8093 F555).

Description and Integrity

26 Roseberry Street, Ascot Vale, comprises a single-storey Victorian Italianate residence. Roseberry Street is a wide residential street located in the northern portion of Ascot Vale and runs east-west connecting Holdsworth Street and Union Road. The residence is positioned on a narrow, level block at the western end of Roseberry Street.

Two chimneys feature to the east and west points behind the central ridgeline of the single hipped slate roof. They are unpainted and rendered with simple cornice detailing typical of suburban Italianate houses of the late Victorian period. The shallow eaves are adorned with decorative moulding and paired brackets. The house is weatherboard with a timbered ashlar façade and full-

length hipped verandah to the front (south) elevation. The verandah is formalised by a central gable with decorative timber bargeboards and ornate cast iron spandrel panel. It has a corrugated iron roof supported by paired chamfered columns with Corinthian-style entablature, dentils, moulded cornices, ornate frieze with a floriated pattern, and stained timber floor.

Double-hung sash windows with wide timber frames are positioned on each side of the front door facing the street. They are framed by simply glazed sidelights and mouldings, which match those to the eaves. The front entrance is similarly ornamented with wide timber frame, moulded timber transom, highlight and half sidelights with leaded glass detailing. A screen door with decorative timberwork is representative of the late Victorian period but is likely a recent but unobtrusive addition or replacement.

There is a two-storey modern extension to the rear of the original section of the house. It is set well back, only slightly visible from Roseberry Street, with a shallow pitched hipped roof to the original house.

The front garden comprises a narrow lawn with paved brick path leading to the main entrance and is enclosed by a timber picket fence with rendered footings. The fence is relatively recent but is sympathetic to the original house, featuring acorn motifs and chamfered timber posts with decorative capitals. There is a single central gate and a double gate to the driveway at the southeast corner. The driveway to the east side is laid with brick pavers and divided by a modern corrugated iron gate. It leads to a modern garage with gabled roof at the rear of the property.

26 Roseberry Street, Ascot Vale, is of relatively high integrity with few changes visible to original or early elements of the place. The building retains its original building form and original roof forms, fenestration, verandah, and original building setbacks.

The integrity of the building is enhanced by the high level of intactness of these main elements, which include slate roof, chimneys, detailing to eaves, block front and weatherboard cladding, central gable with decorative bargeboards and spandrel panel, and window and door joinery.

The integrity of the building is diminished by the large modern extension to the rear of the original section of the house.

Comparative Analysis

The Italianate style is well represented in the Heritage Overlay in Moonee Valley. Individually significant examples include detached villas, terrace houses and mansions. The majority of Italianate-style dwellings in the City of Moonee Valley are of masonry construction, and there are is one timber example of local significance currently within the Heritage Overlay at 42 Myross Avenue, Ascot Vale (HO225).

The Italianate style is a revival in the mid-nineteenth century of earlier Italian architectural forms and details, especially those from the time of the Renaissance, which were in themselves a revival and reappraisal of Greek and most importantly Roman architecture.

The Italianate style was also associated, but less commonly in Victoria and chiefly in the 1840s to 1860s but with lingering influence, with a revival of building forms of vernacular Italian rural buildings, particularly in their use of asymmetrical massing and towers producing a picturesque effect.

The Italianate style as applied to domestic architecture in Victoria favoured simple building forms, sometimes enlivened by bays and towers, with sheer wall surfaces in face brick (often bi-chrome or polychrome) or cement render generally incorporating quoining (often as surface decoration if not necessarily structural need).

Decoration in the Italianate style derived from Roman precedents and included elements from classical entablatures and architectural orders, including a hierarchy of architraves, friezes, and cornices with associated moulding, panels, and brackets, applied to eaves, parapets and chimneys.

Eclectic touches were often married to the Italianate style, including Romanesque, Gothic, or stilted segmental arch-headed fenestration, incongruous replication of masonry features in timber, and excessive ornament that characterised the Boom style variant of the late nineteenth century.

Symmetrical, double-fronted Italianate houses are relatively underrepresented in the Moonee Valley Heritage Overlay. Rarer still are timber houses of this style and type. Italianate houses in the City of Moonee Valley, including cottages and villas, are most commonly asymmetrical. Of the small group of double-fronted Italianate timber houses none have been included on the Heritage Overlay. Several of these types exist in the City of Moonee Valley with moderate-high levels of intactness and integrity. These places have been recommended for inclusion as individually significant places in the Heritage Overlay in 'Moonee Valley 2017 Heritage Study' and are listed below. The level of intactness of the Victorian-era Italianate places in the City of Moonee Valley is moderate to very high. Some examples of double-fronted, single-storey Italianate houses included in the Moonee Valley Heritage Overlay are cited below.



21 Gladstone Street, Moonee Ponds (HO185)

A symmetrical bichrome brick Italianate villa with a verandah and gabled porch, hipped slate roof and symmetrical stuccoed chimney stacks. The verandah floor has bluestone margins and encaustic tiles.



98 Ascot Vale Road, Flemington (HO31)

A verandahed Italianate villa built in coloured brickwork and appointed with a verandah with gabled cast-iron porch which is echoed in the eaves gable above. Twin Canary Island Date Palms frame the house and dominate the early garden layout below.

The villa has undergone several alterations including that the cream brick trim to the openings has been painted over, and pergolas and new fencing has been added.

A remarkably original 19th century timber stable block and yard is extant at the rear of the allotment.



41 Maribyrnong Road, Ascot Vale, 1886 (HO71)

A large face polychrome brick and stuccoed, Italianate style house with a slated, hip roof and cast-iron return verandah with gabled portico. The verandah is ornate with grouped posts, a central gable with foliated frieze and intricate iron friezes between posts and under the bressumer; it was manufactured by A McLean. Quarry tiles decorate the verandah and encaustic tiles continue into the hall. A ceramic ventilating keystone is used in the dark voussoirs of window arches and patterned glass sidelights enrich the doorway.

37 Roberts Street, Essendon, recommended for inclusion as an individually significant place in the Heritage Overlay in 'Moonee Valley 2017 Heritage Study' is also comparable to the subject house architecturally and in levels of intactness and integrity.

Discussion

26 Roseberry Street, Ascot Vale, compares well to the above examples in terms of its level of intactness and architectural representativeness of the Italianate style. As a type, the single storey double-fronted house is distinguished by its timber fabric, of which there is currently only one other individually listed in the Heritage Overlay. The examples given above are directly comparable as symmetrical, single-storey houses with hipped slate roofs and verandahs with ornate gabled porches. Like the subject house, 21 Gladstone Street (HO185) features two tripartite windows on the principal facade, the other two examples having tall, double hung sash windows. The subject house has relatively high integrity and high level of intactness comparable to the examples given.

Overall, 26 Roseberry Street is an uncommon example of the Victorian-era symmetrical timber house type expressed in the Italianate architectural style. The hipped slate roof, street setback and symmetry are characteristic of this type and style. The cast iron verandah with ornate gabled porch is unusually decorative. With a relatively high level of integrity and high intactness, the subject house is a good example in the Moonee Valley area.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

26 Roseberry Street, Ascot Vale, comprises a Victorian-era Italianate residence. Detached houses of the Victorian era and the Italianate style are well represented on the Heritage Overlay in Moonee Valley with many comparable examples. However, most examples are of brick and timber construction is less common. Several comparative examples include 21 Gladstone Street, Moonee Ponds, (HO185); 98 Ascot Vale Road, Flemington (HO31); and 41 Maribyrnong Road, Ascot Vale, 1886 (HO71), all of which are brick examples. Like 26 Roseberry Street, 21 Gladstone Street (HO185) shares the tripartite windows design. As a timber example only 42 Myross Avenue, Ascot Vale (HO225), shares this attribute although it is a less sophisticated example than 26 Roseberry Street.

26 Roseberry Street demonstrates the Italianate style through its slate hipped roof embellished with cement rendered chimneys, eaves detail, cast iron verandah, fenestration and ashlar timber front elevation. With a relatively high level of integrity and high intactness, the subject house is a good example in Moonee Valley.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

26 Roseberry Street, Ascot Vale, is aesthetically significant for the richness of decorative detail in the front verandah. This element is formalised by a central gable with decorative timber bargeboards and ornate cast iron spandrel panel supported by paired chamfered columns with Corinthian-style entablature, dentils and moulded cornices. It has a particularly ornate cast iron frieze and brackets with a floriated pattern.

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

26 Roseberry Street Ascot Vale, a single-storey Victorian-era Italianate house built in 1886 is significant.

Significant fabric includes the:

- Single-storey, double fronted built form and block front weatherboard cladding
- hipped slate roof and chimneys
- original window and door joinery
- verandah, decorative barge boards and spandrel panel

The fence, rear extension and modern garage are not significant.

How is it significant?

26 Roseberry Street, Ascot Vale, is of local architectural (representative) and aesthetic significance to the City of Moonee Valley.

Why is it significant?

26 Roseberry Street, Ascot Vale, comprises a Victorian era Italianate residence. Detached houses of the Victorian era and the Italianate style are well represented on the Heritage Overlay in Moonee Valley with many comparable examples. However, most examples are of brick and timber construction is less common. Several comparative examples include 21 Gladstone Street, Moonee Ponds (HO185); 98 Ascot Vale Road, Flemington (HO31); and 41 Maribyrnong Road, Ascot Vale, 1886 (HO71), all of which are brick examples. Like 26 Roseberry Street, 21 Gladstone Street (HO185) shares the tripartite windows design. As a timber example only 42 Myross Avenue, Ascot Vale (HO225), shares this attribute although it is a less sophisticated example than 26 Roseberry Street.

26 Roseberry Street demonstrates the Italianate style through its slate hipped roof embellished with cement rendered chimneys, eaves detail, cast iron verandah, fenestration and ashlar timber front elevation. With a relatively high level of integrity and high intactness, the subject house is a good example in the City of Moonee Valley. (Criterion D)

26 Roseberry Street is aesthetically significant for the richness of decorative detail in the front verandah. This element is formalised by a central gable with decorative timber bargeboards and ornate cast iron spandrel panel supported by paired chamfered columns with Corinthian-style entablature, dentils and moulded cornices. It has a particularly ornate cast iron frieze and brackets with a floriated pattern. (Criterion E)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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'Tahoma'

Prepared by: Context

Address: 37 Sandown Road, Ascot Vale

Name: 'Tahoma'	Survey Date: October 2018
Place Type: House	Architect: Not known
Grading: Local Significance	Builder: Robert John Shaw
Extent of Overlay: To title boundaries	Construction Date: 1934-35
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Interwar - Californian Bungalow



Figure 13.

37 Sandown Road, Ascot Vale, principal elevation (source: Context 2018)

History and Historical Context***Thematic Context***

The house at 37 Sandown Road, Ascot Vale, relates to the following historic themes from the Thematic Environmental History of Moonee Valley (Living Histories 2012):

Theme 6: Building Towns, Cities and the Garden State; 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Contextual History

Situated close to the Maribyrnong River and the Moonee Ponds Creek on gently undulating country, Ascot Vale was considered a desirable place to settle. Land was taken up in the late 1840s when the area was surveyed. A notable early property was Ascot House (c.1860).

Transport through the area was centred on Mt Alexander Road, which increased with the goldrush of the 1850s. The railway came through the area in 1860 and a railway station opened at Ascot Vale.

A racecourse had been established on the river flats in 1840, which developed as Melbourne's major horse-racing venue. Due to its proximity to the Flemington racecourse, Ascot Vale was named after

the famous racecourse, Royal Ascot, in England. The suburb has had a long connection to horse-racing and agricultural development, which is evident in two local sites, Flemington Racecourse and the Royal Agricultural Society Showgrounds (established c.1872), which are located within the suburb, but outside of the City of Moonee Valley. The privately-owned Ascot Racecourse also operated in Ascot Vale until the 1940s, and many early properties in the area included stables.

The boom years of Melbourne, the 1880s, saw a period of increased residential development. Many large estates were subdivided for housing and the surviving Victorian-era housing reflects this. There was also commercial development during this period with the expansion of shops along Union Road. A more unusual subdivision in Ascot Vale was the so-called 'Temperance Township', in which properties had a covenant imposed that prohibited the consumption of alcohol and the serving of alcoholic beverages at commercial premises.

Significant growth also occurred in the interwar years when new areas were opened up for housing. A large number of new homes were financed (and designed) by the State Savings Bank of Victoria. The postwar period saw the construction of considerable public housing in Ascot Vale (Living Histories 2012: 122-23). The Ascot Estate, developed by the Housing Commission of Victoria in the postwar era, was built on the site of the former Ascot Racecourse (Helms 2012-14).

Place History

'Tahoma' at 37 Sandown Road, Ascot Vale, is located on the southern side of the street abutting the Flemington Showgrounds railway line. It is likely that the south side of Sandown Road was primarily occupied with railway and stock purposes up until the early 1920s. Between c1911 and 1923, the railway siding that is currently remaining on the immediate south of the allotments on the southern side of Sandown Road had been privately owned by the Flemington branch of Edward Trenchard & Co, a major stock and station company, which occupied a two-acre allotment at the corner of Sandown and Ascot Vale roads (*Argus* 25 August 1923:2). Since the mid-1920s, following the discontinuation of the siding, two land parcels on the southern side of Sandown Road, between Epsom and Ascot Vale roads, were made available through respective subdivisions. By 1925, private residences were erected on the southern side of Sandown Road (CT V4413 F535; S&Mc 1925).

The land currently known as 37 Sandown Road was part of a 1926 subdivision, which subdivided the irregularly shaped one-acre block of land at the corner of Sandown and Epsom roads into 10 villa allotments (CT V4413 F535). In 1929, the subject site was acquired by Violet Doreen Walker, wife of labourer Robert William Anderson Walker (ER 1936; CT V5502 F265). The land remained unoccupied until the mid-1930s (S&Mc 1929-35).

In December 1934, the property was mortgaged to the Union Building Society, which would have provided funds for building 'Tahoma'. Building societies were established in Victoria from 1874 as a credit facility and provided the means by which those with modest incomes were able to purchase their own homes. Thousands of homes in Melbourne were financed by building societies through the 1880s. Many building societies collapsed during the 1890s due to the economic depression, and in the early twentieth century, they remained a modest subsidiary source of funds for working-class home owners (Davison 2008).

Shortly afterward, a brick veneer bungalow, comprising six rooms, was constructed and likely designed by local builder Robert John Shaw for Robert W A Walker (House plans for 37 Sandown Road, held by EHS). The house was completed by c1935 (RB; S&Mc 1935; BP). The low front fence and curved front pathway appear to be contemporaneous with the house.

Around 1947, R W A Walker departed 'Tahoma' for South Melbourne, where he was a co-licensee of the Star and Garter Hotel, where he was the proprietor for several decades (HO442, City of Port Phillip). 37 Sandown Road remained in Walker's possession until 1968 (BP).

In 1966, the house was recorded as having a terracotta tiled roof and was still six-roomed, comprising three bedrooms, a living room, a dining room, kitchen, laundry, a bathroom and toilet. In 1985, a new garage was constructed (BP).

Shaw Bros

Brothers Archibald John Shaw (1888-1974) and Robert Joseph Shaw (1890-1975), were builders whose work was concentrated in, but was not limited to, the former City of Essendon. They traded as Shaw Bros in the 1920s, and later operated individually, from the late 1920s to the 1950s (ER 1934-1960s). A J Shaw also built in areas such as High Street, St Kilda, which is now part of St Kilda Road (Age 25 October 1952: 17; AAI, records 53762, 53792). In 1916 the Shaw brothers had married two sisters, Ilma Rosalind and Victoria Violet (née Rohlk), and by the 1920s the two brothers and their wives were resident in Moonee Ponds. Archibald and Ilma Shaw resided at 19 Walker Street, in a house (still extant) that was most likely erected by the Shaw brothers. Robert Joseph Shaw operated a timber yard on Maribyrnong Road (Age, 21 May 1935:15). The Shaws pushed for various reforms to local building regulations. In 1924 Ilma Shaw successfully appealed against a council by-law to enable her to build a dwelling on an allotment that was less than the required minimum size (Weekly Times, 28 August 1926:9). Later, in the mid-1930s, A J Shaw advocated in favour of single-storey brick maisonettes over the growing popularity of flats (Age, 8 June 1936:10). A J Shaw operated as an independent builder from c1929 and erected a number of homes in the former City of Essendon (Herald, 27 August 1932:29). Archibald J Shaw Pty Ltd, of which Archibald and Ilma were directors, was a wide-ranging enterprise that included general agents, building and contracting (Argus, 14 April 1936:6). Robert Joseph Shaw initially trained as a carpenter and went on to become a master builder; he was responsible for 37 Sandown Road, Ascot Vale (c1935), and 55-57 Brewster Street, Essendon (1936).

Description and Integrity

37 Sandown Road, Ascot Vale, is a modest interwar brick villa built between 1934 and 1935. Displaying an eclectic mix of characteristics of the period, the residence is best described as a late Californian Bungalow with touches of neoclassical styling. Located on the southern side of Sandown Road the property backs onto a railway line and is in close proximity to both the Melbourne Showgrounds and Flemington Racecourse. The site is almost level.

Constructed in a combination of face brickwork and smooth render finish, the glazed terracotta tiled roof has an almost pyramidal form with a projecting gable to the street and a small skillion at the rear.

The street-facing northern elevation is asymmetrically massed with a dominant entrance porch at its eastern end and a shallow bow window to the west. Tuck-pointed red brickwork creates a solid base to the house. Terminating with a band of alternating red and clinker bricks that simulate supporting brackets, the brickwork creates a wainscot to sill height with smooth rendered walls above. Red face brickwork is used to simulate quoining at the buildings edges and introduces an almost Georgian Revival touch to the elevation. The bow window sits under the boxed eaves line and is clad with scalloped shingles above head height and brickwork below the sill line. Three double-hung timber-framed windows are set into the bow and have leaded top panes in contrasting frosted and clear glass creating a simple floriated fanlight effect which suggests an Adamesque influence. While early Californian Bungalows often had interior decoration, such as door hardware and ceilings, influenced by Art Nouveau or Arts and Crafts ornament, later examples tended to integrate the delicate neoclassical forms that the Scottish Adams brothers adopted in the eighteenth century from ancient Roman interior decoration.

Sitting under the projecting gable of the roof, the porch is recessed and incorporated into the main building form. The red brick piers, supporting the gable roof, are engaged with the main wall plane of the house. Featuring vertical clinker brick detailing and angled copings before finishing with a rendered cap, the piers support expressed crossbeams that terminate with the bargeboard. Of interest is the subtle detailing of the bargeboard ends that finish with neatly moulded curves. Between the piers a broad arch frames a centrally positioned entrance to the porch. The arch is constructed of smooth rendered brickwork trimmed with clinker bricks, scalloped shingles are used in the top third of the porch gable and match those above the bow window. A brick rendered balustrade is set with original planter boxes. Breaking up the bulk of the wall plane are two small, stylised squares of expressed brickwork.

Under the porch a timber-framed, tripartite, boxed window is supported on four simple brick brackets. Fitted with three double-hung sashes the top panes have leaded glass matching that of the bow window. A name plate is attached to the wall and appears early. The porch floor is poured concrete.

A single red brick chimney penetrates through the eastern plane of the roof and is capped by one projecting brick course.

The east and west elevations are simple in detail. Finished in red brickwork with inset vertical windows this allows the main street elevation to carry the building's eclectic stylism.

The house sits behind a low red brick fence. A header course set on the angle sits above a soldier course of clinker bricks and echoes details found on the house. A concrete driveway runs down the western boundary. Sitting within a simple garden of lawn and shrubs, a curved concrete path leading to the entrance porch appears to survive from an early garden layout.

37 Sandown Road, Ascot Vale, is of very high integrity with very few changes visible to original or early elements of the place. The building remains almost as built and retains its original building form, glazed terracotta roof, face brickwork and smooth render walls and fenestrations to the principal and side elevations.

The integrity of the building is greatly enhanced by the high level of intactness of these main elements, which include unpainted face brickwork details, timber framed windows with leaded top panes, street facing gable with arch leading to a recessed porch, timber shingle detailing, original name plate and original chimney.

The integrity of the place is slightly diminished by the addition of a garage at the rear of the property.

The integrity of the place is enhanced by the low front brick fence and curved concrete front pathway.

Comparative Analysis

Spurred on by the expansion of the rail line and the introduction of electric trams along Racecourse and Epsom roads, residential development steadily increased during the interwar period in Ascot Vale. Encouraged by the rise of the Garden City movement and the popular ideal of the detached small house in a garden setting, houses in the area were generally single storey, timber or brick and designed and built by speculative builders or the State Savings Bank of Victoria.

Australian architecture of the interwar period was highly eclectic encompassing numerous styles and idioms.

Built in 1934, 37 Sandown Road, Ascot Vale, is a late Californian Bungalow with touches of neoclassical detailing that are most evident in its Adamesque leadlight windows and Georgian Revival quoining, pointing to a prominent form of residential design in the 1930s.

The Californian Bungalow was at once a type of dwelling and a design style redolent of its West Coast American origins where it developed from nineteenth-century timber cottages and as a vernacular distillation of such diverse sources as Japanese architecture, Swiss chalets, and California's Spanish Mission heritage.

Originating in North America around the turn of the twentieth century and known as the Craftsman Bungalow, the so-called Californian Bungalow style was introduced to Australia during years immediately prior to the First World War and then greatly popularised in the 1920s.

The Californian Bungalow style had an immediate impact in Australia on account of its largely timber construction, its climatically (and historically) similar origins, and its relative affordability, popular with speculative builders and government housing instrumentalities alike.

The Californian Bungalow sat midway in pretension between a cottage and villa (to use popular nineteenth-century terminology) and provided a quintessential pre-war and interwar dwelling suited to Australia's relatively large allotments and Garden City ethos as a domestic repose in an industrial world.

Typical features of the Californian Bungalow style were its low-slung building form, substantial exterior transitional spaces sheltered under expansive verandahs with roofs supported on exaggerated piers or less typically as large recessed porches enveloped by the main roof, generally relating to a single dominant roof form (often a transverse gable).

Many stylistic characteristics of the Arts and Crafts or Craftsmen styles were shared by the Californian Bungalow style, often in a simplified form, including elements such as pergolas, projecting rafters, wide eaves overhangs, and sometimes a rustic use of natural materials.

The various styles and idioms of the interwar period are well represented in the Moonee Valley Heritage Overlay. Displaying a high level of intactness and integrity, contributory examples within the Heritage Overlay display a consistency of built form and a cohesive garden suburb character enhanced by original low front fences and outbuildings. Individually significant examples include detached houses, duplexes and flats.

The following places are of the interwar Californian Bungalow style and are of individual significance within the City of Moonee Valley Heritage Overlay.



28 Park Street, Moonee Ponds, c.1923
(HO267)

28 Park Street, Moonee Ponds, is expressive of the Arts and Crafts movement as it was applied to the Californian Bungalow form in Australia. Important elements include the roof form and gable end treatments, the accommodation of an upper level as an attic floor and the attention to detail demonstrating the principles of the Arts and Crafts movement.



192 Pascoe Vale Road, Ascot Vale, c1930
(HO206)

192 Pascoe Vale Road, Ascot Vale, was built in 1930. It is important as a substantially intact and highly representative Californian bungalow, complete with sympathetic garden, and although erected quite late in the period of the bungalow's dominance over other styles, is important in this respect.



'Melola' 33 Union Road, Ascot Vale, c1930
(HO286)

'Melola' at 33 Union Road, Ascot Vale, is aesthetically important. This importance is derived from the unusual expression given to the Bungalow style and the juxtaposition of elements common to the period giving it an unusually picturesque quality.



10 Leslie Road, Essendon, c1924-25
(HO244)

A highly picturesque and substantial Arts and Crafts bungalow with cross-ridged terracotta shingle clad gable roof and attic-storey windows in the gable ends.



113 McCracken Street, Essendon, c.1924
(HO 258)

113 McCracken Street, Essendon, built in 1924, is aesthetically important as a highly successful Arts and Crafts design exploiting the popular Bungalow theme and using stylistic devices of the period, including the single-ridged attic villa form, curved window bays, attic floor balcony, window dormer and chalet roof, the links with English and American precedents being clearly evident.

Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study' are: 6 Banchory Street, Essendon, 1A and 3 Adelaide Street, Ascot Vale, 23 Ballater Street, Essendon, 25 Ballater Street, Essendon, 52 Hedderwick Street, Essendon, 20 Ascot Vale Road, Flemington, 11 Ardmillan Road, Moonee Ponds and 89 Holmes Road, Moonee Ponds.

Discussion

37 Sandown Road, Ascot Vale, compares well to the above examples in terms of both its architectural detailing and intactness. It is a fine and intact representative example of a late interwar Californian Bungalow.

Overall it is of very high integrity with very few changes visible to original or early elements of the place. The building remains almost as built and retains its original building form, glazed terracotta roof, face brickwork and smooth render walls and fenestrations to the principal and side elevations.

It compares well to 'Melola' at 33 Union Road, Ascot Vale (HO286), as it displays an eclectic mix of elements including hip and gable roofs, bow windows, a round arched entry porch and quoined brickwork. The use of Adamesque styling in the leaded window panes is indicative of its late

construction date and represents a move away from Arts and Crafts decoration toward a more restrained classicism. This combination of stylistic elements renders it a good representative example of how details of the different interwar styles often mixed to provide picturesque outcomes.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

'Tahoma' is a fine and intact representative example of a late Californian Bungalow with some stylistic influence from neoclassical styles popular at the time. It illustrates characteristic elements of the Californian Bungalow style such as the use of a minor gable to house the front porch, the use of bold brick piers and arch framing the entry, and the contrasting materials, particularly the time shingles to the front gable and above the bow window. The stylised Adamesque leadlight windows and the hipped roof and expressed brick quoining show influence from the Georgian Revival style which was popular in the 1930s.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

'Tahoma' at 37 Sandown Road, Ascot Vale, is significant. It was built in 1934-35 by local builder Robert John Shaw for owner Robert Walker.

Significant fabric includes the:

- original building form and roof form and fenestrations;
- glazed terracotta roof ties and unpainted chimney;
- unpainted face brick work and smooth rendered walls including clinker and red brick detailing and tuckpointing;
- eaves details;
- gable ends details including scalloped shingles;
- porch details including piers, arch, brick balustrade and planter boxes;
- bow window with scalloped shingles;
- door and window joinery, leaded glass panes; and
- brick front fence and curved concrete pedestrian path

The garage is not significant.

How is it significant?

'Tahoma' at 37 Sandown Road, Ascot Vale, is of local architectural (representative) significance to the City of Moonee Valley.

Why is it significant?

'Tahoma' at 37 Sandown Road, Ascot Vale, is a fine and intact representative example of a late Californian Bungalow with some stylistic influence from neoclassical styles popular at the time. It illustrates characteristic elements of the Californian Bungalow style such as the use of a minor gable to house the front porch, the use of bold brick piers and arch framing the entry, and the contrasting materials, particularly the shingles to the front gable and above the bow window. The stylised Adamesque leadlight windows and the hipped roof and expressed brick quoining show influence from the Georgian Revival style which was popular in the 1930s. (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	Yes - front fence
Prohibited uses may be permitted	No

Can a permit be granted to use the place for a use which would otherwise be prohibited?	
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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'St Leonards'

Prepared by: Context

Address: 35 St Leonards Road, Ascot Vale

Name: 'St Leonards'	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: c1886-89
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Victorian - Italianate



Figure 1. 35 St Leonards Road, Ascot Vale, principal elevation (April 2018) (source: Context, 2018)

History and Historical Context***Thematic Context***

The house at 35 St Leonards Road, Ascot Vale, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories 2012):

Theme 2: Peopling Victoria's Places and Landscapes; 2.7: Promoting Settlement (Developing private townships and housing estates)

Theme 6: Building Towns, Cities and the Garden State; 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Contextual History

Situated close to the Maribyrnong River and the Moonee Ponds Creek on gently undulating country, Ascot Vale was considered a desirable place to settle. Land was taken up in the late 1840s when the area was surveyed. A notable early property was Ascot House (c.1860).

Transport through the area was centred on Mt Alexander Road, which increased with the goldrush of the 1850s. The railway came through the area in 1860 and a railway station opened at Ascot Vale.

A racecourse had been established on the river flats in 1840, which developed into Melbourne's major horse-racing venue. Due to its proximity to the Flemington racecourse, Ascot Vale was named after the famous racecourse, Royal Ascot, in England. The suburb has had a long connection to horse-racing and agricultural development, which is evident in two local sites, Flemington Racecourse and the Royal Agricultural Society Showgrounds (established c1872), which are located within the suburb, but outside of the City of Moonee Valley. The privately owned Ascot Racecourse also operated in Ascot Vale until the 1940s, and many early properties in the area included stables.

The boom years of Melbourne, the 1880s, saw a period of increased residential development. Many large estates were subdivided for housing and the surviving Victorian-era housing reflects this. There was also commercial development during this period with the expansion of shops along Union Road. A more unusual subdivision in Ascot Vale was the so-called 'Temperance Township', in which properties had a covenant imposed that prohibited the consumption of alcohol and the serving of alcoholic beverages at commercial premises.

Significant growth also occurred in the interwar years when new areas were opened up for housing. A large number of new homes were financed (and designed) by the State Savings Bank of Victoria. The postwar period saw the construction of considerable public housing in Ascot Vale (Living Histories 2012: 122-23). The Ascot Estate, developed by the Housing Commission of Victoria in the postwar era, was built on the site of the former Ascot racecourse (Helms 2012-14).

Place History

The Victorian-era weatherboard villa 'St Leonards', at 35 St Leonards Road, Ascot Vale, is located on the south side of the street between Kelvin Street and Union Road. The 31-acre parcel of land known as 'Hoffman Paddock' was bound by Union and Maribyrnong roads, The Crescent and the laneway to the south of St Leonards Road allotments (partly incorporated into current Gladswood Street). On 19 November 1881, the subdivisional sale of the Hoffman Paddock estate was held on the ground by auctioneer William Taylor. The popularity of the estate was promoted by the estate agents, as follows:

This well-known block of ground just lies three miles from the General Post Office, or fourteen minutes' ride by railway from the Spencer Street Station, and exactly opposite the platform of Ascot Vale Station. For years past it has attracted the longing eyes both of speculators and intending builders. It is well known that even in the duller times...large offers were unsuccessfully made for it to the then proprietor. The public have now the opportunity of investing... ('Hoffman Paddock', 1881)

A double line of rails was being laid, and it was expected that within a few months, the new railway system will reduce the travel time into the city from an hour to half hour. Omnibuses were also available, and the hilly landscape and purity of the atmosphere was also noted ('Hoffman Paddock', 1881). On 19 November 1881, the whole block comprising 99 villa allotments was sold at an average price of £450 per acre. The St Leonards Road allotments were sold at rates from 30 to 85 shillings per foot. The total sales figure was £12,250 (Age 21 November 1881:2).

Throughout the 1880s, many of the undeveloped allotments were re-advertised for sale from time to time, and the residential development of the Hoffman Paddock progressed slowly, with only a few houses built in each street by the mid-1880s (S&Mc 1885; *North Melbourne Advertiser* 27 February 1885:3).

In 1885, the site currently known as 35 St Leonards Road was unoccupied. The subject house at 35 St Leonards Road was presumably erected around c1886-88, for the then owner John Notman, lamp manufacturer, and his wife Janet Notman (née Claperton), who purchased the land (measuring 50 by 150 feet) in 1886 (S&Mc 1885; CT:V1876 F046). John Notman was the sole proprietor from February 1888 (CT: V1876 F046).

It is likely that the residence was named 'St Leonards' by John Notman. In March 1889, a marriage notice noted that the wedding of Euphemia, daughter of late Robert Menzies Swinton, and J L Blanchard, son of J Blanchard, an English builder, was held at the Notmans' residence 'St Leonards' (*Argus* 23 March 1889:1).

The 1904 Melbourne & Metropolitan Board of Works Detail Plan No 831 shows the building footprint of the timber villa at 35 St Leonards Road (then numbered 69). 'St Leonards' appears as having a front verandah and a projected bay, and footsteps were located both at the front and rear, to the south of the residence. A number of outbuildings, including a toilet, were erected in the rear yard. The paths in the front and rear gardens were asphalted, and the allotment abutted a pitched right-of-way (MMBW 1904).

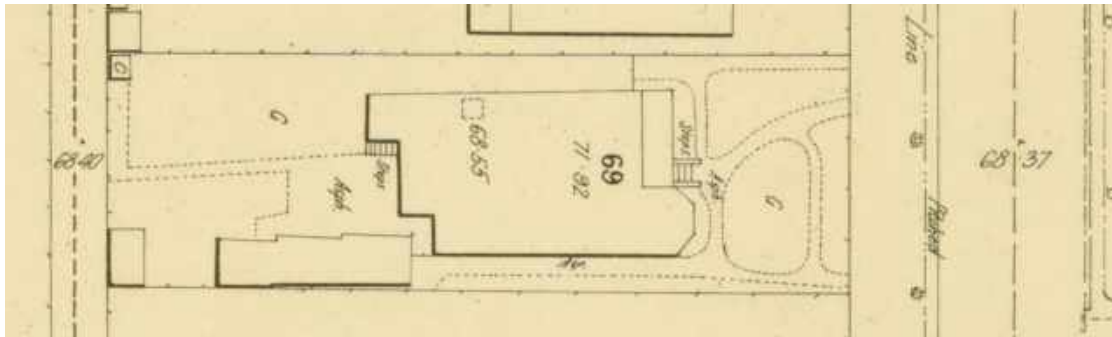


Figure 2. Detail from MMBW Detail Plan No 831, dated 1904, showing the house and grounds at 35 St Leonards Road, Ascot Vale (source: State Library Victoria)

John Notman (1836-1914) operated his manufacturing business at 275 Little Collins Street, Melbourne. He produced lamps for hotel, street and carriage use for both city and country customers, and also provided all kinds of metal repairing and manufacturing services, including aquariums and ferneries made to order (*Weekly Times* 28 December 1889:2). Born in Edinburgh in 1836, he arrived in Victoria at the age of 20. Notman served as a councillor of Ascot Vale Ward in the City of Essendon from 1894 to 1904, and was Mayor of Essendon from 1896 to 1897. In 1912, he retired from business, and continued to be an active member of the municipality, particularly advocating for improvements to the Maribyrnong River (*Flemington Spectator* 2 July 1914:5). Following his death in 1914, an obituary remembered his 'honest' and 'picturesque' personality and praised his service to the Essendon community:

...he most unselfishly pursued the single aim of pure philanthropy. In all things he lived a life that made the world better for his living it. We have, on dozens of occasions, been indebted to his graceful pen for much good reading matter, both in prose and poem, for publication in our columns. Then he had a fine sense of humour – just that kindly sense that well stopped short of ill-nature. His humour did not offend, while oft-times it 'set the house on a roar.' Amongst his fellow councillors in the Mayors room, he was not infrequently addressed as 'father,' as a term of endearment...

...Although for a number of years, he had retired from local politics, he is well remembered for his good work in Essendon's interest; and his passing will be a sad memory for all those who valued the work of a good man gone to his eternal inheritance...our genial friend was not only much beloved in his life time, but mourned for now that he has passed from our gaze. John Notman's word was his bond – in all things straight and honourable. But above all and beyond all, his one-outstanding point of goodness was his pure desire to benefit his fellow

man. We can ill afford to lose such men; but then a Higher Power claims us all one day. Vale, dear, good John Notman (Flemington Spectator 2 July 1914:5).

John and Janet Notman had five children but only two daughters survived: Marion Weir, who married town clerk James Howard Taylor, and Ethel Clapperton, artist. Following Janet's death in 1922, Ethel inherited 'St Leonards' (CT: V4787 F224).

In May 1923, 'St Leonards' was sold by a public auction. The house was described as a 'substantial weatherboard villa', which was part of the estate of late Mrs J Notman. It contained 8 rooms and outbuildings erected on a land of 45.9 by 150 feet (*Herald* 16 May 1923:15). Subsequent owners of 'St Leonards' occupied the premises rather than renting out the property. Some of the occupants included Herbert Watson Chilvers, painter, and his wife Mary (1923-1940); Ernest Henry Carter, tool man, and his wife Evangeline Emma (1940-49); followed by a clerk Joseph Adrian Ryan and his five siblings (1949-66) (CT: V6589 F667).

Description and Integrity

'St Leonards' at 35 St Leonards Road, Ascot Vale, is a weatherboard and timbered ashlar Italianate house of the late Victorian period. It is situated opposite the junction of St Leonards Road and Selbourne Street on a gently sloped block enclosed at the front with a decorative timber picket fence.

The 'M'-shaped hipped roof is clad in slate with metal ridge capping. It features two corniced chimneys in unpainted cement render to the front of the house with a simpler corbelled brick chimney to the rear. An intricate eaves detail is formed by an unusual fretwork valance under the gutter, paired brackets with turned pendants, and panel with rosettes.

The north-facing elevation of the house features a verandah with an ogee profile roof of corrugated iron and a projecting room with half-hexagonal roof in matching slate and large timber framed, double-hung sash windows to each angled face. The windows have decorative ribbed architraves supported by a continuous sill with decorative floral brackets below. The verandah edge and steps are constructed of dressed basalt. Low masonry pedestals flank the steps and appear to match those shown on the 1904 Melbourne & Metropolitan Board of Works plan; the classical urn planters are unlikely to be original. Two slender columns with Corinthian-style entablature, typical of the late Victorian period, support the verandah roof. This is detailed with dentils below the eaves, iron frieze and brackets between the columns and ashlar timber blocks to the walls. An elongated timber-framed, double-hung sash window in the same style as the projecting room is positioned in the centre of the verandah. The front entrance is typical of the late Victorian period with moulded panelling, half sidelights and transom with embossed glass.

The front fence, featuring acorn-topped pickets and chamfered timber posts with decorative caps and sympathetic in style to the original house, is likely to be a replacement of relatively recent date. Matching gates are fixed to the east and west side walls of the house. The front has a recent formal garden landscaped with green lawn, rose bushes and hedge plants. A paved brick path leads from the front gate to the verandah.

The block backs onto a basalt-paved laneway and is enclosed by a modern timber paling fence with steel posts and timber footings. There is a large extension with corrugated hipped roof attached to the back of the house. A corrugated metal shed, and garage of red face-brick and timber framing, are modern additions located at the rear of the block.

35 St Leonards Road, Ascot Vale, is of high integrity with very few changes visible to original or early elements of the place. The building retains its original building form and roof form, verandah, fenestration, and original building setbacks.

The integrity of the building is enhanced by the high level of intactness of these main elements, which include the slate roof, unpainted cement rendered chimneys, eaves details, timbered block and weatherboard cladding, bay window detailing, verandah decoration, and window and door joinery, and masonry pedestals which flank the steps.

The integrity of the building is slightly diminished by the rear extension, which although relatively substantial in size is hardly visible from the street frontage and joins the original section of the building in a manner that retains the bulk of the original roof form.

Comparative Analysis

During the boom years during the 1880s, the City of Moonee Valley saw increased residential development through subdivision of large estates. Often demonstrating the early phase of the suburban expansion near the railway lines or arterial roads, Victorian-era houses in Moonee Valley are mostly single-storey Italianate style villas, with some examples of mansions, double-storey villas, single- and double-storey terraces and detached cottages. Most are built of brick, with one timber example evident.

The Italianate style is a revival in the mid-nineteenth century of earlier Italian architectural forms and details, especially those from the time of the Renaissance, which were in themselves a revival and reappraisal of Greek and most importantly Roman architecture.

The Italianate style was also associated, but less commonly in Victoria and chiefly in the 1840s to 1860s but with lingering influence, with a revival of building forms of vernacular Italian rural buildings, particularly in their use of asymmetrical massing and towers producing a picturesque effect.

The Italianate style as applied to domestic architecture in Victoria favoured simple building forms, sometimes enlivened by bays and towers, with sheer wall surfaces in face brick (often bi-chrome or polychrome) or cement render generally incorporating quoining (often as surface decoration if not necessarily structural need).

Decoration in the Italianate style derived from Roman precedents and included elements from Classical entablatures and architectural orders, including a hierarchy of architraves, friezes, and cornices with associated moulding, panels, and brackets, applied to eaves, parapets and chimneys.

Eclectic touches were often married to the Italianate style, including Romanesque, Gothic, or stilted segmental arch-headed fenestration, incongruous replication of masonry features in timber, and excessive ornament that characterised the Boom style of the late nineteenth century.

The Italianate style is well represented in the Moonee Valley Heritage Overlay. Individually significant examples included detached villas (both symmetrical and asymmetrical in plan), terrace houses and mansions. Typically, they are set within a garden with a low front fence at the street frontage. Detailing ranges from modest to elaborate, typically including features from the era including cast-iron verandah friezes and posts and polychrome masonry to the front façade. The level of intactness of the Victorian-era Italianate villas in the City of Moonee Valley is moderate to very high.

Some examples are cited below. Almost all the examples are of masonry construction, and there is only one timber example, which is Goodwood at 42 Myross Avenue, Ascot Vale.



40-42 Vida Street, Aberfeldie, c1892 (HO319), is a single-storey double-fronted detached red brick asymmetrical Italianate villa with projecting faceted bay window with three windows to the right wing, cast iron verandah posts, concave verandah roof, hipped slate roofs, decorative gutter brackets, corbelled rendered chimney stacks. There are rendered quoins in the front elevation. The condition is sound, and the integrity is very high.



3 Aberfeldie Street, Essendon, 1892 (HO143), is a white tuck-pointed bl-chrome asymmetrical villa with faceted projecting wing, corner cast iron verandah with cement floor and distinguishing round-arched windows to the wing with lancet arched drip mounds. The condition is sound, and the integrity is high.



28 Nicholson Street, Essendon, 1891 (HO265), is a representative asymmetrical polychrome brick late Victorian villa with slate roof and faceted protruding wing given architectural character by means of its lancet-shaped white brick voussoirs contrasting with black body bricks. The eaves are bracketed and there is decorative string coursing at impost level and elsewhere using reds with whites. The cast iron lace verandah has a timber frieze rail, the verandah floor is tiled and there are prominent chimneys. The condition is sound, and the integrity is high.



42 Myross Avenue, Ascot Vale, c1890 (HO225), is a single-fronted timber Victorian villa with timber posted verandah, hipped corrugated iron clad roof, symmetrical stuccoed chimneys and shingled weatherboards. To the rear are timber-framed stables. Currently, this is the only example of Italianate timber villa of individual significance on Moonee Valley Heritage Overlay.

Similar examples of Victorian-era Italianate timber villas in asymmetrical form that are assessed part of 'Moonee Valley 2017 Heritage Study' include 35 St Leonards Road, Ascot Vale, and 12 Grosvenor Street, Moonee Ponds.

Discussion

In comparison to the above examples, the Italianate style timber villa 'St Leonards' at 35 St Leonards Road, Ascot Vale, is of comparable or possibly higher intactness. It is a highly intact example of an Italianate style timber villa with a number of characteristic elements including timbered block detailing to the façade, original chimneys, a slate hipped roof, canted bay window detailing, verandah decorations and eaves detailing. The integrity of the house is high, with very few changes visible to original or early elements.

'St Leonards' compares well with the masonry examples cited above, in terms of the intactness, and also for its adoption of typical elements of the style such as a slate hipped roof and cast-iron frieze detailing in the verandah. It also compares well with 42 Myross Avenue, Ascot Vale (HO225), being an example of Italianate-style timber villa, however, is distinguished for having asymmetric form and for the use of ashlar board on the façade.

Overall, 'St Leonards' is a good representative example of an Italianate asymmetrical timber villa from the late Victorian-era.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

35 St Leonards Road, Ascot Vale, is significant as a Victorian period Italianate villa. Both the villa and the Italianate style are well represented in the Heritage Overlay in Moonee Valley with many individually significant examples. Typically, such houses are on medium size allotments with a garden setting and are predominantly of brick. Timber examples are less common in the City of Moonee Valley, with a house at 42 Myross Avenue, Ascot Vale (HO225), being the only other timber example on the Heritage Overlay.

35 St Leonards Road, Ascot Vale, demonstrates key characteristics of the Italianate style including an asymmetrical form with projecting room, timber block detailing to the façade, original chimneys, a slate hipped roof, canted bay window, a verandah of cast iron and decorative eaves detailing. The integrity of the house is high, with very few changes visible to original or early elements. 35 St Leonards Road is comparable to the brick examples noted at 28 Nicholson Street, Essendon, 1891

(HO265), 3 Aberfeldie Street, Essendon, 1892 (HO143), and 40-42 Vida Street, Aberfeldie, c1892 (HO319).

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

35 St Leonards Road, Ascot Vale, is significant for its association with John Notman (1836-1914). Notman served as a councillor of Ascot Vale Ward in the City of Essendon from 1894 to 1904 and was mayor of Essendon from 1896 to 1897. After retiring from his metal manufacturing business based in Collins Street, Melbourne, in 1912, Notman continued to be an active member of the municipality, particularly advocating for improvements to the Maribyrnong River, amongst other services to the Essendon community.

Statement of Significance

What is Significant?

35 St Leonards Road Ascot Vale, a late Victorian era Italianate villa built c1886-89 for Essendon councillor John Notman is significant.

Significant fabric includes the:

- single-storey asymmetric built form with a projecting bay;
- original hipped roof form and slate roofing;
- timber block and weatherboard cladding, bay window detailing and verandah decoration;
- unpainted cement rendered chimneys and eaves details;
- original pattern of fenestration and elements of window and door joinery;
- masonry pedestals; and
- original building setback at the front.

The rear extension is not significant.

How is it significant?

25 St Leonards Road, Ascot Vale, is of local architectural (representative) and associative significance to the City of Moonee Valley.

Why is it significant?

35 St Leonards Road, Ascot Vale, is significant as a Victorian-era Italianate villa. Both the villa and the Italianate style are well represented in the Heritage Overlay in Moonee Valley with many individually significant examples. Typically, such houses are on medium size allotments with a garden setting and are predominantly of brick. Timber examples are less common in Moonee Valley, with a house at 42 Myross Avenue, Ascot Vale (HO225), being the only other timber example on the Heritage Overlay.

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35 St Leonards Road, Ascot Vale, is significant for its association with John Notman (1836-1914). Notman served as a councillor of Ascot Vale Ward in the City of Essendon from 1894 to 1904 and was mayor of Essendon from 1896 to 1897. After retiring from his metal manufacturing business based in Collins Street, Melbourne, in 1912, Notman continued to be an active member of the municipality, particularly advocating for improvements to the Maribyrnong River, amongst other services to the Essendon community. (Criterion H)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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'Hoffman Paddock' 18--, State Library of Victoria map collection, accessed online 25 June 2018.

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Victorian Places: www.victorianplaces.com.au

Weekly Times, as cited.

Semi-detached houses

Prepared by: Context

Address: 17 and 19 Union Road, Ascot Vale

Name: Semi-detached houses	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: c1914
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Edwardian - Queen Anne



Figure 14. 17 & 19 Union Road, Moonee Ponds, principal elevation (source: Context, 2018)



Figure 15. 17 Union Road, Ascot Vale (source: Realestate.com.au, 2010)

History and Historical Context

Thematic Context

The pair of houses at 17 and 19 Union Road, Ascot Vale, relate to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories, 2012):

Theme 6: Building Towns, Cities and the Garden State; 6.3: Shaping the Suburbs (Expanding services to meet demands); 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Contextual History

Situated close to the Maribyrnong River and the Moonee Ponds Creek on gently undulating country, Ascot Vale was considered a desirable place to settle. Land was taken up in the late 1840s when the area was surveyed. A notable early property was Ascot House (c.1860).

Transport through the area was centred on Mt Alexander Road, which increased with the goldrush of the 1850s. The railway came through the area in 1860 and a railway station opened at Ascot Vale.

A racecourse had been established on the river flats in 1840, which developed into Melbourne's major horse-racing venue. Due to its proximity to the Flemington racecourse, Ascot Vale was named after the famous racecourse, Royal Ascot, in England. The suburb has had a long connection to horse-racing and agricultural development, which is evident in two local sites, Flemington Racecourse and the Royal Agricultural Society Showgrounds (established c1872), which are located within the suburb, but outside of the City of Moonee Valley. The privately-owned Ascot Racecourse also operated in Ascot Vale until the 1940s, and many early properties in the area included stables.

The boom years of Melbourne, the 1880s, saw a period of increased residential development. Many large estates were subdivided for housing and the surviving Victorian-era housing reflects this. There was also commercial development during this period with the expansion of shops along Union Road. A more unusual subdivision in Ascot Vale was the so-called 'Temperance Township', in which properties had a covenant imposed that prohibited the consumption of alcohol and the serving of alcoholic beverages at commercial premises.

Significant growth also occurred in the interwar years when new areas were opened up for housing. A large number of new homes were financed (and designed) by the State Savings Bank of Victoria. The postwar period saw the construction of considerable public housing in Ascot Vale (Living Histories 2012: 122-23). The Ascot Estate, developed by the Housing Commission of Victoria in the postwar era, was built on the site of the former Ascot Racecourse (Helms 2012-14).

Place History

The pair of Edwardian brick residences at 17 and 19 Union Road, Ascot Vale, were built by late 1914. The residences were rented out for many of the years following their construction.

In 1909, Euphemia Rodger Fraser and Isabella Ann Fraser of Essendon were the owners of the land on which the subject houses stand, lots 10 and 11, part of Crown Portion 3 in the Parish of Doutta Galla (CT:V336 F772). There were no buildings on this site in 1904, according to the MMBW plan of that date, but there was a pitched lane at the rear boundary of the property (MMBW 1904).

In 1912, Thomas Henry Barmby (1867-1930), licensed victualler and lessee of the Grand National Tower Hotel in Epsom Road, Ascot Vale, became the proprietor of the property at 17-19 Union Road. Barmby retained ownership until 1934 (CT:V336 F772). The Grand Tower Hotel provided accommodation to racegoers, punters, jockeys and horses associated with the local Ascot Racecourse. The racecourse was established in the 1890s but enjoyed its heyday in the early decades of the twentieth century.

It is likely that the subject houses were built for Barmby, as, by 1915, he was listed in the Borough of Essendon and Flemington Borough rate book as the owner and occupier of 17 Union Road, Ascot Vale, with Maud Boyd occupying 19 Union Road (RB 1914-15).

In 1930, both houses at 17 and 19 Union Road were advertised for sale: the residences, 'excellent investments', were described as brick villas of five spacious rooms replete with every convenience, in spotless order and let to good tenants (*Argus* 29 Nov 1930:2). The certificate of title, however, shows no transfer of ownership at this time, likely because of the prevailing economic depression (CT:V336 F772).

An auction announcement in 1934 advertised the sale of a double-fronted red brick pair of houses at 17 and 19 Union Road (*Herald* 25 August 1934:8). Charles Scholes purchased the residences at this time (CT:V336 F772).

In 1964 Denton Scholes became the owner of the houses, with Alison Green becoming the proprietor in 1971 (CT:V336 F772).

17 Union Road

In 1915, 17 Union Road, Ascot Vale, was listed as vacant in the Sands and McDougall directory, indicating perhaps that the residence was newly constructed (S&MC 1915). As mentioned above, Thomas Barmby was listed as the owner and occupier of 17 Union Road in the Essendon and Flemington Borough rate book of 1914-15 (RB 1914-15).

By 1916, John F Kerr lived at 'Fairlie' at 17 Union Road, followed by dressmaker Adeline Kerr in the period 1920-30. The Kerr family were active community members. After serving in the Boer War, John Kerr was became an officer the 58th Battalion Senior Cadets in 1911 (*Essendon Gazette and Keilor, Bulla and Broadmeadows Reporter* 14 June 1917:4). Kerr was appointed justice of the peace for the central bailiwick in 1918, and in the same year he and his wife, Adeline, organised donations for the Ascot Vale Bugle Band (*Essendon Gazette and Keilor, Bulla and Broadmeadows Reporter* 31 January 1918:4; 25 April 1918:3). Brigade Major John Kerr, husband of Adeline and father of Allan, Thelma, and Myrtle (Jean), died at the Caulfield Military Hospital in 1919 (*Herald* 23 April 1919:8).

In 1924, a five-room cottage at 17 Union Road was advertised for lease (*Age* 13 Feb 1924:8). In 1934 a notice of sale described the dwellings at 17 and 19 Union Street as follows: 'IMPOSING D.F.

RED BRICK PAIR, Each Containing 5 Extra Spacious Rooms, and Every Conv., Well Built and In Good Order, on Land 60 x 100 to R.O.W. / THE ABOVE PROPERTIES ARE IN EXCELLENT POSITIONS AND LET TO GOOD TENANTS. / TITLES, CERTIFICATES' (*Age* 15 August 1934: 2)

By 1935, Mrs K E Kirtley lived at the residence; in 1942 Vivian C Simpson lived at the house (S&Mc 1935 and 42). In 1946, Charles Robert Simpson of 17 Union Road, Ascot Vale, died, leaving his family of Agnes, and children Ida, Vivian and Elsie living in the house (*Argus* 29 Nov 1946:2).

19 Union Road

In 1915 and 1916, 19 Union Road was listed as vacant in the Sands and McDougall post office directory, however the Essendon and Flemington Borough rate book of 1914-15 lists Maud Boyd as the occupier of a residence at 19 Union Road, Ascot Vale (S&Mc 1915-16; RB 1914-15).

In the period 1920-22, Ernest Baker occupied the residence, with Arthur Gay living there in 1925 (S&Mc 1920-22 and 1925). In 1934 a notice of sale described the dwellings at 17 and 19 Union Street as cited above.

Archibald Ling lived at 19 Union Road in 1930; Mrs B M McDiarmid occupied the residence by 1935, and in 1942, Stuart Robertson lived there (S&Mc 1930, 1935 and 1942).

In 1954, Elizabeth Robinson of 19 Union Road, wife of Edward and mother of Elsie, Nellie and Hector, died aged 84 years (*Age* 20 October 1954:19).

Description and Integrity

The dwellings at 17–19 Union Road, Ascot Vale, are sited on the western side of Union Road, a wide and busy road with a tramline, and a mixture of residential and commercial buildings. Crockford Lane forms the rear (western) boundary of the properties and provides secondary access to them.

The dwellings comprise a pair of semi-detached, single-storey red brick houses with a rendered stringcourse to the main elevation. Constructed in the Edwardian era, the matched pair of dwellings are Queen Anne in style. Each dwelling is double fronted in width, but the front facades is comprised of a single square central bay. They have hipped roofs over the rear half of the house with a gable-fronted roof to the front section. There are short bullnosed verandahs to either side of the project central bay with a cast-iron frieze and brackets in a lattice pattern. These very planar cast iron patterns were marketed during the Edwardian period, and attempted to emulate the flat appearance of the more up-to-date timber fretwork.

The dwellings are slightly asymmetrical in plan, with number 19 Union Road mirroring the layout of number 17, separated by stepped parapets to the common wall. The dwellings have six chimneys in total, with two shared chimneys to the central dividing wall: are all tall red brick with roughcast rendered chimney tops. Some of the chimneys retain their terracotta pots. The chimneys are restrained in the decorative detailing in comparison to others from the earlier Edwardian and Victorian eras but are typical of the 1910s.

The corrugated steel-clad roof is hipped at the main body of the dwellings with a prominent central gable to the main elevation, facing the street front. The gable ends have modest timber bargeboards with lobed ends. The timber finial to the gable end remains on 17 Union Road. There is a cream roughcast panel at the apex of the gable. Below this is a small circular air vent, with rendered moulding trim.

The centre of the main elevation has a shallow bay window which continues up to the apex of the gable. A rendered triangular pediment, with a neoclassical bas-relief, sits above the window. There are three decorative leaded glass casement windows to the front bay window that demonstrate elements of the Art Nouveau style.

The dwelling at 19 Union Road has a modern glass and metal-framed awning constructed in the front (east) courtyard that somewhat obscures views to the cottage. Both dwellings also have recent solar

panels on the gable roof to the projecting bay. There is a high red brick fence at the Union Road boundary, which appears to be constructed at a relatively recent date. The houses sit behind a small courtyard and are both now largely obscured by the fence and vegetation. All of these changes, however, are considered reversible as they have not required the removal of original building fabric.

17–19 Union Road, Ascot Vale, is of high integrity with very few changes visible to original or early elements of the place. This pair of semi-detached residences retains their original building forms and original roof forms, verandahs, and fenestration.

The integrity of the buildings is enhanced by the high level of intactness of these main elements, which include the chimneys, party walls, unpainted face brick walls, detailing to gable ends, bay windows with decorative pediment, verandah decoration, and window and door joinery, including leaded glass sashes.

The integrity of the buildings is diminished by the rear extensions, although these are modest in size and scale and do not have any impact on the original roof forms.

The integrity of the place is diminished by the high brick fence and the glazed awning (to Number 19) that obscures the main bay window.

Comparative Analysis

The Queen Anne style refers to a revival in the late nineteenth and early twentieth centuries of an English architectural style prevalent during the reign of Queen Anne in Great Britain in the first decade of the eighteenth century.

The Queen Anne revival occurred at a time when Australian architects were grappling for an appropriately national style commensurate with the coming federation of the Australian colonies, and the freedoms inherently associated with England (and the Protestant Queen Anne) and the picturesque nature of its architecture made it a popular idiom.

The Queen Anne revival style, championed in Great Britain by influential architects such as Richard Norman Shaw, was transferred to Australia in the late 1880s and early 1890s but achieved its greatest prominence, largely through the agency of home builders, in the first decade and a half of the twentieth century.

Few direct links existed between the original eighteenth-century Queen Anne architecture and the later Queen Anne revival beyond a predilection for face brickwork and intangible links with the settled domesticity of English residential architecture.

The Queen Anne revival style in Australia was typified by fine brickwork in locally made pressed red bricks, use of roughcast render (often as a contrast to brick surfaces), Marseilles-pattern roof tiles and associated ridge cresting and finials (imported and then more commonly locally made), and timber detailing (often incorporating Art Nouveau or Arts and Crafts influences). Windows were typically casement sashes, often with highlights.

Queen Anne revival style residences were noted for their asymmetrical building forms and picturesque massing, the incorporation of relatively steeply pitched roofs (often sweeping down unbroken to cover verandahs), gabled roof ends with half-timbered effects, and tall, ribbed or corbelled chimneys.

Currently there is only one other individually significant pair of semi-detached brick Queen Anne dwellings listed on the Heritage Overlay, though there are very similar terrace rows of three houses as well. The duplex or semi-detached dwelling type became one of the most popular in the Edwardian period for medium-density houses, and was considered more prestigious than the long terraces of the Victorian era. There are many pairs and rows of three such Edwardian houses that are contributory within Moonee Valley's HO precincts, but they are smaller and of far more standard design and ornamentation than the subject example.

The subject houses are comparable to the following semi-detached and free-standing dwellings of individual significance within the City of Moonee Valley Heritage Overlay:



282 and 284 Ascot Vale Road, Moonee Ponds, 1908 (HO153)

A pair of attached Queen Anne dwellings formed under a single roof with a dividing party wall and chimney, with fish scale slate banding with terracotta ridge cresting and finials. There are projecting gable ends with half-timbering and roughcast surmounting angled pressed metal panels on timber brackets with window hoods to each window bay. Entries have their own gable roofed porch with pressed metalwork in the gable ends and fretted timber spandrels. The houses are in good condition and have a high degree of external integrity.



283-287 Ascot Vale Road, Moonee Ponds 1912-13 (HO226)

A row of three richly decorated Edwardian-era dwellings, numbers 283-285 being overpainted, and all three distinguished by their stuccoed pedimented window heads; triangular at numbers 283 and 287, and curved at number 285. The gable ends are otherwise plain. Cast iron lace decoration to the entry porches is characteristic of the period.



202-206 Ascot Vale Road, Moonee Ponds 1913 (HO148, 149, 150)

A row of three detached identical red brick Edwardian-era villas, distinguished by the cast cement pedimented treatments to the bayed windows. Each house consists of a projecting gable roofed wing and a side entry with cast iron lace frieze, with ladder frame brackets to the barges and window hoods.



Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study' are: 33 Brewster Street, Essendon, 23 McCarron Parade, Essendon, 10 Ardmillan Road, Moonee Ponds and 83 Holmes Road, Moonee Ponds.

Discussion

The houses at 17-19 Union Road, Ascot Vale, are a fine example of a pair of semi-detached brick Queen Anne dwellings. This pair compares very well to the above examples in terms of both their architectural detailing and intactness. Overall, they incorporate typical details of the Queen Anne style including the use of picturesque massing, dominant chimneys, red face brick and roughcast detailing. Compared to the examples above, the subject houses are distinguished by the unusual gable end detailing which incorporates a rendered pediment to the projecting bay, with neoclassical bas-relief ornament.

As a pair they are of relatively high integrity with few changes visible to original or early elements of the place, particularly number 17. The place retains the original building form of this semi-detached pair of residences, original roof forms, party walls, unpainted face brick walls, unusual detailing to gable ends, bay windows with decorative pediment, verandah decoration, and window and door joinery, including fine leaded glass casements and highlights. Rear extensions are modest in size and scale and do not have any impact on the original roof forms or views from Union Road.

As the only other individually significant pair of semi-detached brick Queen Anne dwellings on the Heritage Overlay, 17-19 Union Road, Ascot Vale is most comparable in type to the duplex at 282 & 284 Ascot Vale Road, Moonee Ponds (HO153). The visually separate roof forms of the two dwellings, and particularly the distinctive pediment detail over the front windows is much more comparable to the two groups of single-fronted detached dwellings at 283-287 Ascot Vale Road, and to a lesser extent those at 202-206 Ascot Vale Road. Amongst this second group, the semi-detached pair at 17-19 Union Road is further distinguished by the device of the projecting bay window that continues up to the eaves, giving the dwellings a strong vertical emphasis, as well as exposing a greater depth of the boarded eaves lining creating a wings-like effect.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

N/A

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

The semi-detached pair at 17-19 Union Road, Ascot Vale, is of aesthetic significance for its unusual form and detail as applied to a house form that was common during the Edwardian period. While adopting typical elements of the house type and Queen Anne style, including separately massed roof form, strong gable-fronted elements dominating the front façade, red brick walls with smooth and roughcast render accents, chimneys with a red brick shaft and roughcast cap, cast-iron verandah ornament in a flat pattern that emulates timber fretwork, and banks of casement windows with highlights. It is distinguished from more typical examples by its massing and details. These include the massing of double-fronted houses to resemble a single-fronted house by means of the long pronounced gabled front roof, by the device of a projecting bay window that continues up to the eaves giving the dwellings a strong vertical emphasis, as well as exposing a greater depth of the boarded eaves lining creating a wings-like effect. Details of note include the Art Nouveau leadlight windows

and the triangular pediment adorned with neoclassical bas-relief to the front windows, as well as the uncommon lattice pattern of the cast iron.

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

The semi-detached Edwardian Queen Anne pair at 17-19 Union Road, Ascot Vale, is significant. The pair was constructed as rental properties in c1914 for owner Thomas Barnby, who owned the nearby National Tower Hotel.

Significant elements include the:

- original built form and hipped and gabled roof forms of the Edwardian pair;
- roughcast and face brick surfaces, projecting square bays, original pattern of fenestration, stepped parapets, original chimneys and remaining terracotta chimney pots; and
- decorative moulding and pediment, barge boards, bullnose verandahs and cast iron friezes, original window and door joinery and leadlight windows;

The rear extensions to the houses, the high front brick fences, and the glazed awning at the front of number 19 are not significant.

How is it significant?

The pair at 17-19 Union Road, Ascot Vale, is of local aesthetic significance to the City of Moonee Valley.

Why is it significant?

The semi-detached pair at 17-19 Union Road, Ascot Vale, is of aesthetic significance for its unusual form and detail as applied to a house form that was common during the Edwardian period. While adopting typical elements of the house type and Queen Anne style, including separately massed roof form, strong gable-fronted elements dominating the front façade, red brick walls with smooth and roughcast render accents, chimneys with a red brick shaft and roughcast cap, cast-iron verandah ornament in a flat pattern that emulates timber fretwork, and banks of casement windows with highlights. It is distinguished from more typical examples by its massing and details. These include the massing of double-fronted houses to resemble a single-fronted house by means of the long pronounced gabled front roof, by the device of a projecting bay window that continues up to the eaves giving the dwellings a strong vertical emphasis, as well as exposing a greater depth of the boarded eaves lining creating a wings-like effect. Details of note include the Art Nouveau leadlight windows and the triangular pediment adorned with neoclassical bas-relief to the front windows, as well as the uncommon lattice pattern of the cast iron. (Criterion E)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014.

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'Les Colonnnes'

Prepared by: Context

Address: 2 Aberdeen Crescent, Essendon

Name: 'Les Colonnnes'	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: c1922-23
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Interwar – Indian Bungalow



Figure 1. 2 Aberdeen Crescent, Essendon, principal elevation (source: Context 2018)

History and Historical Context

Thematic Context

The house at 2 Aberdeen Crescent, Essendon, relates to the following historic themes from the Thematic Environmental History of Moonee Valley (Living Histories 2012):

Theme 6: Building towns, cities and the garden state; 6.7: Making homes for Victorians
Homes for the wealthy, working-class homes, middle-class homes.

Contextual History

Essendon is bounded by the Moonee Ponds Creek on the east and by the Maribyrnong River on the west. In the 1840s, the early period of British colonial settlement, the Essendon area was used for grazing and farming. The area was well watered by the Maribyrnong River and the Moonee Ponds Creek and attracted agriculturalists. The suburb was part of the former City of Essendon, which began as the Borough of Essendon (and Flemington) in 1861. It was elevated to the Town of Essendon in 1890 and then to the City of Essendon in 1909.

In the early 1850s Mt Alexander Road became a major thoroughfare as the route to the newly discovered Mt Alexander diggings (Castlemaine). This route was the spine of the Essendon area and developed as a busy commercial strip. By the 1880s there was also commercial development on Buckley Street and later on Puckle Street. A railway line opened in 1871, which was duplicated in 1884. With the drawcard of the newly expanded railway, a number of large estates were subdivided and developed in Essendon in the 1880s during Melbourne's land boom. In 1906, electric trams were introduced along Mt Alexander Road (supported by the newly built Essendon Tram Depot), and this encouraged further residential and commercial development. Development was steady through the early 1900s and increased in the interwar years, which was a period of accelerated suburban growth.

The discovery of rich goldfields to the north boosted the local economy with a number of ancillary business established along Mt Alexander Road. Shopkeepers and traders took up premises in Essendon in the 1870s and 1880s, and the area developed a suburban character. Large estates in the area included 'Puckle Lodge' (demolished) and 'Earlsbrae Hall', which is a grand double-storey mansion built by brewer Collier McCracken and part of Lowther Hall Girls' Grammar School since the 1920s. Essendon was considered a more affluent area in terms of the western and northern suburbs and was commonly referred to as 'the Toorak of the north'. The relatively large number of private schools attest to this: St Columba's Catholic Girls' School (1897), Lowther Hall Anglican Grammar School (1920), Penleigh and Essendon Grammar (1924) and St Bernard's Catholic School (1940). Essendon High School (1909) was amongst the first three state high schools built in Victoria.

In contrast to the heavily industrial suburbs to the south and west, Essendon discouraged industrial development. In the 1920s, however, Essendon was selected over Fishermans Bend as the site of Melbourne's major airport - a position it held until Tullamarine Airport was opened in 1970. The Essendon Airport cemented Essendon as a major transport route, with an electric tramway built to the airport in 1943, and also encouraged manufacturing and ancillary transport industries to the north of Essendon. Essendon experienced extensive growth in the postwar period, reflected in the number of postwar residences in the northern suburbs of the former City of Essendon.

Place History

The red-brick interwar Bungalow at 2 Aberdeen Crescent, Essendon, was built in c1922-23 and given the French name 'Les Colonnes', named for the series of columns supporting the front portico and verandah (*Age* 10 January 1938:3).

Development of this land occurred relatively late in Essendon's settlement trajectory (CT:V4464 F788). A record of subdivision shows that much of the land on the northern side of Aberdeen Crescent, formerly an extension of Aberdeen Street, was still available in 1921 (CT:V4464 F788). In November 1922 Herbert John Salton, a grocer, purchased the vacant land, originally Crown allotment C, Section 13 at Essendon in the Parish of Doutta Galla, County of Bourke (CT: V4660 F974).

Construction of 'Les Colonnes' began in 1922 and was completed in 1923 (S&Mc 1923,1924). Salton lived at 'Les Colonnes' with his wife and daughters for twenty years. In 1941 an advertisement for the house was listed, describing the property as having six bedrooms, a garage and a front drive (*Age* 16 October 1941:1). The original plans show the house as a five-bedroom residence, indicating that a small extension was probably made during the Salton's occupation. This is presumably the single-storey extension that exists to the rear of the building (DELWP 2014). The Saltons sold the property in 1944 (CT:V4660 F974) and moved to Bell Street, Coburg. Herbert Salton's death in 1947 made front page news. While on a passenger boat on Lake King, Victoria, Herbert and two women tragically drowned after a collision with a Royal Australian Air Force vessel caused them to fall

overboard (*Age*, 23 November 1947:1). The incident attracted significant media coverage and Sergeant Ronald Joseph Cox, who was the pilot of the crash boat, was charged with the unlawful killing of the Salton and the two women (*Gippsland Times*, 6 November 1947:1).

The subsequent owner of 2 Aberdeen Street, Irene Mary Gregory, lived at the property with her husband Leonard Henry Gregory, a butcher, from 1944 to 2000 (VBDM 1929) (ER 1954:27). For fifty-six years the Gregorlys lived at 'Les Colonnes'; it appears that the Gregorlys made little change to the residence in this time (CT:V4660 F974). Following Irene's death in 2000, the house was put up for auction and described as a three-bedroom residence with an estimated value of at least \$500,000 (*Age* 16 December 2000:125; *Age* 2 December 2000:133). The house was sold in 2001 and again in 2010 (CT: V04660 F974).

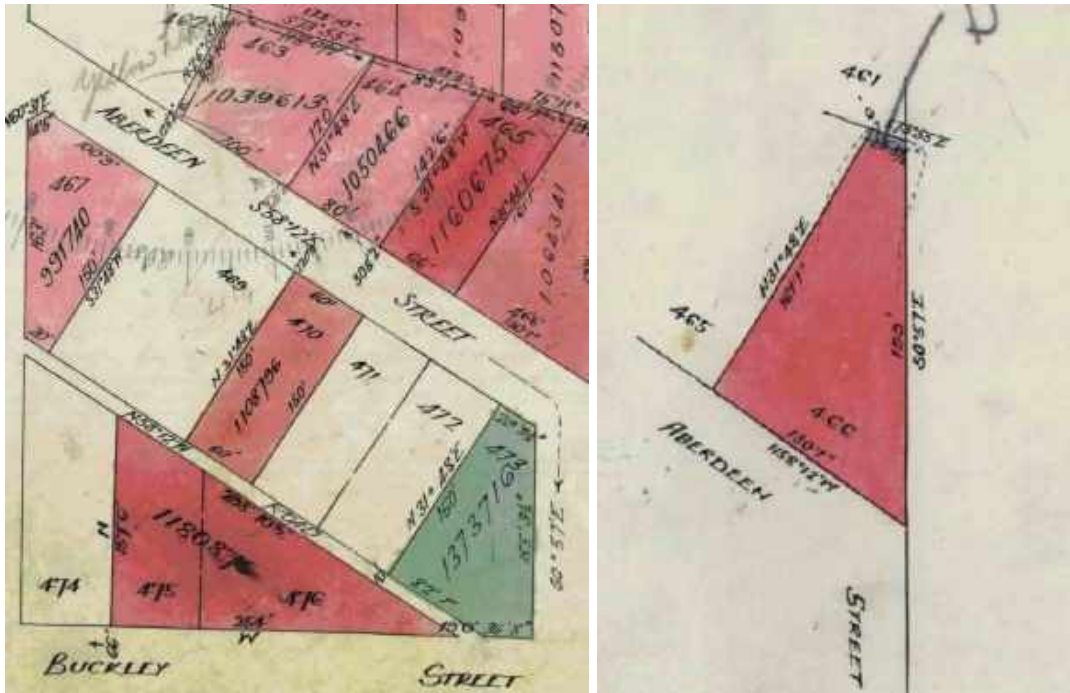


Figure 2. Extract from plan from Certificate of Title V4464 F788, showing record of subdivision 1921 (source: Land Victoria) Figure 3. Extract from plan from Certificate of Title V4660 F974, showing subject site 1925 (source: Land Victoria)



Figure 4. Advertisement for 'Les Colonnes'. (source: *Age*, 16 December 2000:125) Figure 5. Extract from aerial photograph showing the subject site. (source: Vic Planning Maps 2014, Department of Environment Land Water and Planning)

Description and Integrity

2 Aberdeen Crescent, Essendon, is a substantial house, dating from the interwar era with some elements of the Federation Bungalow style. The house is situated near the end of Aberdeen Crescent on the northern side. The Crescent curves from south to west linking Buckley Street to Hedderwick Street. Essendon High School lies directly east of number 2 and further along the street to the south-west lies a mix of residential housing typical of the area.

2 Aberdeen Crescent, Essendon, is set on a triangular-shaped allotment with the house tucked in against the eastern boundary. The house has a substantial footprint largely contained within a rectangular plan displaying simple massing. A broad hipped roof with a central half-gable and projecting hipped bays to the front and rear shelter the house. The low-pitched roof is clad in terracotta tiles with terracotta ridge capping. It falls to wide eaves with exposed rafter ends. At the front the roof flattens pitch slightly over the verandah. There are two original chimneys present, both tall with a tapered form (presumed to be original) and roughcast rendered detail and bricked corbelling to their tops. The central half gable infill is simple weatherboard with a ventilator inset.

The external walls of the house are red face brick. The front façade is symmetrical; its principal feature, an elevated, shaded verandah extending the width of the frontage and defined by low brick piers and balustrade. A stately central portico extends from the verandah, supported by five Tuscan columns on each side that match with those supporting the verandah to its eastern and western ends. The front entrance door is located directly opposite the opening in the portico. Banks of double-hung sash windows are set in the front façade under the verandah either side of the entrance portico.

To the northern, southern and western sides of the house there are generous gardens. The house is screened from the street by a modern high brick fence. Access is provided via a modern decorative wrought iron gate set centrally in the fence, or via a driveway that runs along the eastern boundary line of the property. There is an unusual attached annexe to the rear (north of the house) that has a multifaceted roof form which appears to be a modern extension

2 Aberdeen Crescent, Essendon, is of high integrity with very few changes visible to original or early elements of the place. The building retains its original building form and roof form, verandah, fenestration, and original building setbacks.

The integrity of the building is enhanced by the high level of intactness of these main elements, which include the tiled roof, brick and rendered chimneys, eaves details, unpainted face brick, verandah decoration especially the unusual massed columns, and window and door joinery.

The integrity of the building is slightly diminished by the rear extension, although this is modest in size and scale.

The integrity of the place is slightly diminished by the modern high brick fence.

Comparative Analysis

Built c1922-23, 'Les Colannes' at 2 Aberdeen Crescent, Essendon is an interwar Bungalow that marks the transition from late Federation styling to that of the interwar Californian Bungalow. Houses built at this time frequently cast off the picturesque complexities and decorative elements of the Queen Anne style and introduced features associated with the Californian Bungalow style. This includes a dominant roof form that sweeps down over the verandah and incorporates timber posts or columns. Earlier examples of type of dwelling are often referred to as Federation Bungalows.

'Les Colannes' is a somewhat later example, that has evolved even further from the massing and detail of the Federation Queen Anne. Its massing and detail conform to another bungalow variety: the Indian Bungalow. It is defined as follows: 'Bungalows with a high hipped roof and a central entry porch, often with Tuscan order columns, resembling closely the English tea planters' bungalows of the early 19th century in India and Ceylon. There is also a slender link with the simple hipped-roof form of the Federation bungalow' (Butler 2001: 5)

The following places are interwar bungalows of individual significance within the City of Moonee Valley Heritage Overlay.



28 Park Street, Moonee Ponds, c1923
(HO267)

28 Park Street, Moonee Ponds, is expressive of the Arts and Crafts movement as it was applied to the Californian Bungalow form in Australia. Important elements include the roof form and gable ended treatments, the accommodation of an upper level as an attic floor and the attention to detail demonstrating the principles of the Arts and Crafts movement.



192 Pascoe Vale Road, Ascot Vale, c1930
(HO206)

192 Pascoe Vale Road, Ascot Vale, was built in 1930. It is important as a substantially intact and highly representative Californian bungalow, complete with sympathetic garden, and although erected quite late in the period of the bungalow's dominance over other styles, is important in this respect.



'Melola' 33 Union Road, Ascot Vale, c1930
(HO286)

'Melola' at 33 Union Road, Ascot Vale, is aesthetically important. This importance is derived from the unusual expression given to the Bungalow style and the juxtaposition of elements common to the period giving it an unusually picturesque quality.



5 The Strand, Moonee Ponds, c1919
(HO284)

A substantial Arts and Crafts bungalow with attic storey, dormer, dominant gabled roof and gablet marking the location of the front door which is protected by an Ionic Order columned verandah extending along the side and across the front of the house beneath the main gable roof.

Discussion

'Les Colonnes' at 2 Aberdeen Crescent, Essendon, is a fine and representative example of a substantial interwar bungalow. Its hipped roof form that sweeps down over the colonnaded verandah is indicative of the simple massing of forms that marked the transition from the picturesque complexities of the Queen Anne style to the interwar bungalow.

It compares well to the above examples in terms of both its architectural detailing and intactness. Overall it displays characteristic features and materials of the interwar Indian Bungalow style, as well as an indication of its evolution from the earlier Federation bungalow type, including the use of a low-pitched terracotta tiled roof, exposed rafter ends, a gable ventilator and red brick and roughcast rendered tapered chimneys. Its unusual use of grouped Tuscan columns is comparable to 5 The Strand, Moonee Ponds, c.1919 (HO284), though their massed application at 'Les Colonnes' is more dramatic a device.

The integrity of the building is enhanced by the high level of intactness of these original and early elements of the place.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

'Les Colonnes' at 2 Aberdeen Crescent, Essendon, is a fine representative of an Indian Bungalow in its demonstration of key characteristics of the high hipped roof and columned central entry porch. While related to the simple hipped-roof form of the Federation bungalow, this style had its origins in the nineteenth-century English tea planters' bungalows in India and Sri Lanka.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

'Les Colonnes' at 2 Aberdeen Crescent, Essendon, is of aesthetic significance for its dramatic massed Tuscan columns that enclosed both the entry porch but also the front corners of the house. The impact of this very effective design device is reflected in the name of the house which means 'The Columns' in French.

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

'Les Colonnes', the Inter-War Indian Bungalow at 2 Aberdeen Street, Essendon, is significant. The house was built c1922-23 for Herbert Salton.

Significant elements include the:

- original building form and tiled roof form, including brick and rendered chimneys;
- unpainted face brick surface walls, original pattern of fenestration, verandah including decoration and massed columns, eaves; and
- window and door joinery

The rear extension and modern high brick fence are not significant,

How is it significant?

2 Aberdeen Street, Essendon, is of local architectural (representative) and aesthetic significance to the City of Moonee Valley.

Why is it significant?

'Les Colonnes' at 2 Aberdeen Street, Essendon is a fine representative of an Indian Bungalow in its demonstration of key characteristics of the high hipped roof and columned central entry porch. While related to the simple hipped-roof form of the Federation bungalow, this style had its origins in the nineteenth-century English tea planters' bungalows in India and Sri Lanka. (Criterion D)

'Les Colonnes' is of aesthetic significance for its dramatic massed Tuscan columns that enclosed both the entry porch but also the front corners of the house. The impact of this very effective design device is reflected in the name of the house which translates as 'The Columns' in French. (Criterion E)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No

Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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Duplex

Prepared by: Context

Address: 1-3 Albion Street, Essendon

Name: Duplex	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: c1941
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Interwar - Moderne



Figure 1. 1 and 3 Albion Street, principal elevation (May 2018) (source: Context, 2018)

History and Historical Context

Thematic Context

The duplex pair at 1-3 Albion Street, Essendon, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories 2012):

Theme 6: Building towns, cities and the garden state; 6.7: Making homes for Victorians
Homes for the wealthy, working class homes, middle class homes.

Contextual History

Essendon is bounded by the Moonee Ponds Creek on the east and by the Maribyrnong River on the west. In the 1840s, the early period of British colonial settlement, the Essendon area was used for grazing and farming. The area was well watered by the Maribyrnong River and the Moonee Ponds Creek and attracted agriculturalists. The suburb was part of the former City of Essendon, which began as the Borough of Essendon (and Flemington) in 1861. It was elevated to the Town of Essendon in 1890 and then to the City of Essendon in 1909.

In the early 1850s Mt Alexander Road became a major thoroughfare as the route to the newly discovered Mt Alexander diggings (Castlemaine). This route was the spine of the Essendon area and developed as a busy commercial strip. By the 1880s there was also commercial development on Buckley Street and later on Puckle Street. A railway line opened in 1871, which was duplicated in 1884. With the drawcard of the newly expanded railway, a number of large estates were subdivided and developed in Essendon in the 1880s during Melbourne's land boom. In 1906, electric trams were introduced along Mt Alexander Road (supported by the newly built Essendon Tram Depot), and this encouraged further residential and commercial development. Development was steady through the early 1900s and increased in the interwar years, which was a period of accelerated suburban growth.

The discovery of rich goldfields to the north boosted the local economy with a number of ancillary business established along Mt Alexander Road. Shopkeepers and traders took up premises in Essendon in the 1870s and 1880s, and the area developed a suburban character. Large estates in the area included 'Puckle Lodge' (demolished) and 'Earlsbrae Hall', which is a grand double-storey mansion built by brewer Collier McCracken and part of Lowther Hall Girls' Grammar School since the 1920s. Essendon was considered a more affluent area in terms of the western and northern suburbs and was commonly referred to as 'the Toorak of the north'. The relatively large number of private schools attest to this: St Columba's Catholic Girls' School (1897), Lowther Hall Anglican Grammar School (1920), Penleigh and Essendon Grammar (1924) and St Bernard's Catholic School (1940). Essendon High School (1909) was amongst the first three state high schools built in Victoria.

In contrast to the heavily industrial suburbs to the south and west, Essendon discouraged industrial development. In the 1920s, however, Essendon was selected over Fishermans Bend as the site of Melbourne's major airport - a position it held until Tullamarine Airport was opened in 1970. The Essendon Airport cemented Essendon as a major transport route, with an electric tramway built to the airport in 1943, and also encouraged manufacturing and ancillary transport industries to the north of Essendon. Essendon experienced extensive growth in the postwar period, reflected in the number of postwar residences in the northern suburbs of the former City of Essendon.

Place History

The near mirror-image brick interwar semi-detached houses known as 1-3 Albion Street, Essendon, were built c1941 for Percy Wheeler (CT:V3199 F697).

The land containing the subject sites was originally purchased by Thomas Jarrett in 1888 as lot 77, part of Crown Allotment 1, Section 5, in the Parish of Doutta Galla, County of Bourke (CT:F2038 F593). In 1890, the London Bank of Australia Ltd repossessed the property from Jarrett who probably, like many others who had invested in real estate during the late 1880s, and experienced financial loss as a result of the 1890s depression.

It was not until 1907 that the land was resold to Violet Daphne Randell, a clerk who lived in Primrose Street, Essendon (CT: V3199 F697) (ER 1906:18). There is no record of a structure having been built at the subject site between 1907 and 1909 (MMBW 103, 1907; MMBW 2279, 1909).

In 1910 Randall sold the land to Percy Upton Wheeler, a carpenter who lived on Leila Street in Essendon with his wife Jane Howett Wheeler (Age 23 March 1940:4) (CT:V3199 F697). The Wheelers do not appear to have lived on the subject site; electoral rolls from 1903 to 1954 list the Wheelers' residence as 8 Leila Street, Essendon (ER, 1903, 1954). A MMBW plan of Essendon prepared in 1933 shows that no built structures existed on the subject site that year (MMBW 103, 1933).

It is likely that the pair of dwellings was erected c1941. The first listing for 1 and 3 Albion Street appears in the 1942 Sands & McDougall directory (S&MC 1942). However, it should be noted that the 1941 directory is unavailable, allowing the possibility that a listing for the address may have been published in 1941. In 1942 the listed tenants were: William J Jones (1) and Arthur Stanley Webster (3). Jones and Webster had long tenancies; Jones remained at no 1 until at least 1955 and Webster, a greengrocer, remained at No 3 with his wife until at least 1974 (S&Mc 1955, 1974) (ER 1968:79).

Following Jones' departure, T G Ogden resided at No 1 Albion Street from 1960 to 1974 (S&Mc 1960-1974).

When Percy Wheeler died in 1962 his wife, Jane, became the sole proprietor of 1-3 Albion Street (CT: V3199 F697). Jane Wheeler continued to lease the property to Ogden and Webster for some time. In 1980 she sold the property to Ross Hartnett, manager, and his wife, Margot (CT: V9365 F761).

The properties were listed separately for sale in 2017 and described as two-bedroom dwellings with identical square footage of 728m² (REA Group 2017). With the exception of a detached carport and pergola to No. 3 (and possibly the demolition of its original garage), it appears that no external alterations or extensions have been made to the buildings (DELWP 2014).



Figure 2. Aerial photograph showing the subject site (source: Vic Planning Maps, 2014, Department of Environment Land Water and Planning)

Description and Integrity

1-3 Albion Street, Essendon, is a pair of semi-detached interwar dwellings designed in the Moderne style. The duplex sits on the northern side of the street on a level, corner site, and is set back behind an original low brick fence at the property's front (south) and west boundaries. The Moderne style is typified through the use of decorative accents of contrasting materiality, geometric patterning present in brickwork detailing, projecting masses of the porches and chimneys, and the horizontal emphasis of its form.

1-3 Albion Street, Essendon, has a low-hipped roof of brown, glazed terracotta tiles, and walls of cream face brick to the visible facades. The composition of the front façade is largely symmetrical and consists of a series of projecting and receding bays that create a mirror image in each residence. Each dwelling has a projecting hipped bay to the front façade, and a wing extending respectively to the east and west. Each projecting bay features a dominant brick chimney shaft with an arched panel of dark brown manganese brick inlaid with a chevron pattern and staggered ledges to the upper shaft. Those to the front façade have a large timber double-hung sash window either side. A central, receding bay, concealing the dwellings' internal party wall, has two groupings of three windows, with a central fixed pane and outer double-hung sashes. Projecting brick porches with high parapets feature an extending fin with contrasting manganese inlay and layered recessing at the edges to boldly announce the main entry of each residence.

At the west frontage to Fitzgerald Road, Number 1 retains its original, semi-detached motor garage of cream face brick with red brick on the side (north) wall, visually connected to the property by a

simple brick wall. The garage has a low parapet with a squat, central fin in a similar arrangement to that of each porch, and a round window on its south wall. A simple timber side door sits between the garage and the property's northern boundary fence, and a low-lying timber picket fence of relatively recent date runs parallel to Albion Street, between the front fence and the garage, to separate the drive from the front garden. Number 3 has a detached and rather rudimentary modern carport to its east.

The front garden consists of a large grassed area with concrete paths (presumably early or original), a few trees, garden beds planted with shrubs along the exterior walls of the house and low-lying hedges and shrubs planted directly behind the front cream brick fence with squat piers and mild steel gates to each entry porch.

1-3 Albion Street, Essendon, is of very high integrity with very few changes visible to original or early elements of the place. The building retains its original building and roof forms, face brick walls, porches, and fenestration.

The integrity of the building is greatly enhanced by the very high level of intactness of these main elements, which include details such as the original chimneys, tiled roofs, window joinery, unpainted face brickwork (including panels of contrasting bricks), and detailing to porches.

The integrity of the place overall is enhanced by the high level of intactness of both residences, which read as a unified whole, as well as the front fences which also link the two properties, gates, concrete front paths and driveways, and garage (at No. 1).

Comparative Analysis

The Moderne style was to architecture what Art Deco was to the decorative arts - a modern break from past styles, escapist rather than intellectual, inherently decorative rather than stridently functional.

The Moderne style straddled the Depression of the late 1920s and early 1930s, when simple lines held the promise of reduced cost and decoration was an achievable form of home improvement, an economical sentiment that carried through to the years of World War Two.

Moderne architecture favoured geometric forms, especially sheer wall planes, curved corners and copings, interpenetration of volumes and surfaces, and a beguilingly brisk articulation of forms, often emphasising horizontal, vertical, or diagonal lines in a pleasing blend of fluidity and starkness.

Frosted and opaque glass, chromium or nickel plating, wrought iron, colourful accents of glazed tapestry bricks or tiles, contrasting colours and patterns were all part of the Moderne architectural vocabulary.

The various styles and idioms of the interwar period, of which Moderne is one, are well represented in the Heritage Overlay in Moonee Valley. Displaying a high level of intactness and integrity, contributory example with the Heritage Overlay display a consistency of built form and a cohesive garden suburb character enhanced by original low front fences and outbuildings. Individually significant examples include detached houses, duplexes and flats.

The following places are of the interwar Moderne style and are of individual significance within the City of Moonee Valley Heritage Overlay.



34 Petersleigh Grove, Essendon, c1940 (HO97)

34 Peterleigh Grove, Essendon (HO97), built 1940 demonstrates banding of brickwork, concrete porch roof and the tiered parapet capping providing a strong horizontal emphasis which is counterpointed by the verticality of the tripartite Manganese fin at the entry. The house is generally intact. The fence is also of bi-chrome brickwork and has an interlocking, stepped form.



93-95 Mooltan Street, Travancore, c1940 (HO75)

93-95 Mooltan Street, Travancore (HO75), built 1940, demonstrates Moderne styling including the glass and streamlined stucco, which is further stratified by bands of clinker brickwork and vertical detailing above the porch.



2-4 Sherbourne Street, Essendon, c1936 (HO279)

2-4 Sherbourne Street, Essendon (HO279), is a c1936 two-storey flat development demonstrating elements of Moderne styling. Its simplification of form and emphasis given to the horizontal is strengthened by the use of corner windows with narrow concrete hoods and sills. The same themes are repeated in the patterned brickwork to the raised central parapet coping, the darker manganese bricks being arranged in horizontal rows with a central vertical fin.



2 Riverview Road, Essendon, c1935 (VHR H1160, HO108)

2 Riverview Road, Essendon (VHR H1160, HO108), designed in 1935, is a dominant two-storey dwelling constructed in face brickwork in the Moderne style. The roofs are flat and there is a combination of parapets and projecting eaves.



6 Peterleigh Grove, Essendon, c1940 (HO96)

Resembling 34 Peterleigh Grove, this two-storey cream brick house is unexpectedly Moderne in its design, given the Neo Tudor and European villa styles adjoining. Composed of geometric, interlocking forms, using glass bricks, steel windows and flat concrete roofing, this house reflects the European Moderne domestic styles which had been used in Victoria only since the start of the 1930s. The house has a high degree of external integrity when viewed from the street and is in good condition.

Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study' include: 50 Fletcher Street Essendon, 57 Brewster Street, Essendon, 54 Lincoln Road, Essendon; 62 Napier Crescent, Essendon (flats); 66 Napier Crescent, Essendon, 57 Holmes Road, Moonee Ponds (flats); and 519 Mt Alexander Road, Moonee Ponds (flats).

Discussion

1 and 3 Albion Street, Essendon, whilst on a more diminutive scale, compares well to the above examples in terms of both its detailing and intactness. The pair is a fine and representative example of the interwar Moderne style.

The Moderne style is typified through the use of decorative accents of contrasting materiality, geometric patterning present in brickwork detailing, projecting masses of the porches and chimneys, and the horizontal emphasis of its form. This pair of houses demonstrate a very high level of intactness of these stylistic elements, which include details such as the original chimneys with contrasting herringbone infill panels, tiled roofs, window joinery, unpainted face brickwork (including panels of contrasting bricks), and detailing to the porches. Overall the massing of the houses emphasises horizontal lines with vertical elements demarcating the entry points. This compares well to 6 Petersleigh Grove, Essendon (HO97), but in a more decoratively detailed execution.

Significance is greatly enhanced by a very high level of intactness of both residences, unusual for a pair, including front fences, gates, concrete front paths, driveway and the integrated garage of No 1.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

The semi-detached pair at 1 and 3 Albion Street, Essendon, is a fine representative example of the Moderne style. The pair is distinguished by the decorative use of brickwork - here, cream with brown manganese accents - to create features such as the stepped chimneys with arched insets of brown brick in a chevron pattern, and the projecting brick porches with parapets feature a fin with contrasting manganese inlay and layered recessing at the edges. Its presence is heightened by the integration of the two mirror-image dwellings in a single building under a continuous roofline. Its significance is also enhanced by the retention of a highly intact setting, including matching front brick fences and mild steel gates, concrete front paths, and the matching garage to No 1 on the Fitzgerald Road frontage.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

The pair of semi-detached dwellings at 1-3 Albion Street, Essendon, is significant. They were constructed c1940-41 as a rental property for Percy Wheeler.

The significant fabric includes the:

- Original building and continuous roof form as a pair of detached dwellings;
- tiled roofs and original chimneys;
- unpainted face brickwork including panels of contrasting brickwork;
- porches with parapet detailing;
- door and window joinery
- cream brick front fence and mild steel gates; and
- garage of number 1 on the Fitzgerald Road frontage.

The carport to No 3 is not significant.

How is it significant?

1-3 Albion Street, Essendon, is of local architectural (representative) significance to the City of Moonee Valley.

Why is it significant?

The semi-detached pair at 1-3 Albion Street, Essendon, is a fine representative example of the Moderne style. The pair is distinguished by the decorative use of brickwork - here, cream with brown manganese accents - to create features such as the stepped chimneys with arched insets of brown brick in a chevron pattern, and the projecting brick porches with parapets feature a fin with contrasting manganese inlay and layered recessing at the edges. Its presence is heightened by the integration of the two mirror-image dwellings in a single building under a continuous roofline. Its significance is also enhanced by the retention of a highly intact setting, including matching front brick fences and mild steel gates, concrete front paths, and the matching garage to No 1 on the Fitzgerald Road frontage. (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	Yes – front fences, garage to No 1
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

References

Age, as cited.

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'Coonara' (former)

Prepared by: Context

Address: 1C Ardoch Street, Essendon

Name: 'Coonara' (former)	Survey Date: April 2018
Place Type: House	Architect: Rutledge Louat (attributed)
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: 1917-18
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Interwar - Attic Bungalow/Spanish Mission

**Figure 1.****1C Ardoch Street, Essendon, principal elevation (April 2018) (source: Context, 2018)****History and Historical Context*****Thematic Context***

The house at 1C Ardoch Street, Essendon, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories 2012):

Theme 6: Building towns, cities and the garden state; 6.7 Making homes for Victorians, Homes for the wealthy, working-class homes, middle-class homes.

Contextual History

Essendon is bounded by the Moonee Ponds Creek on the east and by the Maribyrnong River on the west. In the 1840s, the early period of British colonial settlement, the Essendon area was used for grazing and farming. The area was well watered by the Maribyrnong River and the Moonee Ponds Creek and attracted agriculturalists. The suburb was part of the former City of Essendon, which began as the Borough of Essendon (and Flemington) in 1861. It was elevated to the Town of Essendon in 1890 and then to the City of Essendon in 1909.

In the early 1850s Mt Alexander Road became a major thoroughfare as the route to the newly discovered Mt Alexander diggings (Castlemaine). This route was the spine of the Essendon area and developed as a busy commercial strip. By the 1880s there was also commercial development on Buckley Street and later on Puckle Street. A railway line opened in 1871, which was duplicated in 1884. With the drawcard of the newly expanded railway, a number of large estates were subdivided and developed in Essendon in the 1880s during Melbourne's land boom. In 1906, electric trams were introduced along Mt Alexander Road (supported by the newly built Essendon Tram Depot), and this encouraged further residential and commercial development. Development was steady through the early 1900s and increased in the interwar years, which was a period of accelerated suburban growth.

The discovery of rich goldfields to the north boosted the local economy with a number of ancillary business established along Mt Alexander Road. Shopkeepers and traders took up premises in Essendon in the 1870s and 1880s, and the area developed a suburban character. Large estates in the area included 'Puckle Lodge' (demolished) and 'Earlsbrae Hall', which is a grand double-storey mansion built by brewer Collier McCracken and part of Lowther Hall Girls' Grammar School since the 1920s. Essendon was considered a more affluent area in terms of the western and northern suburbs and was commonly referred to as 'the Toorak of the north'. The relatively large number of private schools attest to this: St Columba's Catholic Girls' School (1897), Lowther Hall Anglican Grammar School (1920), Penleigh and Essendon Grammar (1924) and St Bernard's Catholic School (1940). Essendon High School (1909) was amongst the first three state high schools built in Victoria.

In contrast to the heavily industrial suburbs to the south and west, Essendon discouraged industrial development. In the 1920s, however, Essendon was selected over Fishermans Bend as the site of Melbourne's major airport - a position it held until Tullamarine Airport was opened in 1970. The Essendon Airport cemented Essendon as a major transport route, with an electric tramway built to the airport in 1943, and also encouraged manufacturing and ancillary transport industries to the north of Essendon. Essendon experienced extensive growth in the postwar period, reflected in the number of postwar residences in the northern suburbs of the former City of Essendon.

Place History

The distinctive pueblo-inspired bungalow known as 'Coonara' at 1C Ardoch Street, Essendon, was built between 1917 and 1918 for James and Edith Oliver (CT:V1280 F997) (*Weekly Times* 10 June 1933:49). The land was originally addressed as number 50, and then as number 36 Brewster Street (ER 1922:61) (ER:1945:95).

In 1888, Thomas Learmonth, gentleman and well-known pastoralist, purchased the subject site as part of Crown Allotment 42 at Essendon, in the Parish of Doutta Galla, County of Bourke (CT: V2096 F050). After his death in 1912, his wife, Elizabeth Learmonth, was registered as joint proprietor of the land with the Union Trustee Company of Australia Ltd (CT: V1280 F997). The subject site was sold to James Sylvester Oliver, clerk, and his wife, Edith Victoria Oliver, as joint owners in title in 1917 (CT:V1280 F997). Elizabeth remained at the Learmonth's large residence known as 'Newhall', on Newhall Avenue, Moonee Ponds, until her death in 1931 (*Argus* 17 Jan 1931:20).

The Olivers had been living nearby at a seven-room villa, named 'Coonara', on Raleigh Street, Essendon, when they purchased the subject land (CT: V1280 F997; *Essendon Gazette and Keilor, Bulla and Broadmeadows Reporter* 30 March 1916:2; *Flemington Spectator*, 21 February 1918:3). Born in Victoria in 1869, James Sylvester Oliver was working as a law clerk when he was first listed at the subject address in 1919, then recorded as 50 Brewster Street (VBDM 1896; ER:1919:54). Edith Victoria Oliver (née Penwareen) was born in 1875, in Footscray, to George Penwareen and Selina

Ann Perry (ABI 1875:16016). James and Edith Oliver were keen horticulturalists, particularly Edith, who was well known in local and international horticultural societies and also for her charity work (*Table Talk* 17 February 1927:50).

'Coonara', the second, was erected between 1917 and 1918, possibly for the Olivers themselves. The designer of the house has not been established unequivocally, but, as discussed in the comparative analysis section, it bears great similarity in its overall form and key details to a 1910 design by Sydney architect Rutledge Louat. This house, built for a Morley Johnston, was published in the national architecture press at the time, which may have prompted the Olivers to directly engage Louat, or the depiction may have inspired a Melbourne architect.

MMBW detail plans, prepared in 1908 and 1910, show the site as being a vacant lot that sat opposite the grand 'Ardoch Tower' estate (MMBW 1664, 1910). Once established, 'Coonara' was well known for its unusual architecture and impressive gardens: a photograph of the building was published in the 1922 edition of *Home Builder Magazine* and the 'famous gardens at "Coonara"' were commented upon in local newspaper articles (*Table Talk* 17 February 1927:50). The flowers grown at 'Coonara' were used at Melbourne's charity events as wares for flower stalls or arranged into presentation bouquets; they were donated to patients in Ward 5 at Melbourne Hospital when James Oliver passed away; and they were exhibited locally, by the Royal Horticultural Society of Victoria, and overseas (*Table Talk* 17 February 1927:50; *Weekly Times* 10 June 1933:49). In 1938 Edith Oliver sent a consignment of 14 new dahlias, grown at 'Coonara', to England where they were to be grown and later shown before the National Dahlia Society of England (*Age* 28 April 1938:3). Edith Oliver was celebrated for creating a strain of Iceland Poppy (*Papaver nudicaule*), named the 'Coonara Iceland', which apparently became a very popular variety in Commonwealth countries (*Weekly Times* 10 June 1933:49). James Oliver passed away in 1943 and Edith was registered as sole proprietor of the subject property by 1945 (VBDM 1943) (CT:V1280 F997). After Edith's death in 1956, probate for her Will was granted to the Equity Trustees Executors and Agency Company (CT:V1280 F997).

Andrew Wauchlope, manager, Elliott Earnest Black, printer, and Clifford Schofield Mallalieu, medical practitioner, purchased the property in 1957 (CT:V1280 F997; S&Mc 1960). An advertisement for 'Coonara' was posted in 1959, in which the property was described as a large eight-roomed (five-bedroom) residence, and detailing that the lot would be sold as four separate parcels (*Age* 25 April 1959:35).

Wauchlope, Black and Mallalieu subdivided the land in 1960 (CT:V1280 F997) and 1C Ardoch Street first appears in the Sands & McDougall directory in 1965 occupied by Dr A Luntz (S&Mc 1965). Dr Abe Luntz, who ran a medical practice at 'Coonara', purchased the property in 1966 with his wife Ursula Lucille, both of whom appear to have been living at 'Coonara' at the time of its purchase (CT:V8659 F445). In 1978, Ursula Luntz was listed as the sole surviving proprietor and an advertisement, published some months later, reveals that Dr Kevin Sleight had taken up practice at 1C Ardoch Street (CT:V8659 F445; *Age* 5 August 1978:22).

'Coonara' was put up for sale in 1984 and purchased by [REDACTED] that year (CT:V8659 F445). The advertisement described the property as a fourteen-room family home or an eight-room family home with surgery or office, having a picturesque secluded paved garden, and retaining original features, including exposed beams, bay windows, bevelled doors and fireplaces (*Age* 19 May 1984:43).

It appears that few alterations have been made to the exterior of the house and that the original building is relatively intact. Without the structure having been recorded on a MMBW plan it is difficult to determine the original footprint of the structure, and, consequently, determine if extensions have been made. It is clear, however, that the openings in the corner tower have been infilled with windows, and that most of the extensive gardens were divided off in 1960 (CT:V1280 F997), creating 38-38A Brewster Street, and 1A-1B Ardoch Street. The single-storey house at 38A Brewster Street now obscures views to the house from Brewster Street, but there is still good visibility from Ardoch Street.



Figure 2. Extract from the *Australian Home Builder* magazine in 1922, showing the subject property as viewed from Brewster Street (source: State Library Victoria)

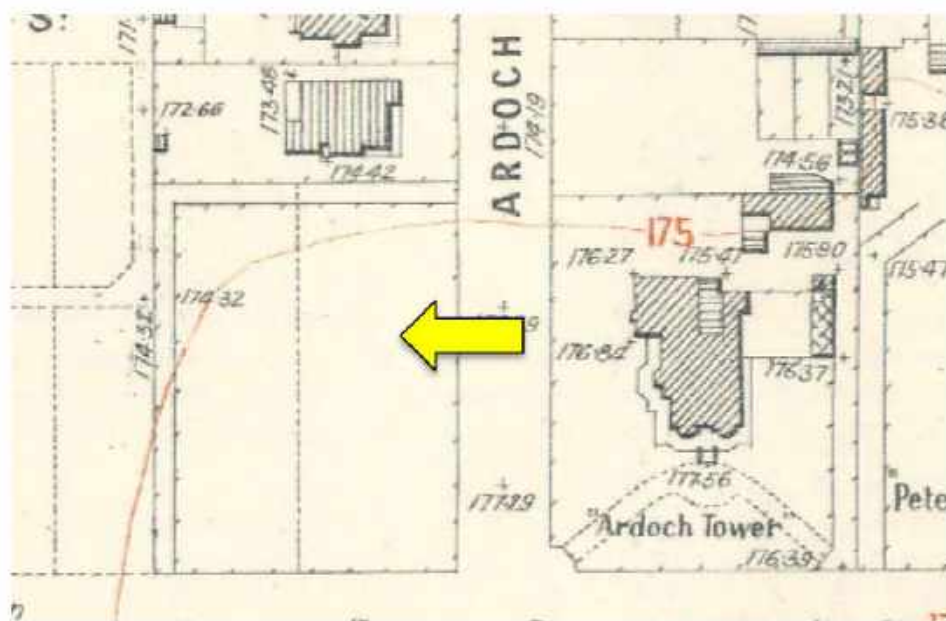


Figure 3. Extract from MMBW Detail Plan No 101, 400 feet to 1 inch, dated 1908, showing subject land (source: State Library Victoria)

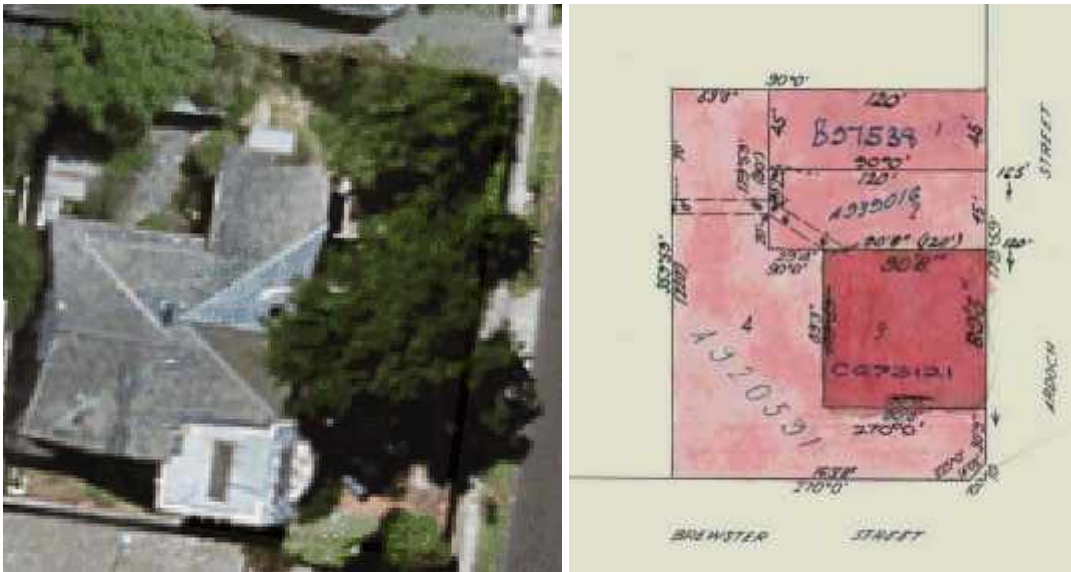


Figure 4. Extract from aerial photograph showing the subject site (source: Vic Planning Maps, 2014 Department of Environment Land Water and Planning) Figure 5. Plan showing record of subdivision from 1960 (source: Certificate of Title V1280 F997, dated 1960, Land Victoria)

Description and Integrity

1C Ardoch Street, Essendon, is a large attic-style house that borrows from the American Craftsman developments of the British Arts and Crafts style and is also distinguished by an unusual corner tower with hints of the Pueblo Revival style derived from the early Spanish missions of New Mexico in the south-western region of the United States. The name 'Halcyon' can be read on the front fence to Ardoch Street. The property was formerly addressed Brewster Street (originally numbered 36 Brewster Street) but is now accessed from Ardoch Street. It is situated in an elevated position upon the natural ridgeline of Brewster Street on the corner of Brewster and Ardoch streets. It is in close proximity to the Essendon Football Club and sports ground (colloquially known as 'Windy Hill') that is located south across Brewster Street. Ardoch Towers, an impressive Victorian Italianate mansion (VHR listed), is visible to the east. Ardoch Street is a level, straight street, characterised by predominantly single-storey residential housing from a variety of eras.

The house is set under a transverse gable roof, tiled in slate, with a series of large projecting front and rear gables that feature creative variations on half-timbering, including tiers of chunky curved timber brackets which give a solid, Craftsman effect. Glimpses of the property's heavily detailed gable ends, and unusual southern tower can be seen from both Ardoch and Brewster streets.

At the Ardoch Street elevation the large, broad front gable shelters the front entrance with a smaller gable sitting asymmetrically beside it. The walls of the property are finished in roughcast render, with red brick to the lower parts of the external walls. A new carport obscures much of the main eastern façade. There are three original roughcast chimneys retained, all with matching inverted crescent inset details. Beneath the gables projecting to the front (east) and side (south) there are sets of bay windows with leadlight panes. These are supported by curved timber brackets that match and are consisted with the rows of brackets beneath the gable ends. There is timber boarding beneath the eaves, framed by a simple bargeboard. The shingling detail to the gable end splays outwards slightly, emphasising the weighty timber brackets below.

The striking flat-roofed corner tower has rough-hewn beams protruding out from below the parapet line, known as 'vigas' in the Spanish Mission style, and high-set rectangular casement windows with timber surrounds to the upper floor (early photographs show that this tower was originally open and that the windows are a later infill). These elements, combined with an impressed indication of an Ionic pilaster and inverted crescent motif on the corner pillar, give this feature of the property a pronounced Pueblo Revival or Spanish mission influence. At ground level there is a curved bay

window featuring multi-paned casement windows (again, a post-1922 addition to what was an opening originally).

A house designed by architect Rutledge Louat in 1910 for Morley Johnson in Warrawee, on Sydney's North Shore, bears striking similarities to this house. While much larger at two and a half storeys, the Johnson House is a Craftsman Bungalow with multi-gabled attic roof finished in half timbering. The front porch is a two-storey rendered tower with vigas at the top and open sides. More unusually, it shares the same inverted crescent motif atop the tallest piers, and incised vertical lines similar to those forming the "shaft" of the abstracted Ionic pilaster on 'Coonara'. The appearance of these unusual details, which are not characteristic of the Spanish Mission style, suggest that either Louat designed both houses, or the Johnson House served as a model for 'Coonara'.

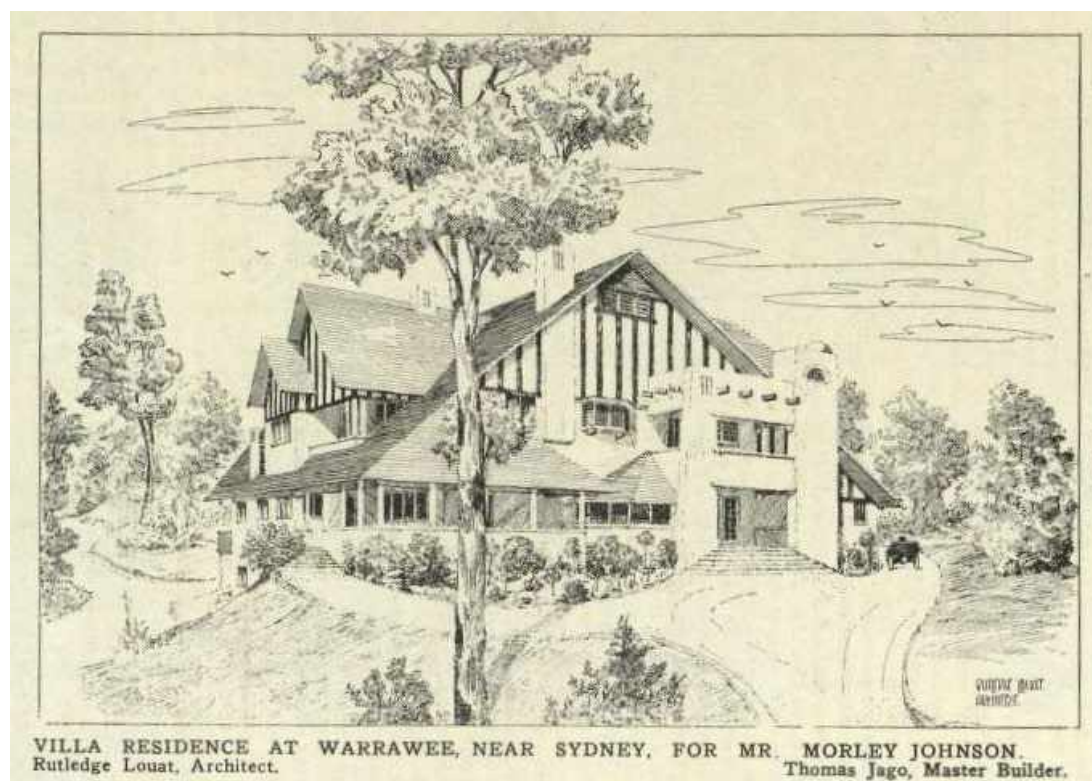


Figure 5. Morley Johnson House, Warrawee, NSW, designed by architect Rutledge Louat (source: *Building* November 1910:84)



Figure 6. Oriel window on the south (former front) attic level of 'Coonara'. (source: Context 2018)

Another telling detail shared by the two houses is the broad glazed oriel window to the attic-storey of 'Coonara', which appears very similar in form to that beside the porch-tower on the front façade of the Morley Johnson house (compared Figures 5 and 6).

The house appears largely intact however its original setting has been much encroached upon by the surrounding development. In particular, neighbouring houses to the north (1A & 1B) and to the south (38 & 38A Brewster Street) now impinge on the former garden of 1C Ardoch Street that at the time of its establishment enjoyed a prominent site on Brewster Street. In the front yard to Ardoch Street a tall deciduous tree partly obscures the house and high fences have been added. The rear of the property was unable to be viewed or inspected as it is completely surrounded by later development.

1C Ardoch Street, Essendon, is of very high integrity with very few changes visible to original or early elements of the place. The building retains its original building form and roof form, early corner tower, verandah, and fenestration.

The integrity of the buildings is enhanced by the high level of intactness of these main elements that include the chimneys, slate roof, detailing to the corner tower, eaves and gable end detailing, verandah, door and window joinery, and leaded glass window sashes.

Visibility of the place is diminished by the carport and high fence to Ardoch Street, which obscures much of the main eastern façade. The integrity of its setting has been greatly diminished by the subdivision of the original site, which has robbed this place of its original garden.

Comparative Analysis

1C Ardoch Street, Essendon, is an interwar Attic Bungalow with Arts and Crafts and Spanish Mission influences. The attic bungalow form was adopted in Australia from the high-gabled version of the Craftsman Bungalow from the East Coast of the United States.

The Arts and Crafts was as much a movement as a style, springing from calls in the mid-nineteenth century for social and aesthetic reform in an age dominated by machines in industry and machine-made art in decoration.

The Arts and Crafts movement had its antecedents in reaction to London's 1851 Great Exhibition, where design of artistic vapidty and imitative precision sparked calls for a revaluing of vernacular crafts and the worth of human artisanship in its processes.

The Arts and Crafts movement was socially progressive - tending to socialism at its extremes - and British in origin, while its American Craftsman manifestation placed emphasis on a democratic spirit, especially in housing for the masses.

The Arts and Crafts style, in Australia as elsewhere, was paralleled by the Aesthetic style and played an important influence in the development of the Arts Nouveau style - the three were interlinked as part of a generalised Art movement.

The Arts and Crafts movement and its resultant style, which found favour in the period 1890 to 1915, were particularly applicable to domestic architecture where the aim was a homely combination of beauty and utility to produce the 'house or home beautiful' (a common phrase of the early twentieth century).

Less artful yet more socially progressive than the Aesthetic movement, the Arts and Crafts movement yielded a style where the inherent character of the natural material, honesty in design, and above all the value of the individual worker were lauded.

The Spanish Mission style, as popularised in California in the early decades of the twentieth century and transported to Australia in the 1920s and 1930s, depended for its charm on flexibility derived from its vernacular origins, the vestiges of classical proportion in its arches and columns, and its sturdy solidity of simple building forms. The traditional adobe walls were emulated in rendered brick.

Simple classical architectural features such as arched openings and arcades were married to utilitarian projecting eaves and low-pitched roofs, while curved gable ends and a splash of vivid glazed tiles gave an echo of the Spanish Baroque, and even occasional Pueblo touches such as protruding beams, known as *vigas*.

Spanish Mission style promised the modern allure of Hollywood with a climatic appropriateness to Australia and homely simplicity in tune with the interwar era, especially suited to suburban dwellings as the effects of the Great Depression subsided.

Architect Marcus Martin's house at 6 Glyndebourne Avenue, Toorak (Stonnington HO264) built in 1925, is considered to be one of the earliest houses in Victoria to be built fully in this style. Other prominent early examples were a house in Hobart by architect A Lauriston Crisp, which appeared in *Australian Home Beautiful* in April 1926, and the 1926 mansion 'Boomerang' at Elizabeth Bay, Sydney, by architect Neville Hampson. It was not until the end of the 1920s that builders began to create their own versions of the style. There was also an earlier house built in Neutral Bay for the Waterhouse family to a design by Peddle Thorp and Walker. While it is noted as 'one of the earliest Spanish Mission house in Sydney', built after James Peddle's return from California in 1914, the built date is not provided (Cuffley 1989:96-99).

Other Individually Significant Attic Bungalow houses in Moonee Valley include:



A highly picturesque and substantial Arts and Crafts bungalow with cross ridged terracotta shingle-clad gable roof and attic storey windows in the gable ends.

10 Leslie Road, Essendon, c1924-5 (HO244)



113 McCracken Street, Essendon, c1924 (HO258)

113 McCracken Street, Essendon, built in 1924, is aesthetically important as a highly successful Arts and Crafts design exploiting the popular Bungalow theme and using stylistic devices of the period including the single ridged attic villa form, curved window bays, attic floor balcony, window dormer and chalet roof, the links with English and American precedents being clearly evident.



5 The Strand, Moonee Ponds, c1919 (HO284)

A substantial Arts and Crafts bungalow with attic storey, dormer, dominant gabled roof and gablet marking the location of the front door which is protected by an Ionic Order columned verandah extending along the side and across the front of the house beneath the main gable roof.



125 Wellington Street, Flemington, 1918 (HO126)

Architecturally, a skilfully designed and large example of the Bungalow concept which is near to original. Moving beyond the Queen Anne style, this reflects the symmetry, broad gabled roofs and massive construction of the Bungalow period.

Other similar places assessed as part of the Moonee Valley 2017 Heritage study are: 247 Pascoe Vale Road, Essendon, 16 Ballater Street, Essendon and 20 Hesleden Street, Essendon.

Discussion

At its core 1C Ardoch Street, Essendon is a fine and intact example of a substantial Attic Bungalow. Its use of broad gable roofs, simple massing and solid construction moves away from the picturesque asymmetry of its Federation predecessor. It compares well to the above examples in terms of both its architectural detailing and intactness. Overall, it incorporates typical details of the Arts and Crafts and Californian Bungalow styles including the use of a transverse gable roof form, face brickwork and roughcast render, attic windows, timber strapping and the use of large curved timber brackets that reference Japanese influences. In this detail it is comparable to 10 Leslie Street, Essendon (HO244), and 113 McCracken Street, Essendon (HO258).

What sets it apart is its unusual corner tower element. Originally designed as an open porch, this striking flat roofed corner element, with its protruding rough-hewn beams known as *vigas*, roughcast rendered walls and inverted crescent motif on the corner pillar, gives this feature a Pueblo Revival or Spanish Mission influence. While not fully in the Spanish Mission style, it is a very early expression of this influence, which only reached full expression by architects in the mid-1920s. In the City of Moonee Valley, all individually significant houses in this style in the Heritage Overlay were built in the

1930s (HO32 200 Ascot Vale Road, Ascot Vale; 19 Gladstone Street, Moonee Ponds; 42 Brewster Street, 189 Pascoe Vale Road; 1 and 5 Stanley Street, Essendon).

1C Ardoch Street, Essendon, is of very high integrity with very few changes visible to original or early elements of the place. The building retains its original building form and roof form, early corner tower, verandah, and fenestration. The integrity of its setting has been greatly diminished by the subdivision of the original site, which has robbed this place of its original garden.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

'Coonara' is rare for its very early incorporation of the Spanish Mission style into domestic architecture in Moonee Valley and Victoria more widely. It predates the earliest houses in the state that are full expressions of the style, appearing in the mid-1920s, and other examples in Moonee Valley which are of the 1930s.

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

N/A

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

'Coonara' is a substantial and largely intact early interwar house whose massing and details are largely a fine example of the Arts & Crafts attic-storey bungalow type. Common details such as half-timbering and timber brackets are executed boldly and idiosyncratically. It is further set apart from other examples by its entrance porch tower, which emulates a vernacular adobe structure from the American Southwest and can be considered part of the Pueblo Revival subset of the Spanish Mission style. The juxtaposition of an attic bungalow with this porch structure, as well as a wide oriel window resting on oversized curved timber brackets, are also seen in architect Rutledge Louat's 1910 design for the Morley Johnson House in Warrawee, Sydney. In its design 'Coonara' is closely related to this stately home, whether through the same architect or as a model for a very confident local designer.

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

While Edith Oliver was important for her horticultural activities across Melbourne, and even internationally, this association was strongly linked to the extensive gardens that once surrounded the house at 'Coonara'. As the site was tightly subdivided and the gardens largely obliterated, this association no longer meets the threshold of local significance.

Statement of Significance

What is Significant?

'Coonara' at 1C Ardoch Street, Essendon, is significant. The house was built in 1917-18 for James and Edith Oliver.

Significant fabric includes the:

- original building form and roof form;
- corner tower, verandah, and fenestration;
- chimneys and slate roof;
- detailing to the corner tower including its protruding rough-hewn beams, roughcast; rendered walls and inverted crescent motif on the corner pillar;
- gable end detailing and oriel window;
- verandah, door and window joinery and leaded glass window sashes; and,
- remnants of the original garden.

The carport and fences are not significant.

How is it significant?

1C Ardoch Street, Essendon, is of rarity value and aesthetic significance to the City of Moonee Valley.

Why is it significant?

'Coonara' at 1C Ardoch Street, Essendon, is rare for its very early incorporation of the Spanish Mission style into domestic architecture in Moonee Valley and Victoria more widely. It predates the earliest houses in the state that are full expressions of the style, appearing in the mid-1920s, and other examples in Moonee Valley which are of the 1930s. (Criterion B)

'Coonara' is a substantial and largely intact early interwar house whose massing and details are largely a fine example of the Arts & Crafts attic-storey bungalow type. Common details such as half-timbering and timber brackets are executed boldly and idiosyncratically. It is further set apart from other examples by its entrance porch tower, which emulates a vernacular adobe structure from the American Southwest and can be considered part of the Pueblo Revival subset of the Spanish Mission style. The juxtaposition of an attic bungalow with this porch structure, as well as a wide oriel window resting on oversized curved timber brackets, are also seen in architect Rutledge Louat's 1910 design for the Morley Johnson House in Warrawee, Sydney. In its design 'Coonara' is closely related to this stately home, whether through the same architect or as a model for a very confident local designer. (Criterion E)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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'Kelvin'

Prepared by: Context

Address: 16 Ballater Street, Essendon

Name: 'Kelvin'	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: 1923
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Interwar - Arts and Crafts Attic Bungalow



Figure 1. 16 Ballater Street, Essendon, principal elevation (April 2018) (source: Context, 2018)

History and Historical Context

Thematic Context

The house at 16 Ballater Street, Essendon, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories, 2012):

Theme 6: Building towns, cities and the garden state; 6.7 Making homes for Victorians, Homes for the wealthy, working class homes, middle class homes.

Contextual History

Essendon is bounded by the Moonee Ponds Creek on the east and by the Maribyrnong River on the west. In the 1840s, the early period of British colonial settlement, the Essendon area was used for grazing and farming. The area was well watered by the Maribyrnong River and the Moonee Ponds Creek and attracted agriculturalists. The suburb was part of the former City of Essendon, which began as the Borough of Essendon (and Flemington) in 1861. It was elevated to the Town of Essendon in 1890 and then to the City of Essendon in 1909.

In the early 1850s Mt Alexander Road became a major thoroughfare as the route to the newly discovered Mt Alexander diggings (Castlemaine). This route was the spine of the Essendon area and developed as a busy commercial strip. By the 1880s there was also commercial development on Buckley Street and later on Puckle Street. A railway line opened in 1871, which was duplicated in 1884. With the drawcard of the newly expanded railway, a number of large estates were subdivided and developed in Essendon in the 1880s during Melbourne's land boom. In 1906, electric trams were introduced along Mt Alexander Road (supported by the newly built Essendon Tram Depot), and this encouraged further residential and commercial development. Development was steady through the early 1900s and increased in the interwar years, which was a period of accelerated suburban growth.

The discovery of rich goldfields to the north boosted the local economy with a number of ancillary business established along Mt Alexander Road. Shopkeepers and traders took up premises in Essendon in the 1870s and 1880s, and the area developed a suburban character. Large estates in the area included 'Puckle Lodge' (demolished) and 'Earlsbrae Hall', which is a grand double-storey mansion built by brewer Collier McCracken and part of Lowther Hall Girls' Grammar School since the 1920s. Essendon was considered a more affluent area in terms of the western and northern suburbs and was commonly referred to as 'the Toorak of the north'. The relatively large number of private schools attest to this: St Columba's Catholic Girls' School (1897), Lowther Hall Anglican Grammar School (1920), Penleigh and Essendon Grammar (1924) and St Bernard's Catholic School (1940). Essendon High School (1909) was amongst the first three state high schools built in Victoria.

In contrast to the heavily industrial suburbs to the south and west, Essendon discouraged industrial development. In the 1920s, however, Essendon was selected over Fishermans Bend as the site of Melbourne's major airport - a position it held until Tullamarine Airport was opened in 1970. The Essendon Airport cemented Essendon as a major transport route, with an electric tramway built to the airport in 1943, and also encouraged manufacturing and ancillary transport industries to the north of Essendon. Essendon experienced extensive growth in the postwar period, reflected in the number of postwar residences in the northern suburbs of the former City of Essendon.

Place History

The attic-storey brick dwelling at 16 Ballater Street, Essendon, known as 'Kelvin', was built in 1923 for William Pattison.

The subject land was purchased in 1888 by cousins Coiler McCracken and Alexander McCracken, brewers, as part of their estate, containing 30 acres, 2 roods and 13 perches, being part of Crown Allotment D, Section 13, in the Parish of Doutta Galla, County of Bourke (CT:V2016 F081).

The McCracken family, originally from Ayrshire, Scotland, figured strongly in Melbourne society: Coiler's father, Peter McCracken, had been an active promoter of the Essendon railway and Alexander's father, Robert, made significant innovations in colonial brewing techniques and established the R McCracken Brewery in Melbourne, which later amalgamated with the Carlton United Brewery (Parsons 1974; *Argus* 9 February 1915:6). Coiler and Alexander were successful in their own right: Coiler was a prominent Melbourne University oarsman and a playing member in the Melbourne and Essendon Football clubs; Alexander, amongst other roles, was the director of the McCracken City Brewery Company, and president of the Essendon Football Club and later the Victorian Football League (*Argus* 9 February 1915:6; Gellie 1986).

Between 1911 and 1914, the McCrackens subdivided and sold their estate in a piecemeal fashion (CT:V2016 F081). After Coiler's death in early 1915, Bruce Pitcairn Hedderwick - a solicitor who was

also a prominent figure in Essendon's speculative development - was a registered joint proprietor with Alexander McCracken (*Argus* 9 February 1915:6; CT:V2016 F081). Some months later, Alexander also passed away and Hedderwick became the sole proprietor (CT:V3922 F395). McCracken and Hedderwick streets in Essendon are named after these men. In 1917 Paul Russell Cudmore joined Hedderwick as joint proprietor of the remainder of the McCracken estate, which they proceeded to sell over subsequent years (CT:V3922 F395). By 1918, the estate had been mostly developed and street lamps were installed along Ballater, Banchory and Braemer streets (*Essendon Gazette and Keilor, Bulla and Broadmeadows Reporter*, 12 September 1918:1).

In 1921, the subject site was sold to Antonio Francisco Pattison, a contractor living with his family on McPhail Street, Essendon, who transferred ownership to his son, William Antonio Pattison, the following year (ER 1914; CT: V4498 F415; VBDM 1892). In 1919, William was registered at the McPhail Street address with his mother, a dressmaker; his sisters, both nurses; and his father (ER 1919:58). Pattison married Nesta, née Verey, in January 1923 and a wedding notice announced that the married couple's future home would be in Essendon, indicating that the house had not yet been constructed (*Ballarat Star* 6 January 1923:8). It appears that Pattison erected the five-bedroom brick residence known as 'Kelvin' c1923; he first appears as the occupant of the subject address in 1925 (ER 1924; S&Mc 1925). Title was transferred to Nesta Pattison's name in 1931 (CT: V4498 F415). William Pattison died in 1975 and the house was sold the following year (VBDM 1975).

In 1976, Desmond Kenneally, sales representative, and his wife, Josephine Shirley, purchased the property, remaining the owners until 2002 when [REDACTED] were transferred title of ownership (CT:V10083 F602). In 2004 Ljubica McEune was registered as the sole proprietor, then Timothy Roy Mceune in 2017 (CT: V10083 F602).

An extension, which appears to be an outdoor dining area, has been made to the rear of the property, but the building otherwise appears to be externally unaltered (DELWP 2014). It is unclear when this extension was made.

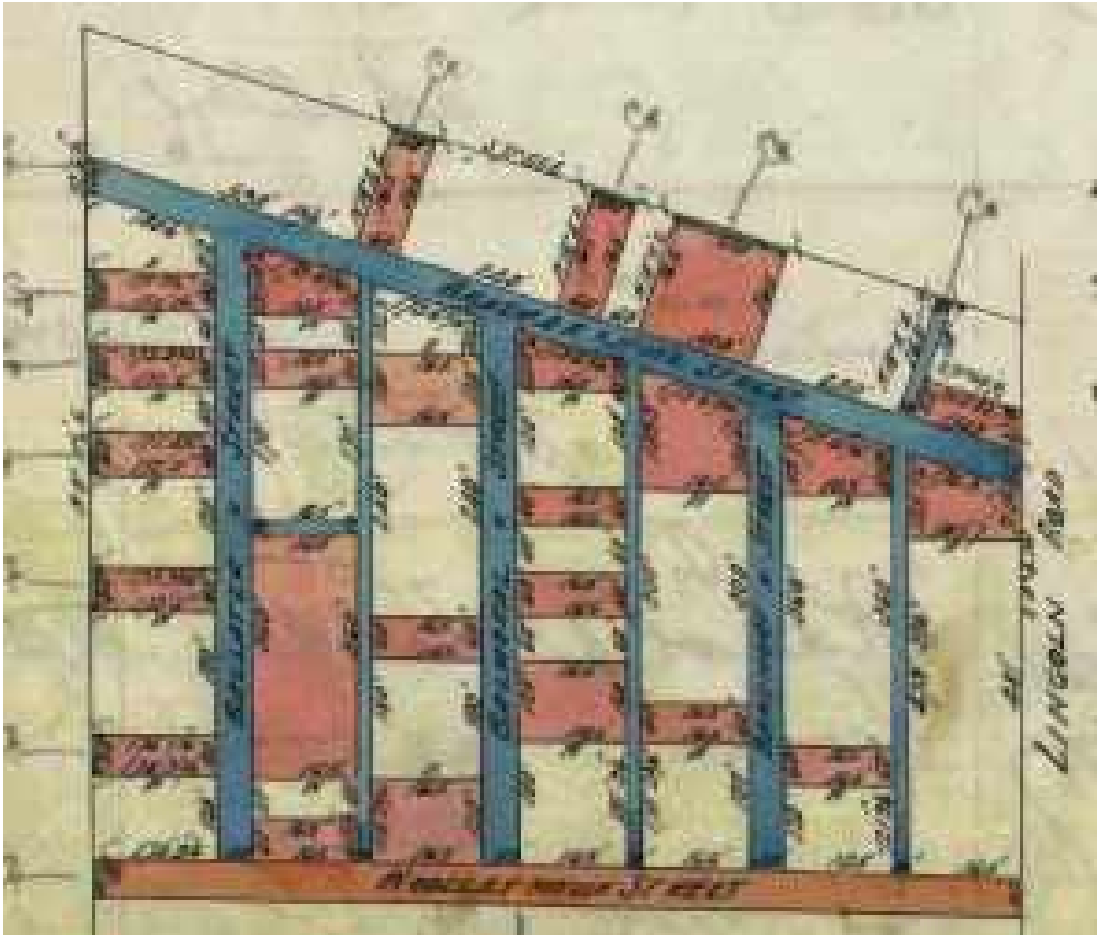


Figure 2. Plan from Certificate of Title V3922 F395, showing the remaining unsold parcels in 1917 (source: Land Victoria)



Figure 3. Extract from aerial photograph showing the subject site (source: Vic Planning Maps, 2014, Department of Environment Land Water and Planning)

Description and Integrity

16 Ballater Street, Essendon, is a sizeable red brick attic bungalow that features simple massing and a gentle Arts and Crafts stylistic influence. The house is located on the eastern side of Ballater Street,

which runs north-south linking Braemar Street to Woolley Street. Ballater Street is a quiet suburban street occupied by a mixed character of residential housing, including some modern blocks of units running immediately north of Number 16.

The bungalow has a simple garden of lawn and garden beds set back behind a low red brick fence with engaged piers to the street front and at its sides by the boundary fences of the neighbouring properties Numbers 14 and 18. The front fence, which is not original but which incorporates echoes of the house materials, is constructed of red-blue clinker bricks (which match the verandah piers) with brown glazed manganese capping bricks.

Access to the property is provided via a mild steel gate in the front fence and a curved footpath leading to the front verandah or alternatively diverging to the southern side of the house. A driveway runs down the northern side of the house leading to a skillion-roofed carport (a presumably a relatively recent addition) attached to the northern elevation.

16 Ballater Street is an attic-storey house, though relatively low in form and largely contained within a rectangular plan and commensurately simple massing. The property is set under a broad gable roof that falls at a gentle pitch to wide eaves at each side with exposed rafters. The gable end features a simple half-timbering detail that frames the three casement windows (with diamond patterned leadlight panes above) opening from the attic room. Below the half-timbering is the skillion verandah roof which extends across the entire front façade, creating a floating gable. The main roof and that of the verandah are clad with terracotta tiles, contributing to the earthy and rustic colour palette that prevails at the house. There are two matching original chimneys remaining, serving rooms at either side of the house. Both are tall and unpretentious.

The front façade is symmetrical, the principal feature being the deep shaded verandah, extending the width of the property's facade and giving it an enclosed air. The verandah has low brick piers and a solid red brick balustrade with cement render coping, with clinker brick piers and unadorned timber posts supporting the awning. The external walls of the property are all matching red face brick with a band of contrasting cement render to the front façade only. The front door has a small side panel with leadlight glazing on its south side. It is framed by two sets of casement windows with timber framing and sills.

The side elevations of the bungalow are simple, featuring two matching windows (double-hung timber sashes) with cement render lintels repeating the front façade detail. There is a low-line modern extension to the rear of the bungalow however this is barely visible from the public domain.

16 Ballater Street, Essendon, is of high integrity with very few changes visible to original or early elements of the place. The building retains its original building form, original roof form, verandah, and fenestration.

The integrity of the building is enhanced by the high level of intactness of these main elements, which include chimneys, tiled roof, attic window, eaves detailing, detailing of gable ends, verandah decoration and balustrade, unpainted face brick walls, window and door joinery, and leaded glass window sashes.

The integrity of the building is slightly diminished by the rear addition although this extremely modest in size and scale, does not appear to impinge on the original building or roof form, and is barely visible from the street.

The integrity of the place is enhanced by its curtilage, which retains its original configuration.

Comparative Analysis

16 Ballater Street, Essendon, is an interwar Attic Bungalow with Arts and Crafts influences. The attic bungalow form was adopted in Australia from the high-gabled version of the Craftsman Bungalow from the East Coast of the United States. Early versions of this type in Australia, from the 1910s, often retain simplified detail from the Queen Anne style and are known as Federation Bungalows.

The house, however, has the clear lines and heavy piers associated with the later Arts and Crafts and California Bungalow styles.

The Arts and Crafts was as much a movement as a style, springing from calls in the mid-nineteenth century for social and aesthetic reform in an age dominated by machines in industry and machine-made art in decoration.

The Arts and Crafts movement had its antecedents in reaction to London's 1851 Great Exhibition, where design of artistic vapidness and imitative precision sparked calls for a revaluing of vernacular crafts and the worth of human artisanship in its processes.

The Arts and Crafts movement was socially progressive - tending to socialism at its extremes - and British in origin, while its American Craftsman manifestation placed emphasis on a democratic spirit, especially in housing for the masses.

The Arts and Crafts style, in Australia as elsewhere, was paralleled by the Aesthetic style and played an important influence in the development of the Arts Nouveau style - the three were interlinked as part of a generalised Art movement.

The Arts and Crafts movement and its resultant style, which found favour in the period 1890 to 1915, were particularly applicable to domestic architecture where the aim was a homely combination of beauty and utility to produce the 'house or home beautiful' (a common phrase of the early twentieth century).

Less artful yet more socially progressive than the Aesthetic movement, the Arts and Crafts movement yielded a style where the inherent character of the natural material, honesty in design, and above all the value of the individual worker were lauded.

Other Individually Significant Attic Bungalow houses in the City of Moonee Valley include:



10 Leslie Road, Essendon, is a highly picturesque and substantial Arts and Crafts bungalow with cross-ridged terracotta shingle clad gable roof and attic storey windows at the gable ends.

10 Leslie Road, Essendon, c1924-5 (HO244)



113 McCracken Street, Essendon, built in 1924, is aesthetically important as a highly successful Arts and Crafts design exploiting the popular Bungalow theme and using stylistic devices of the period including the single-ridged attic villa form, curved window bays, attic floor balcony, window dormer and chalet roof, the links with English and American precedents being clearly evident.

113 McCracken Street, Essendon, c1924 (HO258)



5 The Strand, Moonee Ponds, c1919 (HO284)

A substantial Arts and Crafts Bungalow with attic storey, dormer, dominant gabled roof and gablet marking the location of the front door which is protected by an Ionic Order columned verandah extending along the side and across the front of the house beneath the main gable roof.



125 Wellington Street, Flemington, c1918 (HO126)

Architecturally, a skilfully designed and large example of the Bungalow concept which is near to original. Moving beyond the Queen Anne style, this reflects the symmetry, broad gabled roofs and massive construction of the Bungalow style.

Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study' include: 20 Hesledon Street, Essendon, 1C Ardoch Street, Essendon and 247 Pascoe Vale Road, Essendon.

Discussion

16 Ballater Street, Essendon, is a fine and intact example of a substantial Attic Bungalow. Its single ridge attic form and verandah supported by sturdy timber posts is indicative of the simple massing of forms that marked the later examples of the attic bungalow form that were strongly influenced by the clean lines of the interwar Californian Bungalow.

It compares well to the above examples in terms of both its architectural detailing and intactness. Overall it incorporates typical details of the Arts and Crafts, and Californian Bungalow styles, including the use of face brickwork, attic windows, timber strapping, render bands and diamond leadlight windows. Whilst simpler in detail it is most comparable to 10 Leslie Street, Essendon (HO244), and 113 McCracken Street, Essendon (HO258)

The integrity of the building is enhanced by the high level of intactness of these original and early elements of the place.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

'Kelvin' at 16 Ballater Street, Essendon, is an intact representative example of an interwar Arts and Crafts Attic Bungalow. It displays characteristic features of the style including the dominant front gable with attic window, expressed here as a floating gable above the tiled verandah roof. Materials are typical of the early interwar period, with combined red and clinker face bricks, rendered bands to the walls, dwarf verandah piers topped with square timber posts, and casement windows with simple diamond leadlights.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

'Kelvin', at 16 Ballater Street, Essendon, is significant. It is an attic-storey brick house constructed in 1923 for William Pattison.

Significant fabric includes the:

- original building form and roof forms;
- verandah and fenestrations;
- tiled roof, chimneys, unpainted face brickwork and render bands;
- eaves and gable end details including timber strapping; and
- attic windows, leaded sash windows and window and door joinery

The rear extension and front fence are not significant.

How is it significant?

16 Ballater Street, Essendon, is of local architectural (representative) significance to the City of Moonee Valley.

Why is it significant?

'Kelvin' at 16 Ballater Street, Essendon, is an intact representative example of an interwar Arts and Crafts Attic Bungalow. It displays characteristic features of the style including the dominant front gable with attic window, expressed here as a floating gable above the tiled verandah roof. Materials are typical of the early interwar period, with combined red and clinker face bricks, rendered bands to the walls, dwarf verandah piers topped with square timber posts, and casement windows with simple diamond leadlights. (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint-Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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House

Prepared by: Context

Address: 23 Ballater Street, Essendon

Name: House	Survey Date: June 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: 1932
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Interwar Californian Bungalow



Figure 1.

23 Ballater Street, Essendon, principal elevation (June 2018) (source: Context 2018)

History and Historical Context

Thematic Context

The house at 23 Ballater Street, Essendon, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories, 2012):

Theme 6: Building towns, cities and the garden state; 6.7: Making homes for Victorians
Homes for the wealthy, working class homes, middle class homes.

Contextual History

Essendon is bounded by the Moonee Ponds Creek on the east and by the Maribyrnong River on the west. In the 1840s, the early period of British colonial settlement, the Essendon area was used for grazing and farming. The area was well watered by the Maribyrnong River and the Moonee Ponds Creek and attracted agriculturalists. The suburb was part of the former City of Essendon, which began as the Borough of Essendon (and Flemington) in 1861. It was elevated to the Town of Essendon in 1890 and then to the City of Essendon in 1909.

In the early 1850s Mt Alexander Road became a major thoroughfare as the route to the newly discovered Mt Alexander diggings (Castlemaine). This route was the spine of the Essendon area and developed as a busy commercial strip. By the 1880s there was also commercial development on Buckley Street and later on Puckle Street. A railway line opened in 1871, which was duplicated in 1884. With the drawcard of the newly expanded railway, a number of large estates were subdivided and developed in Essendon in the 1880s during Melbourne's land boom. In 1906, electric trams were introduced along Mt Alexander Road (supported by the newly built Essendon Tram Depot), and this encouraged further residential and commercial development. Development was steady through the early 1900s and increased in the interwar years, which was a period of accelerated suburban growth.

The discovery of rich goldfields to the north boosted the local economy with a number of ancillary business established along Mt Alexander Road. Shopkeepers and traders took up premises in Essendon in the 1870s and 1880s, and the area developed a suburban character. Large estates in the area included 'Puckle Lodge' (demolished) and 'Earlsbrae Hall', which is a grand double-storey mansion built by brewer Collier McCracken and part of Lowther Hall Girls' Grammar School since the 1920s. Essendon was considered a more affluent area in terms of the western and northern suburbs and was commonly referred to as 'the Toorak of the north'. The relatively large number of private schools attest to this: St Columba's Catholic Girls' School (1897), Lowther Hall Anglican Grammar School (1920), Penleigh and Essendon Grammar (1924) and St Bernard's Catholic School (1940). Essendon High School (1909) was amongst the first three state high schools built in Victoria.

In contrast to the heavily industrial suburbs to the south and west, Essendon discouraged industrial development. In the 1920s, however, Essendon was selected over Fishermans Bend as the site of Melbourne's major airport - a position it held until Tullamarine Airport was opened in 1970. The Essendon Airport cemented Essendon as a major transport route, with an electric tramway built to the airport in 1943, and also encouraged manufacturing and ancillary transport industries to the north of Essendon. Essendon experienced extensive growth in the postwar period, reflected in the number of postwar residences in the northern suburbs of the former City of Essendon.

Place History

The single-storey brick bungalow at 23 Ballater Street, Essendon, was built in 1933 for Thomas Bird (CT:V4132 F329). Located on the western side of Ballater Street, between Braemer Street to the north and Woolley Street to the south, the residence exhibits characteristics typical of interwar housing in this part of Essendon built for the predominantly middle-class population.

John Sampson had originally purchased the subject land in 1918 as part of Crown Allotment D, Section 13 in the Parish of Doutta Galla, County of Bourke (CT: V4132 F329). It was not until 1918 that Ballater Street became a focus for development and settlement; before that, in 1908, the area bounded by Lincoln, McCracken, Woolley and Spencer streets was recorded as vacant (MMBW No 101, 1908). In 1914, Cornwell and Co Pty Ltd announced an auction of residential sites on Ballater Street as part of the Deeside Estate (*Essendon Gazette and Keilor, Bulla and Broadmeadows Reporter* 8 October 1914:2). Street levels for the Deeside Estate were not prepared and permanently adopted until 1916, and it appears that the creation of streets within the estate, including Ballater, Braemer and Balmoral, followed shortly after (*Essendon Gazette and Keilor, Bulla and Broadmeadows Reporter* 2 March 1916:6). By 1917, several residences had been built in the estate, including four on the western side of Ballater Street, but further land sales were delayed by issues concerning the installation of a sewerage system on Ballater Street that the MMBW had decided to postpone until after the adjoining estate was subdivided (*Flemington Spectator* 12 July 1917:1). The following year, land sales recommenced, and Ballater Street was furnished with street lamps

(*Essendon Gazette and Keilor, Bulla and Broadmeadows Reporter* 11 July 1918:2; *Essendon Gazette and Keilor, Bulla and Broadmeadows Reporter* 12 September 1918:1). But, by 1920, there were still only four residences on the western side of Ballater Street, one of them being 'Tinamba', a large residence that was occupied by Mr W Duckett, secretary of the Essendon Progress Association (*Essendon Gazette and Keilor, Bulla and Broadmeadows Reporter* 4 April 1918:2). The subject land was still vacant at this date (MMBW No 1685, 1920).

Mary Agnes Readman purchased the subject land in 1925 (CT:V4132 F329). She, in turn, sold the land to Thomas Bird, a bootmaker, in 1930 (CT:V4132 F329). The first listing of a residence at the property appeared in the 1933 Sands and McDougall directory, indicating that the subject residence was constructed for Bird between 1931 and 1932 (S&Mc 1931, 1933). The house, constructed of brick rather than timber, with a sizeable footprint and exhibiting a contemporary interwar style for the era, reflected Bird's middle-class status. Suburban development in Essendon intensified during the interwar period. This was noted in a newspaper article in 1936 that claimed the population had doubled since 1911 and commented upon the creation of portions of 'practically new suburbs' within the municipality (*Age* 12 August 1936:17). Bird lived at the address with his wife and two children until at least 1977 (ER 1977).



Figure 2. Aerial view of 23 Ballater Street in January 1946. Note the single driveway on the south side, the curved front garden path, and the original transverse gable roof form (source: Historic Aerial Photographs, Landata)

The property sold to Simon and Jaqueline Minton Connell in 1993, then [REDACTED] the following year (CT: V4132 F329). In the 1994 advertisement, the residence is described as having five rooms (*Age* 19 June 1994:26).

Description and Integrity

23 Ballater Street, Essendon, is a large and relatively late example of a Californian Bungalow, with some evidence of what might be described as Old English details present in clinker brick detailing and large, prominent porch. The house sits on the western side of the street, with a gentle southerly aspect and generous setback. Its property boundary is delineated with a low rendered brick fence, with a textured finish matching that of the house, a swagged mild-steel railing and bullnose capping, though the northern driveway is a recent incision, and the southernmost gate pier may have been replaced with a timber post.



Figure 3. Elevation of 23 Ballater Street, showing the subject building and rendered fence (source: Context 2018)

23 Ballater Street, Essendon, has a typical bungalow form: the principal room is sheltered by a dominant projecting gabled porch, supported by heavy brick piers. The main roof clad with glazed terracotta tiles is a transverse gable. A large gabled rear extension has been added to the rear, and the peak of its roof is just visible from the front. The walls consist of rendered brickwork with a textured finish, rising from a foundation of red face bricks. Similarly, the porch columns are finished with textured render, and reveal an unusual brickwork pattern of alternating headers and stretchers, introducing some verticality to the usual horizontality favoured by the bungalow typology. Together with timber modillions, they support a simple half-timbered gable complete with shingled finish to its apex. Atypically, the porch has two masonry arches between the piers. Each void features a solid balustrade: the southern includes a planter box while the northern opens up to present a recessed entry, within which is a central front door with quadrant shaped glass panels, which was a form characteristic of the Arts and Crafts style. Upper sashes to the double-hung windows feature a simple geometric pattern in clear leaded glass. Further north a bow window protrudes with flat metal roof and generous overhanging eave.

On the south side elevation of the house, visible down the driveway, Neo-Federation timber hoods have been added to two windows.



Figure 2. Detail of 23 Ballater Street, showing the unusual brickwork pattern on the corner pier of alternating headers and stretchers (source: Context 2018)

The front garden, contained within the northern drive and a low brick wall in line with the southern wall of the building, is reasonably sympathetic to the era of the property. Low hedges border a large grassed area while a recent pair of topiarised shrubs marks garden entrance that steps up from the southern drive. Paved stepping stones connect the driveways either side and service the principal entrance. A recent gate is set back from the building frontage, dividing a continuous drive down to a recent garage at the rear of the property. An open carpark has been created in the north side of the garden.

23 Ballater Street, Essendon, is of relatively high integrity with very few changes visible to original or early elements of the place. The building retains its original building form, with projecting gabled porch, fenestration, and building setbacks to the original section.

The integrity of the building is greatly enhanced by the high level of intactness of these main elements, which include the roof tiles, brick chimney, half-timbering finish to gables, original render wall finishes, unpainted clinker brick detailing, detailing to porch including brick piers, arches and balustrade, bow window, and door and window joinery (including leaded glass to upper sashes).

The integrity of the building is somewhat diminished by the rear extension, as the crest of its roof is visible from the street. The timber window hoods to the south side elevation are an easily reversible change, if desired.

The integrity of the place is enhanced by the original (or early) rendered brick and steel front fence.

Comparative Analysis

Spurred on by the expansion of the rail line and the introduction of electric trams along Mt Alexander Road, residential development steadily increased during the interwar period in Essendon. Encouraged by the rise of the Garden City movement and the popular ideal of the detached house

in a garden setting, houses in the area were generally single storey, timber or brick and designed and built by speculative builders or the State Bank of Victoria.

Australian architecture of the interwar period was highly eclectic encompassing numerous styles and idioms.

Built in 1933, 23 Ballater Street, Essendon is a late Californian Bungalow with some evidence of Old English details present in the clinker brick detailing to its large, prominent porch.

The Californian Bungalow was at once a type of dwelling and a design style redolent of its West Coast American origins where it developed from nineteenth-century timber cottages and as a vernacular distillation of such diverse sources as Japanese architecture, Swiss chalets, and California's Spanish Mission heritage.

Originating in North America around the turn of the twentieth century and known in California as the Craftsman Bungalow, the so-called Californian Bungalow style was introduced to Australia during years immediately prior to the First World War and then greatly popularised in the 1920s.

The Californian Bungalow style had an immediate impact in Australia on account of its largely timber construction, its climatically (and historically) similar origins, and its relative affordability, popular with speculative builders and government housing instrumentalities alike.

The Californian Bungalow sat midway in pretension between a cottage and villa (to use popular nineteenth-century terminology) and provided a quintessential pre-war and interwar dwelling suited to Australia's relatively large allotments and Garden City ethos as a domestic repose in an industrial world.

Typical features of the Californian Bungalow style were its low-slung building form, substantial exterior transitional spaces sheltered under expansive verandahs with roofs supported on exaggerated piers or less typically as large recessed porches enveloped by the main roof, generally relating to a single dominant roof form (often a transverse gable).

Many stylistic characteristics of the Arts and Crafts or Craftsmen styles were shared by the Californian Bungalow style, often in a simplified form, including elements such as pergolas, projecting rafters, wide eaves overhangs, and sometimes a rustic use of natural materials.

The various styles and idioms of the interwar period are well represented in the Heritage Overlay in Moonee Valley. Displaying a high level of intactness and integrity, contributory example within the Heritage Overlay display a consistency of built form and a cohesive garden suburb character enhanced by original low front fences and outbuildings. Individually significant examples include detached houses, duplexes and flats.

The following places are of the interwar Californian Bungalow style and are of individual significance within the City of Moonee Valley Heritage Overlay.



28 Park Street is expressive of the Arts and Crafts movement as it was applied to the Californian Bungalow form in Australia. Important elements include the roof form and gable end treatments, the accommodation of an upper level as an attic floor and the attention to detail demonstrating the principles of the Arts and Crafts movement.

28 Park Street, Moonee Ponds, c1923
(HO267)



192 Pascoe Vale Road, Ascot Vale, was built in 1930. It is important as a substantially intact and highly representative Californian Bungalow, complete with sympathetic garden, and although erected quite late in the period of the bungalow's dominance over other styles, is important in this respect.

192 Pascoe Vale Road, Ascot Vale, c1930
(HO206)



'Melola' at 33 Union Road, Ascot Vale, is aesthetically important. This importance is derived from the unusual expression given to the Bungalow style and the juxtaposition of elements common to the period giving it an unusually picturesque quality.

"Melola" 33 Union Road, Ascot Vale, c1930
(HO286)



A highly picturesque and substantial Arts and Crafts bungalow with cross-ridged terracotta shingle-clad gable roof and attic storey windows in the gable ends.

10 Leslie Road, Essendon, c1924-5 (HO 244)



113 McCracken Street, Essendon, c1924 (HO 258)

113 McCracken Street, Essendon, built in 1924, is aesthetically important as a highly successful Arts and Crafts design exploiting the popular Bungalow theme and using stylistic devices of the period including the single-ridged attic villa form, curved window bays, attic floor balcony, window dormer and chalet roof, the links with English and American precedents being clearly evident.

Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study' are: 6 Banchory Street, Essendon; 1A and 3 Adelaide Street, Ascot Vale; 37 Sandown Road, Ascot Vale; 25 Ballater Street, Essendon; 52 Hedderwick Street, Essendon; 20 Ascot Vale Road, Flemington; 11 Ardmillan Road, Moonee Ponds; and 89 Holmes Road, Moonee Ponds.

Discussion

Although a relatively late example, 23 Ballater Street, Essendon, is a fine and intact example of a substantial late interwar Californian Bungalow.

Overall it is of high integrity with very few changes visible to original or early elements of the place. It compares well to the above examples in terms of both its architectural detailing and intactness. The building retains its original building form, with projecting porch, fenestration, and building setbacks to the original section. While the apex of the roof to the rear extension is visible, it has been designed to be unobtrusive.

It compares well to 'Melola' 33 Union Road, Ascot Vale (HO286), as it displays an eclectic mix of elements from the Arts and Crafts and Old English styles. These include simple half timbering, clinker brick detailing, textured render, exposed rafters, a bow window and geometric leadlighting. This combination of stylistic elements makes it a good representative example of how details of the different interwar styles often mixed to provide picturesque outcomes.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

The house at 23 Ballater Street, Essendon, is a fine representative example of a late interwar California Bungalow. Its triple-fronted, masonry form is indicative of the middle-class means of its first owner. The house adopts the classic form of a Californian Bungalow, with a transverse gable roof with exposed rafter ends and prominent gable-front porch to the front façade, and characteristic features such as geometric leadlight windows, the box and bow windows, double front doors with quadrant lights in them, and the simplified half-timbering and shingles to the front gable. Its 1930s build date is indicated by up-to-date details such as textured render - seen both on the house and the front fence, the broad arched openings to the front porch, and the brickwork pattern on the intervening piers. This combination of stylistic elements makes it a good example of how details of the many interwar styles often mixed to provide picturesque outcomes.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

The house at 23 Ballater Street, Essendon, is significant. It was built in 1932 for owner Thomas Bird.

Significant fabric includes the:

- original building forms and roof forms including projecting gable porch, bow window, fenestrations and building set back;
- roof tiles and chimney;
- gable end details including half timbering and shingles;
- brick walls with textured render finish and unpainted clinker brick detailing;
- detailing to porch including brick piers, arches, brick balustrade and planter;
- door and window joinery including leaded glass to upper sashes and front door;
- name plate; and
- low brick front fence with mild steel panels.

The garage, rear extension and timber hoods to south elevation windows are not significant.

How is it significant?

23 Ballater Street, Essendon, is of local architectural (representative) significance to the City of Moonee Valley.

Why is it significant?

The house at 23 Ballater Street, Essendon, is a fine representative example of a late interwar Californian Bungalow. Its triple-fronted, masonry form is indicative of the middle-class means of its first owner. The house adopts the classic form of a Californian Bungalow, with a transverse gable roof with exposed rafter ends and prominent gable-front porch to the front façade, and characteristic features such as geometric leadlight windows, the box and bow windows, double front doors with quadrant lights in them, and the simplified half-timbering and shingles to the front gable. Its 1930s build date is indicated by up-to-date details such as textured render - seen both on the house and the front fence, the broad arched openings to the front porch, and the brickwork pattern on the intervening piers. This combination of stylistic elements makes it a good example of how details of the many interwar styles often mixed to provide picturesque outcomes. (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	Yes - front fence
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley 2017 Heritage Study - Detailed Investigation (Part A) June 2018

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House

Prepared by: Context

Address: 25 Ballater Street, Essendon

Name: House	Survey Date: April 2018
Place Type: House	Architect:
Grading: Local Significance	Builder: Jonah Ward
Extent of Overlay: To title boundaries	Construction Date: 1923-24
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Interwar - Californian Bungalow



Figure 1. 25 Ballater Street, Essendon, principal elevation (May 2018) (source: Context 2018)

History and Historical Context

Thematic Context

The house at 25 Ballater Street, Essendon, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories 2012):

Theme 6: Building towns, cities and the garden state; 6.7 Making homes for Victorians, Homes for the wealthy, working class homes, middle class homes.

Contextual History

Essendon is bounded by the Moonee Ponds Creek on the east and by the Maribyrnong River on the west. In the 1840s, the early period of British colonial settlement, the Essendon area was used for grazing and farming. The area was well watered by the Maribyrnong River and the Moonee Ponds Creek and attracted agriculturalists. The suburb was part of the former City of Essendon, which began as the Borough of Essendon (and Flemington) in 1861. It was elevated to the Town of Essendon in 1890 and then to the City of Essendon in 1909.

In the early 1850s Mt Alexander Road became a major thoroughfare as the route to the newly discovered Mt Alexander diggings (Castlemaine). This route was the spine of the Essendon area and developed as a busy commercial strip. By the 1880s there was also commercial development on Buckley Street and later on Puckle Street. A railway line opened in 1871, which was duplicated in 1884. With the drawcard of the newly expanded railway, a number of large estates were subdivided and developed in Essendon in the 1880s during Melbourne's land boom. In 1906, electric trams were introduced along Mt Alexander Road (supported by the newly built Essendon Tram Depot), and this encouraged further residential and commercial development. Development was steady through the early 1900s and increased in the interwar years, which was a period of accelerated suburban growth.

The discovery of rich goldfields to the north boosted the local economy with a number of ancillary business established along Mt Alexander Road. Shopkeepers and traders took up premises in Essendon in the 1870s and 1880s, and the area developed a suburban character. Large estates in the area included 'Puckle Lodge' (demolished) and 'Earlsbrae Hall', which is a grand double-storey mansion built by brewer Collier McCracken and part of Lowther Hall Girls' Grammar School since the 1920s. Essendon was considered a more affluent area in terms of the western and northern suburbs and was commonly referred to as 'the Toorak of the north'. The relatively large number of private schools attest to this: St Columba's Catholic Girls' School (1897), Lowther Hall Anglican Grammar School (1920), Penleigh and Essendon Grammar (1924) and St Bernard's Catholic School (1940). Essendon High School (1909) was amongst the first three state high schools built in Victoria.

In contrast to the heavily industrial suburbs to the south and west, Essendon discouraged industrial development. In the 1920s, however, Essendon was selected over Fishermans Bend as the site of Melbourne's major airport - a position it held until Tullamarine Airport was opened in 1970. The Essendon Airport cemented Essendon as a major transport route, with an electric tramway built to the airport in 1943, and also encouraged manufacturing and ancillary transport industries to the north of Essendon. Essendon experienced extensive growth in the postwar period, reflected in the number of postwar residences in the northern suburbs of the former City of Essendon.

Place History

The brick dwelling at 25 Ballater Street, Essendon, was built 1923-24 for Jonah Ward (CT:V3755 F982). It is likely that Ward, who was a builder, constructed the building himself, probably to his own design.

The subject land was first purchased in 1888 by cousins Coiler McCracken and Alexander McCracken, brewers, as part of their estate, containing 30 acres, two roods and 13 perches, being part of Crown Allotment D Section 13, in the Parish of Doutta Galla, County of Bourke (CT:V2016 F081).

After Coiler's death in 1914, Alexander McCracken developed the land with Bruce Pitcairn Hedderwick, and was replaced as joint proprietor, after his own death in 1915, by Robert Cudmore. Cudmore and Hedderwick proceeded to sell the remainder of the estate into the 1920s. The land situated on the northernmost half of the estate, comprising Braemer, Spencer, and King streets, was sold and developed significantly earlier than Ballater, Balmoral and Banchory streets (MMBW Detail Plan No 1685, 1920).

Ada Firminger purchased the subject site in December 1913 (CT: V3755 F982). Firminger retained ownership of the land until 1920, when its title was transferred to Alfred James Allen (CT: V403081 F061). It appears that neither Firminger nor Allen erected a structure on the land; an MMBW Detail

Plan, prepared in 1920, shows the land as a vacant lot and there is no record of the address or owners in the Sands & McDougall Directories (MMBW Detail Plan No 1685, 1920) (S&Mc 1920-1923).

Jonah Ward, a builder living in Market Street, Essendon, purchased the subject land in 1923 (CT:V3755 F982). The earliest listing for the subject property appears in the 1925 Electoral Roll in which Ward is registered as the tenant at the address (ER 1925:100). Jonah lived at the property with his wife, Harriet, where they raised their three children William, Ivy and Elizabeth (Age 5 March 1946:6). Ward possibly built and designed the house himself. Much of Ballater Street's development occurred in the 1920s and the contemporaneity of Ward's design would have been a notable addition to the area. The high level of detail in Ward's design, with its oriental-inspired fretwork, generous raised verandah and split gable roof, would have functioned as a showcase to reflect Ward's building and design skills. The interior was fitted with leadlight windows, timber fretwork and ironbark floorboards (Age 1 October 1994:228). Ward also owned, and probably built, another house in Bruce Street, Essendon, which he listed for sale in 1935, describing it as: a 'modern type' five-room weatherboard house (Age 13 April 1935:15). After Jonah's death in 1946, Harriet was the sole proprietor until 1962 when the house sold to Cyril Sutherland, a shop proprietor, and his wife, Doris Mabel (CT:V3755 F982).

Cyril Sutherland died in 1990 and the title of ownership was transferred to his son (CT:V3755 F982). The property was listed for sale in 1990 as a six-room residence (Age 19 November 1990:28). The new owners carried out internal renovations to the property and added a rear extension (DELWP 2014). In 1994 advertisements for the property describe the residence as a contemporary and period home with eight bedrooms, ensuites, a 'deluxe kitchen' and a carport (Age 24 September 1994:58). The price rose from \$188,000 in 1990 to \$383,500 in 1994 (Age 4 October 1994:24). It is likely that the new owners, who purchased the house in 1995, were responsible for the addition of solar panels to the roof (CT:V3755 F982).



Figure 2. Extract from MMBW Detail Plan No 1685, showing the development of the original McCracken Estate in 1920 (source: State Library Victoria)



Figure 3. Extract from aerial photograph showing the subject site (source: Vic Planning Maps, 2014 Department of Environment Land Water and Planning)



Figure 4. Detail of 25 Ballater Street, Essendon (source: Context, 2018)

Description and Integrity

25 Ballater Street, Essendon, is a large, gable-fronted Californian Bungalow, with some evidence of a Japanese influence in the treatment of timber elements, including the curved ends to the large

horizontal beam supporting the verandah, and projecting rafters and purlins. The house sits on the western side of the street with a generous setback, on a site sloping gently to the south and east.

25 Ballater Street, Essendon, has a broad, gabled roof of corrugated steel that shelters a subsidiary projecting gabled bay to the principal façade. Each gable features a shingled apex resting on a beam and projecting supports, with a half-timbered finish at its base. A curved bracket supports the peak of each gable end. There is a rectangular fixed window in the principal gable with leadlights and a frame suggesting further Japanese influence. Shiplap board cladding extends around the inset front door to the front windows; the outer sections clad in simple weatherboard. The large, raised verandah is supported by heavy brick dwarf piers and solid balustrading with rendered capping, and is serviced by six brick steps leading up to a central doorway. The verandah stretches the entire length of this elevation. Coupled timber posts sit atop the piers and support a large horizontal timber beam, each end of which is treated with reverse ogee profile and braced with a curved bracket to allow its extension past the outer piers. Exposed joist ends echo this profiling and support a deep eave. Between the coupled posts is heavy timber lattice in the shape of an upside-down 'T'. A bow window to the north is unusual with its treatment of five narrow sashes. To the south is a grouping of three double-hung sash windows. All upper sashes feature a simple diaper (diamond) pattern in leaded glass.

The walls to the north and south sides are clad with weatherboard. The projecting bay to the northern elevation, towards the rear of the house, features a deep, overhanging eave and a simple, unadorned brick chimney with a double-hung sash box window either side. Towards the front of the house this elevation has two box windows, each the size of an upper sash. The same leaded glass pattern has been applied to each upper sash as for the principal facade. The southern elevation has a small projecting bay with flat roof and a recent extension towards the rear of the property. There is a recent, substantial extension to the western elevation.

A recent, capped timber picket fence delineates the property's front border, punctuated only by a driveway at the northern edge of the allotment. A recently landscaped front garden sits behind; a central concrete path with brick edging and garden strip either side intersects a large grassed area to service the entry from the street. Garden beds with shrubs are included either side of the entry steps, and at the south side of the yard. At the north, an original concrete paved driveway with brick edging and hedge along the property boundary leads to a garage at the rear of the house.

25 Ballater Street, Essendon, is of high integrity with very few changes visible to original or early elements of the place. The building retains its original building form and roof form, verandah, fenestration, and building setbacks to the original section.

The integrity of the building is greatly enhanced by the high level of intactness of these main elements, which include brick chimney, eaves detailing, gable end and associated detailing, verandah detailing including piers and balustrading, shiplap board and weatherboard cladding, unpainted brickwork, door and window joinery, and leaded glass window sashes.

The integrity of the building is slightly diminished by the rear extension, although this is modest in size and scale and is only partially visible from the street frontage.

The integrity of the place is enhanced by the front curtilage, which largely retains its original configuration.

Comparative Analysis

The Californian Bungalow was at once a type of dwelling and a design style redolent of its West Coast American origins where it developed from nineteenth-century timber cottages and as a vernacular distillation of such diverse sources as Japanese architecture, Swiss chalets, and California's Spanish Mission heritage.

Originating in North America around the turn of the twentieth century, the Californian Bungalow style was introduced to Australia during years immediately prior to the First World War and then greatly popularised in the 1920s.

The Californian Bungalow style had an immediate impact in Australia on account of its largely timber construction, its climatically (and historically) similar origins, and its relative affordability, popular with speculative builders and government housing instrumentalities alike.

The Californian Bungalow sat midway in pretension between a cottage and villa (to use popular nineteenth-century terminology) and provided a quintessential pre-war and interwar dwelling suited to Australia's relatively large allotments and garden city ethos as a domestic repose in an industrial world.

Typical features of the Californian Bungalow style were its low-slung building form, substantial exterior transitional spaces sheltered under expansive verandahs with roofs supported on exaggerated piers or less typically as large recessed porches enveloped by the main roof, generally relating to a single dominant roof form (often transverse in orientation).

Many stylistic characteristics of the Arts and Crafts or Craftsmen styles were shared by the Californian Bungalow style, often in a simplified form, including elements such as pergolas, projecting rafters, wide eaves overhangs, and sometimes a rustic use of natural materials.

The various styles and idioms of the interwar period are well represented in the Heritage Overlay in Moonee Valley. Displaying a high level of intactness and integrity, contributory example within the Heritage Overlay display a consistency of built form and a cohesive garden suburb character enhanced by original low front fences and outbuildings. Individually significant examples include detached houses, duplexes and flats.

The following places are of the interwar Californian Bungalow style and are of individual significance within the City of Moonee Valley Heritage Overlay.



28 Park Street, Moonee Ponds, is expressive of the Arts and Crafts movement as it was applied to the Californian Bungalow form in Australia. Important elements include the roof form and gable end treatments, the accommodation of an upper level as an attic floor and the attention to detail demonstrating the principles of the Arts and Crafts movement.

28 Park Street, Moonee Ponds, c1923
(HO267)



192 Pascoe Vale Road, Ascot Vale, was built in 1930. It is important as a substantially intact and highly representative Californian Bungalow, complete with sympathetic garden, and although erected quite late in the period of the bungalow's dominance over other styles, is important in this respect.

192 Pascoe Vale Road, Ascot Vale, c1930
(HO206)



'Melola' at 33 Union Road, Ascot Vale, is aesthetically important. This importance is derived from the unusual expression given to the Bungalow style and the juxtaposition of elements common to the period giving it an unusually picturesque quality.

'Melola' 33 Union Road, Ascot Vale, c1930
(HO286)



A highly picturesque and substantial Arts and Crafts bungalow with cross-ridged terracotta shingle clad gable roof and attic-storey windows in the gable ends.

10 Leslie Road, Essendon, c1924-5 (HO 244)



113 McCracken Street, Essendon, c1924 (HO 258)

113 McCracken Street, Essendon, built in 1924, is aesthetically important as a highly successful Arts and Crafts design exploiting the popular Bungalow theme and using stylistic devices of the period, including the single ridged attic villa form, curved window bays, attic floor balcony, window dormer and chalet roof, the links with English and American precedents being clearly evident.

Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study' are: 6 Banchory Street, Essendon; 1A and 3 Adelaide Street, Ascot Vale; 37 Sandown Road, Ascot Vale; 23 Ballater Street, Essendon; 52 Hedderwick Street, Essendon; 20 Ascot Vale Road, Flemington; 11 Ardmillan Road, Moonee Ponds; and 89 Holmes Road, Moonee Ponds.

Discussion

25 Ballater Street, Essendon, is a fine and intact representative example of an interwar Californian Bungalow. Although built in timber it compares well to 192 Pascoe Vale Road, Ascot Vale (HO206). What sets it apart is its unusually high level of attention to detail with evidence of Japanese influences. This is particularly manifest in the curved ends of the large horizontal beam supporting its verandah, the projecting rafters and purlins, and the attic window.

It is of high integrity with very few changes visible to original or early elements of the place. It compares well to the above examples in terms of both its architectural detailing and intactness. It provides a good example of the key stylistic elements of the Californian Bungalow style, including eaves detailing, gable end and associated detailing, verandah detailing including piers and balustrading and leaded glass sash windows.

Currently there are no other timber Californian Bungalows individually listed in the City of Moonee Valley.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

The house at 25 Ballater Street, Essendon, is an intact and well-detailed representative example of a Californian Bungalow. It demonstrates the principal characteristics of the style including its gable-fronted roof form with a decorative minor gable, a flat verandah with decorative exposed rafter ends, the creation of visual interest with a range of materials and textures (including shiplap and weatherboards cladding, timber shingles, simplified half-timbering, and red face brick for the verandah piers and balustrades). The impact of Japanese joinery on the early examples of this style is manifest in the curved ends of the large verandah beam, the projecting rafters and purlins, and the attic window frame.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

The house at 25 Ballater Street, Essendon, is significant. It was built 1923-24 by owner-builder Jonah Ward as his family home.

Significant fabric includes the:

- original building forms and roof forms including verandah, fenestrations and building setback;
- brick chimney and corrugated steel roofing;
- gable ends and associated detailing including shingling, timber strapping and faux leadlight attic window;
- verandah detailing including timber posts set on dwarf brick piers and brick balustrading;
- shiplap board and weatherboard cladding;
- unpainted brickwork; and
- door and window joinery and leaded glass window sashes.

The later rear extensions and the front fence are not significant.

How is it significant?

25 Ballater Street, Essendon, is of local architectural (representative) significance to the City of Moonee Valley.

Why is it significant?

The house at 25 Ballater Street, Essendon, is an intact and well-detailed representative example of a Californian Bungalow. It demonstrates the principal characteristics of the style, including its gable-fronted roof form with a decorative minor gable, a flat verandah with decorative exposed rafter ends, the creation of visual interest with a range of materials and textures (including shiplap and weatherboards cladding, timber shingles, simplified half-timbering, and red face brick for the verandah piers and balustrade). The impact of Japanese joinery on the early examples of this style is manifest in the curved ends of the large verandah beam, the projecting rafters and purlins, and the attic window frame. (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No

Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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‘Cloverlea’ (formerly ‘Narwonah’)

Prepared by: Context

Address: 6 Banchory Street, Essendon

Name: ‘Cloverlea’ (formerly ‘Narwonah’)	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: 1915
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Interwar - Californian Bungalow

**Figure 1. 6****Banchory Street, Essendon, principal elevation (source: Context 2018)****History and Historical Context*****Thematic Context***

The house at 6 Banchory Street, Essendon, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories, 2012):

Theme 6: Building towns, cities and the garden state; 6.7: Making homes for Victorians
Homes for the wealthy, working class homes, middle class homes.

Contextual History

Essendon is bounded by the Moonee Ponds Creek on the east and by the Maribyrnong River on the west. In the 1840s, the early period of British colonial settlement, the Essendon area was used for grazing and farming. The area was well watered by the Maribyrnong River and the Moonee Ponds Creek and attracted agriculturalists. The suburb was part of the former City of Essendon, which began as the Borough of Essendon (and Flemington) in 1861. It was elevated to the Town of Essendon in 1890 and then to the City of Essendon in 1909.

In the early 1850s Mt Alexander Road became a major thoroughfare as the route to the newly discovered Mt Alexander diggings (Castlemaine). This route was the spine of the Essendon area and developed as a busy commercial strip. By the 1880s there was also commercial development on Buckley Street and later on Puckle Street. A railway line opened in 1871, which was duplicated in 1884. With the drawcard of the newly expanded railway, a number of large estates were subdivided and developed in Essendon in the 1880s during Melbourne's land boom. In 1906, electric trams were introduced along Mt Alexander Road (supported by the newly built Essendon Tram Depot), and this encouraged further residential and commercial development. Development was steady through the early 1900s and increased in the interwar years, which was a period of accelerated suburban growth.

The discovery of rich goldfields to the north boosted the local economy with a number of ancillary business established along Mt Alexander Road. Shopkeepers and traders took up premises in Essendon in the 1870s and 1880s, and the area developed a suburban character. Large estates in the area included 'Puckle Lodge' (demolished) and 'Earlsbrae Hall', which is a grand double-storey mansion built by brewer Collier McCracken and part of Lowther Hall Girls' Grammar School since the 1920s. Essendon was considered a more affluent area in terms of the western and northern suburbs and was commonly referred to as 'the Toorak of the north'. The relatively large number of private schools attest to this: St Columba's Catholic Girls' School (1897), Lowther Hall Anglican Grammar School (1920), Penleigh and Essendon Grammar (1924) and St Bernard's Catholic School (1940). Essendon High School (1909) was amongst the first three state high schools built in Victoria.

In contrast to the heavily industrial suburbs to the south and west, Essendon discouraged industrial development. In the 1920s, however, Essendon was selected over Fishermans Bend as the site of Melbourne's major airport - a position it held until Tullamarine Airport was opened in 1970. The Essendon Airport cemented Essendon as a major transport route, with an electric tramway built to the airport in 1943, and also encouraged manufacturing and ancillary transport industries to the north of Essendon. Essendon experienced extensive growth in the postwar period, reflected in the number of postwar residences in the northern suburbs of the former City of Essendon.

Place History

The weatherboard and roughcast-rendered bungalow, originally known as 'Narwonah', at 6 Banchory Street, Essendon, was built in 1915 for George Alfred Mitchell (CT: V3782 F363). The residence is currently named 'Cloverlea'.

Coiler McCracken and Alexander McCracken had purchased the land as Crown Allotment D, Section 13 in the Parish of Doutta Galla, County of Bourke, and subdivided the land in 1888 (CT: V2016 F081).

George Mitchell purchased the land in 1914 and the following year constructed 'Narwonah', where the Mitchell family remained as the owner-occupants until 1952 (CT: V3782 F363) (S&Mc 1915). Mitchell was a prominent figure in Essendon: he served on the Essendon City Council for eighteen years and was elected mayor in 1924 and 1934; he was also the departmental manager of the food manufacturing company HSK Ward Pty Ltd and a member of the Corn Exchange (*Age* 20 December 1951:2). He lived at 'Narwonah' with his wife, Mabel, and their two children, George and Leslie (*Argus* 19 December 1951:13). The family hosted numerous dances and parties at 'Narwonah' that were well covered by contemporaneous social columns (*Age* 23 March 1937:7; *Argus* 25 January 1937:3; *Argus* 26 June 1939:5). Real estate photographs of the interior reveal a large living space with ornately panelled Huon Pine timber ceilings, which may have been used as a ballroom for these

parties (Barry Plant Real Estate 2016, REA Group) In 1951 George Mitchell passed away and the probate of his Will was granted to his wife, Mabel, in 1952 (CT: V3782 F363).

Mabel Mitchell sold the property to Patricia O'Shannessy in 1953 (CT: V3782 F363). Over the next two decades ownership changed hands several times in the following order: Reginald John Fay and Margaret Mary Fay (1954-58); Zlatko Verbic and Slavko Janezic (who were proprietors as tenants in equal and commons shares, 1958); Peter Gerard Brand and Mary Bernadette Brand (1966); Emmanuel and Anna Kalimnios (1984); and Miles Richard Gowty and Janine Frances Gowty (1986).

Alterations and extensions have been made to 'Narwonah' in recent years. The first description of the house appears in the 1917/1918 ratebook as a five-bedroom weatherboard house (RB 1917/1918). An auction advertisement for 'Narwonah' in 1958 described the residence as having 7 rooms (3 bedrooms) with spacious grounds (Age 7 May 1958:24) and in a 1984 advertisement the house is described as a 6-room weatherboard dwelling (Age 17 September 1984:21). The Gowtys made a substantial U-shaped extension to the rear of the building. Comparing the 1920 MMBW detail plan with the 2014 aerial photograph of the property reveals that a back room and verandah were demolished, and a new structure added (MMBW Detail Plan no 1686, 1910-1920, DELWP 2014). Real estate photographs show that the extension has been made to replicate the original materials and style of the building with the addition of a contemporary open patio and swimming pool (Barry Plant 2016). The nameplate 'Cloverlea' has been fixed onto the exterior, presumably, it is a recent addition. In 2016, the house sold for \$1,930,000 (REA Group 2016).



Figure 2. Extract from Melbourne & Metropolitan Board of Works Detail Plan No 1686, showing subject site, c1910-20 (source: State Library Victoria)



Figure 3. Aerial photograph showing the subject site. (Source: Vic Planning Maps 2014, Department of Environment Land Water and Planning)

Description and Integrity

'Cloverlea', 6 Banchory Street Essendon, is a single-storey freestanding bungalow residence dating from the interwar era, displaying aspects of the early Californian Bungalow style. The cottage is located on the eastern side of Banchory Street, which runs north-south linking Woolley Street with Braemar Street. Banchory Street is a short, level suburban street lined with a variety of freestanding residential houses typical of the locality.

'Cloverlea' is sited on a flat block with a generous setback from Banchory Street. The house sits behind an informal front garden with no front fence. Access is provided via a gravel path that bisects the front garden leading directly to the entrance porch. A gravel driveway runs along the southern boundary of the property. The house is oriented west to Banchory Street with an asymmetrical front façade.

It is set under a main transverse gable roof, clad in slate, with two nested gable bays projecting to the street. These have low-pitched roofs that fall to wide overhanging eaves. Exposed rafter ends sit beneath the eaves of the main roof form and there are decorative timber brackets (purlins) supporting the simple timber bargeboards at both front gable ends. The front projecting gable end has a timber screen of an oversize lattice pattern to the gable end, with the upright and horizontal boards configured to simulate a woven pattern. Behind it the rear gable end has horizontal slats in the form of louvres. The external walls of the cottage are of roughcast render and weatherboard wainscoting to the base.

The front (west) elevation is simply configured, its main feature a central covered entrance porch (sufficiently capacious as to resemble a small verandah) sheltered by the front projecting gable bay. Chunky timber posts atop roughcast dwarf walls with solid timber brackets at the top support the porch roof, the whole having a rustic Craftsman character. These posts frame the entrance to the porch, beyond which is a glazed entrance door and very large horizontal sidelight with a decorative leadlight pattern and curved mullions in the Art Nouveau style. The projecting form of the front room narrows the width of the covered porch space. The name 'Cloverlea' is inscribed on a repoussé metal nameplate beside the door.

On the northern side of the front elevation is a set of four multi-paned casement windows with leadlight details. At the southern corner of the cottage is a projecting polygonal oriel window with matching leadlight glass. This is supported by timber brackets and sheltered by a small, flat roofed awning. One original chimney remains on the southern side of the house; it is roughcast rendered to match the external walls of the house.

The front garden retains a simple layout of lawn and flanking gardens beds without front fence, commensurately simple yet with no obvious original features. To the rear of the property is a recent addition roughly doubling the size of the original bungalow. It comprises a gable roof form to mirror the original form and two gable bays projecting to the rear. A pool has also been built with associated hard landscaping.

6 Banchory Street, Essendon, is of high integrity with very few changes visible to original or early elements of the place. The building retains its original building form and roof form, verandah, fenestration, and original building setbacks.

The integrity of the building is enhanced by the high level of intactness of these main elements, which include the slate roof, chimney, eaves details, gable ends, roughcast walls and weatherboard cladding, bay window, verandah decoration, window and door joinery..

The integrity of the building is slightly diminished by the rear extension, although this does not alter the main original roof form and is not visible from the street.

Comparative Analysis

6 Banchory Street, Essendon, is an early Californian Bungalow with Arts and Crafts decorative detailing.

The Californian Bungalow was at once a type of dwelling and a design style redolent of its West Coast American origins where it developed from nineteenth-century timber cottages and as a vernacular distillation of such diverse sources as Japanese architecture, Swiss chalets, and California's Spanish Mission heritage.

Originating in North America around the turn of the twentieth century, the Californian Bungalow style was introduced to Australia during years immediately prior to the First World War and then greatly popularised in the 1920s.

The Californian Bungalow style had an immediate impact in Australia on account of its largely timber construction, its climatically (and historically) similar origins, and its relative affordability, popular with speculative builders and government housing instrumentalities alike.

The Californian Bungalow sat midway in pretension between a cottage and villa (to use popular nineteenth-century terminology) and provided a quintessential pre-war and interwar dwelling suited to Australia's relatively large allotments and garden city ethos as a domestic repose in an industrial world.

Typical features of the Californian Bungalow style were its low-slung building form, substantial exterior transitional spaces sheltered under expansive verandahs with roofs supported on exaggerated piers or less typically as large recessed porches enveloped by the main roof, generally relating to a single dominant roof form (often transverse in orientation).

Many stylistic characteristics of the Arts and Crafts or Craftsmen styles were shared by the Californian Bungalow style, often in a simplified form, including elements such as pergolas, projecting rafters, wide eaves overhangs, and sometimes a rustic use of natural materials.

The Arts and Crafts was as much a movement as a style, springing from calls in the mid-nineteenth century for social and aesthetic reform in an age dominated by machines in industry and machine-made art in decoration.

The Arts and Crafts movement had its antecedents in reaction to London's 1851 Great Exhibition, where design of artistic vapidness and imitative precision sparked calls for a revaluing of vernacular crafts and the worth of human artisanship in its processes.

The Arts and Crafts movement was socially progressive - tending to socialism at its extremes - and British in origin, while its American Craftsman manifestation placed emphasis on a democratic spirit, especially in housing for the masses.

The Arts and Crafts style, in Australia as elsewhere, was paralleled by the Aesthetic style and played an important influence in the development of the Arts Nouveau style - the three were interlinked as part of a generalised Art movement.

The Aesthetic movement of the late nineteenth century and Art Nouveau in the years either side of the turn of the twentieth century both favoured stylised ornament over imitative classical ornament as well as the rich hues of 'art shades' of greens, blues, and earthy colours.

The Arts and Crafts movement and its resultant style, which found favour in the period 1890 to 1915, were particularly applicable to domestic architecture where the aim was a homely combination of beauty and utility to produce the 'house or home beautiful' (a common phrase of the early twentieth century).

Less artful yet more socially progressive than the Aesthetic movement, the Arts and Crafts movement yielded a style where the inherent character of the natural material, honesty in design, and above all the value of the individual worker were lauded.

The various styles and idioms of the interwar period are well represented in the Heritage Overlay in Moonee Valley. Displaying a high level of intactness and integrity, contributory example within the Heritage Overlay display a consistency of built form and a cohesive garden suburb character enhanced by original low front fences and outbuildings. Individually significant examples include detached houses, duplexes and flats.

The following places are of the interwar Californian Bungalow style and are of individual significance within the City of Moonee Valley Heritage Overlay.



28 Park Street, Moonee Ponds, c1923
(HO267)

28 Park Street, Moonee Ponds, is expressive of the Arts and Crafts movement as it was applied to the Californian Bungalow form in Australia. Important elements include the roof form and gable end treatments, the accommodation of an upper level as an attic floor and the attention to detail demonstrating the principles of the Arts and Crafts movement.



192 Pascoe Vale Road, Ascot Vale, c1930
(HO206)

192 Pascoe Vale Road, Ascot Vale, was built in 1930. It is important as a substantially intact and highly representative Californian bungalow, complete with sympathetic garden, and although erected quite late in the period of the bungalow's dominance over other styles, is important in this respect.



'Melola' 33 Union Road, Ascot Vale, c1930
(HO286)

'Melola' at 33 Union Road, Ascot Vale, is aesthetically important. This importance is derived from the unusual expression given to the Bungalow style and the juxtaposition of elements common to the period giving it an unusually picturesque quality.



10 Leslie Road, Essendon, c1924-25 (HO 244)

A highly picturesque and substantial Arts and Crafts bungalow with cross-ridged terracotta shingle clad gable roof and attic storey windows in the gable ends.



113 McCracken Street, Essendon, c1924 (HO 258)

113 McCracken Street, Essendon, built in 1924, is aesthetically important as a highly successful Arts and Crafts design exploiting the popular Bungalow theme and using stylistic devices of the period including the single ridged attic villa form, curved window bays, attic floor balcony, window dormer and chalet roof, the links with English and American precedents being clearly evident.

Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study' are: 23 Ballater Street, Essendon; 25 Ballater Street, Essendon; 37 Sandown Road, Ascot Vale; 52 Hedderwick Street, Essendon; 11 Ardmillan Road, Moonee Ponds; and 89 Holmes Road, Moonee Ponds.

Discussion

6 Banchory Street, Essendon, is a fine and well detailed representative example of an early interwar Californian Bungalow with Arts and Crafts decorative detailing. Its very early date indicates that an architect designed it, though their identity has not been determined. Early practitioners of the style include Barlow & Hawkins, Oakden & Ballentine, and Leslie Perrott. The earliest surviving examples of Californian Bungalows in Victoria are of a similar date or slightly later. For example, Marcus Barlow's 14 Alfred Road, Glen Iris, of 1916. The earliest example of the style in the Victorian Heritage Register is the Alexander Miller Memorial Homes in Geelong, designed by architects Laird & Buchan, and built in 1919.

Although built in timber, it compares well to the more highly ornamented examples above, such as 33 Union Road, Ascot Vale (HO286), and 28 Park Street, Moonee Ponds (c1923), but its massing is closer to that of the Japanese-influenced bungalows in California. The evolution and simplification of this form can be seen at 192 Pascoe Vale Road, Ascot Vale (HO206). It provides an early example of what would become the key stylistic elements of the Californian Bungalow style including its transverse gable roof with a minor gabled porch and the creation of visual interest with its range of materials and textures. Unusual for the style, but indicative of its early date, is the use of a slate roof rather than the terracotta or iron.

What sets it apart is its high level of attention to detail particularly in the front projecting gable end. Supported by chunky timber columns atop dwarf roughcast walls, the gable end features a timber screen of an oversize lattice pattern configured to simulate an open weave. This gives the facade a rustic Craftsman character. Other distinctive elements include the polygonal oriel window resting on timber struts and the use of decorative leaded glass in the Art Nouveau style. Architect Harold Desbrowe Annear was fond of the motif of the oriel window resting on timber struts, as seen at 'Millimbimby', 9 Wimborne Avenue, Mount Eliza, of c1924 (HO398 Mornington Peninsula).

It is of high integrity with very few changes visible to original or early elements of the place. The building retains its original building form and roof form, verandah, fenestration, and original building setbacks.

Currently there are no other timber Californian Bungalows individually listed in the City of Moonee Valley.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

The former 'Narwonah' at 6 Banchory Street, Essendon, is important as a very early Californian Bungalow in the municipality, constructed for a prominent member of the Essendon area, which provided a model for what would become the most popular residential style of the 1920s. The house demonstrates characteristics that would become standard for the expression of this style in Victoria, including the transverse gable roof balanced by nesting minor gables to the façade, heavy timber posts on dwarf piers supporting the porch, expressed purlins and simple brackets visually supporting the eaves, box windows with simple leadlights, and the contrast of textures in its cladding.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

The bungalow at 6 Banchory Street, Essendon, is distinguished by its very fine and unusual joinery details such as the fretwork and basket-weave pattern of the porch gable, the entirely louvered roof gable behind it, and the polygonal corner oriel window resting on struts. The very large entrance sidelight with Arts Nouveau leadlight is also of note.

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

The former 'Narwonah', built in 1915 for George Alfred Mitchell is significant for its long association with Mitchell. Mitchell and his family lived at the property until his death in 1951. He was a prominent public figure in Essendon and businessman: he served on the Essendon City Council for eighteen years and was elected mayor in 1924 and 1934, and was a member of the Corn Exchange. Mitchell and family hosted numerous dances and parties at 'Narwonah' that were often featured in contemporaneous social columns.

Statement of Significance

What is Significant?

The former 'Narwonah' (now 'Cloverlea') at 6 Banchory Street, Essendon, is significant. It was built in 1915 as the home of George Alfred Mitchell, a prominent businessman and City of Essendon councillor and mayor.

Significant fabric includes the:

- original building form and roof form, porch, fenestrations and original setbacks;
- chimneys and slate roof;
- gable end and eaves details;
- roughcast walls and weatherboard cladding;
- projecting polygonal oriel window resting on struts;
- porch details including timber posts and roughcast dwarf walls; and
- window and door joinery including leadlights to windows and large entrance sidelights with Art Nouveau leadlights.

The later rear addition is not significant

How is it significant?

6 Banchory Street is of local architectural (representative), aesthetic and associative significance to the City of Moonee Valley.

Why is it significant?

The former 'Narwonah' at 6 Banchory Street is important as a very early Californian Bungalow in the municipality, constructed for a prominent member of the Essendon area, which provided a model for what would become the most popular residential style of the 1920s. The house demonstrates characteristics that would become standard for the expression of this style in Victoria, including the transverse gable roof balanced by nesting minor gables to the façade, heavy timber posts on dwarf piers supporting the porch, expressed purlins and simple brackets visually supporting the eaves, box windows with simple leadlights, and the contrast of textures in its cladding. (Criterion D)

The bungalow is distinguished by its very fine and unusual joinery details such as the fretwork and basket-weave pattern of the porch gable, the entirely louvered roof gable behind it, and the polygonal corner oriel window resting on struts. The very large entrance sidelight with Arts Nouveau leadlight is also of note. (Criterion E)

The former 'Narwonah', built in 1915 for George Alfred Mitchell is significant for its long association with Mitchell. Mitchell and his family lived at the property until his death in 1951. He was a prominent public figure in Essendon and businessman: he served on the Essendon City Council for eighteen years and was elected mayor in 1924 and 1934, and was a member of the Corn Exchange. Mitchell and family hosted numerous dances and parties at 'Narwonah' that were often featured in contemporaneous social columns. (Criterion H)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014.

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'Bonaventura'

Prepared by: Context

Address: 33 Brewster Street, Essendon

Name: 'Bonaventura'	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: 1911
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Edwardian - Queen Anne



Figure 1.

33 Brewster Street, Essendon, principal elevation (source: Context, 2018)

History and Historical Context***Thematic Context***

The house at 33 Brewster Street, Essendon, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories 2012):

Theme 6: Building towns, cities and the garden state; 6.7: Making homes for Victorians
Homes for the wealthy, working class homes, middle class homes.

Contextual History

Essendon is bounded by the Moonee Ponds Creek on the east and by the Maribyrnong River on the west. In the 1840s, the early period of British colonial settlement, the Essendon area was used for grazing and farming. The area was well watered by the Maribyrnong River and the Moonee Ponds Creek and attracted agriculturalists. The suburb was part of the former City of Essendon, which began as the Borough of Essendon (and Flemington) in 1861. It was elevated to the Town of Essendon in 1890 and then to the City of Essendon in 1909.

In the early 1850s Mt Alexander Road became a major thoroughfare as the route to the newly discovered Mt Alexander diggings (Castlemaine). This route was the spine of the Essendon area and developed as a busy commercial strip. By the 1880s there was also commercial development on Buckley Street and later on Puckle Street. A railway line opened in 1871, which was duplicated in 1884. With the drawcard of the newly expanded railway, a number of large estates were subdivided and developed in Essendon in the 1880s during Melbourne's land boom. In 1906, electric trams were introduced along Mt Alexander Road (supported by the newly built Essendon Tram Depot), and this encouraged further residential and commercial development. Development was steady through the early 1900s and increased in the interwar years, which was a period of accelerated suburban growth.

The discovery of rich goldfields to the north boosted the local economy with a number of ancillary business established along Mt Alexander Road. Shopkeepers and traders took up premises in Essendon in the 1870s and 1880s, and the area developed a suburban character. Large estates in the area included 'Puckle Lodge' (demolished) and 'Earlsbrae Hall', which is a grand double-storey mansion built by brewer Collier McCracken and part of Lowther Hall Girls' Grammar School since the 1920s. Essendon was considered a more affluent area in terms of the western and northern suburbs and was commonly referred to as 'the Toorak of the north'. The relatively large number of private schools attest to this: St Columba's Catholic Girls' School (1897), Lowther Hall Anglican Grammar School (1920), Penleigh and Essendon Grammar (1924) and St Bernard's Catholic School (1940). Essendon High School (1909) was amongst the first three state high schools built in Victoria.

In contrast to the heavily industrial suburbs to the south and west, Essendon discouraged industrial development. In the 1920s, however, Essendon was selected over Fishermans Bend as the site of Melbourne's major airport - a position it held until Tullamarine Airport was opened in 1970. The Essendon Airport cemented Essendon as a major transport route, with an electric tramway built to the airport in 1943, and also encouraged manufacturing and ancillary transport industries to the north of Essendon. Essendon experienced extensive growth in the postwar period, reflected in the number of postwar residences in the northern suburbs of the former City of Essendon.

Place History

The single-storey brick villa residence known as 'Bonaventura' at 33 Brewster Street, Essendon, was built for factory owner Charles James Fendley (1848-1923) in 1911 (RB 1912/1913). Given Fendley's socio-economic position, it is probable that the house was architect-designed. Until the 1920s, the residence was unnumbered in the Sands & McDougall post office directory; it appears as No 39 in 1924, and as No 33 by 1927 (ER 1924, 1927). Occupying a prominent position at the corner of Brewster and Nicholson streets, residence had seven rooms (RB 1912/1913). The surrounding area was characterised, at the time of the subject residence's construction, by the numerous large Victorian residences on sizeable allotments (MMBW 1659, 1910). Directly opposite the subject site, on the northern side of Brewster Street, was the grand Peterleigh Grove estate and next to that was Ardoch Towers (MMBW 1665, 1910). The subject residence had an uninterrupted view to the Essendon Cricket Ground to the west (Jeffrey 2015). By 1888 Essendon Cricket Ground, then known as the Essendon Recreation Reserve and later as Windy Hill, had been created and the surrounding area established as a prestigious part of Essendon, distinct from the speculative development estates and described as 'surrounded by mansions and villas of a superior character, among others the residences of Ja[m]es Taylor, mayor of Essendon, thus establishing a class of building in the locality ... not liable to depreciation through speculative building' (*Age* 22 May 1888:2). The recreation reserve, containing a cricket ground, bowling green and tennis courts, alludes to the middle-class character of this part of Essendon and the accessibility the middle class had to recreation facilities and leisure time. Evidence of the affluence in this area, and the willingness on the part of the City of

Essendon to promote this, is demonstrated by the council declaring a stretch of Brewster Street, between Pascoe Vale Road and Napier Street, as a 'brick area' in 1915; this ruling specifically excluded the construction of (cheaper) timber structures within 100ft from the line of frontage (*Essendon Gazette and Keilor, Bulla and Broadmeadows Reporter* 16 September 1915:1).

By the time that Fendley's residence was commissioned, c1910, there were several residences on that part of the street, many on smaller allotments. The introduction of the smaller residences reflects a move away from the large Victorian estates that existed toward the development of the area as a middle-class suburb in the early twentieth century. Originally, the residence sat on a large allotment that was subdivided between 1955 and 1960 (*Age* 16 May 1953:26). Both parts were laid out with gardens (*Age* 25 April 1953: 22). Fendley and his wife Sarah, and their daughter Ethel May, lived at the subject residence from 1911 to 1919 (S&Mc 1911,1919; ER 1914). His occupation is given as 'independent means' (ER 1912, 1917). On his death, his Probate papers described him as a 'gentleman'. Fendley, who was a major shareholder in the Fendley Cordial Factory, in Bairnsdale, was registered at an address in Banchory Street, Essendon, from 1920 until his death in 1923 (*Maffra Spectator* 25 January 1886:2; VBDM 1923:5530).

From 1920 to 1922, James G Hare was the registered occupant at the subject address (S&Mc 1920,1922). It appears that James was previously living on Vanberg Street, Essendon, and working as a manufacturer, before moving to the subject site (ER 1914). Herbert Joseph Davis was the subsequent owner; a fruit merchant, who lived there with his wife Ellen and daughter Nancy between 1923 and 1955 (S&Mc 1923,1950); (ER 1949). An advertisement for the property reveals that it was put up for sale as two separate lots in 1953. Lot 1, containing the subject residence, was detailed in the listing as a nine-roomed 'gentleman's brick villa residence' (*Age* 16 May 1953:26). The adjacent lot, lot 2, was advertised as a 'valuable home site' featuring laid-out lawns and garden (*Age* 16 May 1953:26). By 1960 J A Mayston had moved into the subject residence and lived there until at least 1974 (S&Mc 1974). The house was advertised for sale again in 1990 (*Age* 18 November 1990:38).

Comparing the MMBW plan, prepared sometime between 1933 and 1950, to an aerial photograph taken in 2014, it is evident that a small wing, probably an outhouse, has been demolished and replaced with a verandah that emulates the bullnose verandah on the façade. No other significant external changes are discernible from the images (MMBW Sewerage Plan no 101, 1933-1950; DELWP 2014).

The name 'Bonaventura' may be recent, since there are no historical sources that record the residence with this name.

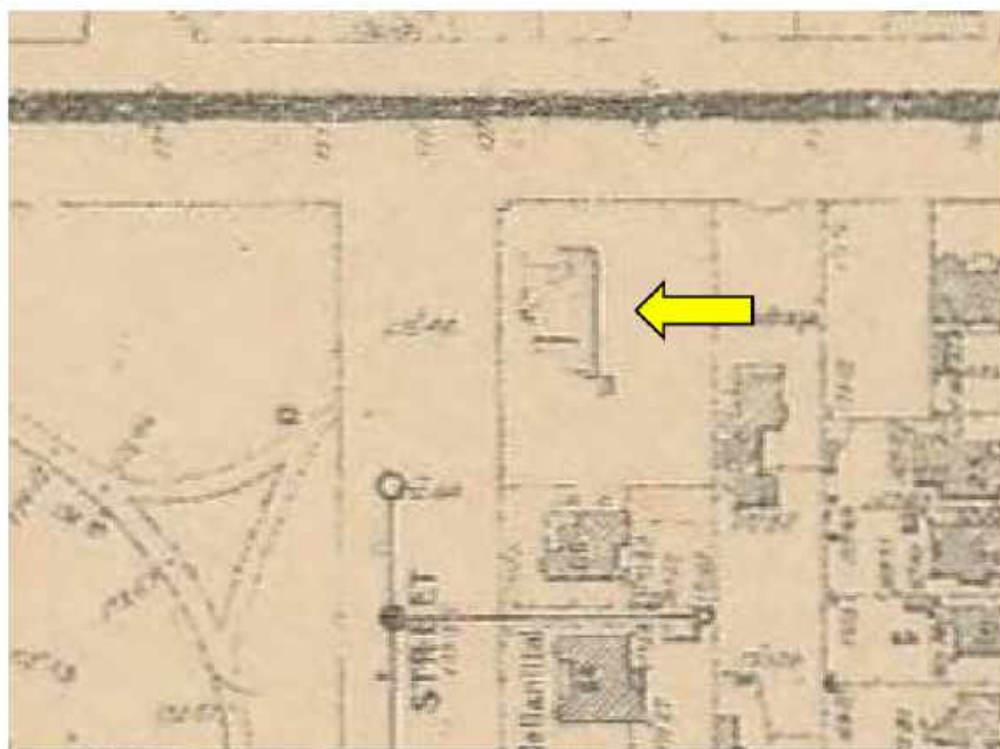


Figure 2. Extract from Melbourne & Metropolitan Board of Works Sewerage Plan No 101, dated c1933-1950, showing subject site on original allotment (source: State Library Victoria)



Figure 3. Aerial photograph showing the subject site in 1945 (source: Melbourne 1945, Nathaniel Jeffrey 2015) Figure 4. Recent aerial photograph showing the subject site (source: Vic Planning Maps 2014, Department of Environment Land Water and Planning)

Description and Integrity

'Bonaventura', 33 Brewster Street, Essendon, is a large red brick Queen Anne villa with Italianate features, set on a prominent corner addressing Brewster Street. The name 'Bonaventura' is displayed on a plate near the front door. The property's principal frontage is oriented north, and it is set back

from the street on a level block behind a front garden without a front fence. The villa remains substantially intact with many its original attributes present, notwithstanding a modern addition to the rear. It is situated on the corner of Brewster and Nicholson streets and is in close proximity to the Essendon Football Club and sports ground (colloquially known as 'Windy Hill'), located immediately west within the sight of the house. Brewster Street, which runs east-west, is a wide street with a central medium strip planted with lawn and mature palm trees. It is one of the finest streets of the locality.

The front portion of the villa is set under an M-hipped roof, with two long ridges parallel with the two street frontages and a valley in the middle, with projecting gable bays to the front and side elevations. The roof is clad in slate (that looks to be original with moss and lichen present). It has crested, pierced terracotta ridge capping, terminating with a ram's horn finial at the apex of the gable end. Scrolled timber brackets support the eaves and a bullnose corrugated iron roof shelters the return verandah that wraps around the front and side of the house. The M-hipped roof, eaves brackets, verandah configuration and associated cast iron frieze and brackets give the property notable Victorian Italianate character.

The two projecting gable bays feature bay windows with three timber casement windows and three leadlight highlights set above. The bay windows have dressed basalt sills and are sheltered by small awnings with ripple iron roof and cast iron filigree brackets and frieze. Above the awning there is a roughcast bolster visually supporting the simple flush half-timbering detail in the gable, which is framed by a lobed timber bargeboard.

The external walls of the property are constructed of two varieties of red face brick, primarily a dark red toned brick with a contrasting brighter true red brick used for the quoining to the corners, with white tuckpointing to the principle façade and standard pointing to the secondary elevations. The corners are finished with a chamfered edge or splayed arris with a cement rendered beltcourse at window sill height, in keeping with the characteristic Queen Anne palette. There is a projecting brick corbelling at the juncture of the verandah floor and external walls, where the brickwork protrudes slightly with terracotta air vents inset.

The verandah is slightly elevated on a basalt plinth, with one small step up leading directly to the front door. Beside the front door, set in the front façade, there are two matching double-hung sash windows serving the front room. Slim cast iron columns with a cast iron frieze and quadrant-shaped brackets sit below the verandah beam. The verandah has a tiled floor in a simple diagonal pattern that is sympathetic to the style of the house but possibly not original. There are three original chimneys present, all with face brick chimney stacks, and decorative Italianate style cornice mouldings. The eastern side elevation is suitably unadorned, consistent with this typology of house.

At the rear of the property there is a modern flat-roofed structure and modern landscaping added, including a pool and associated amenities, which in its stark form and materials contrasts sharply with the style of the original house. There is a modern garage constructed in a sympathetic style and colour scheme accessed off Nicholson Street and a high boundary fence that truncates views to the rear of the house.

A curved paved brick path leads through the neat front garden to the property's front entrance and two classical style urns have been recently added either side of the steps.

33 Brewster Street, Essendon, is of very high integrity with very few changes visible to original or early elements of the place. The building retains its original building form and roof form, verandah, fenestration, and original building setbacks at front and side.

The integrity of the building is enhanced by the high level of intactness of these main elements, which include the slate roof, terracotta ridge cresting, finials, and cappings, chimneys, gable and eaves detailing, unpainted face brick and masonry, verandah decoration, tiled verandah floor and basalt plinth, window hoods, and window and door joinery.

The integrity of the building is somewhat diminished by the southern extension, which abuts the Nicholson Street frontage of this place and forms a bulky addition given such prominent siting, although the design does not alter the main original roof form.

Comparative Analysis

The residence at 33 Brewster Street, Essendon, reflects the transition between the Victorian and Edwardian eras through its design which incorporates features of both the Italianate and Queen Anne styles. This was a popular though conservative dwelling form in the years prior to World War I and integrates successfully into streetscapes of both Victorian Italianate and pure Federation Queen Anne examples.

The Italianate style is well represented in the Moonee Valley Heritage Overlay. Individually significant examples include detached villas, terrace houses and mansions. The majority of Italianate-style dwellings in the City of Moonee Valley are of masonry construction, predominately brick, and there are no timber examples of local significance currently within the Heritage Overlay. The Queen Anne style is also well represented in the Heritage Overlay in Moonee Valley. Displaying a high level of intactness and integrity, contributory examples within the Heritage Overlay display a consistency of built form designed in a picturesque manner. Common elements include asymmetrical forms, dominant and complex roofs with multiple hips and gables, dormer windows and tall chimneys. Superior examples included conical towers.

This transitional type of house is so common as to be considered a standard type of its own. Heritage Victoria's booklet *What House is That? A Guide to Victoria's Housing Styles* (2007), for example indicates that this was the standard 'Edwardian' era house, and notes that: 'Houses built at this time drawn on both Victorian and Queen Anne features. They follow a similar plan to Victorian houses.' Other heritage practitioners refer to it as a 'Federation-Italianate hybrid', but equally acknowledge its ubiquity in some Melbourne suburbs (Lovell Chen 2006).

There are few places embodying both of these styles that are individually significant in the Heritage Overlay in Moonee Valley, even though it was a very popular house type when built. There are many examples that are contributory in HO precincts of a more modest kind. An interesting example in HO24 Wellington Street Precinct is a row of early 1900s timber houses by a single builder at 13-21 Bryant Street, Flemington. They alternate between an Italianate-Queen Anne form with the same massing as the subject house and block-fronted Italianate houses, illustrating the long popularity of the Italianate style and its adaptation to new trends in the twentieth century.

To understand the origins that created this hybrid type, it is worth looking at the two styles it is composed of.

Italianate

The Italianate style is a revival in the mid-nineteenth century of earlier Italian architectural forms and details, especially those from the time of the Renaissance, which were in themselves a revival and reappraisal of Greek and most importantly Roman architecture.

The Italianate style was also associated, but less commonly in Victoria and chiefly in the 1840s to 1860s but with lingering influence, with a revival of building forms of vernacular Italian rural buildings, particularly in their use of asymmetrical massing and towers producing a picturesque effect.

The Italianate style as applied to domestic architecture in Victoria favoured simple building forms, sometimes enlivened by bays and towers, with sheer wall surfaces in face brick (often bi-chrome or polychrome) or cement render generally incorporating quoining (often as surface decoration if not necessarily structural need).

Decoration in the Italianate style derived from Roman precedents and included elements from classical entablatures and architectural orders, including a hierarchy of architraves, friezes, and cornices with associated moulding, panels, and brackets, applied to eaves, parapets and chimneys.

Queen Anne

The Queen Anne style refers to a revival in the late nineteenth and early twentieth centuries of an English architectural style prevalent during the reign of Queen Anne in Great Britain in the first decade of the eighteenth century.

The Queen Anne revival occurred at a time when Australian architects were grappling for an appropriately national style commensurate with the coming federation of the Australian colonies, and the freedoms inherently associated with England (and the protestant Queen Anne) and the picturesque nature of its architecture made it a popular idiom.

The Queen Anne revival style, championed in Great Britain by influential architects such as Richard Norman Shaw, was transferred to Australia in the late 1880s and early 1890s but achieved its greatest prominence, largely through the agency of home builders, in the first decade and a half of the twentieth century.

Few direct links existed between the original eighteenth-century Queen Anne architecture and the later Queen Anne revival beyond a predilection for face brickwork and intangible links with the settled domesticity of English residential architecture.

The Queen Anne revival style in Australia was typified by fine brickwork in locally made pressed red bricks, use of roughcast render (often as a contrast to brick surfaces), Marseilles-pattern roof tiles and associated ridge cresting and finials (imported and then more commonly locally made), and timber detailing (often incorporating Art Nouveau or Arts and Crafts influences). Windows were typically casement sashes, often with highlights.

Queen Anne revival style residences were noted for their asymmetrical building forms and picturesque massing, the incorporation of relatively steeply pitched roofs (often sweeping down unbroken to cover verandahs), gabled roof ends with half-timbered effects, and tall, ribbed or corbelled chimneys.

Comparable examples to 33 Brewster Street, Essendon, which have been identified as being Individually Significant within the City of Moonee Valley include:



229 Buckley Street, Essendon, 1904
(HO170)

A substantial Queen Anne house of red brick construction, with corner verandah and faceted corner bay and projecting half-timbered gable ends. It has a slate roof with terra cotta ridge capping and prominent tall chimneys with stuccoed strapwork. There is stuccoed banding and a niche by the front door whilst the windows to the projecting bays have round arches. The verandah is carried on turned timber posts with a curved ladder frieze and horseshoe motif to the entry.



9 Fletcher Street, Essendon, 1905 (HO181)

A red brick Queen Anne house with a picturesque, asymmetrical form, projecting gable-roofed wings and a verandah resting on turned timber posts with ladder frieze. Elements characteristic of the period include the terracotta tiled roof with ridge capping and finials, tall chimneys with detailed strapwork, leadlit windows and window bays and rough cast with king post detailing to the gable ends.



'Olinda', 6 Addison Street, Moonee Ponds, 1903 (HO146)

A richly decorated symmetrical timber villa erected in the Edwardian era, with elements of both the Italianate and Queen Anne styles. Its Italianate features include its symmetrical built and roof forms, pedimented verandah with cast-iron lacework, Italianate-style cement-rendered cornices to the chimneys. Queen Anne details present themselves in the half-timbered roughcast gablets above the projecting rectangular window bays, and the turned timber verandah posts.



40-42 Vida Street, Aberfeldie, c1892 (H0319)

Single-storey, double-fronted detached red brick asymmetrical Italianate villa with projecting faceted bay window with three windows to the right wing, cast iron verandah posts, concave verandah roof, hipped slate roofs, decorative gutter brackets, corbelled rendered chimney stacks. There are rendered quoins in the front elevation.

The house's significance is enhanced by a generous symmetrical garden design with several older palm trees; a tall and slender Washington Palm and two Canary Island Date Palms.

40-42 Vida Street is of sound condition and has very high integrity.

Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study' are: 17 & 19 Union Road, Ascot Vale; 23 McCarron Parade, Essendon; 10 Ardmillan Road, Moonee Ponds; and 83 Holmes Road, Moonee Ponds.

The house at 33 Brewster Street, Essendon, compares well in its substantial form and high-quality details to the brick comparative examples above and is more substantial than the timber example provided.

Other similar places considered as part of 'Moonee Valley 2017 Heritage Study' include 40 Maribyrnong Road, Moonee Ponds, though conversely it embodies a stronger overall Italianate character, with Queen Anne details only evident in its tall, red brick chimneys with strapped detailing to the shafts, corbelling to the tops and terracotta pots.

Discussion

33 Brewster Street, Essendon, is a fine and intact example of a Queen Anne residence that incorporates massing and details of the Italianate style, which was a common hybrid seen in the early years of the twentieth century.

Overall it is of high integrity with few changes visible to original or early elements of the place. While there is a southern extension, which abuts the Nicholson Street frontage of this place and is somewhat bulky given such prominent siting, the design does not alter the main original roof form. Moreover, it is clearly legible as a modern intervention and not visible from Brewster Street.

While it is legible as a Queen Anne residence through its picturesquely asymmetric form, red face brick, prominent street-facing gable, and details including half-timbering and roughcast finishes, terracotta ridge capping and finials, Italianate-style details present themselves in the overall roof form, the bullnose profile to the verandah roof, cast-iron verandah frieze, brackets and columns with Corinthian capitals, bracketed eaves and Italianate-style cement-rendered cornices to the chimneys. While its asymmetric front façade and materials palette compares most closely with 229 Buckley Street, it is most comparable to 'Olinda', 6 Addison Street, Moonee Ponds, 1903 (HO146), as overall it too is legible as a Queen Anne house, with Italianate details evident in the cast-iron verandah treatment and chimneys, though 33 Brewster Street remains as a truer example of an Italianate - Queen Anne hybrid, as well as a relatively late one.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

'Bonaventura' is a substantial and highly intact example of the Italianate - Queen Anne hybrid that was so popular in the residential architectural of the Edwardian period. It exhibits Italianate characteristics in its M-hipped roof form with long transverse ridges, the slate cladding, corniced chimneys, bracketed eaves, and bullnose verandah with cast-iron columns and ornament. This is

combined with characteristics of the Queen Anne style including red face brick with render banding, a half-timbered gable-fronted bay, casement windows beneath a hood, timber brackets beneath the gable eaves, and terracotta ridge cresting and finials. The house is notable for its high quality materials and details, and its siting on a large corner block behind a generous garden enhances appreciation of its built form.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

'Bonaventura', a red brick Queen Anne villa with Italianate features at 33 Brewster Street, Essendon, is significant. The house was built in 1911 for factory owner Charles James Fendley.

Significant elements include the:

- Original built form, slate roof and roof form, verandah, fenestration, terracotta ridge cresting, finials, and cappings, chimneys, gable and eaves detailing;
- unpainted face brick and masonry, verandah decoration, tiled verandah floor and basalt plinth, window hoods, and window and door joinery.

The modern rear extension is not significant.

How is it significant?

33 Brewster Street, Essendon, is of local architectural (representative) significance to the City of Moonee Valley.

Why is it significant?

'Bonaventura' at 33 Brewster Street, Essendon, is a substantial and highly intact example of the Italianate-Queen Anne hybrid that was so popular in the residential architectural of the Edwardian period. It exhibits Italianate characteristics in its M-hipped roof form with long transverse ridges, the slate cladding, corniced chimneys, bracketed eaves, and bullnose verandah with cast iron columns and ornament. This is combined with characteristics of the Queen Anne style, including red face brick with render banding, a half-timbered gable-fronted bay, casement windows beneath a hood, timber brackets beneath the gable eaves, and terracotta ridge cresting and finials. The house is notable for its high quality materials and details, and its siting on a large corner block behind a generous garden enhances appreciation of its built form. (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014.

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'Loreto' and 'Carmel'

Prepared by: Context

Address: 55 and 57 Brewster Street, Essendon

Name: 'Loreto' and 'Carmel'	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Robert Joseph Shaw
Extent of Overlay: To title boundaries	Construction Date: 1936
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Interwar - Old English and Moderne



Figure 1. 55 Brewster Street, Essendon, principal elevation (source: Context, 2018)



Figure 2.

57 Brewster Street, Essendon, principal elevation (source: Context, 2018)

History and Historical Context

Thematic Context

The houses at 55 and 57 Brewster Street, relate to the following historic themes from the Thematic Environmental History of Moonee Valley (Living Histories 2012):

Theme 6: Building towns, cities and the garden state; 6.7: Making homes for Victorians
Homes for the wealthy, working class homes, middle class homes.

Contextual History

Essendon is bounded by the Moonee Ponds Creek on the east and by the Maribyrnong River on the west. In the 1840s, the early period of British colonial settlement, the Essendon area was used for grazing and farming. The area was well watered by the Maribyrnong River and the Moonee Ponds Creek and attracted agriculturalists. The suburb was part of the former City of Essendon, which began as the Borough of Essendon (and Flemington) in 1861. It was elevated to the Town of Essendon in 1890 and then to the City of Essendon in 1909.

In the early 1850s Mt Alexander Road became a major thoroughfare as the route to the newly discovered Mt Alexander diggings (Castlemaine). This route was the spine of the Essendon area and developed as a busy commercial strip. By the 1880s there was also commercial development on Buckley Street and later on Puckle Street. A railway line opened in 1871, which was duplicated in 1884. With the drawcard of the newly expanded railway, a number of large estates were subdivided and developed in Essendon in the 1880s during Melbourne's land boom. In 1906, electric trams were introduced along Mt Alexander Road (supported by the newly built Essendon Tram Depot), and this

encouraged further residential and commercial development. Development was steady through the early 1900s and increased in the interwar years, which was a period of accelerated suburban growth.

The discovery of rich goldfields to the north boosted the local economy with a number of ancillary business established along Mt Alexander Road. Shopkeepers and traders took up premises in Essendon in the 1870s and 1880s, and the area developed a suburban character. Large estates in the area included 'Puckle Lodge' (demolished) and 'Earlsbrae Hall', which is a grand double-storey mansion built by brewer Collier McCracken and part of Lowther Hall Girls' Grammar School since the 1920s. Essendon was considered a more affluent area in terms of the western and northern suburbs and was commonly referred to as 'the Toorak of the north'. The relatively large number of private schools attest to this: St Columba's Catholic Girls' School (1897), Lowther Hall Anglican Grammar School (1920), Penleigh and Essendon Grammar (1924) and St Bernard's Catholic School (1940). Essendon High School (1909) was amongst the first three state high schools built in Victoria.

In contrast to the heavily industrial suburbs to the south and west, Essendon discouraged industrial development. In the 1920s, however, Essendon was selected over Fishermans Bend as the site of Melbourne's major airport - a position it held until Tullamarine Airport was opened in 1970. The Essendon Airport cemented Essendon as a major transport route, with an electric tramway built to the airport in 1943, and also encouraged manufacturing and ancillary transport industries to the north of Essendon. Essendon experienced extensive growth in the postwar period, reflected in the number of postwar residences in the northern suburbs of the former City of Essendon.

Place History

The interwar brick dwellings at 55 and 57 Brewster Street, Essendon, were concurrently built in 1936 by and for builder Robert Joseph Shaw; they were later named 'Loreto' and 'Carmel' respectively (CT: V1657 F300; Age 6 November 1940:3).

Brewster Street has been known by that name since 1871, when James Goer purchased land containing the subject sites - Crown Allotment 9, Section 26, in the Parish of Doutta Galla, County of Bourke - for £28 (CT: V439 F609). Goer appears to have been a participant in speculative property development and, prior to purchasing land in Essendon, had acquired lots in Dromana, in the County of Mornington (*Argus* 1 July 1864:6). It appears that the subject land remained undeveloped for some time; no built structures were recorded on either parcel in the 1910 Melbourne & Metropolitan Board of Works Detail Plan No 1660 (MMBW 1910). However, there were several changes in ownership of the land before 1910.

In 1874 ownership of the land was transferred to James Edward Phillips, accountant, who sold the land to John Glew, gentleman, in 1884 (CT V729 F720). Glew, a well-known figure who operated over four brickyards in Brunswick and Essendon, sold the property the following year (*Coburg Leader* 7 October 1893:1). From 1885 Peter was the registered proprietor of the land until his death in 1891, after which his estate was granted to William Peter David, esquire, who owned the land containing the subject sites until 1929 (CT: V1657 F300). David passed away in 1929 and his estate was granted to solicitors Robert Selmon Whiting and William James Byrne; Selmon passed away the following year leaving Byrne as the sole proprietor until 1935 (CT: V1657 F300).

Further subdivision of the land occurred in 1936. Robert Joseph Shaw, a master builder from Ascot Vale, purchased the land as one parcel in April 1936 and sold the land as two parcels, each containing a modern brick residence, toward the end of that year (CT: V1657 F300). It is likely that Shaw built and designed both houses to showcase his talent and to return a profit. Sisters-in-law Dorothea Mary Ellis, spinster, and Catherine Ellis, widow, purchased 55 and 57 Brewster Street respectively (CT:V6073580) (CT:V6073 F579). Catherine (née Malone) was born in the Irish Catholic stronghold of Bungaree in c1884 (VBDM 1884). She married James Henry Ellis and lived with him and their eight children at their house, known as 'Carmel', at Violet Street, Essendon, until his death in 1935 (*Advocate* 27 June 1935:21). James worked for the Education Department for forty-seven years and was secretary to the parish committee of St Therese's Catholic Church in Essendon (*Advocate* 30 June 1935:15). His funeral was reported as a well-attended event, which was most likely owing to the respected position the Ellis family held in Melbourne's Catholic society: James's

brother was a Catholic priest, Fr Peter Ellis, his sister was a nun, Sr Mary Catherine, and his son was also a priest, Rev Fr Kevin Ellis (*Advocate* 30 June 1935:15). The Ellis' devout Catholic faith is reflected in the choice of house names: 'Carmel' and 'Loreto'.

57 Brewster Street

Catherine Ellis was the owner-occupant of the residence until her death in 1960; her son, Reverend Fr Kevin Ellis, and sister-in-law, Dorothea, were the beneficiaries of her Will (CT: V6073 V579). The house was sold the following year to Stanley Thomas Rawlings senior, engineer, and his son Stanley Thomas Rawlings junior, salesman (CT: V6073 F579). Rawlings senior died in 1983, leaving Rawlings junior as the sole proprietor (CT: V6073 F579).

55 Brewster Street

Dorothea Ellis, an unmarried teacher, had been living with James and Catherine at 'Carmel' before purchasing 55 Brewster Street, which she also named 'Carmel' (ER 1935:193). In 1939 Dorothea Ellis married Justin Burke and the two remained at 57 Brewster Street until Dorothea's death in 1990 (VBDM 1939:14112, CT: V6073 F580).

Shaw Bros

Brothers Archibald John Shaw (1888-1974) and Robert Joseph Shaw (1890-1975), were builders whose work was concentrated in, but was not limited to, the former City of Essendon. They traded as Shaw Bros in the 1920s, and later operated individually, from the late 1920s to the 1950s (ER 1934-1960s). A J Shaw also built in areas such as High Street, St Kilda, which is now part of St Kilda Road (*Age* 25 October 1952: 17; AAI, records 53762, 53792). In 1916 the Shaw brothers had married two sisters, Ilma Rosalind and Victoria Violet (née Rohlk), and by the 1920s the two brothers and their wives were resident in Moonee Ponds. Archibald and Ilma Shaw resided at 19 Walker Street, in a house (still extant) that was most likely erected by the Shaw brothers. Robert Joseph Shaw operated a timber yard on Maribyrnong Road (*Age*, 21 May 1935:15). The Shaws pushed for various reforms to local building regulations. In 1924 Ilma Shaw successfully appealed against a council by-law to enable her to build a dwelling on an allotment that was less than the required minimum size (*Weekly Times*, 28 August 1926:9). Later, in the mid-1930s, A J Shaw advocated in favour of single-storey brick maisonettes over the growing popularity of flats (*Age*, 8 June 1936:10). A J Shaw operated as an independent builder from c1929 and erected a number of homes in the former City of Essendon (*Herald*, 27 August 1932:29). Archibald J Shaw Pty Ltd, of which Archibald and Ilma were directors, was a wide-ranging enterprise that included general agents, building and contracting (*Argus*, 14 April 1936:6). Robert Joseph Shaw initially trained as a carpenter and went on to become a master builder; he was responsible for 37 Sandown Road, Ascot Vale (c1935), and 55-57 Brewster Street, Essendon (1936).

Description and Integrity

55 and 57 Brewster Street, Essendon, a pair of detached residences erected by the same owner-builder as a single building campaign, share many similarities yet also display clearly identifiable stylistic differences. Named respectively 'Loreto' and 'Carmel' (religious names reflecting the deep Catholic faith of the Ellis family, the original owners) the pair comprises modest single-storey dwellings with rendered brick walls and hipped tile roofs, each running across the conjoined site with a generous building setback and garden spaces front and rear. The pair's north-facing corner location is in a short section of Brewster Street (at the corner of Grice Crescent) truncated and divided by the railway serving Essendon and northern suburbs.

Each residence has rendered brick external walls trowelled to give a lightly textured stucco effect and relieved by bands and random quoins of orange/brown clinker bricks and punctuated at intervals by terracotta air vents (now painted but originally perhaps left exposed). The base courses of red/blue clinker brick (with brown terracotta air vents) forming the foundation are left exposed, their contrasting dark colour anchoring the lighter render of the main body of the buildings. The rear and side walls of 'Loreto' facing away from the street, of red brick with cement rendered window lintels, are commensurately plain. The pair shares a common roofing material of dark brown, glazed, terracotta tiles, with a hipped configuration having a simple eaves detail. Each residence has double-hung sash

windows, the principal front rooms with a larger tripartite frame and large central fixed sash flanked by double-hung sashes and overlooking rendered planter boxes. Both houses feature window leading in a fan pattern relying for effect on simple changes of glass pattern.

Stylistically speaking, 'Carmel' has jaunty, Moderne overtones, contrasting with the more conservative Old English appearance of 'Loreto', both of which styles were very popular in the mid-1930s.

The projecting porch of 'Loreto' at No 55 forms a covered entry to the front door, graced by a wrought iron exterior light and incorporating a small open patio to the (east) side, opening off the porch and protected from the garden by a low wall incorporating planting boxes. Flanking the front concrete step is a pair of clinker brick planter boxes. The detailing is gently Old English in style with flat Tudoresque arch, flanked on the (west) side by an intricately detailed chimney. There are irregular exposed brick 'flashes' at the edges of door and window openings, mimicking the wearing away of ancient stucco and limewash. The principal chimney is of clinker brick, tall with a capping of bricks on end sandwiched between projecting courses. The front of the principal chimney (which penetrates the eaves) incorporates occasional paired cream tapestry bricks and is decorated with a small blind arch and angled copings placed asymmetrically. The contrast between the brick chimney and rendered wall is accentuated by a panel of orange/red tapestry brick, regularly margined yet containing a random angled pattern of bricks with highlight window sandwiched between chimney breast and porch. To the right (west) of the chimney the house name 'Loreto' is worked in low-relief script. The north-east corner window introduces an element of modernity to 'Loreto', somewhat at odds with the overall Old English effect, but serving to accentuate the horizontal lines of the two related dwellings.

The Moderne streamlined details of 'Carmel' (No 57) include the predominant use of stucco on the external walls creating sheer planes, unadorned window openings to the porch, the rounded porch with stepped fins punching through the parapet, coursed bands and slim quoins of contrasting brick, and centrally placed chimney reprising decorative elements of the walls (stepped curves to the shaft, simple quoins, and contrasting capping). The unusually placed central chimney stands prominently in the composition of the facade. The porch, bearing the house name in low-relief script lettering above the external lamp and contained in a panel flanked by the decorative brickwork, combines with the central chimney to give the house its greatest stylistic flourish. The subsidiary chimney to the east is plainer, with slim rendered shaft and brick capping, while the rear chimney reflects its order in the hierarchy with unadorned brickwork.

To the west of each house, walls matching in materials and detailing link each residence to its side timber-paling fence. Both dwellings retain their original curved concrete path leading from corner gates to entry porch; in addition, 'Carmel' retains an early (presumably original) motor garage, its facade repeating details of its parent residence, served by a concrete driveway. The gardens are simple and characteristic of their era, with lawn edged by garden beds sparingly planted with low shrubs; hedge plantings divide the two properties from street frontage to the alignment of the front wall setback. A low clinker brick fence with sloped capping of grooved orange/brown tapestry bricks runs along Brewster Street frontage, returning down Grice Crescent; mild steel gates are supported off squat brick pillars, which also bear the house numbers carved in a small stone panel. The front fence and gates are likely to be original, with design and materials in keeping with those used for the dwellings.

As a pair, 55 and 57 Brewster Street, Essendon, is of very high integrity with very few changes visible to original or early elements of the place. The buildings remain almost as built and retain their original building forms, tiled roofs, face brick and cement rendered walls, porches, and windows and front doors.

The integrity of the buildings is greatly enhanced by the unusually high level of intactness of these main elements, which include the original chimneys, unpainted face brick details (such as tapestry brick highlights), name plates, window boxes, metal embellishments (including gates), and leaded glass panels to principal window sashes.

The integrity of the place overall is greatly enhanced by the high level of intactness of both residences, unusually high for a pair of dwellings, as well as the front fences, gates, concrete front paths and driveways, and garage (No 57).

Comparative Analysis

Spurred on by the expansion of the rail line and the introduction of electric trams along Mt Alexander Road, residential development steadily increased during the interwar period in Essendon. Encouraged by the rise of the Garden City movement and the popular ideal of the detached small house in a garden setting, houses in the area were generally single storey, timber or brick and designed and built by speculative builders or the State Savings Bank of Victoria.

55 and 57 Brewster Street, Essendon, were built for and by builder Robert Shaw to showcase his talents. Australian architecture of the interwar period was highly eclectic encompassing numerous styles and idioms. Whilst sharing many similarities, this pair of detached residences display clearly identifiable stylistic differences. No 57 known as 'Carmel' is Moderne with No 55 known as 'Loreto' being in the more nostalgic Old English style.

The Moderne style was to architecture what Art Deco was to the decorative arts - a modern break from past styles, escapist rather than intellectual, inherently decorative rather than stridently functional.

The Moderne style straddled the Depression of the late 1920s and early 1930s, when simple lines held the promise of reduced cost and decoration was an achievable form of home improvement, an economical sentiment that carried through to the years of World War II.

Moderne architecture favoured geometric forms, especially sheer wall planes, curved corners and copings, interpenetration of volumes and surfaces, and a beguilingly brisk articulation of forms, often emphasising horizontal, vertical, or diagonal lines in a pleasing blend of fluidity and starkness.

Frosted and opaque glass, colourful accents of glazed tapestry bricks or tiles, contrasting colours and patterns were all part of the Moderne architectural vocabulary.

The Old English style, sometimes also known as Tudor Revival, sought to marry the respectability of age with a spirit of progress, whereby rubbed brickwork and leaded glass casements were deftly turned out in pressed reds and clinkers, and double-hung sashes.

The Old English style, although sometimes adopted for commercial premises, found most favour in Australia (as elsewhere) in residences for the middle classes, often sitting with smug comfort amid rows of Spanish Mission, Moderne, and occasional Georgian Revival interwar dwellings.

The Old English style harked back to the Tudor period of the late fifteenth to early seventeenth centuries (which included the late period of the Elizabethan reign) at a time when late medieval architecture was moving away from centuries of dominance by Gothic architecture.

This was not the first revival of Old English architecture: architects of the mid and late nineteenth century had been attracted to its charms, but the interwar revival was the one that produced such a great impact on Australia's suburbs and assumed its greatest prominence during the 1930s. Hallmarks of the Old English style included asymmetrical forms, the low pointed Tudor arch, prominent chimneys, and snug porches under the main roof sweep.

The various styles and idioms of the interwar period are well represented in the Heritage Overlay in the City of Moonee Valley. Displaying a high level of intactness and integrity, contributory example with the Heritage Overlay display a consistency of built form and a cohesive garden suburb character

enhanced by original low front fences and outbuildings. Individually significant examples include detached houses, duplexes and flats.

The following places are of the interwar Moderne and Old English style and are of individual significance within the City of Moonee Valley Heritage Overlay.



35 Leslie Road, Essendon, c1937 (HO245)

A substantial and picturesque Old English style residence recalling the massing of earlier Arts and Crafts architects and demonstrating the evolution of the style in the latter days of its popularity by the absence of half timbering and the predominance of stuccoed surfaces.



41 Leslie Road, Essendon, c1935 (HO64)

A large, neo-Tudor clinker brick and roughcast stucco, gabled roof house. The Marseilles pattern roof tiles are blended in colour; as is the clinker brick fence, and the surrounding landscape is mature and original.



32 Vida Street, Aberfeldie, c1935 (HO317)

32 Vida Street, Aberfeldie (HO317), built 1935, is a highly intact interwar Old English Cottage with rendered walls with decorative brick features, tall chimneys all on a picturesque asymmetry. Windows consist of casement sashes with geometric lead lighting to upper panes.



34 Peterleigh Grove, Essendon, c1940 (HO97)

34 Peterleigh Grove, Essendon (HO97), built 1940 demonstrates banding of brickwork, concrete porch roof and the tiered parapet capping providing a strong horizontal emphasis which is counterpointed by the verticality of the tripartite Manganese fin at the entry. The house is generally original. The fence is also of bi-chrome brickwork and has an interlocking, stepped form.



93-95 Mooltan Street, Travancore, c1940 (HO75)

93-95 Mooltan Street, Travancore (HO75), built 1940, demonstrates Moderne styling including the glass and streamlined stucco, which is further stratified by bands of clinker brickwork and vertical detailing above the porch.

Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study' include:

Old English - 15 Park Street, Aberfeldie; 127-137 Kent Street, Ascot Vale; 30 Levien Street, Essendon; and 198 Woodland Street, Strathmore.

Moderne - 1 and 3 Albion Street, Essendon; 50 Fletcher Street, Essendon; 54 Lincoln Road, Essendon; 62 Napier Crescent, Essendon (flats); 66 Napier Crescent, Essendon; 57 Holmes Road, Moonee Ponds; and 519 Mt Alexander Road, Moonee Ponds (flats).

Discussion

While their massing and hipped-roof form are very typical of 1930s suburban housing, the pair at 55 and 57 Brewster Street, Essendon, compares well to the above examples in the integration of stylish detailing and intactness. As a small and visually cohesive group, they reinforce each other's presence. They demonstrate an unusually high level of intactness of the main elements of their representative type particularly as a pair of related dwellings built to showcase the craftsmanship of their builder owner.

Whilst the two houses share many details in common including rendered walls trowelled to give a stucco effect, a red/blue clinker brick base and a hipped roof form, the careful attention to stylistic detailing sets the two houses apart.

Stylistically, 'Carmel's' Moderne streamlined details include the predominant use of stucco on the external walls, unadorned window openings to the porch, the rounded porch with stepped fins punching through the parapet, coursed bands and slim quoins of contrasting brick. In contrast 'Loreto' displays detailing that is gently Old English in style with a flat Tudoresque arch, brick 'flashes' to openings, and an intricately detailed chimney.

Significance is greatly enhanced by an unusually high level of intactness of both residences, unusual for a pair, including front fences, gates, concrete front paths, driveway and garage (No 57).

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

The two houses 'Loreto' and 'Carmel' at 55 and 57 Brewster Street, Essendon, are fine representative examples of the stylistic eclecticism applied to the standard hipped-roof houses of the late interwar period. They share prominent tiled hipped roofs, decoratively modelled front chimneys, and textured rendered walls with contrasting brick detail. 'Loreto' at No 55 displays decorative elements characteristic of the Old English style, including a depressed Tudor arch to the front porch and brick "flashes" around openings suggesting the decay of age-old stucco and limewash. In contrast to its nostalgia, 'Carmel' at No 57 takes the machine-age Moderne style, with curves and horizontal lines suggesting speed. As a small and visually cohesive group, they reinforce each other's presence, and are enhanced by the retention of original front fences, gates, concrete front paths, driveway and garage (No 57).

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

The pair of houses 'Loreto' and 'Carmel' at 55 and 57 Brewster Street, Essendon, are significant. They were constructed by Ascot Vale owner-builder Robert Joseph Shaw in 1936 as a speculative venture and showcase of his talents.

Significant fabric includes the:

- original building forms and roof forms;
- chimneys and tiled roofs;
- face brick and cement rendered walls including tapestry brick highlights;
- porches, windows and front doors;
- door and window joinery, leaded glass panels to principle window sashes;
- window boxes, metal embellishments including gates and name plates;
- brick front fences, gates, concrete front paths and divided track driveway; and

- garage at number 57.

How is it significant?

55 and 57 Brewster Street, Essendon, are of local architectural (representative) significance to the City of Moonee Valley.

Why is it significant?

The two houses 'Loreto' and 'Carmel' at 55 and 57 Brewster Street, Essendon, are fine representative examples of the stylistic eclecticism applied to the standard hipped-roof houses of the late interwar period. They share prominent tiled hipped roofs, decoratively modelled front chimneys, and textured rendered walls with contrasting brick detail. 'Loreto' at No. 55 displays decorative elements characteristic of the Old English style, including a depressed Tudor arch to the front porch and brick 'flashes' around openings suggesting the decay of age-old stucco and limewash. In contrast to its nostalgia, 'Carmel' at No 57 takes the machine-age Moderne style, with curves and horizontal lines suggesting speed. As a small and visually cohesive group, they reinforce each other's presence, and are enhanced by the retention of original front fences, gates, concrete front paths, driveway and garage (No 57). (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	Yes - front fences, No 57 driveway and garage
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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House

Prepared by: Context

Address: 330 Buckley Street, Essendon

Name: House	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Leslie Woods
Extent of Overlay: To title boundaries	Construction Date: 1916
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Edwardian - Queen Anne



Figure 1. 330 Buckley Street, Essendon, south and west principal elevations (source: Context 2018)

History and Historical Context

Thematic Context

The house at 330 Buckley Street, Essendon, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories 2012):

Theme 6: Building towns, cities and the garden state; 6.7: Making homes for Victorians
Homes for the wealthy, working class homes, middle class homes.

Contextual History

Essendon is bounded by the Moonee Ponds Creek on the east and by the Maribyrnong River on the west. In the 1840s, the early period of British colonial settlement, the Essendon area was used for grazing and farming. The area was well watered by the Maribyrnong River and the Moonee Ponds Creek and attracted agriculturalists. The suburb was part of the former City of Essendon, which began as the Borough of Essendon (and Flemington) in 1861. It was elevated to the Town of Essendon in 1890 and then to the City of Essendon in 1909.

In the early 1850s Mt Alexander Road became a major thoroughfare as the route to the newly discovered Mt Alexander diggings (Castlemaine). This route was the spine of the Essendon area and developed as a busy commercial strip. By the 1880s there was also commercial development on Buckley Street and later on Puckle Street. A railway line opened in 1871, which was duplicated in 1884. With the drawcard of the newly expanded railway, a number of large estates were subdivided and developed in Essendon in the 1880s during Melbourne's land boom. In 1906, electric trams were introduced along Mt Alexander Road (supported by the newly built Essendon Tram Depot), and this encouraged further residential and commercial development. Development was steady through the early 1900s and increased in the interwar years, which was a period of accelerated suburban growth.

The discovery of rich goldfields to the north boosted the local economy with a number of ancillary business established along Mt Alexander Road. Shopkeepers and traders took up premises in Essendon in the 1870s and 1880s, and the area developed a suburban character. Large estates in the area included 'Puckle Lodge' (demolished) and 'Earlsbrae Hall', which is a grand double-storey mansion built by brewer Collier McCracken and part of Lowther Hall Girls' Grammar School since the 1920s. Essendon was considered a more affluent area in terms of the western and northern suburbs and was commonly referred to as 'the Toorak of the north'. The relatively large number of private schools attest to this: St Columba's Catholic Girls' School (1897), Lowther Hall Anglican Grammar School (1920), Penleigh and Essendon Grammar (1924) and St Bernard's Catholic School (1940). Essendon High School (1909) was amongst the first three state high schools built in Victoria.

In contrast to the heavily industrial suburbs to the south and west, Essendon discouraged industrial development. In the 1920s, however, Essendon was selected over Fishermans Bend as the site of Melbourne's major airport - a position it held until Tullamarine Airport was opened in 1970. The Essendon Airport cemented Essendon as a major transport route, with an electric tramway built to the airport in 1943, and also encouraged manufacturing and ancillary transport industries to the north of Essendon. Essendon experienced extensive growth in the postwar period, reflected in the number of postwar residences in the northern suburbs of the former City of Essendon

Place History

The single-storey Queen Anne timber residence at 330 Buckley Street, Essendon, was built in 1916, for, and possibly by, Leslie Vincent Woods (1890-1980), a carpenter (RB 1917/1918) (ER 1963). Leslie Woods had married Christina Sims that same year. Until about 1954 the residence was unnumbered, since 1954 the subject site has been listed as 330 Buckley Street (S&Mc 1917; ER 1954). Occupying a prominent corner position fronting Buckley and Nimmo streets, the eight-room residence was an impressive and relatively early addition to this part of Essendon (see Figure 2) (RB 1917/1918).

John F McCarron had first purchased the subject site as part of the Tweedside Estate, which comprised 100 allotments, that were first subdivided and sold in 1886 (see Figure 4). Not all the allotments sold during the first sale in February, and subsequent sales were held in November of that year and continued until 1919 (*Age* 23 November 1886:3; *Herald* 23 October 1919:13). Advertisements from the 1880s emphasise that this part of Essendon was 'rapidly improving and substantially peopled area' and a 'rising borough' (*Argus* 28 January 1886:3; *North Melbourne Advertiser* 29 January 1886:3). In the 1890s the area was still semi-agricultural, however, evidenced by the existence of Mr Higgs' poultry yards within the estate (*Weekly Times* 12 November 1892:30). By 1912 the area was more developed for residential purposes, but vacant stretches of land still existed, some of which was used as hunting grounds by the Oaklands Hounds hunting group (*Leader* 22 June 1912:17). The Melbourne & Metropolitan Board of Works detail plan, prepared in 1928,

shows that there were many vacant lots interspersed throughout the subject area at that time (see Figure 2).

Within this context, it is unsurprising that the first owner of the subject dwelling, Leslie Vincent Woods, had a working-class profession but appears to have sufficient financial security to erect a sizeable residence in a location that was somewhat on the fringe of Essendon until the 1930s. Woods lived at the address from 1917 until 1974 with his wife, Christina Margaret, and their four children (S&Mc 1917, 1974; VBDM 1916:2393). It is probable that Wood had some involvement with the construction of 330 Buckley Street: the elaborate details and decorated bargeboards suggest that the residence doubled as a showcase of Woods's technical skills.

In 1992 the subject residence was put up for sale but did not sell until 1995 when it was passed in for \$195,000 at auction (Age 8 October 1995:23). Sale advertisements from this period note that the residence had belonged to the same family since 1916 and was 'well-renovated' but retained original features including leadlighting, ceiling roses, box windows and open fireplaces (Age 22 July 1992:33; Age 8 October 1995:23). It appears that the owners had made a small extension to the rear lean-to at the north-west corner of the house and added a garage on its eastern side before the 1990s (see Figure 3).

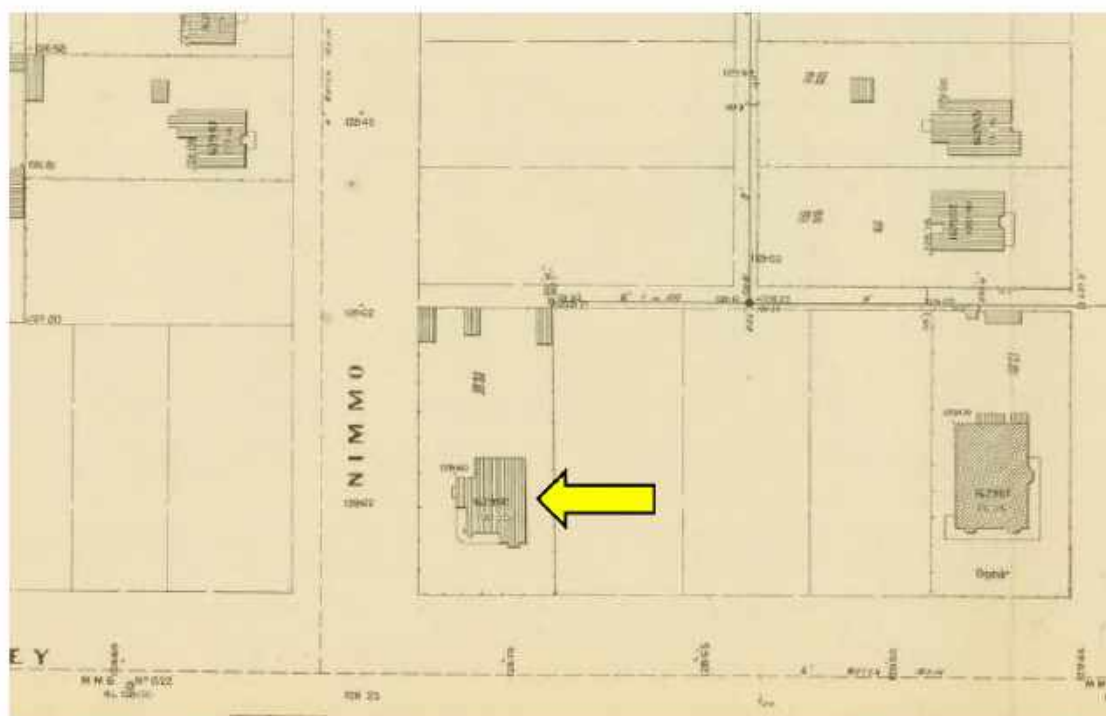


Figure 2. Extract from Melbourne & Metropolitan Board of Works Detail Plan No 1703, dated 1928, showing subject site (source: State Library Victoria)

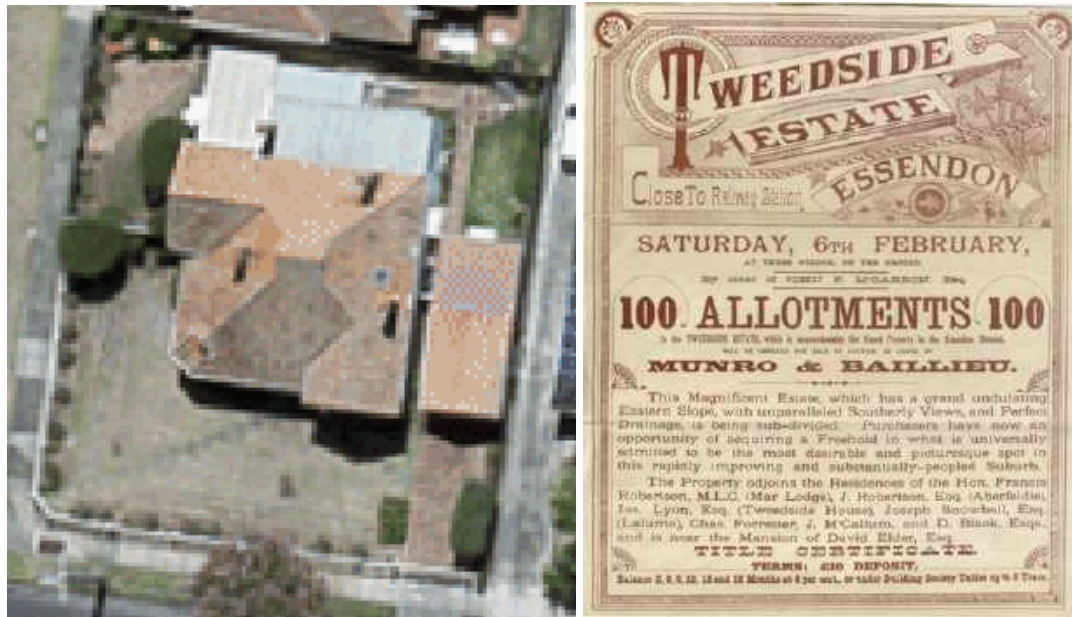


Figure 3. Extract from aerial photograph showing the subject site (source: Vic Planning Maps 2014, Department of Environment Land Water and Planning) Figure 4. McCarron, Bird & Co Printers 1886, Tweedside Estate poster (source: State Library Victoria)



Figure 5. Illustration of 330 Buckley Street, Essendon, 1992. Note that the current post and wire fence is depicted (source: *Age* 22 July 1992:33)

Description and Integrity

330 Buckley Street, Essendon, is a substantial Queen Anne villa built in 1916. The villa is situated on the corner of Buckley and Nimmo streets on a level block of land. Buckley Street is a busy thoroughfare through Essendon, running east-west crossing Mount Alexander Road to where it meets Milleara Road in the west. Nimmo Street is a quieter street that runs off Buckley Street to meet Buckley Park to the north. The property has a dual frontage; its principal frontage addresses Buckley Street to the south and the secondary frontage is oriented west to Nimmo Street. The house, however, is massed and detailed to address both street frontages with an equal level of pretension and detail, and the corner entrance gate reflects this.

The villa is set under a main hipped-roof with a small central half-gable and projecting gable bays to the front (south) and side (west) elevations. Three original chimneys remain at the villa, two in the main roof plane and the third serving the lean-to at the rear. All are tall, with face brick chimneystacks, simple cement-rendered tops and two terracotta chimney pots. The roof is clad in terracotta tiles with pierced terracotta ridge capping and finials to the apexes of the gable ends. The upper gable infills feature a simple half-timber detail, with bargeboards featuring a toothed timber pattern. The roof falls to wide eaves over the front and side gable bays and sheltering the return verandah. The corner of the house is marked by a gablet above the corner of the verandah and a small bay window below. The creation of a strong diagonal axis with the two projecting bays and return verandah between them, and marking it with a corner feature such as this gablet and bay window, are characteristic features of the Queen Anne villa. Exposed rafter ends are also typical of the style.

The front verandah wraps around the southern and western frontages of the property, meeting with a splayed corner in line with the gablet above. The verandah has a timber-boarded floor, simple timber skirt and turned timber posts support the roof. To its upper part there is an ornate cast iron frieze and brackets in a swirling, curvilinear pattern reminiscent of the Art Nouveau. Flattened cast iron patterns such as this one were still common in the 1910s, and sought to emulate the planar surfaces of timber fretwork.

The walls of the principal facades of the villa are of timber ashlar blocks with a band of weatherboard wainscoting to sill height that runs continuously around the principal facades including under the bay windows. This is notched to resemble shingles. The secondary elevations including the east, north and skillion-roofed section (which is a latter addition) of the west are clad in plain weatherboard and are suitably unadorned, save for a decorative timber awning over the west-facing window which as part of this latter addition is not original.

The main front entrance door facing Buckley Street is accessed via steps up to the verandah. There is a secondary door leading off the verandah at the southern end of the house. The front and side gable bays feature matching bay windows, comprising three casements with decorative leadlight highlights. Above this there is a projecting, roughcast rendered panel of a gentle ogee profile connecting the bay windows to the gable ends. A third set of double casement windows open from the south-west corner beneath the verandah.

The property has an ample setback from the street corner and sits behind a crimped wire fence within an informal front garden with a lawn. Access to the property is provided via a decorative cyclone wire gate set in the picket fence at the south-east corner of the lot or via a gated (matching the pedestrian gate in style) driveway at the eastern corner of the lot. The detail and materials of this fence and gates indicate it was erected in the 1920s.

A garage, of a later date than the house but matching its style, sits to the east side. Pavers laid in the front lawn provide pathways to the front main entrance door and secondary door off the elevated front verandah. The property has a modest skillion roofed lean-to attached to the rear, which is probably original as it is shown on the 1928 Melbourne and Metropolitan Board of Works plan. It has been extended slightly since then, to the west. The rear boundary is now very close to the rear wall of the house, as the back yard has been much reduced by subdivision.

330 Buckley Street, Essendon, is of high integrity with very few changes visible to original or early elements of the place. The building retains its original building form and roof form, verandah, fenestration, and original building setbacks at front and side.

The integrity of the building is enhanced by the high level of intactness of these main elements, which include the tiled roof, terracotta ridge cresting, finials, and cappings, chimneys, gable and eaves detailing, weatherboard and timber block cladding, verandah decoration, bay windows, window hood, and window and door joinery.

Although the rear skillion-roofed lean-to at the rear of the house has been extended westward toward the Nimmo Street frontage, its small scale and lack of intrusion on the original building form means it has little effect on the integrity of the building.

The integrity of the place is enhanced by the survival of a crimped wire fence to both frontages, believed to be an early addition.

The integrity of the place is diminished by the subdivision of the original site, creating 2A & 2B Nimmo Street, which has deprived this place of its original rear yard. The later garage on the east side of the house also diminishes its integrity to some extent, though it is detached and small, with sympathetic cladding materials, minimising its intrusion.

Comparative Analysis

330 Buckley Street, Essendon, is a substantial Queen Anne villa. Built in 1916, it is an early house in this part of Essendon.

The Queen Anne style refers to a revival in the late nineteenth and early twentieth centuries of an English architectural style prevalent during the reign of Queen Anne in Great Britain in the first decade of the eighteenth century.

The Queen Anne revival occurred at a time when Australian architects were grappling for an appropriately national style commensurate with the coming federation of the Australian colonies, and the freedoms inherently associated with England (and the Protestant Queen Anne) and the picturesque nature of its architecture made it a popular idiom.

The Queen Anne revival style, championed in Great Britain by influential architects such as Richard Norman Shaw, was transferred to Australia in the late 1880s and early 1890s but achieved its greatest prominence, largely through the agency of home builders, in the first decade and a half of the twentieth century.

Few direct links existed between the original eighteenth-century Queen Anne architecture and the later Queen Anne revival beyond a predilection for face brickwork and intangible links with the settled domesticity of English residential architecture.

The Queen Anne revival style in Australia was typified by fine brickwork in locally made pressed red bricks, use of roughcast render (often as a contrast to brick surfaces), Marseilles-pattern roof tiles and associated ridge cresting and finials (imported and then more commonly locally made), and timber detailing (often incorporating Art Nouveau or Arts and Crafts influences). Windows were typically casement sashes, often with highlights.

Queen Anne revival style residences were noted for their asymmetrical building forms and picturesque massing, the incorporation of relatively steeply pitched roofs (often sweeping down unbroken to cover verandahs), gabled roof ends with half-timbered effects, and tall, ribbed or corbelled chimneys.

The Queen Anne style is well represented in the Heritage Overlay in Moonee Valley. Displaying a high level of intactness and integrity, contributory examples within the Heritage Overlay display a consistency of built form designed in a picturesque manner. Common elements include asymmetrical forms, dominant and complex roofs with multiple hips and gables, dormer windows and tall chimneys. Superior examples included conical towers.

The following places are timber examples of the Queen Anne Style and are of individual significance within the City of Moonee Valley Heritage Overlay.



18 Brisbane Street, Ascot Vale, 1913 (HO41)

Set on a Y-plan, this ashlar-pattern timber house has two gabled bays, facing the street. A third gable surmounts the bullnose roofed verandah, which spans between the two room bays and a minor bay which forms the entrance. Characteristically intricate ornament consists of cast-iron friezes and turned timber post to the verandah, friezes to window hoods, and saltire-cross balustrading, half-timbering and gable finials.



30 Francis Street, Ascot Vale, 1914 (HO182)

A picturesque Queen Anne timber villa situated on top of the Francis Street hill and incorporating many decorative elements characteristic of the style, including fretted barges, decorative half timbering, elaborate window hoods, shingled weatherboards, turned timber posted bullnosed verandah with fretted frieze and spandrels, cross braced balustrading and cement strapwork to the tall red brick chimneys.



59 Lincoln Road, Essendon, 1909 (HO68)

A weatherboard Queen Anne style villa with bellied, half-timbered gables; multi-pane window bays, one with an octagonal tower over; Marseilles-tiled, gabled and hipped roofs; and an intricately timbered return verandah which typically links the two gabled wings. An oriental influence is visible in the fine window glazing and the scrolled, match stick verandah ornament.



200 Maribyrnong Road, Moonee Ponds 1913 (HO254)

A picturesque Queen Anne villa having a corner tower with encircling faceted verandah, half-timbered gable ends, a steeply pitched slate roof with terra cotta ridge cresting and a curved ladder frame frieze to the turned timber posted verandah. The projecting wings that terminate the verandah have bayed windows whilst the projecting gable ends are supported by decorative timber brackets in the manner of the period. The composition is characteristic of the time with the corner tower giving dramatic emphasis to the diagonal axis.



10 Vanberg Road, Essendon 1912 (HO290)

A picturesque Queen Anne villa with turned timber posted corner verandah terminated by projecting half-timbered gable ended wings and emphasis being given to the diagonal axis by means of a faceted leadlit window bay and surmounting gablet. The half timbering adopts the lattice form and the corrugated galvanised iron roof cladding has terra cotta cresting. The lower level weatherboards are shingled, and the elevated verandah affords a commanding view over the intersection.

Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study' are: 65 Charles Street, Ascot Vale; 39 Elder Parade, Essendon; 2 Raleigh Street, Essendon; 64 Bent Street, Moonee Ponds; 2 and 4 Ngarveno Street, Moonee Ponds; and 29 Thomas Street, Moonee Ponds.

Discussion

330 Buckley Street, Essendon, is a substantial timber Queen Anne house built in 1916. It compares well to the above examples in terms of both its architectural detailing and intactness.

Overall it is of high integrity with very few changes visible to original or early elements of the place. The building retains its original building form and roof form, verandah, fenestration, and original building setbacks. While the rear skillion-roofed lean-to at the rear of the house has been extended westward toward the Nimmo Street frontage, its small scale and lack of intrusion on the original building form means it has little effect on the integrity of the building.

Although smaller in scale it compares to 30 Francis Street, Ascot Vale and 200 Maribyrnong Road, Moonee Ponds, as it displays a symmetrical built form around a diagonal axis with picturesque massing incorporating a return verandah terminated by projecting half-timbered gable end wings. In this instance, rather than using a conical tower, emphasis is given to the diagonal by means of a more modest bay window under the verandah and projecting gablet above the roof line. Other key elements include the tiled roof, terracotta ridge cresting, finials, and cappings, chimneys, gable and eaves detailing, notched weatherboard and timber block cladding, verandah cast iron, bay windows, and window and door joinery. Of particular note is the elegant ogee profile cushion connecting the bay windows to the gable ends.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

The house is a fine and substantial example of a classic Queen Anne villa, and displays the principal characteristics of the style. These include a diagonal axis, emphasised by the corner bay window and gablet, the high hipped roof clad in terracotta tiles with decorative ridge capping and finials, tall face-brick chimneys, two projecting gabled bays bracketing a return verandah that sits beneath the main roof, turned timber verandah posts, flat scrolling cast-iron frieze and brackets (a common alternative to timber fretwork), casement windows with Art Nouveau leadlight highlights, and half-timbering to the gable apices. The roughcast render bolster linking each bay window to the half timbering above, is particularly elegant with its elongated ogee curve. The place is enhanced by the retention of an early fence, dating to the 1920s, of crimped wire with timber posts with matching gates.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

The house at 330 Buckley Street, Essendon, is significant. It was built in 1916 by builder Leslie Woods as his home. He and his wife Christina Margaret remained there until 1974, resulting in its high level of intactness.

Significant elements of the place include the:

- Detached, single-storey built form;
- timber block front and weatherboard cladding;
- main hipped-roof form with a small central half-gable and projecting gable bays to the front (south) and side (west) elevations, and associated details including terracotta tiles, ridge cresting, finials and cappings;
- unpainted red brick chimneys;
- detailing to the gable ends, eaves and porch;
- original pattern of fenestration, elements of window and door joinery, bay windows and window hood;
- original building setbacks at front and side; and
- crimped wire front fence and associated pedestrian and vehicular gates.

The later garage and the small extension to the north-west corner of the house are not significant.

How is it significant?

330 Buckley Street, Essendon, is of local architectural (representative) significance to the City of Moonee Valley.

Why is it significant?

330 Buckley Street, Essendon, is a fine and substantial example of a classic Queen Anne villa, and displays the principal characteristics of the style. These include a diagonal axis, emphasised by the corner bay window and gablet, the high hipped roof clad in terracotta tiles with decorative ridge capping and finials, tall face-brick chimneys, two projecting gabled bays bracketing a return verandah that sits beneath the main roof, turned timber verandah posts, flat scrolling cast-iron frieze and brackets (a common alternative to timber fretwork), casement windows with Art Nouveau leadlight highlights, and half-timbering to the gable apices. The roughcast render bolster linking each bay window to the half timbering above, is particularly elegant with its elongated ogee curve. The place is enhanced by the retention of an early fence, dating to the 1920s, of crimped wire with timber posts with matching gates. (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	Yes - front fence and gates.
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014.

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Winbush House

Prepared by: Context

Address: 50 and 2/50 Fletcher Street, Essendon

Name: Winbush House	Survey Date: April 2018
Place Type: Residential	Architect: Harry Winbush
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: 1936
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Interwar Moderne



Figure 1. 50 Fletcher Street, Essendon, principal elevation (April 2018). (Source: Context, 2018)

History and Historical Context

Thematic Context

The house at 50 Fletcher Street, Essendon, relates to the following historic themes from the Thematic Environmental History of Moonee Valley (Living Histories, 2012):

Theme 6: Building towns, cities and the garden state; 6.7 Making homes for Victorians, Homes for the wealthy, working class homes, middle class homes.

Contextual History

Essendon is bounded by the Moonee Ponds Creek on the east and by the Maribyrnong River on the west. In the 1840s, the early period of British colonial settlement, the Essendon area was used for grazing and farming. The area was well watered by the Maribyrnong River and the Moonee Ponds Creek and attracted agriculturalists. The suburb was part of the former City of Essendon, which began as the Borough of Essendon (and Flemington) in 1861. It was elevated to the Town of Essendon in 1890 and then to the City of Essendon in 1909.

In the early 1850s Mt Alexander Road became a major thoroughfare as the route to the newly discovered Mt Alexander diggings (Castlemaine). This route was the spine of the Essendon area and developed as a busy commercial strip. By the 1880s there was also commercial development on Buckley Street and later on Puckle Street. A railway line opened in 1871, which was duplicated in 1884. With the drawcard of the newly expanded railway, a number of large estates were subdivided and developed in Essendon in the 1880s during Melbourne's land boom. In 1906, electric trams were introduced along Mt Alexander Road (supported by the newly built Essendon Tram Depot), and this encouraged further residential and commercial development. Development was steady through the early 1900s and increased in the interwar years, which was a period of accelerated suburban growth.

The discovery of rich goldfields to the north boosted the local economy with a number of ancillary business established along Mt Alexander Road. Shopkeepers and traders took up premises in Essendon in the 1870s and 1880s, and the area developed a suburban character. Large estates in the area included 'Puckle Lodge' (demolished) and 'Earlsbrae Hall', which is a grand double-storey mansion built by brewer Collier McCracken and part of Lowther Hall Girls' Grammar School since the 1920s. Essendon was considered a more affluent area in terms of the western and northern suburbs and was commonly referred to as 'the Toorak of the north'. The relatively large number of private schools attest to this: St Columba's Catholic Girls' School (1897), Lowther Hall Anglican Grammar School (1920), Penleigh and Essendon Grammar (1924) and St Bernard's Catholic School (1940). Essendon High School (1909) was amongst the first three state high schools built in Victoria.

In contrast to the heavily industrial suburbs to the south and west, Essendon discouraged industrial development. In the 1920s, however, Essendon was selected over Fishermans Bend as the site of Melbourne's major airport - a position it held until Tullamarine Airport was opened in 1970. The Essendon Airport cemented Essendon as a major transport route, with an electric tramway built to the airport in 1943, and also encouraged manufacturing and ancillary transport industries to the north of Essendon. Essendon experienced extensive growth in the postwar period, reflected in the number of postwar residences in the northern suburbs of the former City of Essendon.

Place History

The Moderne, two-storey residence at 50 Fletcher Street, Essendon, was built in 1936 as the residence of Harry Winbush, the building's architect.

Isabella Love, wife of John Love, farmer, originally purchased the land in 1884 as part of one acre and two roods being Crown Allotments 6, 7 and 8, Section 7, in the Parish of Doughta Galla, County of Bourke (CT:V1578 F545). The land was subdivided in 1906 then sold as separate lots, with the subject land being sold to Alexander Russell in 1914 (CT:V1578 F545). Russell, a postmaster from Gwelo in South Africa, further subdivided the land into three narrow, unequal in size, parcels which he sold in 1916 (CT:V3788 F598). By 1910 there had been some development in the surrounding area, including the corner of Napier and Fletcher streets which was densely populated with Victorian terrace buildings. In contrast, the corner of Fletcher and Nicholson streets was not extensively developed, and residences on the eastern side of Nicholson Street, between Fletcher and Raleigh streets, tended to be larger estates with vacant lots interspersed in between (MMBW Detail Plan no1656, 1910). Electric lamps were installed in the area in 1914 (*Flemington Spectator* 13 August 1914:4).

Mary Ann Webster purchased the subject land in 1916 and retained title of ownership until 1936 (CT:V3975 F908). It is not clear whether Webster, who lived in Hobart, Tasmania, at the time of purchase, ever commissioned a structure for the property (CT:V3975 F908). Certainly the site was

empty in the early 1930s, when businesses at 52 Fletcher Street were the first ones listed to the west of the Nicholson Street intersection (S&Mc 1931, 1933).

Harry Stephen Winbush purchased the land in 1936 (CT:V3975 F908). Winbush was born in Essendon in 1903 to William Winbush, a builder, and Bessie (née Shallcross) (VBDM 1903). He received his training as a draughtsman locally, at the Working Men's College (now RMIT), and left for London at the age of 24, to gain further experience as an architect (NAUK 1928; 'Tribute', 2010). By 1931 Winbush had returned to Australia and was living on Union Street, Brunswick West, and listed as an architect (ER 1931). In 1935 he married Jessie Florence McKenzie, and they were listed as living at 50 Fletcher Street in 1937 (ER 1937). Jessie's father, Robert McKenzie, a retired builder, also lived at the address for some time before his death in 1956 (Age 11 June 1956:9; Age 31 August 1956:11).

Essendon's population increased in the 1930s, and the area became more densely developed with modern residential housing. Winbush was a member, and later the Assistant Secretary, of the Australian Royal Institute of British Architects and through this he would have been exposed to contemporary trends in architecture (*Construction NSW* 31 May 1950:2). While not in itself a radical design, the subject property would have been a notable addition to suburban Essendon; its compact, streamlined form reflecting the urbanisation of the area at that time.

In 1934 his enthusiasm for, and belief in, modernist approaches became apparent when Winbush got involved in a dispute about flats. In response to an incident involving a woman suing the Essendon Council for erecting flats next door to her bluestone cottage, Winbush expressed support for the proposal (*Herald* 25 January 1934:5). Most of his commissions appear to have been in Moonee Valley and include commercial works for a picture theatre in Moonee Ponds, a community centre in Keilor, and a public library in Glenroy (*Construction NSW* 21 February 1940:16; Age 22 October 1922: 13; Age 20 June 1970:23), as well as some local residential work (*Herald* 30 May 1934:23; Age 31 October 1936:1). His 1941 design for the New Assembly Hall at Essendon Grammar School affirms his capability in the Moderne style and reveals similarities with the subject site (*Herald* 02 January 1941:20). Other designs by Winbush in the Essendon area include the Functionalist Trappes House, 66 Napier Street, 1939-40; the AF Showers Pavilion at Windy Hill, 1939; the Essendon Rotary Club building in Queen's Park, 1952; and the Essendon Civic Centre at the corner of Kellaway Avenue and Pascoe Vale Road, 1967. Further afield, he designed the Port Melbourne Fire Station (1939) and Kew Fire Station (1940-41), both of which combine Moderne and Functionalist styles. Winbush was appointed the head of the school of architecture at the Royal Melbourne Technical College (later RMIT) in 1944 and was president of the Royal Australian Institute of Architects, 1955-57 ('Tribute', 2010).

In 1959 Winbush made substantial additions to the southern and northern sections of the house (BP). The southern extensions took form as a double-storey extension with a skillion roof form, the ground floor containing a library and the above room containing a dressing room. At the northern section of the building, a single-storey brick extension was added, which comprised a drafting office, an office, toilets, typing rooms, store room and an additional room (BP). The extension was executed in a complementary style, with matching fenestration and render and red brick combination, but is visually distinct from the main building form. Following the completion of this extension, Winbush relocated his practice from its city location in Queen Street to Fletcher Street, Essendon (*Argus* 14 May 1955:21; Age 7 May 1969:23).

In 1990, Winbush passed away and ownership was conveyed to his daughter who proceeded to put the house up for sale that year (CT:V3975 F908). Advertisements from 1990 describe it as nine-roomed residence with a zoned office (Age 24 December 1990:18). The house sold in 1991 and its subsequent owners taught piano classes at the residence while living there (Age 14 November 1991:61). In 1994, a developer trading as 50 Fletcher Street Investments Pty Ltd and registered at 49 Fletcher Street, purchased the subject property (CT:V3975 F908). The 1956 office extension (addressed as 2/50 Fletcher Street) was sold separate to the original residence in 2009 (REA Group 2009).

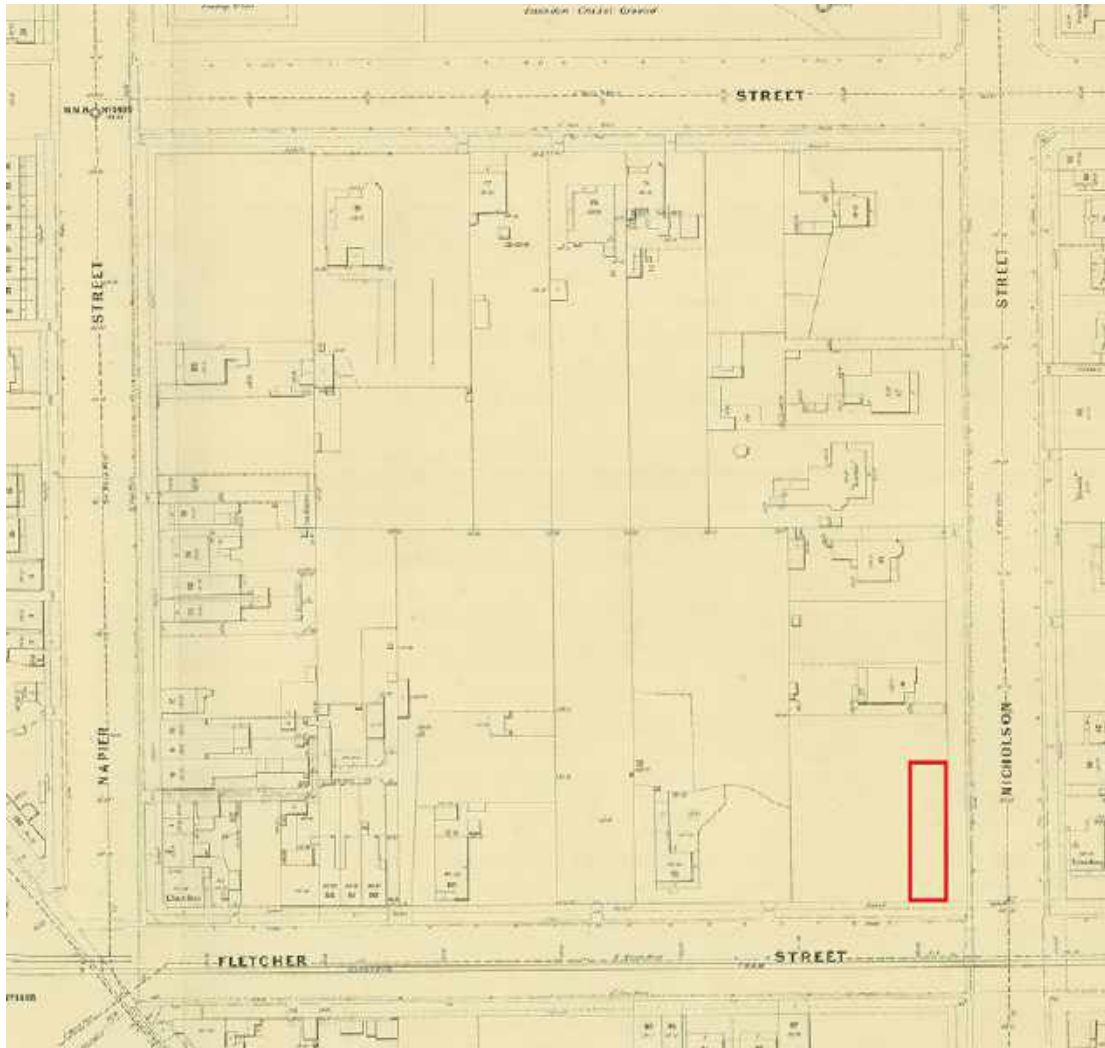


Figure 2. Extract from Melbourne & Metropolitan Board of Works, Detail Plan No 1656, showing empty subject site in 1910 (source: State Library Victoria)

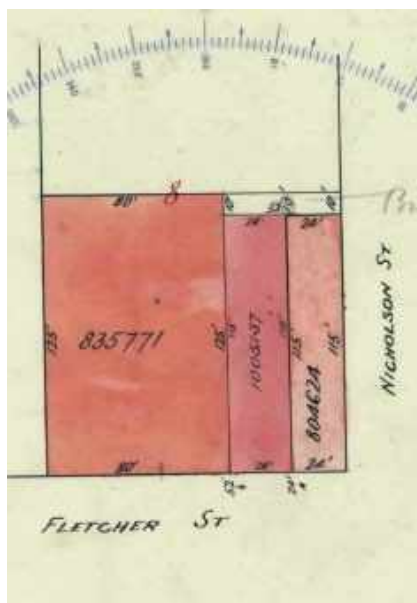


Figure 3. Plan showing record of subdivision in 1916. (Source: Certificate of Title 1916, V3788 F598, Land Victoria)

Figure 4. Extract from aerial photograph showing the subject site (source: Vic Planning Maps, 2014 Department of Environment Land Water and Planning)



Figure 4. Extract from ‘Melbourne 1945’ website (comprising composite aerial photographs) showing the subject site prior to extensions to the north and south ends and the increased density of the area since 1910. (Source: Melbourne 1945, Nathaniel Jeffrey, 2015)



Figure 5. Winbush's design for Essendon Grammar School. (Source: *Herald* 2 January 1941:20)

Harry Winbush

Harry Stephen Winbush was born in Essendon in 1903 to William Winbush, a builder, and Bessie (née Shallcross). He received his training as a draughtsman locally, at an institution unknown, and left for London at the age of 24, presumably to gain experience as an architect (NAUK 1928). By 1931 Winbush had returned to Australia and was living on Union Street, Brunswick West, and listed as an architect. Winbush and his wife, Jessie Florence (née McKenzie), were married in 1935 and from 1936 lived in a house that Winbush designed at 50 Fletcher Street, Essendon; Winbush also ran his architectural practice from this address. Winbush was head of the school of architecture at the Royal Melbourne Technical College from 1944. He was a member, and later the Assistant Secretary, of the Australian Royal Institute of British Architects and through this he would have been exposed to contemporary trends in architecture. Most of his commissions appear to have been in Moonee Valley and include commercial works for a picture theatre in Moonee Ponds, a community centre in Keilor, and a public library in Glenroy. His 1941 design for the New Assembly Hall at Essendon Grammar School affirms his capability in the Moderne style. Winbush passed away in 1990.

Description and Integrity

50 Fletcher Street, Essendon, a highly distinctive interwar residence, sits at the north west of a prominent corner site fronting Fletcher Street, but having its longer facade to Nicholson Street. Both are wide thoroughfares: Fletcher Street with tramlines and Nicholson Street with central grassed median with street trees. The building is highly urban in its conception, abutting two street frontages and having only a minimal setback elsewhere. Despite its address in Fletcher Street, the building primarily addresses Nicholson Street where it has its predominant frontage; the building turns its back on the neighbouring commercial / industrial development in Fletcher Street. The southern frontage of 50 Fletcher Street, created by a 1956 extension, is plain with a visible skillion roof, and its west facing walls (just visible above 52 Fletcher Street) are of utilitarian face red brickwork with parapet.

The ensemble has clear functional divisions with the main two-storey block on the corner counterpointed by a single-storey wing running north, with a subsidiary entry then a garage, and terminating in a utilitarian rear office wing. The central section of the building form is given prominence in the architectural composition through increased height and a gently sloping skillion roof behind a stepped parapet contrasting with an exposed skillion roof to the front corner wing and the lower heights of the rear wings, which have flat roofs concealed by parapets. The central single-

storey and rear wings appear to have (or once had) trafficable roofs, with discreet tubular metal handrails.

The walls of 50 Fletcher Street are of rendered brick, painted white, over red/blue bricks forming a base (to window sill height) and relieved by contrasting bands of narrow face brick forming expressed quoining to doors, principal windows, and occasional emphasis of corners, as well as a row of face brick headers capping the parapet. Services such as vents and pipes are kept to a minimum and painted out to de-emphasise their impact against the sheer walls. Window openings are simple and largely unadorned (save for the brick quoins), with double-hung timber sash windows having intermediate horizontal glazing bars (emphasising the effect of the horizontal brick quoins) set within simple timber architraves; windows (except for the stairwell) are set close to the wall plane with little or no reveal, emphasising the sheer quality of the external surfaces. For principal rooms the windows are grouped in pairs or, as in the case of the front ground floor room, in a bay of three.

The main entry porch (to Nicholson Street) projects in plan form then narrows slightly in a series of stepped planes of varying height, integrating the porch to the main bulk of the building while at the same time giving it discreet prominence (heightened by the use of narrow brick quoins); the entry is further defined by a reveal adopting a Jazz Moderne (or Art Deco) zig-zag configuration. Connecting the main entry porch to the bulk of the building is a prominent curved corner with double-height window (presumably lighting a stairwell) with tall leadlight window of Art Deco design (featuring dominant vertical lines interplayed with circles and stylised foliage). A subsidiary entry further north in Nicholson Street is emphasised by a projecting corner window and an unusual four-panel timber door with herringbone panelling set within a face brick reveal. The external door openings have narrow projecting eaves formed of crisply detailed reinforced concrete.

An early (probably original) garage is incorporated in the main northern wing, repeating architectural details of the main residence and given emphasis by the use of a high panel of dark brickwork extending from the south pier of the garage door, although the evidence of painted brick capping suggests that the garage once had a lower parapet. It is likely that this parapet was raised when the rear, conjoined red brick office wing fronting Nicholson Street was erected in 1959. This rear section has an industrial appearance with utilitarian placement of high-level windows (of double-hung sashes similar to the residence) set below a rendered upper wall-cum-parapet; the rear wall (returning along a service lane) is of utilitarian red brick. Evidence from the brickwork and its pointing suggests a vehicular door in this rear wing has been recently in-filled. The two-storey skillion-roofed form at the south end was also a later extension (1959), designed by Winbush.

The resulting ensemble of forms is best appreciated from the intersection of Fletcher and Nicholson streets, where the foreshortening of the view and interplay of volumes—swelling here, receding there, dramatically punctuated by corner emphasis and the mix of curved and planar surfaces - complements the contrast between the white-painted render and subtle touches of dark face brickwork. The garden is extremely limited in size, constrained by the footprint of the two-storey wing and bounded by a brick (and recent metal palisade) fence on the corner street frontage; at the two entry doors on Nicholson Street small planter boxes are incorporated into the fence. The fence itself forms a major part of the urban design this property that in many parts is set close to the street, for which the fence becomes an extension of the building. The fence is low in height, constructed of red/blue bricks, capped in glazed dark brown capping, with the main gate piers emphasised with bands of thin dark brown glazed tapestry bricks. The brickwork of the fence flows into the brick paving, which forms an auxiliary linkage between the fence and house.

50 Fletcher Street, Essendon, is of very high integrity to the period of Winbush's ownership with very few changes visible to original or early elements of the place. The original owner (who was also the architect) extended the building in the 1950s two decades after its original construction in a style that matched the original design, adding wings to the south and north - these extensions, complementary to the original design albeit with slightly simplified detailing, are considered as contributory to the overall place. The building retains its original and early building form, roofs, rendered and face brick walls, porches, windows and doors to the main frontages.

The integrity of the building is enhanced by the high level of intactness of these main elements, which include the unpainted face brick details (such as tapestry brick accents) and the unpainted face brick rear (west) wall and walls of the northern wing, cantilevered concrete porch roofs, and window joinery including a leaded glass window to the stairwell.

The integrity of the building is slightly diminished by roller shutter door between the main south wing and the northern wing, which presumably replaced an earlier door, and in-filled panel of brickwork immediately north of the roller door.

The integrity of the place is enhanced by the low brick fence, part of the original design conception and integrated with the building forms.

The integrity of the place is likely to be diminished by the construction of medium-rise building on the adjacent allotment to the west (currently occupied by a single storey commercial building but permit approved for one commercial space and eight apartments).

Comparative Analysis

Built in 1936, 50 Fletcher Street, Essendon, is a highly distinctive corner residence that displays characteristics of Moderne styling. Stemming from European modern architecture of the 1920s and 1930s, the Moderne emphasised clean lines and functionalism resulting in built forms whose asymmetrical massing exploited simple geometric shapes.

The Moderne style was to architecture what Art Deco was to the decorative arts - a modern break from past styles, escapist rather than intellectual, inherently decorative rather than stridently functional.

The Moderne style straddled the Depression of the late 1920s and early 1930s, when simple lines held the promise of reduced cost and decoration was an achievable form of home improvement, an economical sentiment that carried through to the years of World War II.

Moderne architecture favoured geometric forms, especially sheer wall planes, curved corners and copings, interpenetration of volumes and surfaces, and a beguilingly brisk articulation of forms, often emphasising horizontal, vertical, or diagonal lines in a pleasing blend of fluidity and starkness.

Frosted and opaque glass, chromium or nickel plating, wrought iron, colourful accents of glazed tapestry bricks or tiles, contrasting colours and patterns were all part of the Moderne architectural vocabulary.

The various styles and idioms of the interwar period, of which Moderne is one, are well represented in the Heritage Overlay in Moonee Valley. Displaying a high level of intactness and integrity, contributory example with the Heritage Overlay have a consistency of built form and a cohesive garden suburb character enhanced by original low front fences and outbuildings. Individually significant examples include detached houses, duplexes and flats.

The following places are of the interwar Moderne style and are of individual significance within the City of Moonee Valley Heritage Overlay.



6 Petersleigh Grove, Essendon, c1940 (HO97)

34 Peterleigh Grove, Essendon (HO97) built 1940, demonstrates banding of brickwork, concrete porch roof and the tiered parapet capping providing a strong horizontal emphasis which is counter-pointed by the verticality of the tripartite Manganese fin at the entry. The house is generally intact. The fence is also of bi-chrome brickwork and has an interlocking, stepped form.



93-95 Mooltan Street, Travancore, c1940 (HO75)

93-95 Mooltan Street, Travancore (HO75), built 1940, demonstrates Moderne styling including the glass and streamlined stucco, which is further stratified by bands of clinker brickwork and vertical detailing above the porch.



2-4 Sherbourne Street, Essendon, c1936 (HO279)

2-4 Sherbourne Street, Essendon (HO279), is a c1936 two-storey flat development demonstrating elements of Moderne styling. Its simplification of form and emphasis given to the horizontal is strengthened by the use of corner windows with narrow concrete hoods and sills. The same themes are repeated in the patterned brickwork to the raised central parapet coping, the darker manganese bricks being arranged in horizontal rows with a central vertical fin.



2 Riverview Road, Essendon, c1935 (VHR H1160, HO108)

2 Riverview Road, Essendon (VHR H1160, HO108), designed in 1935, is a dominant two-storey dwelling constructed in face brickwork in the Moderne style. The roofs are flat and there is a combination of parapets and projecting eaves.



6 Peterleigh Grove, Essendon, c1940 (HO96)

Resembling 34 Peterleigh Grove, this two-storey cream brick house is more unexpectedly Moderne in its design, given the Neo Tudor and European villa styles adjoining. Composed of geometric, interlocking forms, using glass bricks, steel windows and flat concrete roofing, this house reflects the European Moderne domestic styles which had been used in Victoria only since the start of the 1930s. The house has a high degree of external integrity when viewed from the street and is in good condition.

Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study' include: 1 & 3 Albion Street, Essendon, 57 Brewster Street, Essendon, 54 Lincoln Road, Essendon, 62 Napier Crescent, Essendon (flats), 66 Napier Crescent, Essendon, 57 Holmes Road, Moonee Ponds and 519 Mt Alexander Road, Moonee Ponds (flats).

Discussion

50 Fletcher Street, Essendon, compares well to the above examples in terms of its massing and detailing. It has evolved, however, since first built in 1936, with 1950s extensions to the north and south ends. Both, however, were designed by the original architect for his continued use, and the southern wing adopts the same cladding and details as the original house, so they are considered contributory parts of the whole.

The house demonstrates a particularly skilful execution of the Moderne style resulting in an ensemble of forms where the foreshortening of the view and interplay of volumes exploit the corner views available to the place. The mix of curved and planar surfaces complements the contrast between the pale render and subtle touches of dark face brickwork.

It compares well to 2 Riverview Road, Essendon (VHR H1160, HO108), and 6 Peterleigh Grove, Essendon (HO96), with its use of interlocking geometric forms, curved corners, horizontal emphasis and flat roof. 50 Fletcher Street, Essendon, predates 6 Peterleigh Grove by four years.

Contributing to its significance is the complete ensemble of built elements including the front fence, garage and later extensions by the same architect which provides an integration of design for the whole site.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

Winbush House is a fine representative example of the Moderne style applied to a tight suburban block. The mix of curved and planar surfaces typical of the style complements the contrast between the pale render and subtle touches of dark face brickwork. The house demonstrates the strong emphasis on the horizontal, typical of the style, created by the roof parapets with brick bandings, and the narrow brick bands around windows and doors reminiscent of quoining. The stepped entry beneath a concrete hood is of particular note.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

Winbush House is distinguished by its skilful execution of the Moderne style resulting in an ensemble of forms where the foreshortening of the view and interplay of volumes exploit the corner views available to the place. This massing, however, was significantly altered by the 1950s extension to the south end, so the house no longer meets the threshold of local significance for these aesthetic characteristics.

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

The house at 50 Fletcher Street, Essendon, and the office extension at 2/50 Fletcher Street are of historical significance for their association with the life and works of local architect Harry Winbush. Designed by Winbush in 1936, a year after his marriage, it served as the family home for the next fifty-four years. As he did not have to incorporate the taste of any client, it can be considered a pure expression of Winbush's style at this very active time in his career. The extensions to the north and south of the house illustrate his continued use of the property and its respectful adaptation to changing needs, particularly the northern wing where he moved his architectural practice.

Statement of Significance

What is Significant?

Winbush House at 50 Fletcher Street, Essendon, is significant. The two-storey Moderne style house was designed by architect Harry Winbush as his home in 1936 (and extended to incorporate his office in 1959).

Significant fabric includes the:

- original building form and roof form;
- roof parapet with brick banding;
- rendered and face brick walls including unpainted face brick details such as tapestry brick accents;
- window and door joinery including the leaded glass window to stairwell;
- stepped entry porch beneath a cantilevered concrete roof;
- brick garage; and
- low brick front fence.

The 1950s south extension and office to the north at 2/50 Fletcher Street, Essendon, are contributory elements of the place.

The garage door and metal palisade fence are not significant.

How is it significant?

Winbush House at 50 Fletcher Street, Essendon, is of local architectural (representative) and associative significance to the City of Moonee Valley.

Why is it significant?

Winbush House at 50 Fletcher Street, Essendon, is a fine representative example of the Moderne style applied to a tight suburban block. The mix of curved and planar surfaces typical of the style complements the contrast between the pale render and subtle touches of dark face brickwork. The house demonstrates the strong emphasis on the horizontal, typical of the style, created by the roof parapets with brick bandings, and the narrow brick bands around windows and doors reminiscent of quoining. The stepped entry beneath a concrete hood is of particular note. (Criterion D)

The house at 50 Fletcher Street and the office extension at 2/50 Fletcher Street are of historical significance for their association with the life and works of local architect Harry Winbush. Designed by Winbush in 1936, a year after his marriage, it served as the family home for the next fifty-four years. As he did not have to incorporate the taste of any client, it can be considered a pure expression of his style at this very active time in his career. The extensions to the north and south of the house illustrate his continued use of the property and its respectful adaptation to changing needs, particularly the northern wing where he moved his architectural practice. (Criterion H)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	Yes – front fence and garage
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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'Oolite Villa' and 'Silurian Villa' (later 'Quorn')

Prepared by: Context

Address: 31-33 Flower Street, Essendon

Name: Oolite Villa, Silurian Villa	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: 1893
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Victorian - Italianate



Figure 1. 31-33 Flower Street, Essendon, principal elevation (April 2018) (source: Context, 2018)

History and Historical Context***Thematic Context***

The pair of houses at 31-33 Flower Street, Essendon, relate to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories 2012):

Theme 6: Building towns, cities and the garden state; 6.7: Making homes for Victorians
Homes for the wealthy, working class homes, middle class homes.

Contextual History

Essendon is bounded by the Moonee Ponds Creek on the east and by the Maribyrnong River on the west. In the 1840s, the early period of British colonial settlement, the Essendon area was used for grazing and farming. The area was well watered by the Maribyrnong River and the Moonee Ponds Creek and attracted agriculturalists. The suburb was part of the former City of Essendon, which began as the Borough of Essendon (and Flemington) in 1861. It was elevated to the Town of Essendon in 1890 and then to the City of Essendon in 1909.

In the early 1850s Mt Alexander Road became a major thoroughfare as the route to the newly discovered Mt Alexander diggings (Castlemaine). This route was the spine of the Essendon area and developed as a busy commercial strip. By the 1880s there was also commercial development on Buckley Street and later on Puckle Street. A railway line opened in 1871, which was duplicated in 1884. With the drawcard of the newly expanded railway, a number of large estates were subdivided and developed in Essendon in the 1880s during Melbourne's land boom. In 1906, electric trams were introduced along Mt Alexander Road (supported by the newly built Essendon Tram Depot), and this encouraged further residential and commercial development. Development was steady through the early 1900s and increased in the interwar years, which was a period of accelerated suburban growth.

The discovery of rich goldfields to the north boosted the local economy with a number of ancillary business established along Mt Alexander Road. Shopkeepers and traders took up premises in Essendon in the 1870s and 1880s, and the area developed a suburban character. Large estates in the area included 'Puckle Lodge' (demolished) and 'Earlsbrae Hall', which is a grand double-storey mansion built by brewer Collier McCracken and part of Lowther Hall Girls' Grammar School since the 1920s. Essendon was considered a more affluent area in terms of the western and northern suburbs and was commonly referred to as 'the Toorak of the north'. The relatively large number of private schools attest to this: St Columba's Catholic Girls' School (1897), Lowther Hall Anglican Grammar School (1920), Penleigh and Essendon Grammar (1924) and St Bernard's Catholic School (1940). Essendon High School (1909) was amongst the first three state high schools built in Victoria.

In contrast to the heavily industrial suburbs to the south and west, Essendon discouraged industrial development. In the 1920s, however, Essendon was selected over Fishermans Bend as the site of Melbourne's major airport - a position it held until Tullamarine Airport was opened in 1970. The Essendon Airport cemented Essendon as a major transport route, with an electric tramway built to the airport in 1943, and also encouraged manufacturing and ancillary transport industries to the north of Essendon. Essendon experienced extensive growth in the postwar period, reflected in the number of postwar residences in the northern suburbs of the former City of Essendon

Place History

The pair of double-fronted Victorian brick terraces at 31 and 33 Flower Street, Essendon, were erected in 1893 for Edmund David and Mary Ann Cooke (RB 1898/1899; CT: V575 F802). The houses are close to the Essendon Railway Station, located on the north-eastern corner of Flower and Miller (formerly Cooke) Streets. No 31, previously numbered 12, is a six-room residence, originally known as 'Oolite Villa', which was first occupied by William Smith (RB 1898/1899). 'Silurian Villa', now known as No 33 but previously numbered 14, was also built as a six-room residence and first occupied by William Neil (RB 1898/1899). The villas are arranged in terrace formation, sharing a party wall and a near facsimile building footprint. They represent an unusual building form for Essendon, with double fronted-villas typically being detached.

Edmund Cooke was engaged in speculative development activity and owned multiple properties and land parcels in the Moonee Valley area. In 1892, Edmund Cooke, purchased the subject site and the adjacent block now occupied by 1-7 Miller Street, as one land parcel (CT: V575 F802). He built the row of terraces at Miller Street in c1895, following the construction of 31-33 Flower Street. Cooke never tenanted his properties on Flower or Miller Streets, but lived nearby at Rose Street, Essendon, with his wife Mary Ann and family. Edmund Cooke passed away in 1896, but the Miller Street and Flower Street properties remained in the ownership of the Cooke family until 1904 (CT: V575 F802).

Presumably, Cooke Street was named after these historical figures, although it has since been renamed Miller Street.

The terrace row at 1-7 Miller Street is in sharp contrast to the terrace pair at 31-33 Flower Street, both of which were built by the Cookes. 31 and 33 Flower Street are noted for their unusual width and grandeur of decoration, whereas the Miller Street terraces are small, single-fronted and reminiscent of working-class dwellings found around Melbourne at the time. Yet the two terrace rows share some architectural details. The terraces on Flower Street are notable for their highly ornamented parapets, and the proportionally heavy parapets on 1-7 Miller Street are almost identical except for the shell motifs. Unlike the smaller Miller Street terrace row which was mostly occupied by working-class tenants, the Flower Street terraces were more likely to have middle-class residents.

Smith, a contractor and the first occupant of 'Silurian', passed away in 1895 and it appears that William Neill was no longer residing at No 33 by that time. An advertisement for an unreserved furniture sale at 'Oolite Villa' from 1895 reveals that Captain S W Whitten was the subsequent tenant for that property but was shortly leaving the colony (*Age* 15 August 1895:2). Occupancy of the dwellings changed regularly encompassing tenants from a variety of backgrounds who stayed for varying lengths of time. This suggests that the residences operated as a lodging house or may have been offered as short-term tenancies. Amongst those who were registered at the address are Reverend H G Nicholls who lived at No 31 in 1905, then Edward Bryce, a railway granger from 1909 to 1910, and William A Taylor, a barman, from 1935 to 1942. (S&Mc 1905, 1910, 1935, 1942; ER 1909). No 33 had equally varied tenants: Richard Price, a 'traveller' who lived there in 1909, followed by George S Chambers, a clerk, between 1920-1925, then Peter Graham Dow, an electrical engineer, in 1935 (ER 1909, 1922; S&Mc 1910, 1920, 1925, 1935).

'Oolite' and 'Silurian' are distinct from the working-class terrace typology in Melbourne; as double-fronted residences with generous verandahs they indicate a more elevated class of residence. However, the subject site's proximity to the railway station made it an appealing location for railway workers, as evinced by Richard Prince's tenancy.

Numerous private room advertisements at Oolite Villa were posted during the 1960s and 1970s, supporting the assumption that the subject sites were used for lodging (*Age* 5 December 1964:13; *Age* 22 April 1967:59; *Age* 27 January 1968:54; *Age* 11 December 1971:48; *Age* 10 June 1978:45). The villa was put up for sale in 1992 as a six-room 'irregular' residence for \$158,000 (*Age* 20 September 1992:43).

'Silurian Villa' also operated as a boarding house with private rooms let out for some time, at least since between 1937 and 1941 (*Age* 18 May 1937:5; *Age* 8 April 1941:11). An advertisement from 1983 describes the residence as retaining all period features, including ornate cornices, ceiling roses, fire places and large pediment (*Age* 21 May 1983:44). The name 'Quorn' and year 1896 presently adorn the façade of the subject site, but it appears that these details were added recently, and do not reference the history of the building.



Figure 2. Extract from Melbourne & Metropolitan Board of Works Detail Plan No 1679, dated 1906, showing subject sites (source: State Library Victoria). Figure 3. Aerial photograph showing subject sites in 1945 (source: Melbourne 1945, Nathaniel Jeffrey, 2015)



Figure 4. Aerial photograph showing the subject site (source: Vic Planning Maps 2014, Department of Environment Land Water and Planning)

Description and Integrity

31 and 33 Flower Street, Essendon, comprise a pair of matching semi-detached late-Victorian houses, located on the corner of Flower Street and Miller Street. Flower Street is a straight and level street, which runs north-south off one of the area's main thoroughfares, Buckley Street, to where it meets Shamrock Street. The pair sits on the western side of Flower Street, with number 33 on the corner and number 31 attached to the south. The main building line of the pair is angled away from Flower Street, such that number 31 has a larger setback and more substantial front garden.

This pair of houses comprises mostly common features and matching Italianate or neoclassical details, although both have experienced some degree of alteration over time. The parapet on the northernmost property, number 33, is inscribed with 'AD 1896' and the name 'Quorn', but this is at odds with the historical evidence for construction and naming and is therefore presumably a recent

alteration. Both houses feature symmetrical front facades that address Flower Street and have central front doors framed by matching double-hung sash windows with sidelights.

At both properties there is a minimal setback to the street occupied by two small front gardens. The garden of number 31 is roughly double the size of number 33 as a result of the street alignment and contains more vegetation screening it from the street. Number 31 has a low cement-rendered front fence with battlement motif which post-dates the property whilst number 33 has a cast iron palisade fence set in a rough cast rendered plinth, presumably of relatively recent origin. The front gardens between the two properties are divided by a wooden picket fence (again presumably of relatively recent date). The external walls are red face brick (front facades recently repointed). Two matching ornate upright parapets, rendered and decorated with classical motifs, screen the simple gable roof forms of both properties. Number 33 retains a pair of typical corniced rendered chimneys, while number 31 appears to have lost one of its matching chimneys.

At both properties access is provided via gates set in the front fences located directly opposite the front doors. Number 31 has a tessellated tiled footpath leading through the front garden to its front verandah, which is level with the path and floored with matching tessellated tiles. Number 33 has a truncated asphalt paved footpath and very slight step up to the verandah. The verandah floor of number 33 retains tessellated tiles consistent with number 31 and the verandah is bordered with a dressed basalt edge. Both front verandahs are sheltered by a skillion formed awnings, which are clad in corrugated iron sheeting of gently convex profile and supported by slender cast iron Corinthian columns. There are cast iron friezes and brackets to the verandah roof of both properties of slightly differing styles and eras. Above this, an entablature of alternating circular and rectangular mouldings, punctuated by corbelled brackets runs beneath the parapets.

Both parapets feature a central pediment framed by engaged pilasters topped with small urns or finials. Classical sculptural faces feature on the parapets, apex of the pediment and at the side parapets of the verandah awnings. The respective north and south side elevations of the houses are simple face brick, with a band of cement render and two windows set in the Miller Street elevation. At the rear of number 33 in the western portion of the lot is a large modern double-storey carport that adjoins another outbuilding.

31-33 Flower Street, Essendon, is of high integrity with very few changes visible to original or early elements of the place. This pair of buildings retains its original building form, original roof form, parapets, wing walls, verandahs and fenestration.

The integrity of the building is enhanced by the high level of intactness of these main elements, which include chimneys, decorative elements to the parapet, verandah decoration, unpainted face brick walls, and window and door joinery.

The integrity of the place is slightly diminished by the rear extensions to both buildings, but these are modest in scale and size.

Comparative Analysis

In the Moonee Valley Heritage Overlay, the Italianate style is well represented. Individually significant examples include detached villas, which make up most of the individual places, followed by terrace houses and mansions. The majority of Italianate style dwellings in the City of Moonee Valley are of masonry construction, with one timber example included.

The Italianate style is a revival in the mid-nineteenth century of earlier Italian architectural forms and details, especially those from the time of the Renaissance, which were in themselves a revival and reappraisal of Greek and most importantly Roman architecture. The Italianate style was also associated, but less commonly in Victoria and chiefly in the 1840s to 1860s but with lingering influence, with a revival of building forms of vernacular Italian rural buildings, particularly in their use of asymmetrical massing and towers producing a picturesque effect.

The Italianate style as applied to domestic architecture in Victoria favoured simple building forms, sometimes enlivened by bays and towers, with sheer wall surfaces in face brick (often bi-chrome or polychrome) or cement render generally incorporating quoining (often as surface decoration if not necessarily structural need).

Decoration in the Italianate style derived from Roman precedents and included elements from Classical entablatures and architectural orders, including a hierarchy of architraves, friezes, and cornices with associated moulding, panels, and brackets, applied to eaves, parapets and chimneys.

Eclectic touches were often married to the Italianate style, including Romanesque, Gothic, or stilted segmental arch-headed fenestration, incongruous replication of masonry features in timber, and excessive ornament that characterised the Boom style of the late nineteenth century.

The City of Moonee Valley Italianate terraces range from single- to double-storey and are typically set in a shallow front garden delineated by a low fence at the street frontage. Most commonly, terraces in Moonee Valley are single-fronted, sited on narrow allotments but there is a small group of double-fronted terraces, built on more substantial sites, evident in the area. The level of intactness of the Victorian-era terrace houses in the City of Moonee Valley is moderate to very high. And typically varies across individual terraces in terrace rows. Some Italianate examples included in the Moonee Valley Heritage Overlay are cited below.



5-13 Bank Street, Ascot Vale, is a late-Victorian Italianate style terraced row of five single-storeyed polychrome villas with alternating forms. Numbers 5, 9 and 13 having central round-arched brick porches with cabled columns to cast iron verandahs and a surmounting broken pediment in the centre of a balustraded parapet. Numbers 7 and 11 (No 11 removed) feature a triangular pediment and iron verandah with the central porch having been demolished in both instances.



The terraced row is of sound condition and medium Integrity: Medium. Numbers 7 and 11 retain their face brick facades in an unpainted state.

5-13 Bank Street, Ascot Vale, 1890 (HO157)



Nathan's Terrace, 4-14 Wellington Street and 1-11 Shields Street, Flemington, c1888-96 (HO122)

Nathan's Terrace comprises two rows of six single-storey terrace houses with rendered and painted street facades.

With the exception of the house at the south end of the Shields Street terrace, which has three rooms across the front, all other houses in the group are double-fronted with central entrances.

The street facades have a break front design with projecting sections at the centre and ends, iron front verandahs, and intact iron palisade fences. Projecting pedimented entrances, complete with pairs of Corinthian order columns, pairs of seated lions and a central decorative shield, are located between the centre and ends of the elevation. Much of the parapet has balusters and there is evidence that urns, finials or other features have been placed at strategic points on the facade.

Windows in the projecting centre and end parts of the facade have round heads and all other windows have straight heads. Rendered hoods are featured above the pairs of round-headed windows. The slightly curved verandah roofs are covered with corrugated iron. Nathan's Terrace are of fair condition and have varying levels of integrity.

Places recommended for inclusion as individually significant places in the Heritage Overlay in 'Moonee Valley 2017 Heritage Study', including 1-7 Miller Street, Essendon; 21 & 23 Nicholson Street, Essendon, and 82-84 North Street, Ascot Vale, are also comparable to the subject terrace rows in integrity and condition.

Discussion

The terrace row compares well to the above examples in terms of both its architectural detailing and level of intactness. As a double-fronted terrace, the subject terrace is relatively rare in the City of Moonee Valley and is comparable only to those at Bank Street (HO157) and some at Nathan's Terrace (HO122). Like the Bank Street terrace, the Flower Street terraces back onto a terrace row (1-7 Miller Street) that had the same owners as Flower Street. Of the examples given, the subject terrace is distinguished by its combination of red brick beneath a rendered parapet. The terraces above all display a Classical influence, exhibited in the application of a pediment, the subject terraces and those at Bank Street (HO157) feature triangular pediments, and in the rendered parapet form surmounted by decorative mouldings. The examples given have comparable levels of integrity and intactness.

Overall, the terraces at 31-33 Flower Street, Essendon, are a good rare example of an Italianate double-fronted terrace in the City of Moonee Valley. They demonstrate with high level of integrity and

overall intactness. They retain and display characteristics associated with boom-period excesses of architectural style, evident for example in the ornate parapet.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

31 and 33 Flower Street, Essendon, are significant as a pair of Victorian Italianate terrace houses. Moonee Valley's Italianate terraces occur in both single to double-storey form and single and double fronted. Terraces were less commonly constructed than detached houses during the Victorian period in the City of Moonee Valley. Most terraces are single-fronted and sited on narrow allotments, however 31 and 33 Flower Street are part of a smaller typological group of wider, double-fronted terraces that include 5-13 Bank Street Ascot Vale, 1890 (HO157), and 4-14 Wellington Street and 1-11 Shields Street Flemington c.1888-96 (HO122). This pair of buildings retains its original building and roof forms, parapets, party walls, verandahs and fenestration.

31 and 33 Flower Street, Essendon, demonstrate characteristics of the Italianate style through their decorative rendered surfaces executed in neo-classical design, including triangular pedimented parapets, entablature detail and corbelled brackets. As in most Victorian-era buildings, decorative attention is limited to the front facades with side elevations of the houses executed in plain face brick. The façade symmetry is maintained by the central front doors framed by matching double-hung sash windows with sidelights. Verandahs are supported by slender cast iron Corinthian columns also demonstrating neo-classical design and feature typical decorative cast iron friezes and brackets.

Overall the terraces at 31-33 Flower Street, Essendon, represent an uncommon example of a double-fronted terrace in the City of Moonee Valley and they demonstrate a high level of integrity and overall intactness.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

31-33 Flower Street Essendon, a pair of Italianate terraces built in 1893 is significant.

Significant fabric includes the:

- original built form (as a single storey, double-fronted terrace pair) and associated roof forms, original pattern of fenestration;
- dividing and wing walls, unpainted face brickwork, parapet and its ornamentation, verandah (including columns, friezes and brackets), original chimneys, and
- original window and door joinery

The fences and rear extensions are not significant.

How is it significant?

31-33 Flower Street is of local architectural (representative) significance to the City of Moonee Valley.

Why is it significant?

31 and 33 Flower Street, Essendon, are significant as a pair of Victorian Italianate terrace houses. The City of Moonee Valley's Italianate terraces occur in both single to double-storey form and single and double fronted. Terraces were less commonly constructed than detached houses during the Victorian period in Moonee Valley. Most terraces are single-fronted and sited on narrow allotments, however 31 and 33 Flower Street are part of a smaller typological group of wider, double-fronted terraces that include 5-13 Bank Street Ascot Vale, 1890 (HO157); and 4-14 Wellington Street and 1-11 Shields Street, Flemington c.1888-96 (HO122). This pair of buildings retain its original building and roof forms, parapets, party walls, verandahs and fenestration.

31 and 33 Flower Street, Essendon, demonstrate characteristics of the Italianate style through their decorative rendered surfaces executed in neo-classical design, including triangular pedimented parapets, entablature detail and corbelled brackets. As in most Victorian-era buildings, decorative attention is limited to the front facades with side elevations of the houses executed in plain face brick. The façade symmetry is maintained by the central front doors framed by matching double-hung sash windows with sidelights. Verandahs are supported by slender cast iron Corinthian columns also demonstrating neo-classical design and feature typical decorative cast iron friezes and brackets.

Overall the terraces at 31-33 Flower Street, Essendon, represent an uncommon example of a double-fronted terrace in the City of Moonee Valley, and they demonstrate a high level of integrity and overall intactness. (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually Significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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House

Prepared by: Context

Address: 52 Hedderwick Street, Essendon

Name: House	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: 1933
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Interwar California Bungalow and Spanish Mission



Figure 1.

52 Hedderwick Street, Essendon, principal elevation (April 2018) (source: Context, 2018)

History and Historical Context

Thematic Context

The house at 52 Hedderwick Street, Essendon, relates to the following historic themes from the Moonee Valley Thematic History (Living Histories 2012):

Theme 6: Building towns, cities and the garden state; 6.7: Making homes for Victorians
Homes for the wealthy, working class homes, middle class homes.

Contextual History

Essendon is bounded by the Moonee Ponds Creek on the east and by the Maribyrnong River on the west. In the 1840s, the early period of British colonial settlement, the Essendon area was used for grazing and farming. The area was well watered by the Maribyrnong River and the Moonee Ponds Creek and attracted agriculturalists. The suburb was part of the former City of Essendon, which began as the Borough of Essendon (and Flemington) in 1861. It was elevated to the Town of Essendon in 1890 and then to the City of Essendon in 1909.

In the early 1850s Mt Alexander Road became a major thoroughfare as the route to the newly discovered Mt Alexander diggings (Castlemaine). This route was the spine of the Essendon area and developed as a busy commercial strip. By the 1880s there was also commercial development on Buckley Street and later on Puckle Street. A railway line opened in 1871, which was duplicated in 1884. With the drawcard of the newly expanded railway, a number of large estates were subdivided and developed in Essendon in the 1880s during Melbourne's land boom. In 1906, electric trams were introduced along Mt Alexander Road (supported by the newly built Essendon Tram Depot), and this encouraged further residential and commercial development. Development was steady through the early 1900s and increased in the interwar years, which was a period of accelerated suburban growth.

The discovery of rich goldfields to the north boosted the local economy with a number of ancillary business established along Mt Alexander Road. Shopkeepers and traders took up premises in Essendon in the 1870s and 1880s, and the area developed a suburban character. Large estates in the area included 'Puckle Lodge' (demolished) and 'Earlsbrae Hall', which is a grand double-storey mansion built by brewer Collier McCracken and part of Lowther Hall Girls' Grammar School since the 1920s. Essendon was considered a more affluent area in terms of the western and northern suburbs and was commonly referred to as 'the Toorak of the north'. The relatively large number of private schools attest to this: St Columba's Catholic Girls' School (1897), Lowther Hall Anglican Grammar School (1920), Penleigh and Essendon Grammar (1924) and St Bernard's Catholic School (1940). Essendon High School (1909) was amongst the first three state high schools built in Victoria.

In contrast to the heavily industrial suburbs to the south and west, Essendon discouraged industrial development. In the 1920s, however, Essendon was selected over Fishermans Bend as the site of Melbourne's major airport - a position it held until Tullamarine Airport was opened in 1970. The Essendon Airport cemented Essendon as a major transport route, with an electric tramway built to the airport in 1943, and also encouraged manufacturing and ancillary transport industries to the north of Essendon. Essendon experienced extensive growth in the postwar period, reflected in the number of postwar residences in the northern suburbs of the former City of Essendon.

Place History

The weatherboard bungalow at 52 Hedderwick Street, Essendon, was built in 1933 for Harold and Margaret Lycett.

The subject site was originally part of an estate that comprised over 143 acres of land, extending from Buckley Street to Keilor Road (now Hedderwick Street), and known as Crown Allotment C of Section 13, Essendon, in the Parish of Doutta Galla, County of Bourke. Bruce Pitcairn Hedderwick and Paul Russell Cudmore purchased the land as joint proprietors in 1920 (CT: V4132 F334). For reasons that are unclear, Robert Cudmore replaced Paul Cudmore as the joint proprietor the following year; both Cudmores lived in South Australia but do not appear to have been closely related (CT: V4464 F927; VBDM 1883; ABI V264 1889). Bruce Hedderwick was a prominent Melbourne solicitor with extensive landholdings in Victoria and New South Wales; he died in 1926 with a valued estate of £158,817 (*Dungog Chronicle: Durham and Gloucester Advertiser* 2 November 1926:2). It is likely that Hedderwick Street, which first appears in the Sands & McDougall directory in 1923, takes its name after him (S&Mc 1922, 1923).

Frances Honan Campbell-Walker, gentlewoman, purchased the subject land in 1922 and sold it the following year to Harry Lycett, boilermaker (CT: V4543 F523). Harry Lycett lived in Haverton Hill, Durham, England, until 1910, when he departed Liverpool for Melbourne on board the *Somerset* (Ancestry 2010) (NAE 1910). He and his four eldest sons served in World War I (Age 11 September

1944:2). Harry Lycett and his wife Mary Hannah lived on Ailsa Street, Ascot Vale, until about 1931, when they moved to Jacka Street, Essendon (ER 1919, 1931). In 1927 their daughter-in-law Margaret Lycett (née Barnes), wife of Harold Lycett (junior), was registered as the owner in title of the subject property (CT: V892789 F566). A Melbourne & Metropolitan Board of Works detail plan prepared in 1926 shows that no structure had been built on the subject land, and very few houses existed in the street at the time (MMBW 1684, 1926). The Lycetts were registered at an address in Corangamite until 1931, their first listing in Hedderwick Street appears in the 1935 Sands & McDougall directory (ER 1931:17; S&Mc 1935; ER 1936). The subject property was built in c1933 as a five-bedroom residence (House plans 1933, EHS); it does not appear in a 1933 MMBW plan but is recorded in the 1941 plan by the letter 'H', indicating that a house existed on the site (MMBW No 103, 1933, amended 1941). A newspaper report of Harold Lycett being involved in a car accident in September 1935 whilst driving a sedan suggests that he owned a motor vehicle by the time (*Herald*, 20 September 1935:4).

Margaret Lycett died in 1977 and the probate of her Will was granted to Margaret Crossan, Frederick James Lycett, Dorothy Rachel Panelli and Richard Panelli, who were registered as joint proprietors of the property in 1978 (CT: V892789 F566).

Frederick John Lamont, a refinery operator, and his wife, Norma Cherie, became the joint proprietors of the property in 1978 (CT: V892789 F566). An advertisement for the property appeared in March 1998, describing it as a six-room residence with a sleep-out priced at \$380,000 (*Age* 8 March 1998:82). Domenic Luppino and Natalie Kopestenski purchased the property two months later (CT: V892789 F566). The house sold in 2016 for \$1,615,000 (REA Group 2016).

Significant extensions and alterations have been made to the rear of the property. The 1998 listing of the property as a six-room residence suggests that between 1933 and 1998 a small rear extension was made to the property, this may have been the addition of the third room to the rear of the building (compare Figures 4 and 5). Subsequent alterations were made after 1998 including extension of the carport hidden behind the original porte-cochere, alfresco dining area, a dining extension, and a swimming pool (REA Group 2015). Real estate photographs from 2015 reveal that some of the original interior features have been retained, including ceiling plasterwork, floorboards, leaded glass windows, and internal doors and picture railings (REA Group 2015).

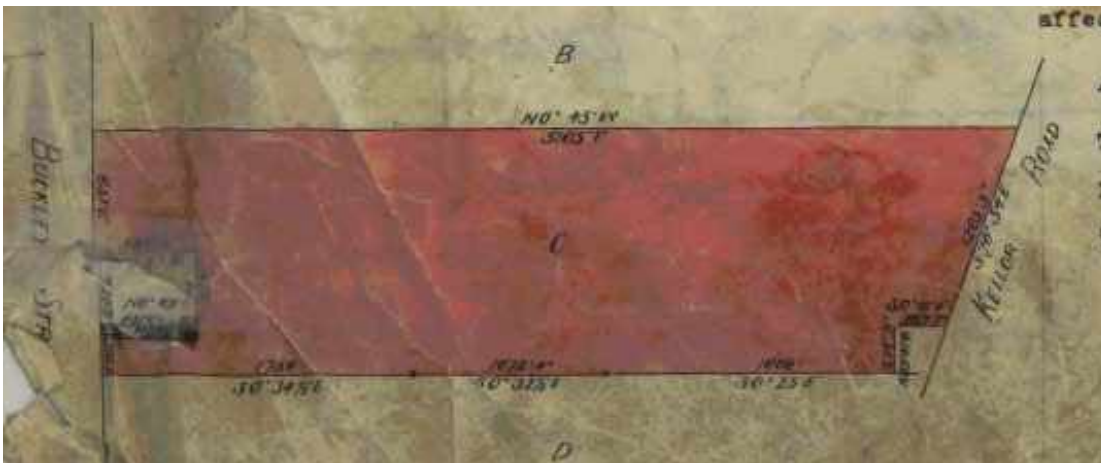


Figure 2. Plan showing purchase of land in 1920 (source: Certificate of Title V4132 F334, Land Victoria)



Figure 3. Extract from MMBW Sewerage Plan No 101, dated 1933, showing Hedderwick Street, Essendon (source: State Library Victoria)



Figure 4. Aerial view of the house in January 1946. Note that the porte-cochere is visible at the top, concealing part of the two-track driveway which leads to the rear garage (source: Historical Aerial Photographs, Landata)



Figure 5. Aerial photograph showing the present-day subject site (source: Vic Planning Maps, 2014, Department of Environment Land Water and Planning)

Description and Integrity

52 Hedderwick Street, Essendon, is a large interwar bungalow, derivative of earlier Californian Bungalows but with a striking infusion of Art Deco elements alongside more simple Old English stylistic features in the dominant brick entry porch. The hipped roof form provides another dominant note, sweeping down over the verandah and unusually incorporating an original porte-cochere to the side. The residence is located in a modest suburban street in a residential area with generous nature strips, although 52 now abuts a large new dwelling to the north (which sits on the corner of Monica Street).

52 Hedderwick Street, Essendon, has a typical bungalow form, with a central front door, projecting room to the (south) side beneath a jerkin-head roof, and the principal room facing onto and sheltered by a deep verandah. The roof is of unglazed orange terracotta tiles with the simple high-pitched form providing a short central ridge, a small hipped section over the rear wing, and the main front slope extends down over the verandah and porte-cochere, terminating in the north in a small gable. Elsewhere metal roofs and translucent sheeting cover the rear extensions of the carport and building, including more recent additions to the rear.

A simply detailed brick chimney, with an economical arrangement of brick headers forming a capping, remains to the southern side of the residence. The projecting bay has a jerkin-headed gable with tile-clad window awning supported on simply detailed, curved timber brackets. The walls of the residence are of weatherboard with a half-timbered effect to the main projecting gable.

The entry porch is of rendered brick, with dark red/brown bricks (formerly tuckpointed, with some pointing remaining) providing a striking contrast in lining to an unusual horseshoe arch (over the entry), simple implied quoins, and a central decorative pediment feature of toothed brick pattern (echoing the tothing effect of the horseshoe arch). The porch extends through the line of the verandah, again providing contrast by the introduction of a vertical element in a predominantly horizontal facade composition. The verandah has a solid balustrade of face brick incorporating a blue brick panel laid in herringbone pattern; the verandah terminates in simple brick piers that support precast concrete columns, square in section, fluted on the faces, and detailed with greatly simplified classical bases and capitals. The principal windows to the facade are double hung sashes, enlivened with simple leaded glass to the upper sashes.

52 Hedderwick Street, Essendon, is of high integrity with very few changes visible to original or early elements of the place. The building retains its original building form, main tiled roof form extending over the porte-cochere and verandah, projecting jerkin-head front gable, face brick and cement rendered porches, weatherboard-clad walls, windows and front door.

The integrity of the building is enhanced by the high level of intactness of these main elements, which include details such the original chimneys, tiled roof and window hood, unpainted face brick details (such as tapestry brick highlights), and leaded glass panels to principal window sashes.

The integrity of the building is slightly diminished by the extension to the rear of the porte-cochere, although the work is discreet and does not obscure any important original elements of the house.

The integrity of the place is slightly diminished by the eastern extension of the carport, covered rear alfresco area, discreet side verandah, and garage (which appears to be a larger replacement of the original one), although these elements are either screened by the original building form of the house or are hardly visible from the street.

Comparative Analysis

Spurred on by the expansion of the rail line and the introduction of electric trams along Mt Alexander Road, residential development steadily increased during the interwar period in Essendon. Encouraged by the rise of the Garden City movement and the popular ideal of the detached small house in a garden setting, houses in the area were generally single storey, timber or brick and designed and built by speculative builders or the State Savings Bank of Victoria.

Australian architecture of the interwar period was highly eclectic encompassing numerous styles and idioms.

Built in 1933, 52 Hedderwick Street, Essendon, is a derivative of the Californian Bungalow, but the striking parapeted porch suggests a geometrised Arts Deco version of a typical Spanish Mission form.

The Californian Bungalow was at once a type of dwelling and a design style redolent of its West Coast American origins where it developed from nineteenth-century timber cottages and as a vernacular distillation of such diverse sources as Japanese architecture, Swiss chalets, and California's Spanish Mission heritage.

Originating in North America around the turn of the twentieth century and known in California as the Craftsman Bungalow, the so-called Californian Bungalow style was introduced to Australia during years immediately prior to the First World War and then greatly popularised in the 1920s.

The Californian Bungalow style had an immediate impact in Australia on account of its largely timber construction, its climatically (and historically) similar origins, and its relative affordability, popular with speculative builders and government housing instrumentalities alike.

The Californian Bungalow sat midway in pretension between a cottage and villa (to use popular nineteenth-century terminology) and provided a quintessential pre-war and interwar dwelling suited to Australia's relatively large allotments and Garden City ethos as a domestic repose in an industrial world.

Typical features of the Californian Bungalow style were its low-slung building form, substantial exterior transitional spaces sheltered under expansive verandahs with roofs supported on exaggerated piers or less typically as large recessed porches enveloped by the main roof, generally relating to a single dominant roof form (often a transverse gable).

Many stylistic characteristics of the Arts and Crafts or Craftsmen styles were shared by the Californian Bungalow style, often in a simplified form, including elements such as pergolas, projecting rafters, wide eaves overhangs, and sometimes a rustic use of natural materials.

The various styles and idioms of the interwar period are well represented in the Heritage Overlay in Moonee Valley. Displaying a high level of intactness and integrity, contributory example with the Heritage Overlay display a consistency of built form and a cohesive garden suburb character enhanced by original low front fences and outbuildings. Individually significant examples include detached houses, duplexes and flats.

The following places are identified as being of the inter-war Californian Bungalow style and are of individual significance within the City of Moonee Valley.



28 Park Street, Moonee Ponds, is expressive of the Arts and Crafts movement as it was applied to the Californian Bungalow form in Australia. Important elements include the roof form and gable end treatments, the accommodation of an upper level as an attic floor and the attention to detail demonstrating the principles of the Arts and Crafts movement.

28 Park Street, Moonee Ponds, c1923
(HO267)



192 Pascoe Vale Road, Ascot Vale, c1930 (HO206)

192 Pascoe Vale Road, Ascot Vale, was built in 1930. It is important as a substantially intact and highly representative Californian bungalow, complete with sympathetic garden, and although erected quite late in the period of the bungalow's dominance over other styles, is important in this respect.



'Melola', 33 Union Road, Ascot Vale, c1930 (HO286)

'Melola' at 33 Union Road, Ascot Vale, is aesthetically important. This importance is derived from the unusual expression given to the Bungalow style and the juxtaposition of elements common to the period giving it an unusually picturesque quality.



10 Leslie Road, Essendon, c1924-5 (HO 244)

A highly picturesque and substantial Arts and Crafts bungalow with cross ridged terra cotta shingle clad gable roof and attic storey windows in the gable ends.



113 McCracken Street, Essendon, c1924 (HO 258)

113 McCracken Street, Essendon, built in 1924, is aesthetically important as a highly successful Arts and Crafts design exploiting the popular Bungalow theme and using stylistic devices of the period including the single ridged attic villa form, curved window bays, attic floor balcony, window dormer and chalet roof, the links with English and American precedents being clearly evident.

Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study' are: 6 Banchory Street, Essendon, 1A and 3 Adelaide Street, Ascot Vale, 37 Sandown Road, Ascot Vale, 23 Ballater Street, Essendon, 25 Ballater Street, Essendon, 20 Ascot Vale Road, Flemington, 11 Ardmillan Road, Moonee Ponds and 89 Holmes Road, Moonee Ponds.

Discussion

52 Hedderwick Street, Essendon, compares well to the above examples in terms of both its architectural detailing and intactness. It is a fine and unusual example of a late interwar timber Californian Bungalow.

Overall it is of high integrity with very few changes visible to original or early elements of the place. The building retains its original building form, main tiled roof form, projecting front gable, face brick and cement rendered porches, porte-cochere, weatherboard-clad walls, windows and front door.

It compares particularly well to 28 Park Street, Moonee Ponds (HO267), and 'Melola', 33 Union Street, Ascot Vale (HO286), and shares the picturesque medievalising form of the jerkin-head gable. It is later than these examples, and adopts a hipped roof form, along with a front gable, as was common for 1930s examples of Californian Bungalows. The overall roof form is distinguished from typical examples by its sweeping horizontal lines, created by the continuation of the roof over the front verandah and the porte-cochere beside it. As compared to the above examples it embodies an unusual expression of the style with its use of atypical elements such as the striking parapeted entry porch with a horseshoe arch with toothed brick pattern and implied quoining and Jazz Moderne detailing in the leaded window panes. The entry porch suggests a stylised version of the typical arched parapeted form seen on the façade of most Spanish Mission houses. This combination of stylistic elements renders it a good example of how details of the different interwar styles often mixed to provide picturesque outcomes.

Currently there are no other timber Californian Bungalows individually listed in the City of Moonee Valley.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

N/A

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

The house at 52 Hedderwick Street, Essendon, is of aesthetic significance for its unusual combination of the features of a number of popular interwar styles. Its basic form is that of a 1930s California Bungalow, pairing a tiled hipped roof with a projecting front gable, and a front verandah supported on dwarf columns with a brick balustrade. The hipped roof is distinguished from typical examples by its sweeping horizontal lines, created by the continuation of the roof over the front verandah and the porte-cochere beside it. The projecting front gable is in a picturesque medieval

jerkin-head form. These two elements serve as a backdrop for the striking rendered and parapeted front porch, suggesting a stylised version of the typical arched parapeted form seen on the façade of most Spanish Mission houses. The porch is decorated with exposed brickwork details including a horseshoe arch with toothed brick pattern, implied quoining and an inverted triangle pattern at the top. While highly eclectic, the resultant design is successful and picturesque.

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

The house at 52 Hedderwick Street, Essendon, is significant. It was built in 1933 for Harold and Margaret Lycett.

Significant fabric includes the:

- original building form and roof form which extends over the porte-cochere and verandah;
- tiled roof and tiled window hood, original chimneys;
- weatherboard cladding;
- entry porch of rendered brick with face brick detailing with evidence of tuckpointing;
- jerkin head gable end;
- verandah and porte-cochere details including brick balustrade with inlaid panel, simple brick piers and pre-cast concrete columns; and
- door and window joinery and leaded glass panels to principal window sashes.

The eastern extension of the porte-cochere, covered rear alfresco area, side verandah, garage and front fence are not significant.

How is it significant?

52 Hedderwick Street, Essendon, is of local aesthetic significance to the City of Moonee Valley.

Why is it significant?

The house at 52 Hedderwick Street, Essendon, is of aesthetic significance for its unusual combination of the features of a number of popular interwar styles. Its basic form is that of a 1930s Californian Bungalow, pairing a tiled hipped roof with a projecting front gable, and a front verandah supported on dwarf columns with a brick balustrade. The hipped roof is distinguished from typical examples by its sweeping horizontal lines, created by the continuation of the roof over the front verandah and the porte-cochere beside it. The projecting front gable is in a picturesque medieval jerkin-head form. These two elements serve as a backdrop for the striking rendered and parapeted front porch, suggesting a stylised version of the typical arched parapeted form seen on the façade of most Spanish Mission houses. The porch is decorated with exposed brickwork details including a horseshoe arch with toothed brick pattern, implied quoining and an inverted triangle pattern at the top. While highly eclectic, the resultant design is successful and picturesque. (Criterion E)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually Significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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House

Prepared by: Context

Address: 20 Hesleden Street, Essendon

Name: House	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: 1920
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Interwar Attic Bungalow



Figure 1.

20 Hesleden Street, Essendon, viewed from the south (April 2018) (source: Context, 2018)

History and Historical Context

Thematic Context

The house at 20 Hesleden Street, Essendon, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories 2012):

Theme 6: Building towns, cities and the garden state; 6.7: Making homes for Victorians
Homes for the wealthy, working class homes, middle class homes.

Contextual History

Essendon is bounded by the Moonee Ponds Creek on the east and by the Maribyrnong River on the west. In the 1840s, the early period of British colonial settlement, the Essendon area was used for grazing and farming. The area was well watered by the Maribyrnong River and the Moonee Ponds Creek and attracted agriculturalists. The suburb was part of the former City of Essendon, which began as the Borough of Essendon (and Flemington) in 1861. It was elevated to the Town of Essendon in 1890 and then to the City of Essendon in 1909.

In the early 1850s Mt Alexander Road became a major thoroughfare as the route to the newly discovered Mt Alexander diggings (Castlemaine). This route was the spine of the Essendon area and developed as a busy commercial strip. By the 1880s there was also commercial development on Buckley Street and later on Puckle Street. A railway line opened in 1871, which was duplicated in 1884. With the drawcard of the newly expanded railway, a number of large estates were subdivided and developed in Essendon in the 1880s during Melbourne's land boom. In 1906, electric trams were introduced along Mt Alexander Road (supported by the newly built Essendon Tram Depot), and this encouraged further residential and commercial development. Development was steady through the early 1900s and increased in the interwar years, which was a period of accelerated suburban growth.

The discovery of rich goldfields to the north boosted the local economy with a number of ancillary business established along Mt Alexander Road. Shopkeepers and traders took up premises in Essendon in the 1870s and 1880s, and the area developed a suburban character. Large estates in the area included 'Puckle Lodge' (demolished) and 'Earlsbrae Hall', which is a grand double-storey mansion built by brewer Collier McCracken and part of Lowther Hall Girls' Grammar School since the 1920s. Essendon was considered a more affluent area in terms of the western and northern suburbs and was commonly referred to as 'the Toorak of the north'. The relatively large number of private schools attest to this: St Columba's Catholic Girls' School (1897), Lowther Hall Anglican Grammar School (1920), Penleigh and Essendon Grammar (1924) and St Bernard's Catholic School (1940). Essendon High School (1909) was amongst the first three state high schools built in Victoria.

In contrast to the heavily industrial suburbs to the south and west, Essendon discouraged industrial development. In the 1920s, however, Essendon was selected over Fishermans Bend as the site of Melbourne's major airport - a position it held until Tullamarine Airport was opened in 1970. The Essendon Airport cemented Essendon as a major transport route, with an electric tramway built to the airport in 1943, and also encouraged manufacturing and ancillary transport industries to the north of Essendon. Essendon experienced extensive growth in the postwar period, reflected in the number of postwar residences in the northern suburbs of the former City of Essendon.

Place History

The weatherboard attic bungalow at 20 Hesleden Street, Essendon, was built in 1920 for Harold Broadbent, a gasfitter (CT: V2221 F095).

The subject site was originally numbered 17 (S&Mc 1921 and 1925) and Hesleden has been spelt previously as 'Hasleden' (MMBW 102 1929) 'Hazelden' or 'Hesledene' (S&Mc 1906 and 1920). William Richard Little, accountant, first purchased the land in 1889, as one of three lots that were part of Crown Allotment 23 at Hawstead, Parish of Doutta Galla, County of Bourke (CT: V2221 F095). Haselden Street originally intersected with a wide bend in the Five Mile Creek between Amelia Avenue and Morton Street (MMBW Detail Plan no102, 1929, Jeffrey 2015). The creek appears to have been mostly filled in by 1945 (MMBW Detail Plan no102, 1929, Jeffrey 2015).

There is no record of a structure existing on the subject site until 1921 when Harold Broadbent is first listed at this address in the Sands & McDougall directory (S&Mc 1921). The house plans for the property indicate that the four-bedroom house was erected in 1920. Harold had emigrated from England with his wife Clara (née Harrold) and they were residing at 20 Hesleden Street from 1921 (ER 1922 and 1949). The subject residence was one of very few buildings that had been erected on Hesleden Street by 1921, but this changed when Glenbervie Railway Station was created in 1922;

the establishment of a transport corridor in this area was widely advertised in real estate advertisements contributing to the development of nearby streets (*Argus* 8 September 1922:7). Clara Broadbent died in 1935. In 1947 the land was transferred in part to their son George Broadbent, a driver, who acquired full ownership of the property in 1952, following Harold's death in 1950 (CT: V7677 F197; VBDM 1950).

In 1965 George Broadbent sold the property to Rex Leyland Lowe and Keith John Allen, company directors (CT: V7677 F197). Allan William Parker, clerk, was the owner in title from 1968 until 2000, when Peter James Goldstein and his wife, Robyn Margaret, became the joint proprietors (CT: V7677 F197).

An extension may have been made to the rear of the subject property (Jeffrey 2015, DELWP 2014).

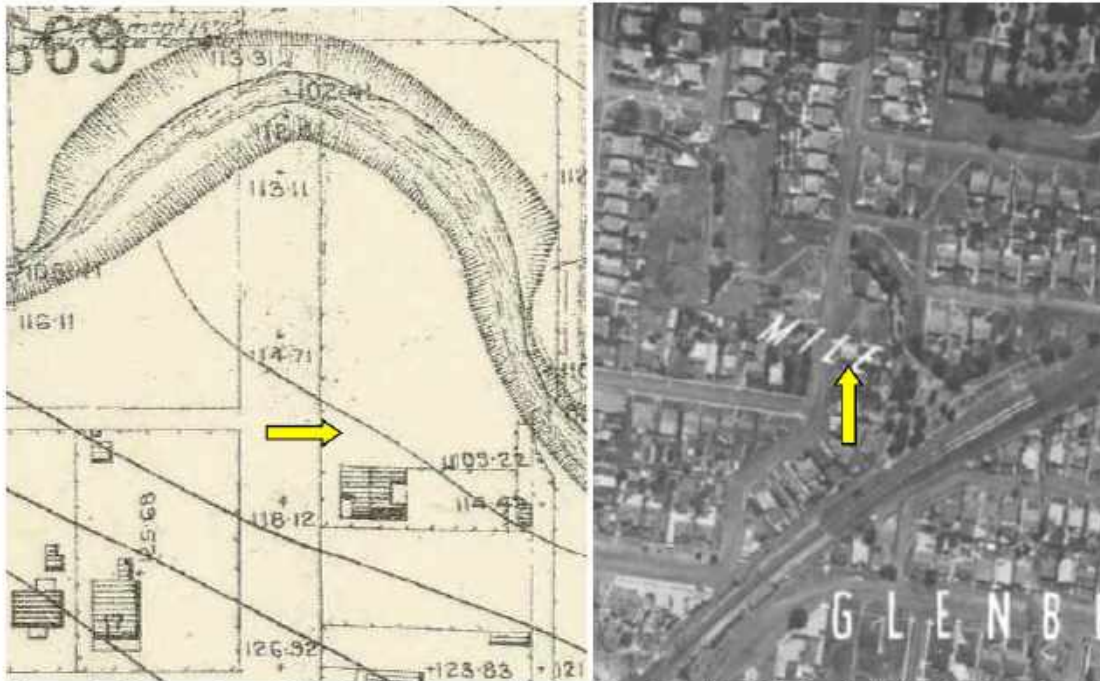


Figure 2. Extract from MMBW 400 feet to 1 inch scale plan No 102, dated 1929, showing the subject site on 'Hasleden' Street and the Five Mile Creek (source: State Library Victoria)

Figure 3. Aerial photograph showing subject residence and Five Mile Creek valley (source: Melbourne 1945, Nathaniel Jeffrey 2015)



Figure 4. Aerial photograph showing the subject site (source: Vic Planning Maps, 2014, Department of Environment Land Water and Planning)

Description and Integrity

20 Hesleden Street, Essendon, an early interwar Attic Bungalow, sits on the east side of the street on a sloping site with a gentle cross fall from south to north. Hesleden Street runs across the valley of Five Mile Creek, a tributary of the Moonee Ponds Creek, which once had its head in the area now occupied by Essendon Airport and the Tullamarine Freeway. The relatively steep fall in this locality permits views across the valley, most notably to the north, especially to the roof silhouette and mature trees (including distinctive araucarias) of the St Columba's Mission Society headquarters on Woodland Street (the former McCracken mansion, 'North Park'). The locality, part of Glenbervie and served by a railway station of that name at the south end of Hesleden Street, contains a mix of housing stock, including late nineteenth and early twentieth century cottages and villas interspersed with residences of the interwar period and more recent decades.

20 Hesleden Street, Essendon, has a simple attic building form contained under an enveloping gable roof. The roof, clad in corrugated iron with ogee profile guttering, has one main gable running parallel with the allotment depth (over the two-storey section) with subsidiary single-storey side gables and a hipped roof to the rear. The prominent roof form is the most distinctive feature of the building and this is broken on the street (west) facade by a recessed porch and attic window in the main gable end. The walls are clad in weatherboard with the principal gable end having a half-timbered effect with flat sheeting and timber cover straps. The weatherboards to the front facade are notched to simulate shingles (in a band four boards in depth).

The recessed front porch on the south-west corner of the facade is supported on cement (possibly precast concrete) columns, square in section and gently tapered. These columns are supported on a solid rendered-brick balustrade and at the top support a simple 'entablature' of timber shingles that is enlivened by a central band of contrasting round-ended shingles. An elaborate door-case typical of the Edwardian era with arched sidelight, top-lights, and glazing to the central panel of the door is approached from the porch; a window comprising three casements faces onto the porch, with a diamond shaped window to the frontage (presumably lighting a front vestibule). Balancing the porch on the northern side of the facade is a matching window of three casements protected by an elaborate shingle-clad awning supported on timber brackets with fretwork. All windows to the front façade have simple leadlights with a floral swag design.

The gable end of the attic storey runs across the full width of the building frontage. An attic window in front gable (comprising three casements, matching the ground floor) forms part of a thin projecting shingled bay supported on timber brackets and covered by a shingled awning supported on clearly

expressed timber brackets; the bargeboard above is supported on simpler curved timber brackets. The tip of the half-timbered gable contains a large rectangular, timber-louvred vent. The small gables to the north and south elevations - beyond which the main roof narrows towards the rear of the house - repeat, with commensurate simplicity, the weatherboard and half-timbering of the main front wall and gable. A single brick chimney on the north has a simple cement-rendered capping and terracotta chimney pot.

The building is set close to the street with a driveway running along the north side and entry path to the south. A motor garage (presumably not original, but visible in the 1945 aerial) sits in line with the rear of the residence - its brick front wall supports a gabled end that echoes details from the main residence (timber-louvred vent and timber shingles). The frontage is lined by a low brick fence of more recent construction than the house, capped with a rendered coping and divided by squat cement-rendered pillars set on a low brick plinth - at the north a more recent section of brickwork forms a low terrace wall to contain the garden on the sloping site. A strip of lawn, narrow flowerbed, and standard roses comprise the main garden features.

20 Hesleden Street, Essendon, is of very high integrity with very few changes visible to original or early elements of the place. The building retains its original building form and roof form, weatherboard walls, porch, and fenestration.

The integrity of the building is enhanced by the high level of intactness of these main elements, which include details such as the original chimney, corrugated iron roof, gable ends and eaves detailing, window hoods, porch detailing including piers, balustrade, and shingled hood, window and door joinery, and leaded glass panels to principal windows.

The integrity of the place is only very slightly diminished by the garage; although of unknown date this is well set back from the frontage, is simple in form and detail, and (except the roller door) appears to be an early (pre-1945) addition to the property.

Comparative Analysis

Built in 1920, 20 Hesleden Street, Essendon is an early interwar Attic Bungalow that marks the transition from late Federation styling to that of the interwar Californian Bungalow. Houses built at this time frequently cast off the picturesque complexities and decorative elements of the Queen Anne style and introduced features associated with the Californian Bungalow style. This included an emphasis on carpentry details and natural material with a simple massing and roof forms.

The Federation style is named after the federation in 1901 of the Australian colonies following a decade-long national discussion about constitutional change and then further years of adaption by the newly federated Australian states.

The Federation style was common across Australia from roughly 1890 to the start of the First World War in 1914, but depending on locality and availability of materials, had many regional variations within a common design idiom.

The Federation style is commonly associated with domestic architecture and its adaption of a simple nineteenth-century building form (single- or doubled-fronted) in red brick, weatherboard, or timber block front to create a lighter and more picturesque appearance by use of timber columns and decoration, projecting gables, verandahs (often under the main roof form), mixed roof forms, and orange terracotta roof tiles.

The Californian Bungalow was at once a type of dwelling and a design style redolent of its West Coast American origins where it developed from nineteenth-century timber cottages and as a vernacular distillation of such diverse sources as Japanese architecture, Swiss chalets, and California's Spanish Mission heritage.

Originating in North America around the turn of the twentieth century, the Californian Bungalow style was introduced to Australia during years immediately prior to the First World War and then greatly popularised in the 1920s.

The Californian Bungalow sat midway in pretension between a cottage and villa (to use popular nineteenth-century terminology) and provided a quintessential pre-war and interwar dwelling suited to Australia's relatively large allotments and garden city ethos as a domestic repose in an industrial world.

Typical features of the Californian Bungalow style were its low-slung building form, substantial exterior transitional spaces sheltered under expansive verandahs with roofs supported on exaggerated piers or less typically as large recessed porches enveloped by the main roof, generally relating to a single dominant building form (often transverse in orientation).

Many stylistic characteristics of the Arts and Crafts or Craftsmen styles were shared by the Californian Bungalow style, often in a simplified form, including elements such as pergolas, projecting rafters, wide eaves overhangs, and sometimes a rustic use of natural materials.

As 20 Hesleden Street, Essendon marks a transition away from the Federation Attic Bungalow towards that of the interwar Californian Bungalow, it is most comparable to other early interwar Attic Bungalows within the City of Moonee Valley.

Other Individually Significant Attic Bungalow houses in Moonee Valley include:



A highly picturesque and substantial Arts and Crafts bungalow with cross ridged terracotta shingle clad gable roof and attic storey windows in the gable ends.

10 Leslie Road, Essendon, c1924-25 (HO244)



113 McCracken Street, Essendon, built in 1924, is aesthetically important as a highly successful Arts and Crafts design exploiting the popular Bungalow theme and using stylistic devices of the period including the single ridged attic villa form, curved window bays, attic floor balcony, window dormer and chalet roof, the links with English and American precedents being clearly evident.

113 McCracken Street, Essendon, c1924 (HO258)



A substantial Arts and Crafts bungalow with attic storey, dormer, dominant gabled roof and gablet marking the location of the front door which is protected by an Ionic Order columned verandah extending along the side and across the front of the house beneath the main gable roof

5 The Strand, Moonee Ponds, c.1919 (HO284)



Architecturally, a skilfully designed and large example of the Bungalow concept which is near to original. Moving beyond the Queen Anne style, this reflects the symmetry, broad gabled roofs and massive construction of the Bungalow period

125 Wellington Street, Flemington, 1918 (HO126)

Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study' include: 16 Ballater Street, Essendon, 1C Ardoch Street, Essendon and 16 Ballater Street, Essendon.

Discussion

Built in 1920, 20 Hesledon Street, Essendon is a fine and intact example of an early interwar Attic Bungalow. Its single ridge attic form and recessed side porch with tapered concrete piers is indicative of the simple massing of forms and introduction of craftsman elements that marked a transition between the Federation Queen Anne and the interwar Californian Bungalow. Other details, such as the leadlight casement windows, decorative awnings over windows, and doorway style, clearly illustrate the survival of many elements from the Federation/Edwardian era.

The integrity of the building is enhanced by the high level of intactness of its original or early elements. The building retains its original building form, roof form and details such as the original chimney, corrugated iron roof, gable ends and eaves detailing, window awnings, porch detailing including piers, balustrade, and shingled hood, window and door joinery, and leaded glass panels to principal windows.

Although constructed in timber and more rustic in feel, it compares well to the above examples in terms of both its architectural detailing and intactness. Whilst simpler in detail it is most comparable to 10 Leslie Street, Essendon (HO244), and 113 McCracken Street, Essendon (HO258). The prominent roof form is the most distinctive feature of the building and this is broken on the street (west) facade by a recessed porch and attic window in the main gable end. Interestingly, 20 Hesledon Street, Essendon, pre-dates both these examples by four to five years.

Currently there are no other timber interwar Attic Bungalows individually listed in the City of Moonee Valley.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

The house at 20 Hesleden Street, Essendon, demonstrates the transition in the early interwar period from the ornamented forms of the Federation period to the clean lines and reliance on strong massing and contrasting material textures for visual interest. Characteristic Federation-era details include the leadlight casement windows, decorative awnings over windows, and doorway with arched lights to the door and surrounds. The half-timbered gables to the side elevations are also related to typical Federation villa forms. In contrast, the clean lines of the high attic roof, the incorporation of a small porch within the principal building envelope, the tapered porch piers, and the contrasting weatherboard and shingle cladding are all markers of the interwar Californian Bungalow style.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

The house at 20 Hesleden Street, Essendon, is significant, The timber Attic Bungalow was constructed in 1920 for owner Harold Broadbent.

How is it significant?

20 Hesleden Street, Essendon, is of local architectural (representative) significance to the City of Moonee Valley.

Significant fabric includes the:

- original building form and roof form, contrasting weatherboard and shingle cladding, porch and fenestrations;
- corrugated iron roof and original chimneys;
- eaves and gable end details;
- window hoods;
- porch detailing including piers, balustrades and shingled hood; and

- window and door joinery and leadlight casement windows.

The rear motor garage and front fence are not significant

Why is it significant?

The house at 20 Hesleden Street, Essendon, demonstrates the transition in the early interwar period from the ornamented forms of the Federation period to the clean lines and reliance on strong massing and contrasting material textures for visual interest. Characteristic Federation-era details include the leadlight casement windows, decorative awnings over windows, and doorway with arched lights to the door and surrounds. The half-timbered gables to the side elevations are also related to typical Federation villa forms. In contrast, the clean lines of the high attic roof, the incorporation of a small porch within the principal building envelope, the tapered porch piers, and the contrasting weatherboard and shingle cladding are all markers of the interwar Californian Bungalow style. (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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House

Prepared by: Context

Address: 30 Levien Street, Essendon

Name: House	Survey Date: October 2018
Place Type: Residential	Architect: C Stewart Russell
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: 1928
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Interwar - Old English



Figure 16. 30 Levien Street, Essendon, principal elevation (source: Context 2018)

History and Historical Context***Thematic Context***

The house at 30 Levien Street, Essendon, relates to the following historic themes from the Thematic Environmental History of Moonee Valley (Living Histories 2012):

Theme 6: Building Towns, Cities and the Garden State; 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Contextual History

Essendon is bounded by the Moonee Ponds Creek on the east and by the Maribyrnong River on the west. In the 1840s, the early period of British colonial settlement, the Essendon area was used for grazing and farming. The area was well watered by the Maribyrnong River and the Moonee Ponds Creek and attracted agriculturalists. The suburb was part of the former City of Essendon, which

began as the Borough of Essendon (and Flemington) in 1861. It was elevated to the Town of Essendon in 1890 and then to the City of Essendon in 1909.

In the early 1850s Mt Alexander Road became a major thoroughfare as the route to the newly discovered Mt Alexander diggings (Castlemaine). This route was the spine of the Essendon area and developed as a busy commercial strip. By the 1880s there was also commercial development on Buckley Street and later on Puckle Street. A railway line opened in 1871, which was duplicated in 1884. With the drawcard of the newly expanded railway, a number of large estates were subdivided and developed in Essendon in the 1880s during Melbourne's land boom. In 1906, electric trams were introduced along Mt Alexander Road (supported by the newly built Essendon Tram Depot), and this encouraged further residential and commercial development. Development was steady through the early 1900s and increased in the interwar years, which was a period of accelerated suburban growth.

The discovery of rich goldfields to the north boosted the local economy with a number of ancillary business established along Mt Alexander Road. Shopkeepers and traders took up premises in Essendon in the 1870s and 1880s, and the area developed a suburban character. Large estates in the area included 'Puckle Lodge' (demolished) and 'Earlsbrae Hall', which is a grand double-storey mansion built by brewer Collier McCracken and part of Lowther Hall Girls' Grammar School since the 1920s. Essendon was considered a more affluent area in terms of the western and northern suburbs and was commonly referred to as 'the Toorak of the north'. The relatively large number of private schools attest to this: St Columba's Catholic Girls' School (1897), Lowther Hall Anglican Grammar School (1920), Penleigh and Essendon Grammar (1924) and St Bernard's Catholic School (1940). Essendon High School (1909) was amongst the first three state high schools built in Victoria.

In contrast to the heavily industrial suburbs to the south and west, Essendon discouraged industrial development. In the 1920s, however, Essendon was selected over Fishermans Bend as the site of Melbourne's major airport - a position it held until Tullamarine Airport was opened in 1970. The Essendon Airport cemented Essendon as a major transport route, with an electric tramway built to the airport in 1943, and also encouraged manufacturing and ancillary transport industries to the north of Essendon. Essendon experienced extensive growth in the postwar period, reflected in the number of postwar residences in the northern suburbs of the former City of Essendon.

Place History

The subject land was originally part of Crown Allotment A, Section 6 at Essendon, Parish of Doutta Galla in the County of Bourke (CT V:5434 F:725). It was subdivided as Lot 5 of the Cully Estate which held a land sale of 20 allotments in 1927, before this the land had been held by the same family for fifty years (*Herald* 2 November 1927:15). Essendon City Council designated this part of Essendon a brick-only area, indicating the middle-class aspirations held for Levien Street and the surrounding streets (*Essendon Gazette and Keilor, Bulla and Broadmeadows Reporter*, 15 January 1914:3)

30 Levien Street, Essendon, was built in 1928 for auctioneer's clerk, John Thomas Fargie, to the design of architect C Stewart Russell (EHS 2018). Fargie lived at the seven-roomed residence with his wife Emily (née Stranaghan) and their three daughters. Prior to that, the family were living at No 11 Flower Street, Essendon, in 1925 (*Argus* 20 July 1935:13; ER 1925). John Thomas Fargie died in Essendon in 1941 (*Argus* 5 February 1941:4).

Tenders for the construction of Lorraine, Levien and Stanley streets were published in 1934 (*Age* 9 July 1935:13). While a truncated version of Levien Street had existed between Robb and Locke Streets since at least 1905, the extension of these streets in the interwar period is indicative of the rapid residential growth that occurred in Essendon at this time (MMBW 1637, 1638, 1905).

John Fargie died suddenly in 1941 and Emily remained at the house until her death in 1977; the following year ownership of the property was transferred to their daughter, Majorie Margaret Fargie (*Argus* 5 February 1941:4; CT V4638 F432). In 1972 the house was described as a 6-roomed residence, with two upstairs bedrooms, in moderate condition (BP).

The property was sold in 1989, the new owners adding a rear extension in 1992 (BP).

C. Stewart Russell

Little is known about the career of Colin Stewart Russell (1904-1991), however he is noted for his work on various residential buildings around Melbourne. Russell's work includes Moderne flats at 109 Nimmo Street, Middle Park (Port Phillip HO444), which were noted at the time for their luxurious fittings (*Age*, 8 June 1937: 5). Russell's work on his own house was also noted in 1933, at 2 Montalto Avenue, Toorak (Stonnington HO143), when newspapers remarked on his use of local timbers (*Age*, 27 June 1933: 12). The scale of this house, built in the most affluent suburb of Melbourne, and the presence of Russell and his wife in the social columns of the day, indicate that Russell was prosperous in his career and was socially well-connected. Russell also designed the large commercial showrooms for Finlay Brothers, motorcycle manufacturers, on the corner of Little Lonsdale and Elizabeth streets in 1940 (Finlay Brothers history website). The design of the new showrooms for Finlay Brothers also coincided with Russell's return from an overseas tour, where he had studied the latest developments in architecture (RVIA, April 1940, 38:1: 18).

Description and Integrity

The interwar brick dwelling at 30 Levien Street, Essendon, is sited on a standard size allotment located on the southern side of Levien Street, east of Locke Street. Levien Street slopes downward to the west on a gradual incline, the subject house sits towards the end of the street. Its design exhibits some characteristics of the Old English style, notably in the roof and window elements, which have been articulated in a solid, simplified manner.

The building form comprises two large intersecting gabled forms with a later sloped roof extension to the rear. The form running in an east-west orientation culminates in a jerkinhead gable end to the eastern side of the building presumable containing an attic room. Projecting in a northward direction, fronting Levien Street, is the front wing; a steeply pitched gabled form covering the front room and voluminous attic storey. Clad in variegated terracotta tiles, the expansive roof forms are notable for their dramatic declivity and prominent massing. Solid, unembellished bargeboards come to a pointed finish on the front-wing, accentuating the steepness of the roof pitch, the acute gable angle and the deep-set overhang of the eaves. Unadorned brackets supporting the eaves are underlined by a soffit comprising narrow timber boarding. The painted boards, window frames, soffit, stepped flashing and rendered wall planes create a distinctive visual contrast against the earthy terracotta tones of the roof and base brick. Chunky corbel eaves brackets punctuate the sharply sloping east-west roof form. A narrow but solidly constructed chimney arises from the western side of the front wing. Composed of red-blue clinker bricks and topped with a terracotta chimney pot, it is visually coherent with the roof in material and simplified geometric form.

Composed of brick, the wall planes have been rendered in a smooth finish and painted except for a base of red-blue clinker bricks that forms a narrow border around the house grounding its appearance. Two sets of wide sash windows break up the elevations. Protruding from the ground floor is a canted bay window comprising four six-over-one sash windows. The canted bay window has a clinker brick base and is surmounted by a robust terracotta hipped hood with prominent ridge capping and a steep incline that corresponds with the main roof forms. On the attic storey, a pair of sash windows punctuates the wall plane matching the style of the canted bay window below. Above this window is a narrow, arched timber louvred vent centred within a gablet of painted shingles. A pair of aluminium framed sliding windows has been inserted on the eastern projection, replacing the original windows to the attic storey.

Hunkered beneath the sloping plane of terracotta tiles on the east-west form is a low recessed porch entrance. A gently curved opening steps into the secluded porch from which a set of windows looks out. Adjacent to the porch entry is another sash window, matching the design of those on the squared projection. The porch rests on heavy masonry piers, with the same brick base and rendered shaft as the house. They visually support the eaves above via rendered corbels.

Set amongst a shrub-backed garden the vegetation presents a low-lying horizontal counterpoint to the verticality of the roof forms. Defining the front boundary of the allotment is low, red-blue clinker brick fence that appears contemporaneous to the main house. Four squat piers capped with cement render break up the brick fencing with recessed rendered panels framed by clinker bricks in the

intervening spaces. The easternmost pier is presumably a later addition, having different bricks and wider proportions than the others. There is no gate and the brick paved driveway is not original, although it is likely that the house was built with a garage.

30 Levien Street, Essendon, is of high integrity with very few changes visible to original or early elements of the place. The building retains its original built forms, tiled roofs, porch, fenestration and original fence.

The integrity of the place is enhanced by the high level of intactness of its main elements including original chimneys, unpainted face brick details, timber shingles, window joinery and eave brackets.

The integrity of the place is slightly diminished by a new extension, melded in a matching style, on the southern elevation, but this is hardly visible from the street frontage and abuts the original building in such a way as to retain the dominance of the original roof form. The metal framed window on the west facing wing detracts from the building's integrity but is not immediately noticeable from the street.

The integrity is enhanced by the original low brick fence.

Comparative Analysis

Spurred on by the expansion of the rail line and the introduction of electric trams along Mt Alexander Road, residential development steadily increased during the interwar period in Essendon. Encouraged by the rise of the Garden City movement and the popular ideal of the detached house in a garden setting, houses in the area were generally single storey, timber or brick and designed and built by speculative builders or the State Bank of Victoria. Essendon City Council designated this part of Essendon a brick-only area, indicating the middle-class aspirations held for Levien Street and the surrounding streets.

Australian architecture of the interwar period was highly eclectic encompassing numerous styles and idioms.

The Old English style, sometimes also known as Tudor Revival, sought to marry the respectability of age with a spirit of progress, whereby rubbed brickwork, ancient oak, and leaded glass casements were deftly turned out in pressed reds and clinkers, veneered beams, and double-hung sashes.

The Old English style, although sometimes adopted for commercial premises, found most favour in Australia (as elsewhere) in residences for the middle classes, often sitting with smug comfort amid rows of Spanish Mission, Moderne, and occasional Georgian Revival interwar dwellings.

The Old English style harked back to the Tudor period of the late fifteenth to early seventeenth centuries (which included the late period of the Elizabethan reign) at a time when late medieval architecture was moving away from centuries of dominance by Gothic architecture.

This was not the first revival of Old English architecture: architects of the mid and late nineteenth century had been attracted to its charms, but the interwar revival was the one that produced such a great impact on Australia's suburbs and assumed its greatest prominence during the 1930s.

Hallmarks of the Old English style included asymmetrical forms, the low pointed Tudor arch, half-timbered construction (especially of upper floors or gable ends), steeply pitched (and generally tiled) roofs, prominent chimneys, and snug porches under the main roof sweep.

The various styles and idioms of the interwar period are well represented in the Heritage Overlay in Moonee Valley. Displaying a high level of intactness and integrity, contributory example with the Heritage Overlay display a consistency of built form and a cohesive garden suburb character enhanced by original low front fences and outbuildings. Individually significant examples include detached houses, duplexes and flats.

The following places are of the interwar Old English style and are of individual significance within the City of Moonee Valley Heritage Overlay.



35 Leslie Road, Essendon, c1937 (HO245)

A substantial and picturesque Old English style residence recalling the massing of earlier Arts and Crafts architects and demonstrating the evolution of the style in the latter days of its popularity



41 Leslie Road, Essendon, c1935 (HO64)

A large, neo-Tudor clinker brick and rough-cast stucco, gabled roof house. The Marseilles pattern roof tiles are blended in colour; as is the clinker brick fence, and the surrounding landscape is mature and original. It was designed by the same architect, C Stewart Russell.



32 Vida Street, Aberfeldie, c1935 (HO317)

32 Vida Street, Aberfeldie (HO317), built in 1935, is a highly intact interwar Old English style residence with rendered walls with decorative brick features, tall chimneys all best on a picturesque asymmetry. Windows consist of casement sashes with geometric lead lighting to upper panes.



No 61 to 79 Ormond Road, Moonee Ponds, consists of a row of very substantial interwar duplexes with distinct references to the Californian Bungalow and interwar architecture. The composition of the buildings is almost identical. In particular, number 71 demonstrates elements of the Old English style with steep roofs, decorative gable ends, textured rendered surfaces, textured brickwork, corbelled brickwork to chimneys and leadlight glazing.

71 Ormond Road, Moonee Ponds, c1937
(HO315)

Compared to 15 park Street, Aberfeldie this example lacks a level of sophistication in the detailing producing a more conservative and utilitarian design.

Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study' include: 55 Brewster Street, Essendon; 127-137 Kent Street, Ascot Vale; 15 Park Crescent, Aberfeldie; and 198 Woodland Street, Strathmore.

Discussion

30 Levien Street, Essendon, is an early, fine and intact representative example of a substantial, architect designed, interwar Old English residence. It compares well to the above examples in terms of both its architectural detailing and intactness.

Designed by an architect and built in 1928 it incorporates typical details of the interwar Old English style that gained popularity during the 1930s. These include the use of red-blue clinker base brick work, rendered wall planes, steeply pitched gables, prominent chimneys and porch sheltered almost under the main roof sweep of the roof. The dramatically steep pitch of its gable roof is most comparable to 41 Leslie Road, Essendon, c1935 (HO64), which was the work of the same architect some seven years later, whilst the canted bay window with steeply pitched hood is similar to that at 32 Vida Street, Aberfeldie, c1935 (HO317).

30 Levien Street, Essendon, is of high integrity with very few changes visible to original or early elements of the place. This integrity is enhanced by the high level of intactness of its main elements including original chimneys, unpainted face brick details, timber shingles, window joinery, eave brackets and original low brick fence.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

The house at 30 Levien Street, Essendon, is a successfully designed and substantial example of the Old English style. Built in 1928, its clean lines and restraint look forward to the variation of this style that became common in the 1930s. These include the use of red-blue clinker base brick work, rendered wall planes, steeply pitched gables, prominent chimneys and porch sheltered almost under the main roof sweep of the roof. It is enhanced by detail such as the corbels to the heavy porch

piers, canted bay window to the front façade, and the original front masonry fence executed in the same materials as the house.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

The house at 30 Levien Street, Essendon, is significant. It was designed in 1928 by architect C Stewart Russell for John Thomas Fargie.

Significant fabric includes the:

- Original building form, roof form and fenestrations;
- Tiled roofs and chimneys;
- Rendered wall planes with red-blue clinker base brickwork;
- Gable end detailing including timber shingles and roof ventilators;
- Canted bay window;
- Window and door joinery and eave brackets;
- Sheltered porch with heavy porch piers and corbels; and
- Front fence

The later rear extension and aluminium framed attic window in the eastern elevation are not significant.

How is it significant?

30 Levien Street, Essendon, is of local architectural (representative) significance to the City of Moonee Valley.

Why is it significant?

The house at 30 Levien Street, Essendon, is a successfully designed and substantial example of the Old English style. Built in 1928, its clean lines and restraint look forward to the variation of this style that became common in the 1930s. These include the use of red-blue clinker base brick work, rendered wall planes, steeply pitched gables, prominent chimneys and porch sheltered almost under the main roof sweep of the roof. It is enhanced by detail such as the corbels to the heavy porch piers, canted bay window to the front façade, and the original front masonry fence executed in the same materials as the house. (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	Yes - front fence
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014.

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House

Prepared by: Context

Address: 54 Lincoln Road, Essendon

Name: House	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: c1941
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Interwar - Moderne



Figure 1.

54 Lincoln Road, Essendon, principal elevation (source: Context, 2018)

History and Historical Context

Thematic Context

The house at 54 Lincoln Road, Essendon, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories 2012):

Theme 6: Building towns, cities and the garden state; 6.7: Making homes for Victorians
Homes for the wealthy, working class homes, middle class homes.

Contextual History

Essendon is bounded by the Moonee Ponds Creek on the east and by the Maribyrnong River on the west. In the 1840s, the early period of British colonial settlement, the Essendon area was used for grazing and farming. The area was well watered by the Maribyrnong River and the Moonee Ponds Creek and attracted agriculturalists. The suburb was part of the former City of Essendon, which began as the Borough of Essendon (and Flemington) in 1861. It was elevated to the Town of Essendon in 1890 and then to the City of Essendon in 1909.

In the early 1850s Mt Alexander Road became a major thoroughfare as the route to the newly discovered Mt Alexander diggings (Castlemaine). This route was the spine of the Essendon area and developed as a busy commercial strip. By the 1880s there was also commercial development on Buckley Street and later on Puckle Street. A railway line opened in 1871, which was duplicated in 1884. With the drawcard of the newly expanded railway, a number of large estates were subdivided and developed in Essendon in the 1880s during Melbourne's land boom. In 1906, electric trams were introduced along Mt Alexander Road (supported by the newly built Essendon Tram Depot), and this encouraged further residential and commercial development. Development was steady through the early 1900s and increased in the interwar years, which was a period of accelerated suburban growth.

The discovery of rich goldfields to the north boosted the local economy with a number of ancillary business established along Mt Alexander Road. Shopkeepers and traders took up premises in Essendon in the 1870s and 1880s, and the area developed a suburban character. Large estates in the area included 'Puckle Lodge' (demolished) and 'Earlsbrae Hall', which is a grand double-storey mansion built by brewer Collier McCracken and part of Lowther Hall Girls' Grammar School since the 1920s. Essendon was considered a more affluent area in terms of the western and northern suburbs and was commonly referred to as 'the Toorak of the north'. The relatively large number of private schools attest to this: St Columba's Catholic Girls' School (1897), Lowther Hall Anglican Grammar School (1920), Penleigh and Essendon Grammar (1924) and St Bernard's Catholic School (1940). Essendon High School (1909) was amongst the first three state high schools built in Victoria.

In contrast to the heavily industrial suburbs to the south and west, Essendon discouraged industrial development. In the 1920s, however, Essendon was selected over Fishermans Bend as the site of Melbourne's major airport - a position it held until Tullamarine Airport was opened in 1970. The Essendon Airport cemented Essendon as a major transport route, with an electric tramway built to the airport in 1943, and also encouraged manufacturing and ancillary transport industries to the north of Essendon. Essendon experienced extensive growth in the post-war period, reflected in the number of post-war residences in the northern suburbs of the former City of Essendon.

Place History

The interwar brick dwelling at 54 Lincoln Road, Essendon, was built in c1941 for Clifford Ross Jenkins (CT:V5924 F:698).

The Second Universal Terminating Building Society originally purchased three acres of land containing the subject site, which comprised Crown Allotments 2 and 3, Section 22 in the Parish of Doutta Galla, County of Bourke, in 1884 (CT:V1641 F:067). James McCallum, who purchased the land in 1886, sold it in 1890 to Richard Colclough, a grazier from Flemington (CT:V1574 F:658). Colclough's estate, where he built his large villa 'Carlowie', was bound by Thorn Street to the north, Edward Street to the east and Lincoln Road to the west (MMBW Detail Plan no 101, 1908). After Colclough's death in 1908 the land was transferred to his widow, Jane Colclough, Duncan Graham and the Union Trustee Company of Australia as joint proprietors in title (CT:V1574 F:658).

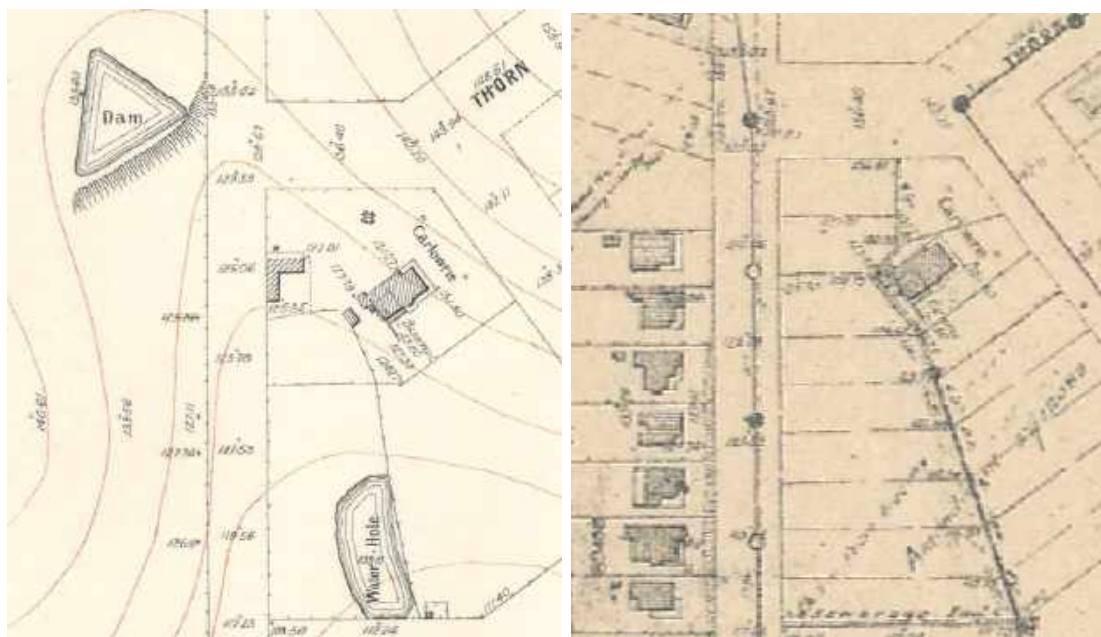


Figure 2. Extract from MMBW 400 feet to 1 inch scale plan No 101, dated 1908, showing original Carlowrie Estate (source: State Library Victoria). Figure 3. Extract from MMBW 400 feet to 1 inch scale plan No 101, dated c1933-55, showing vacant lot c1933 (source: State Library Victoria)

By 1927, the Union Trustee Company of Australia had acquired all of Colclough's land, which they proceeded to subdivide and sell as 'Carlowrie Estate'. Messrs Sydney Arnold, Best and Co, in conjunction with H and E W Crapp, offered the land at auction in 1927 from which they obtained £970 for 'Carlowrie' villa and £5 17/6 to £6 15 per foot for three allotments on Lincoln Road (CT: V1574 F658) (Age 17 October 1927:13).

The subject site was sold to Frederick Glanfield in 1934 (CT:V5924 F658). It appears that Glanfield never built on the site but lived nearby, at 50 Elder Street, Essendon, with his wife and children (ER 1937). St Terese's Catholic Church was the only listing for the eastern side of Lincoln Road between Florence and Thorn streets to appear in the 1935 Sands & McDougall post office directory (*Herald* 10 January 1934; S&Mc 1935).

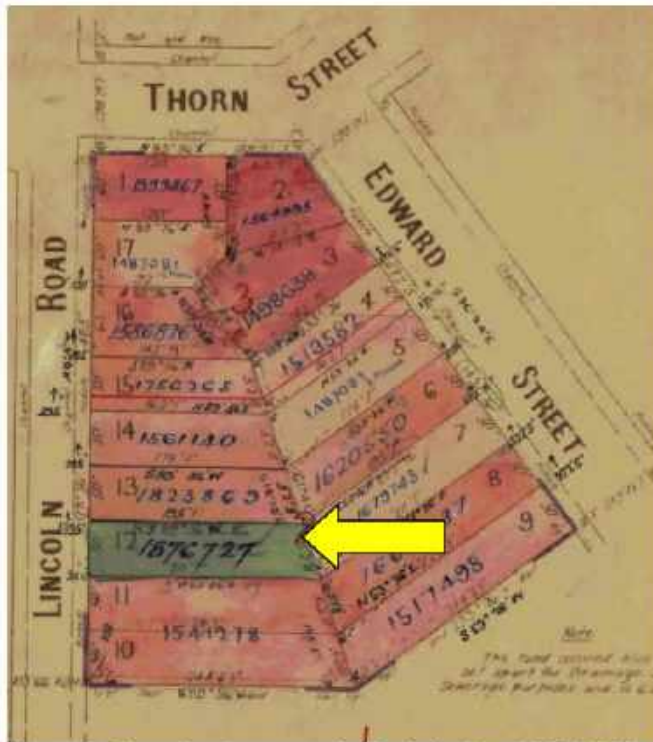


Figure 4. Plan showing record of subdivision 1927-1928, from Certificate of Title V1574 F658 (source: Land Victoria)

Clifford Jenkins purchased the subject site in 1940 (CT: V1641 F067). Jenkins and his wife, Lillian Rubina, first appear as occupants of the subject address in 1942, indicating that their residence was probably completed in 1941 (ER 1942; S&Mc 1942). In 1951 Jenkins started work as an aircraft inspector. In 1954 he was appointed to the Department of Air (*Commonwealth of Australia Gazette* 7 January 1954:52) and was most probably based at Essendon Airport. The Jenkins sold the property to Charles William Mission, bag merchant, and his wife Muriel Mission in 1959 (CT :V5924 F658). Charles Mission passed away in 1999; Muriel, as sole proprietor, sold the property in 2000 (CT:V5924 F658).

The house has been doubled in size since it was built, with the construction of a long rear extension (compare Figures 5 and 6). This took place sometime before 2000, when an auction advertisement for the property described it as having four bedrooms and priced at \$350,000 (*Age* 27 February 2000:53).



Figure 5. Aerial photograph of 54 Lincoln Street, Essendon, in 1946, shortly after its construction. Note its original almost square footprint beneath a pyramidal roof. The curved path to the front door has survived (source: Historic Aerial Photographs, Landata)



Figure 6. Aerial photograph showing the subject site, including the pre-2000 rear extension and garage (source: Vic Planning Maps, 2014, Department of Environment Land Water and Planning)

Description and Integrity

54 Lincoln Road, Essendon, is a single-storey residence with pyramidal hipped roof and rendered brick walls in a restrained Moderne style, sits on a busy north-south road in the northern part of the suburb. The site is almost level and the house is set back at front and south to allow for a modest garden and side driveway. Lincoln Road retains a typical arrangement of footpath and nature strip, and in this vicinity has prominent views south to the imposing bulk of St Therese's Catholic Church (set diagonally on the block to address Lincoln Road and Florence Street).

54 Lincoln Road, Essendon, has an asymmetrical plan with a principal room on the southern frontage projecting slightly and a porch linking this room to a recessed entry and the main building line of the house. The hipped roof of glazed terracotta tiles in shades of red and brown (with ridge tiles to match) provides a standard late interwar appearance to the house. The exterior walls have a base of dark brown bricks with lightly textured cement rendered walls above, punctuated by brown brick windowsills. The window openings are crisply detailed devoid of any decorative mouldings and the simple eaves detail and tall square chimney (unadorned save for a capping of brown bricks set on

edge) contribute to the clean lines of the building envelope. The Moderne styling is emphasised by steel-framed windows, with a corner window on the main front room especially characteristic of modern detailing, and hinting (probably more than any other element) at functionalism. Moderne touches are also apparent in the front steps, porch, and recessed entry. The flat-roofed semi-circular porch roof, the edge crisply modelled in with a band of raised render, is supported on square columns decoratively bolstered by curved-top buttresses suggesting a ziggurat or skyscraper form. This cascade of Moderne styling is complemented by the mild steel balustrade, which extends to form a hand rail to the front steps. The gentle repetition geometric curves and interplay of orthogonal lines give a simple dynamism to this otherwise modest residence.

54 Lincoln Road, Essendon, has a simple brick fence of capped piers and panels of uncertain date, though it is certainly sympathetic in appearance to the house. A concrete path curves from the driveway entrance to front porch. The front fence is backed by young plantings of cypress (*Cupressus torulosa*) and the front garden has lawn with simple garden beds containing predominantly roses and shrub plantings characteristic of the era (e.g. *Camellia* sp.), not necessarily original or even early, but appropriate to the house; a tiered fountain presumably of more recent date sits to the north of the front path. A plain concrete driveway runs south of house, broken only at the building setback by a simply detailed wrought iron gate of vertical rods with circular motifs contained in a panel along the top (matching the porch balustrade) - its date is uncertain and might be early or a sympathetic later addition. The motor garage has a brick lintel to the main door with materials, forms, and details repeated from the main residence, its modest size suggesting an early date, though it had not been constructed by 1946.

54 Lincoln Road, Essendon, is of high integrity with very few changes visible to original or early elements of the place as viewed from the public domain. The building retains the predominant building form and tiled roof form of the original house, brick walls, semi-circular porch, and fenestration.

The integrity of the building is enhanced by the high level of intactness of these main elements, which include details such the original chimney, tiled roof, metal-framed windows, porch detailing (including piers, balustrade, and steps), unpainted brickwork to base of walls as well as other details such as window sills.

The integrity of the building is slightly diminished by the rear extension of the house, although this has been done in a manner that respects the building envelope of the original house and is hardly visible from the street.

The integrity of the place is enhanced by the retention of a fence with simplified details matching the residence, possibly an original or early feature.

Comparative Analysis

54 Lincoln Road, Essendon is a restrained example of the Moderne style with functionalist overtones contrasting with a highly decorative front porch.

The Moderne style was to architecture what Art Deco was to the decorative arts - a modern break from past styles, escapist rather than intellectual, inherently decorative rather than stridently functional.

The Moderne style straddled the Depression of the late 1920s and early 1930s, when simple lines held the promise of reduced cost and decoration was an achievable form of home improvement, an economical sentiment that carried through to the years of World War Two.

Moderne architecture favoured geometric forms, especially sheer wall planes, curved corners and copings, interpenetration of volumes and surfaces, and a beguilingly brisk articulation of forms, often emphasising horizontal, vertical, or diagonal lines in a pleasing blend of fluidity and starkness.

Frosted and opaque glass, chromium or nickel plating, wrought iron, colourful accents of glazed tapestry bricks or tiles, contrasting colours and patterns were all part of the Moderne architectural vocabulary.

Functional Modernism, sometimes known as the Functionalist style (although its adherents would strenuously argue against it being classed as a style), arose in architecture from the ashes of the Great War.

Other forms of Modernism in art and design had paved the way, but with the establishment of the German Bauhaus school of design in 1919 came a truly international movement that by the mid to late 1920s had disciples stretching from Britain to North America and across Europe.

The dictate was that form should follow function in all classes of design, and in the case of architecture this placed a new emphasis on catering for modes of living that embraced efficiency, convenience, and rationality.

Building forms were a principal concern of Functional Modernism, stemming from rational planning and seen in solar orientation and access, external expressions of use such as fenestration, and in the relationship of the building to its site and surrounds.

Functional Modernism placed great emphasis on industrial materials such as reinforced concrete, metal, and glass, and in the honest use of such materials—sham ornament was naturally anathema to the Modernists, giving rise to the term Moderne by way of distinction.

Functional Modernism was slow to influence Australian architecture, and its main period of influence extended from the late 1930s until the 1960s, and even then, it was rarely seen in fully worked domestic buildings being mostly confined to commercial and institutional uses.

The various styles and idioms of the interwar period are well represented in the Heritage Overlay in Moonee Valley. Displaying a high level of intactness and integrity, contributory example within the Heritage Overlay display a consistency of built form and a cohesive garden suburb character enhanced by original low front fences and outbuildings. Individually significant examples include detached houses, duplexes and flats.

The following places are all interwar Moderne architectural style within the City of Moonee Valley Heritage Overlay.



6 Petersleigh Grove, Essendon, c1940 (HO97)

34 Peterleigh Grove, Essendon (HO97), built 1940, demonstrates banding of brickwork, concrete porch roof and the tiered parapet capping providing a strong horizontal emphasis which is counter pointed by the verticality of the tripartite Manganese fin at the entry. The house is generally intact. The fence is also of bi-chrome brickwork and has an interlocking, stepped form.



93-95 Mooltan Street, Travancore, c1940 (HO75)

93-95 Mooltan Street, Travancore (HO75), built 1940, demonstrates Moderne styling including the glass and streamlined stucco, which is further stratified by bands of clinker brickwork and vertical detailing above the porch.



2-4 Sherbourne Street, Essendon, c1936 (HO279)

2-4 Sherbourne Street, Essendon (HO279), is a c1936 two-storey flat development demonstrating elements of Moderne styling. Its simplification of form and emphasis given to the horizontal is strengthened by the use of corner windows with narrow concrete hoods and sills. The same themes are repeated in the patterned brickwork to the raised central parapet coping, the darker manganese bricks being arranged in horizontal rows with a central vertical fin.



2 Riverview Road, Essendon, c1935 (VHR H1160, HO108)

2 Riverview Road, Essendon (VHR H1160, HO108), designed in 1935, is a dominant two-storey dwelling constructed in face brickwork in the Moderne style. The roofs are flat and there is a combination of parapets and projecting eaves.



6 Peterleigh Grove, Essendon, c1940 (HO96)

Resembling 34 Peterleigh Grove, this two-storey cream brick house is more unexpectedly Moderne in its design, given the Neo Tudor and European villa styles adjoining. Composed of geometric, interlocking forms, using glass bricks, steel windows and flat concrete roofing, this house reflects the European Moderne domestic styles which had been used in Victoria only since the start of the 1930s. The house has a high degree of external integrity when viewed from the street and is in good condition.

Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study' include: 50 Fletcher Street Essendon; 57 Brewster Street, Essendon; 1-3 Albion Street, Essendon; 62 Napier Crescent, Essendon (flats); 66 Napier Crescent, Essendon; 57 Holmes Road, Moonee Ponds; and 519 Mt Alexander Road, Moonee Ponds (flats).

Discussion

54 Lincoln Road, Essendon, compares well to the above examples as a restrained example of the Moderne style with functionalist overtones. Its simple and conventional appearance devoid of any decorative mouldings with simple eaves and plain square chimneys is a late representative example of the interwar Moderne style.

Coupled with steel framed windows and stark wall planes, the clean line of its building envelope points towards an austerity in design that became more prevalent post war. Elements of the Moderne are most clearly expressed in the gentle repetition of geometric curves and interplay of orthogonal lines of the flat-roofed porch with its edge crisply modelled with a band of raised render. Supported on square columns decoratively bolstered by curved-top buttresses to create a stepped form, the porch compares well to 93-95 Mooltan Street, Traralgon (HO75).

The integrity of the building is enhanced by the high level of intactness of its original and early built form that is further boosted by the retention of a fence with simplified details matching the residence, possibly an original or early feature, and the survival of the original curved front path.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

The house at 54 Lincoln Road, Essendon, demonstrates the austere influence of functionalism that appeared in the late interwar period and dominated after the war, as seen in its steel framed windows and stark wall planes. The pyramidal roof form complements this pure geometry of form. While intact, this aspect of the design is considered to be of local interest, but not of local significance as these forms are fairly standard for its time (and more so just after the war).

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

The house at 54 Lincoln Road, Essendon, is distinguished by its front porch, which brings circular forms to the austere rectangular and triangular forms of the house envelope. The porch is an elegant composition with a near circular plan enclosed by semi-circular mild steel balustrades with inset circular patterns. The porch is reached by steps that elegantly curve outwards, with a matching curved railing. The porch roof is a flat concrete slab, a type popular in this era, but it is much larger than usual and has a crisply banded edge. By far the most striking feature of the porch are the two pillars that support it, with curved buttresses creating a stepped ziggurat form like that of a

contemporary skyscraper. The curves of the porch are echoed by the curved concrete path that approaches it.

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

The house at 54 Lincoln Road, Essendon, is significant. It was built in c1941 for Clifford Ross Jenkins.

The significant fabric includes the:

- original building and roof form, lightly textured rendered brick walls, semi-circular porch and fenestrations;
- unpainted brick base and other details such as sills;
- glazed terracotta roof tiles and original chimney;
- steel framed windows;
- curved concrete front path; and
- porch detailing including piers with curved-top buttresses, balustrade and steps

The later rear extension and garage is not significant.

How is it significant?

54 Lincoln Road, Essendon, is of local architectural (representative) and aesthetic significance to the City of Moonee Valley.

Why is it significant?

The house at 54 Lincoln Road, Essendon, is distinguished by its front porch, which brings circular forms to the austere rectangular and triangular forms of the house envelope. The overall form of the house is influenced by the functionalist mode, with smooth planes and corner windows. The porch is an elegant composition with a near circular plan enclosed by semi-circular mild steel balustrades with inset circular patterns. The porch is reached by steps that elegantly curve outwards, with a matching curved railing. The porch roof is a flat concrete slab, a type popular in this era, but it is much larger than usual and has a crisply banded edge. By far the most striking feature of the porch are the two pillars that support it, with curved buttresses creating a stepped ziggurat form like that of a contemporary skyscraper. The curves of the porch are echoed by the curved concrete path that approaches it. (Criterion E)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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'Restdown' (18) and 'Locksley' (20)

Prepared by: Context

Address: 18 and 20 Locke Street, Essendon

Name: 'Restdown' and 'Locksley'	Survey Date: October 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known (18), John William Lawson, likely (20)
Extent of Overlay: To title boundaries	Construction Date: 1891
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Victorian-Italianate



Figure 17.

18 Locke Street, Essendon, principal elevation (source: Context 2018)



Figure 18. 20 Locke Street, Essendon, principal elevation (source: Context 2018)

History and Historical Context

Thematic Context

The pair of houses at 18 and 20 Locke Street, Essendon, relates to the following historic themes from the Thematic Environmental History of Moonee Valley (Living Histories, 2012):

Theme 6: Building Towns, Cities and the Garden State; 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Contextual History

Essendon is bounded by the Moonee Ponds Creek on the east and by the Maribyrnong River on the west. In the 1840s, the early period of British colonial settlement, the Essendon area was used for grazing and farming. The area was well watered by the Maribyrnong River and the Moonee Ponds Creek and attracted agriculturalists. The suburb was part of the former City of Essendon, which began as the Borough of Essendon (and Flemington) in 1861. It was elevated to the Town of Essendon in 1890 and then to the City of Essendon in 1909.

In the early 1850s Mt Alexander Road became a major thoroughfare as the route to the newly discovered Mt Alexander diggings (Castlemaine). This route was the spine of the Essendon area and developed as a busy commercial strip. By the 1880s there was also commercial development on Buckley Street and later on Puckle Street. A railway line opened in 1871, which was duplicated in 1884. With the drawback of the newly expanded railway, a number of large estates were subdivided and developed in Essendon in the 1880s during Melbourne's land boom. In 1906, electric trams were introduced along Mt Alexander Road (supported by the newly built Essendon Tram Depot), and this encouraged further residential and commercial development. Development was steady through the early 1900s and increased in the interwar years, which was a period of accelerated suburban growth.

The discovery of rich goldfields to the north boosted the local economy with a number of ancillary business established along Mt Alexander Road. Shopkeepers and traders took up premises in Essendon in the 1870s and 1880s, and the area developed a suburban character. Large estates in the area included 'Puckle Lodge' (demolished) and 'Earlsbrae Hall', which is a grand double-storey mansion built by brewer Collier McCracken and part of Lowther Hall Girls' Grammar School since the

1920s. Essendon was considered a more affluent area in terms of the western and northern suburbs and was commonly referred to as ‘the Toorak of the north’. The relatively large number of private schools attest to this: St Columba’s Catholic Girls’ School (1897), Lowther Hall Anglican Grammar School (1920), Penleigh and Essendon Grammar (1924) and St Bernard’s Catholic School (1940). Essendon High School (1909) was amongst the first three state high schools built in Victoria.

In contrast to the heavily industrial suburbs to the south and west, Essendon discouraged industrial development. In the 1920s, however, Essendon was selected over Fishermans Bend as the site of Melbourne’s major airport - a position it held until Tullamarine Airport was opened in 1970. The Essendon Airport cemented Essendon as a major transport route, with an electric tramway built to the airport in 1943, and also encouraged manufacturing and ancillary transport industries to the north of Essendon. Essendon experienced extensive growth in the postwar period, reflected in the number of postwar residences in the northern suburbs of the former City of Essendon.

Place History

Located on the eastern side of Locke Street, bounded by Leven Street to the north and with Park Street to the south, 18 and 20 Locke Street originally comprised allotments 29 and 28 (respectively) of the Locke’s Paddock residential subdivision. Messrs Munro and Baillieu held the first sale of Locke’s Paddock allotments in 1886 with subsequent land sales held in 1888 and 1912 (*Herald* 15 November 1886:4; *Herald* 21 September 1888:7; *Age* 30 March 1912:18). Locke’s Paddock was well serviced, being conveniently situated between Moonee Ponds and Essendon Railway Stations, and having drainage constructed through the Paddock by 1887 (*North Melbourne Advertiser* 26 November 1887:3). However, the decline in building activity caused by the 1890s depression appears to have impacted Locke’s Paddock, as approximately half of the estate was still available for sale in 1912 (Fergusson & Mitchell nd, SLV). The estate took its name from Charles Locke, owner of the former mansion ‘Mymiami’ on the northern side of Leven Street, between Robb and Lorraine Streets (MMBW 1637, 1905). Locke Street first appears in the Sands & McDougall directory in 1892, then was listed as being part of Moonee Ponds (S&Mc 1890, 1892); it was identified as part of Essendon in 1916 (S&Mc 1916).

18 Locke Street, Essendon

The Victorian Italianate brick villa known as ‘Restdown’ at 18 Locke Street, Essendon, was built in 1891 for Mrs Alexandrina Dickson Clark, a widow (EHS 2018). Her husband, Lieutenant and Brevet Captain Alfred Thomas Clark, whom she had married in 1874 in Williamstown, had died at sea on the ship *Oceana*, near Colombo in 1888, leaving her with a son and daughter (*Australasian Sketcher with Pen and Pencil* 14 February 1880:202; VBDM 1874; PROV 1888). The family had been living in Grosvenor Street, Moonee Ponds, before moving in to ‘Restdown’ (EHS 2018). The subject site was addressed 34 Locke Street until 1930 when it was renumbered as 20 (S&Mc 1900, 1930). It sold during the first land sales in the late-nineteenth century and, by 1905, it was one of only three houses on Locke Street. The other two were substantial residences: ‘Locksley’ adjacent to the north, and ‘Ripponlea’ adjacent to the south.

The MMBW detail plan of 1905 shows the house fronting Locke Street. There is a bay window on the façade, facing west, and front steps leading to a return verandah. There is a collection of outbuildings at the rear (MMBW 1905).

On 20 June 1898 ‘Restdown’ was sold to commercial traveller Robert Grainger Parker (EHS 2018). Robert Parker lived at the address with his wife and children from 1900 until 1920 (S&Mc 1900, 1920). Their son Lieutenant Harold Carlyle Parker was a successful Victorian oarsman who was killed in action in France in 1917 (*Argus* 1 May 1917:1). A series of short-term occupants lived at the property up until 1950, when it was sold to Owen Frank Lovell, an electrical engineer (S&Mc 1925-1950; BP). ‘Restdown’ was described in a 1966 building permit record as a 7-roomed brick dwelling with a net annual value of \$400 (BP). It appears that Lovell added a brick garage and fence, then divided the house into two self-contained flats during the 1960s, retaining one for himself and leasing out the other to tenants. Lovell passed away in 1969 and the house was advertised for sale as two self-contained units, Flat 1 comprising 5 rooms and Flat 2 having 3 rooms (*Age* 18 February 1970:34). In 1970 Leslie James and Lorna Norton, both doctors, purchased the property and renovated it in

1972 (BP). It is likely that the house was restored to a single dwelling at this time, with an extra room added (BP).

██████████ purchased 'Restdown' in 1975, they subsequently changed the windows in 1976 and added a brick shed added in 1985 (BP). The net annual value of 'Restdown' had increased to \$6,750 by 1985.

20 Locke Street, Essendon

The Victorian Italianate brick villa known as 'Locksley' at 20 Locke Street was built on a substantial corner allotment in 1892 for Augusta Maria Lawson (EHS 2018). Augusta Maria Lawson was the wife of John William Lawson, a builder by trade who, it seems likely, built Locksley, as well as 'Riverlea' at 27 Robb Street, Essendon. Riverlea is another asymmetrical Italianate villa owned by the Lawsons in the former Locke's Paddock Estate, which is also recommended for inclusion as an individually significant place in the Heritage Overlay in 'Moonee Valley 2017 Heritage Study'.

The Lawsons lived at Riverlea until 1903, when they were listed as residents of Ardmillan Street, Moonee Ponds (S&Mc 1900, 1903). They leased out this property from 1893 and Riverlea from 1903 (S&Mc 1903-1926, ER 1903). Augusta Lawson retained the title of the land until her death on 6 August 1931. The Lawson family retained ownership of 'Riverlea' until 1938 but had relocated to Ardmillan Road, Moonee Ponds, by 1903 (S&Mc 1903; ER). They leased out this property from 1893 and leased out 'Locksley' at Locke Street, from 1903 (S&Mc 1893, 1903-1926, ER 1903).

Peter Redding Dyall, a grocer, was the first occupant listed at 'Locksley' (S&Mc 1893). Dyall, from Renfrewshire, Scotland, arrived in Melbourne in 1852 at the age of nine. He was married twice, and his second wife gave birth to eleven children with all but one child reaching adulthood. (EHS 2018). The Lawsons lived at Ardmillan Road, Moonee Ponds, from 1903 and leased out this property, and another large Victorian property in Locke's Paddock Estate presumably also built by John Lawson - at 27 Robb Street, Essendon (S&Mc 1903-1926). A series of short-term tenants occupied 'Locksley' between 1895 and 1914. In general, tenants were professionally employed - amongst them was an engineer - and occupied the premises for an average of one to three years (S&Mc 1895-1914).

The MMBW detail plan of 1905 shows the large house on a generous corner allotment. There are bay windows on the west (front) and north, and substantial front steps leading to a return verandah. There is a large cluster of rear outbuildings, including stables and a toilet (MMBW 1905).

Captain John Chapman, master mariner, and his wife Mary lived at 'Locksley' from 1915 until 1924 (*Argus* 22 October 1917:1; ER 1915). The house was subsequently leased to short-term tenants. By 1942, Locksley had been refurbished as flats, and renumbered 20 and 20A Locke Street (S&Mc 1942). In 1966 Amelia Ann Fox was the owner in title of Flats 2 and 3, by this time 20 Locke Street had been divided into four self-contained flats with an aggregate net annual value of \$400 (BP).

Robert John Bugg, a teacher, and his wife, Elizabeth Jayne, owned 'Locksley' between 1975 and 1981, and were responsible for the restoration of the building to a single dwelling (BP). They also carried out an external painting and roof repairs; these works appear to have taken place in 1976 (ER 1977; BP). An auction advertisement for the house in 1981 described it as a 9-roomed classic Victorian brick residence with wine cellar, timber stables, and original ceiling roses, mantles, cornicing and an established garden (*Age* February 1981:61).

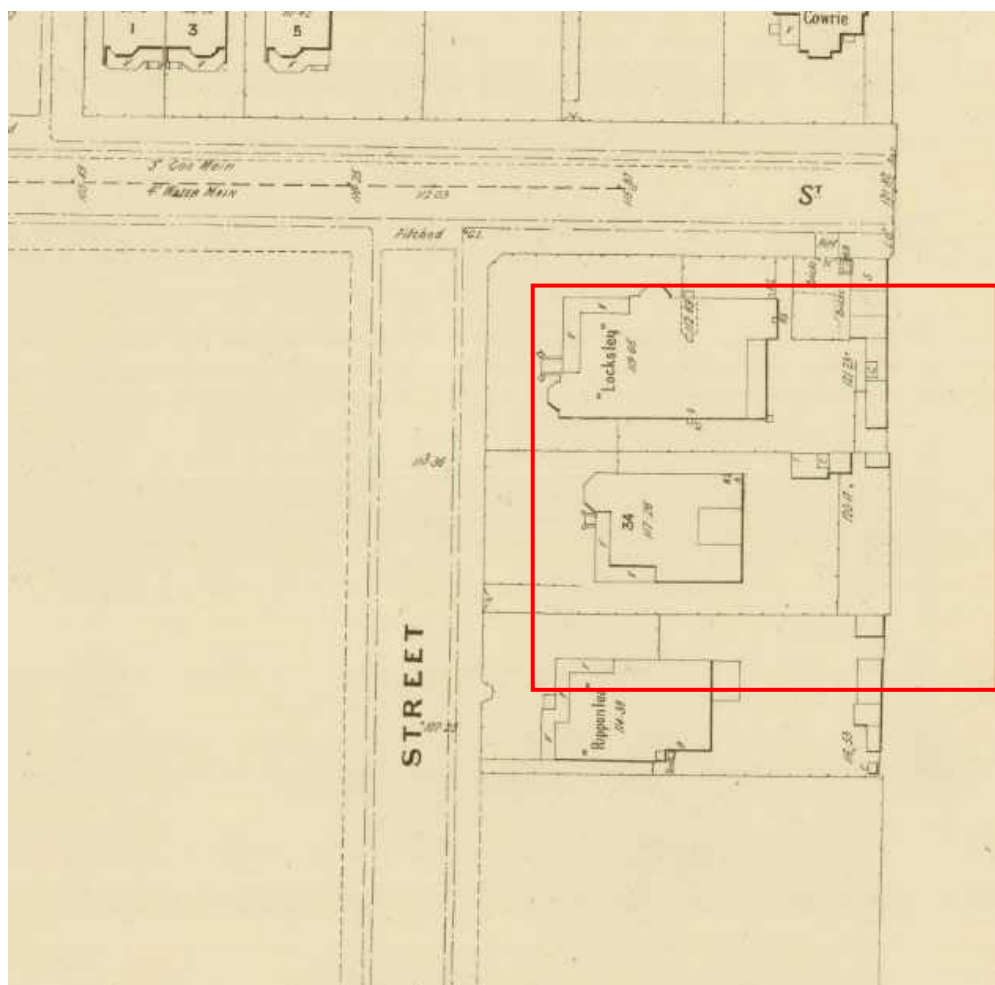


Figure 19. Extract from MMBW Detail Plan No 1638 with red box showing 18 (listed below as no 34) and 20 (shown above as Locksley) Locke Street, Essendon, in 1905 (source: State Library Victoria)



Figure 20. Extract from aerial photograph showing the subject sites (source: VIC Planning Maps 2014, Department of Environment Land Water and Planning)

Description and Integrity

18 Locke Street, Essendon and 'Locksley', 20 Locke Street, Essendon, are single-storey brick asymmetrical Italianate Victorian villas set on generous suburban blocks on the east side of Locke

Street. They sit amongst several villas of comparable date and style in the suburban vicinity. Their unifying features include raised basalt foundations, extensive use of patterned bichrome or polychrome brickwork, projecting rectangular and polygonal bays, ornate return verandahs, and slate roofs. The residences are in a residential area bound by footpaths and nature strips with mature shading trees.

The villas have hipped slate roofs with metal ridge cappings and are embellished by a middle band of alternating slates with diamond-pointed ends producing a chevron pattern. At number 18 the roof extends over a projecting polygonal bay to the northern end of the front elevation and has a separate gable over a square bay to the south. At number 20 this roof extends over projecting rectangular bays at the ends of the return verandah with individual slates to each polygonal bay extension. Stout bichrome diamond-patterned brick chimneys on rendered bases and with truncated rendered tops rise from the roof whilst at number 18 the polychrome brick chimneys have expressed brick crowns.

At number 18 the roof is supported by moulded timber brackets at the eaves above a flat string course. Under the roofline a shallow concave corrugated iron verandah runs the length of the west elevation and returns part way down the south elevation, bounded at either end by the two bays. Stop chamfered timber columns support an elaborate cast iron frieze and brackets, bound by a scalloped valence. A tessellated tile path leads up to the property via dressed basalt verandah steps. An elaborate moulded wood panel door is set in a casing with etched ruby side and fanlights.

The villa's suburban Italianate detailing comprises a red, cream, and brown 'tooth and crown' polychrome brick frontage that recedes to plain red brick at the side elevations. The polygonal bay has three double-hung timber-framed sash windows with moulded timber architraves and dressed basalt sills set in window openings formed by segmental arches.

At number 20 the roof is supported by sculpted brick corbels and a moulded string course. Under the roofline a shallow ogee verandah runs along the main west elevation to the southern bay, and then returns along the north elevation to the subsidiary bay on the north (side) elevation. It is supported on all sides by paired cast iron columns with Corinthian capitals embellished with a contrasting decorative cast iron frieze and brackets. The property is entered via a tessellated path of encaustic tiles leading to dressed basalt verandah steps to an ornate dark timber door casing with stained glass sidelights.

The villas suburban Italianate detailing comprises tuckpointed cream and brown bichrome brick walls. The two rectangular bays with projecting polygonal bays have triple double-hung timber-framed arch windows with moulded timber architraves and dressed basalt sills, which are framed by the contrasting brick.

Both villas have undergone alterations and additions to the rear of the properties. At number 18 recent rear extensions including a second polygonal bay are indicated by an altered roofline and alternative roofing material present at the rear of the dwelling. A red brick chimney at the rear of the property is unlike the design of the pair of street-facing chimneys and is probably not original.

Number 20 has undergone more extensive additions which, due to its prominent corner position are more visible from the street. A contemporary hipped garage addition in the style of the principal building is attached to the south side of the residence at the boundary and is at a lower height than the adjoining residence. Along Leven Street a verandah has been added to the house, east of the polygonal bay. Continuing along the rear wall of the house and extension beyond, it is in a style to match the existing. Along the southern boundary a wing has been added to the original foot print of the villa. Finished in materials and details to match the existing including a polygonal bay this extension is highly visible from the street. A brick hipped roofed double garage has been recently added at the north east corner of the property with access off Leven Street.

Both properties are set within picturesque gardens behind reproduction cast iron palisade fences.

18 and 20 Locke Street, Essendon are of relatively high integrity with few changes visible to original or early elements of the place. Apart from the additions described above, the buildings generally retain their original building form, roof forms, fenestrations to principal and side elevations and verandahs.

The integrity of the buildings is enhanced by the high level of intactness of these main elements, which includes slate roofs with metal ridge cappings, bichrome and polychrome brickwork, basalt foundations, projecting rectangular and polygonal bays and ornate return verandahs.

The integrity of the place is diminished by the extensions to number 20 which are visible from the street and meld with the original style of the place making it difficult to discern original and early fabric.

Comparative Analysis

The Italianate style is well represented in the Heritage Overlay in Moonee Valley. Individually significant examples include detached villas, terrace houses and mansions. The majority of Italianate-style dwellings in the City of Moonee Valley are of masonry construction, predominately brick, and there is one timber example of local significance at 42 Myross Avenue, Ascot Vale (HO225), currently within the Heritage Overlay.

The Italianate style is a revival in the mid-nineteenth century of earlier Italian architectural forms and details, especially those from the time of the Renaissance, which were in themselves a revival and reappraisal of Greek and most importantly Roman architecture. The Italianate style was also associated, but less commonly in Victoria and chiefly in the 1840s to 1860s but with lingering influence, with a revival of building forms of vernacular Italian rural buildings, particularly in their use of asymmetrical massing and towers producing a picturesque effect.

The Italianate style as applied to domestic architecture in Victoria favoured simple building forms, sometimes enlivened by bays and towers, with sheer wall surfaces in face brick (often bi-chrome or polychrome) or cement render generally incorporating quoining (often as surface decoration if not necessarily structural need).

Decoration in the Italianate style derived from Roman precedents and included elements from Classical entablatures and architectural orders, including a hierarchy of architraves, friezes, and cornices with associated moulding, panels, and brackets, applied to eaves, parapets and chimneys.

Eclectic touches were often married to the Italianate style, including Romanesque, Gothic, or stilted segmental arch-headed fenestration, incongruous replication of masonry features in timber, and excessive ornament that characterised the Boom style variant of the late nineteenth century.

Italianate single-storey asymmetrical villas are well represented in the Moonee Valley Heritage Overlay. Most commonly these types feature bichromatic or polychromatic brickwork, canted bays and slate, hipped roofs. The level of intactness of the Victorian-era Italianate asymmetrical places in the City of Moonee Valley is moderate to very-high. Listed below are examples of this type included in the Heritage Overlay.



3 Aberfeldie Street, Essendon, c1897 (HO143)

A tuckpointed bichrome asymmetrical villa with faceted projecting wing, corner cast iron verandah with cement floor and distinguishing round arched windows to the wing with lancet arched drip moulds.

The house, cypress hedge and crimped fence are of sound condition with high integrity.



23 Brown Avenue, Ascot Vale, c1891 (HO392)

The house at 23 Brown Avenue is a typical Victorian asymmetrical villa with two projecting three-sided bays containing a return verandah, which is supported on paired posts with a frieze and brackets. The house has a hipped, slate roof and is constructed of bichromatic brick. It features implied quoining around the windows and at the wall corners, with diaper patterns and a stringcourse below the eaves brackets. Windows are double-hung sash, paired under the verandah, with bluestone sills.

The verandah has been reconstructed in a sympathetic style. The front fence is sympathetic, but not original. A discreet addition has been made to the house on the south side. There are additions at the rear, which are not visible from the street. The bricks may have been sandblasted.

In the northwest corner of the site is the former stables block.



55 Holmes Road, Moonee Ponds, c1898 (HO322)

55 Holmes Road is a single-storey double-fronted Victorian bichromatic brick villa on a bluestone plinth. The asymmetrical house has two street frontages, each with a canted bay window at one end, connected by a return verandah. It has a hipped slate roof with decorative cast on ridging, moulded eaves brackets, and brick chimneys with moulded cornices. The brown brick walls are articulated by banding and diaper-work of contrasting cream and red brick. There are tall rectangular windows with timber-framed double-hung sashes; those to the canted bays have round-arched heads. It has an ornate cast iron verandah with bullnose roof and tessellated tiles.



28 Nicholson Street, Essendon, 1891 (H0265)

An asymmetrical polychrome brick villa with slate roof and faceted protruding wing given architectural character by means of its lancet shaped white brick voussoirs contrasting with black body bricks. The eaves are bracketed and there is decorative string coursing at impost level and elsewhere using reds with whites. The cast iron lace verandah has a timber frieze rail, the verandah floor is tiled and there are prominent chimneys.

28 Nicholson Street is of sound condition and has high integrity.



40-42 Vida Street, Aberfeldie, c1892 (H0319)

Single storey double fronted detached red brick asymmetrical Italianate villa with projecting faceted bay window with three windows to the right wing, cast iron verandah posts, concave verandah roof, hipped slate roofs, decorative gutter brackets, corbelled rendered chimney stacks. There are rendered quoins in the front elevation.

The house's significance is enhanced by a generous symmetrical garden design with several older palm trees; a tall and slender Washington Palm and two Canary Island palms.

40-42 Vida Street is of sound condition and has very high integrity.

The following house recommended for inclusion as an individually significant place in the Heritage Overlay in 'Moonee Valley 2017 Heritage Study' are comparable to the subject house architecturally and in levels of intactness and integrity:

- 1 Laluma Street, Essendon (part of a serial listing)
- 1 Lyon Street, Essendon (part of a serial listing)
- 31 Nicholson Street, Essendon
- 89 Primrose Street, Essendon
- 27 and 32 Robb Street, Essendon

Discussion

'Restdown' and 'Locksley' are good representative examples of boom-period, single-storey Italianate asymmetrical villas in Moonee Valley. 'Locksley' at 20 Locke Street features directly comparable brickwork designs and use of brown body brick to 23 Brown Street (H0392) but is distinguished by its segmentally arched windows. The two Locke Street villas have similar levels of integrity to other asymmetrical villas in the Heritage Overlay but are slightly compromised in comparison by the visible extension of No 20 Locke Street. The villas have a simple built form enlivened by a projecting bay, constructed of bi-chrome face brick and exhibiting ornamental excess on the principal façade consistent with other boom-period villas of this ilk represented in the Heritage Overlay.

Overall, the subject villas are good, predominately intact examples of Italianate asymmetrical villas in the City of Moonee Valley. Although the integrity of No 20 is diminished by its rear extension, the villas retain key characteristics associated with the type and style, evident in their single storey, asymmetrical, hipped-roof with a projecting bay formation and in their ornate use of bichromatic brickwork, iron verandahs and decorative timber eaves brackets.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

'Restdown', 18 Locke Street, Essendon and 'Locksley', 20 Locke Street, Essendon, two similar, but not identical houses are significant as Victorian era Italianate villas. Within Moonee Valley the most typical examples of the Victorian era are single storey detached houses, mainly constructed of brick. In this regard, 18 and 20 Locke Street are highly representative. Villas in the Italianate style are also well represented in the Heritage Overlay in Moonee Valley with the majority being in the form of detached houses. Amongst other examples on the Heritage Overlay include 23 Brown Avenue, Ascot Vale, c1891 (HO392), 55 Holmes Road, Moonee Ponds, c1898 (HO322), 28 Nicholson Street, Essendon, 1891 (HO265) and 40-42 Vida Street, Aberfeldie, c1892 (H0319).

18-20 Locke Street, Essendon, demonstrate the Italianate style through their form, materials and architectural detail, including projecting polygonal bays, slate hipped roofs, plain, bichrome and polychrome patterned brickwork in a distinctive 'tooth and crown' pattern, and ornate return verandahs of cast iron. The two Locke Street villas have similar levels of integrity to other comparable Italianate villas in the Moonee Valley Heritage Overlay, retaining the main features of the style while incorporating new additions.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

18-20 Locke Street Essendon, two similar brick Italianate villas built in 1891 are significant, including projecting polygonal bays, slate hipped roofs, plain, bichrome and polychrome patterned brickwork in a distinctive 'tooth and crown' pattern, and ornate return verandahs of cast iron.

Significant fabric includes the:

- original built forms, roof forms, original patterns of fenestration (to principal and side elevations);
- slate roofs with metal ridge capping, original chimneys, bichrome and polychrome brickwork, basalt foundations, projecting rectangular and polygonal bays, return verandahs (including original columns, balustrading frieze and brackets);
- paired timber brackets and original window and door joinery, masonry sills.

The fences and the extension of no 20 are not significant.

How is it significant?

18-20 Locke Street Essendon is of local architectural (representative) significance to the City of Moonee Valley.

Why is it significant?

'Restdown' 18 Locke Street, Essendon, and 'Locksley', 20 Locke Street, Essendon, two similar, but not identical houses are significant as Victorian era Italianate villas. Within Moonee Valley the most typical examples of the Victorian era are single storey detached houses, mainly constructed of brick. In this regard, 18 and 20 Locke Street are highly representative. Villas in the Italianate style are also well represented in the Heritage Overlay in Moonee Valley with the majority being in the form of detached houses. Amongst other examples on the Heritage Overlay include 23 Brown Avenue, Ascot Vale, c1891 (HO392), 55 Holmes Road, Moonee Ponds, c1898 (HO322), 28 Nicholson Street, Essendon, 1891 (HO265) and 40-42 Vida Street, Aberfeldie, c1892 (H0319).

18-20 Locke Street Essendon demonstrate the Italianate style through their form, materials and architectural detail, including projecting polygonal bays, slate hipped roofs, plain, bichrome and polychrome patterned brickwork in a distinctive 'tooth and crown' pattern, and ornate return verandahs of cast iron. The two Locke Street villas have similar levels of integrity to other comparable Italianate villas in the Heritage Overlay, retaining the main features of the style while incorporating new additions. (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually Significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

References

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House

Prepared by: Context

Address: 23 McCarron Parade, Essendon

Name: House	Survey Date: October 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: 1906
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Edwardian - Queen Anne



Figure 21. 23 McCarron Parade, Essendon, principal elevation (source: Context 2018)

History and Historical Context

Thematic Context

The house at 23 McCarron Parade, Essendon, relates to the following historic themes from the Thematic Environmental History of Moonee Valley (Living Histories 2012):

Theme 6: Building Towns, Cities and the Garden State; 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Contextual History

Essendon is bounded by the Moonee Ponds Creek on the east and by the Maribyrnong River on the west. In the 1840s, the early period of British colonial settlement, the Essendon area was used for grazing and farming. The area was well watered by the Maribyrnong River and the Moonee Ponds

Creek and attracted agriculturalists. The suburb was part of the former City of Essendon, which began as the Borough of Essendon (and Flemington) in 1861. It was elevated to the Town of Essendon in 1890 and then to the City of Essendon in 1909.

In the early 1850s Mt Alexander Road became a major thoroughfare as the route to the newly discovered Mt Alexander diggings (Castlemaine). This route was the spine of the Essendon area and developed as a busy commercial strip. By the 1880s there was also commercial development on Buckley Street and later on Puckle Street. A railway line opened in 1871, which was duplicated in 1884. With the drawcard of the newly expanded railway, a number of large estates were subdivided and developed in Essendon in the 1880s during Melbourne's land boom. In 1906, electric trams were introduced along Mt Alexander Road (supported by the newly built Essendon Tram Depot), and this encouraged further residential and commercial development. Development was steady through the early 1900s and increased in the interwar years, which was a period of accelerated suburban growth.

The discovery of rich goldfields to the north boosted the local economy with a number of ancillary business established along Mt Alexander Road. Shopkeepers and traders took up premises in Essendon in the 1870s and 1880s, and the area developed a suburban character. Large estates in the area included 'Puckle Lodge' (demolished) and 'Earlsbrae Hall', which is a grand double-storey mansion built by brewer Collier McCracken and part of Lowther Hall Girls' Grammar School since the 1920s. Essendon was considered a more affluent area in terms of the western and northern suburbs and was commonly referred to as 'the Toorak of the north'. The relatively large number of private schools attest to this: St Columba's Catholic Girls' School (1897), Lowther Hall Anglican Grammar School (1920), Penleigh and Essendon Grammar (1924) and St Bernard's Catholic School (1940). Essendon High School (1909) was amongst the first three state high schools built in Victoria.

In contrast to the heavily industrial suburbs to the south and west, Essendon discouraged industrial development. In the 1920s, however, Essendon was selected over Fishermans Bend as the site of Melbourne's major airport - a position it held until Tullamarine Airport was opened in 1970. The Essendon Airport cemented Essendon as a major transport route, with an electric tramway built to the airport in 1943, and also encouraged manufacturing and ancillary transport industries to the north of Essendon. Essendon experienced extensive growth in the postwar period, reflected in the number of postwar residences in the northern suburbs of the former City of Essendon.

Place History

John F McCarron originally owned the land containing the subject site, which he proceeded to sell as allotment 102 in the Tweedside Estate residential subdivision sale of 1886 (McCarron, Bird & Co. Printers 1886, SLV). Advertisements for the Tweedside Estate described it as a substantially 'peopled area', conveniently located near the Essendon Railway Station with 'a grand undulating Eastern Slope, with unparalleled Southerly Views and Perfect Drainage' (McCarron, Bird & Co. Printers 1886, SLV). Not all of the 100 allotments available sold during the first sale in February; subsequent sales were held in November that year and these continued until 1919 (Age 23 November 1886:3; *Herald* 23 October 1919:13). Advertisements from the 1880s emphasise that this part of Essendon was 'rapidly improving' and a 'rising borough', demonstrating the middle-class aspirations on which the estate was founded (*Argus* 28 January 1886:3; *North Melbourne Advertiser* 29 January 1886:3).

Licensed grocer, Alexander McCall purchased lots 102 and 103 on the corner of McCarron Parade and Forrester Street with frontages of 125 feet to the west side of McCarron Parade and 120 feet to the south side of Forrester Street (EHS 2018). In 1906 he erected a brick house on the site, comprising six rooms. The MMBW Detail Plan of 1926, shows the house with a return veranda and front steps. There is a long timber outbuilding along the rear boundary (MMBW 1926). The house remained unnumbered until 1915, when it was listed as number 31 in the Sands and McDougall directory; by 1936 it had been renumbered 23 (S&Mc 1910, 1915; ER 1936). Shortly after the 1926 MMBW plan was produced, the property was subdivided and a Californian Bungalow built to the rear, at what is now 10 Lyon Street.

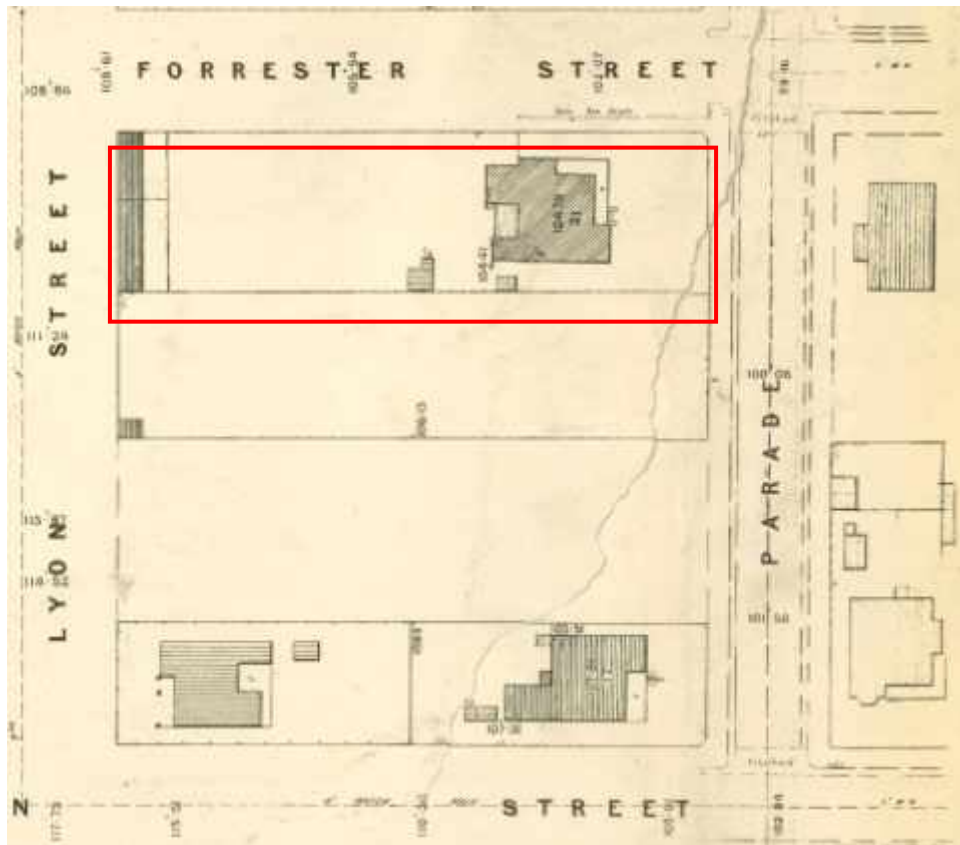


Figure 22. Extract from the MMBW Detail Plan of 1926 with a red box indicating the subject site (source: State Library Victoria)

Alexander McCall, born in Ayrshire, Scotland, arrived in Melbourne on the ship *Hope* in January 1862 (EHS 2018). He operated his grocery business from premises at 36 Puckle Street, Moonee Ponds, and lived at the house with his wife, Caroline, and their children, until his death in 1945 (ER 1936; *Argus* 21 November 1945:16). Title was subsequently transferred to McCall's daughter, Elsie May McCall, who lived there until her death in 1968. The house was owned by the executors of Elsie McCall's estate until it was sold in 1983 (BP).

In 1966 the house was described as a six-roomed brick dwelling and garage with a net annual value of \$680 (BP). It appears that the house had been vacant for some time after Elsie McCall's death and in need of repairs (BP).

Following the sale of the property in 1983, significant alterations and additions were made to the house. Works carried out in the early 1980s include the demolition of the existing kitchen; construction of a new front room, laundry, kitchen and carport; modernisation of an existing room; and an unspecified section rebuilt and extended (BP).



Figure 23. Current aerial of the property, indicating that the small rear wing in the south-west corner had been removed in the 1980s works, and a large flat-roofed extension built in its place, as well as a carport along the south side of the house (source: Google Maps, 2018)

Description and Integrity

23 McCarron Parade, Essendon, is an asymmetrical single-storey residence of the Federation era. Erected in the Queen Anne style, the house has a picturesque red brick form and sweeping terracotta roof. The verandah, which is encompassed under the main roof form, and fenestration are generously accented with timber fretwork. Possessing a generous setback on a corner block sloping gently down from west to east, the building is situated in modest urban surrounds behind a generous lawn and manicured garden.

The most striking feature of the house is its steep roof. Marseilles-patterned terracotta tiles with decorative ridge capping and ram's horn finials sweep down in a hip and gable arrangement to meet the bracketed eaves of a wide double return verandah, lined with a keyhole-patterned wood-panelled frieze and supported by turned timber posts. The roof culminates in a high ridge with north- and south-facing gablets, accompanied by the meticulously expressed brick and roughcast render of three original chimneys with double rendered cornices and terracotta chimney pots.

The house is built of tuckpointed red brick laid in a Flemish bond with a contrasting pargeted stringcourse at impost level, punctuated with blind niches. It is accessed by a set of dressed basalt steps to an elaborate intact door case with stained glass sidelights and highlights.

Prominent gable ends shade two rectangular projecting bays oriented north and east. These are roughcast rendered, reinforced with Old English half-timber strapping in a V-shaped pattern. They encompass fenestration further shaded by deep terracotta-tiled window hoods, supported by fretwork echoing the keyhole frieze of the verandah. Under the verandah, and in the projecting gables are banks of three casement windows with pressed glass highlights, set beneath a segmental arch. Unusually, the central casement is taller than the outer two, creating an elegant composition.

A recent bevelled, roundel topped, hedge-backed picket fence runs the perimeter of the east property boundary and part of the north boundary as it returns to the façade facing Forrester Street. A recent, basket-weave red brick driveway also retains a lawn and back hedge in a style sympathetic to era of the house.

23 McCarron Parade, Essendon, is of high integrity with very few changes visible to original or early elements of the place. The building retains its original and early built form, terracotta roof with ridge cappings and finials, red brick walls with pargeted string course, original fenestrations, return verandah, window hoods, and brick and roughcast chimneys. The integrity of the building is enhanced by the high level of intactness of these main elements, which include: gable end details of decorative timber strapping over roughcast render, return verandah with timber posts and fretwork, and original window and door joinery.

The integrity of the building is slightly diminished by an extension at the house's southwest, clearly distinguished from the style of the original building, and a modest, detached carport to the southeast. The relatively modest nature of these additions respects the original building and roof forms.

Comparative Analysis

The Queen Anne style refers to a revival in the late nineteenth and early twentieth centuries of an English architectural style prevalent during the reign of Queen Anne in Great Britain in the first decade of the eighteenth century.

The Queen Anne revival occurred at a time when Australian architects were grappling for an appropriately national style commensurate with the coming federation of the Australian colonies, and the freedoms inherently associated with England (and the Protestant Queen Anne) and the picturesque nature of its architecture made it a popular idiom.

The Queen Anne revival style, championed in Great Britain by influential architects such as Richard Norman Shaw, was transferred to Australia in the late 1880s and early 1890s but achieved its greatest prominence, largely through the agency of home builders, in the first decade and a half of the twentieth century.

Few direct links existed between the original eighteenth-century Queen Anne architecture and the later Queen Anne revival beyond a predilection for face brickwork and intangible links with the settled domesticity of English residential architecture.

The Queen Anne revival style in Australia was typified by fine brickwork in locally made pressed red bricks, use of roughcast render (often as a contrast to brick surfaces), Marseilles-pattern roof tiles and associated ridge cresting and finials (imported and then more commonly locally made), and timber detailing (often incorporating Art Nouveau or Arts and Crafts influences). Windows were typically casement sashes, often with highlights.

Queen Anne revival style residences were noted for their asymmetrical building forms and picturesque massing, the incorporation of relatively steeply pitched roofs (often sweeping down unbroken to cover verandahs), gabled roof ends with half-timbered effects, and tall, ribbed or corbelled chimneys.

The Queen Anne style is well represented in the Heritage Overlay in Moonee Valley. Displaying a high level of intactness and integrity, contributory examples within the Heritage Overlay display a consistency of built form designed in a picturesque manner. Common elements include asymmetrical forms, dominant and complex roofs with multiple hips and gables, dormer windows and tall chimneys. Superior examples included conical towers.

The following places are brick examples of the Queen Anne Style and are of individual significance within the City of Moonee Valley Heritage Overlay.



229 Buckley Street, Essendon, 1904
(HO170)

A substantial Queen Anne house of red brick construction, with corner verandah and faceted corner bay and projecting half-timbered gable ends. It has a slate roof with terracotta ridge capping and prominent tall chimneys with stuccoed strapwork. There is stuccoed banding and a niche by the front door whilst the windows to the projecting bays have round arches. The verandah is carried on turned timber posts with a curved ladder frieze and horseshoe motif to the entry.



9 Fletcher Street, Essendon, 1905 (HO181)

A red brick Queen Anne house with a picturesque, asymmetrical form, projecting gable-roofed wings and a verandah resting on turned timber posts with ladder frieze. Elements characteristic of the period include the terracotta tiled roof with ridge capping and finials, tall chimneys with detailed strapwork, leadlit windows and window bays and rough cast with king post detailing to the gable ends.



33 Hoddle Street, Essendon, 1909 (HO231)

A substantial Queen Anne house of red brick and roughcast construction with a dominant slate roof with terracotta ridge cappings and tall chimneys, and a half-timbering to the gable ends. At the principal elevation, the roof has been extended to form a small corner verandah, supported on turned timber posts atop dwarf red brick piers. Window bays have leadlit glazing and bell cast window hoods.



37 Hoddle Street, Essendon, 1908 (HO232)

A richly decorated Queen Anne house, with dominant terracotta tiled roof, roughcast and half-timbering to the gable ends in a lattice pattern or with vertical boards. Tall, prominent corbelled chimneys with terracotta pots remain. Window bays with leadlit upper sashes flank the recessed entry, which is pronounced by a small plain, and possibly altered timber posted porch. The walls are of red brick with roughcast upper sections and banding. It has a later carport which is sympathetic to the original building.



204 Keilor Road, Essendon North (HO308)

A substantial Queen Anne house of brick construction occupying a corner block and set within an established garden. It has a steep slate roof with terracotta ridge capping and finials, and tall, strapped red brick chimneys. Detailing to the gable ends consists of roughcast with timber strapping. The elaborate return verandah addressing its corner location has square timber posts and ladder frieze. The entrance to the house comprises a wide front door and sidelights containing elaborate leadlight glazing.

Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study' are: 17 & 19 Union Road, Ascot Vale; 33 Brewster Street, Essendon; 10 Ardmillan Road, Moonee Ponds; and 83 Holmes Road, Moonee Ponds.

Discussion

23 McCarron Parade, Essendon, compares well to the above examples in terms of both its architectural detailing and intactness. It is a fine and representative example of a brick Queen Anne villa.

Overall, it incorporates typical details of the Queen Anne style including picturesque massing, prominent red brick and roughcast chimneys, dominant roof form with ridge cappings and finials, red brick walls with pargeted stringcourse, original fenestrations, return verandah and window hoods. It is enhanced by the high quality and integrity of these typical elements, which include the gable end details of timber strapping over roughcast render to emulate half-timbering, return verandah with timber posts and fretwork, and original window and door joinery. Its prominent siting with generous setbacks and corner location is most comparable to 204 Keilor Road, Essendon North (HO308), which also has a later carport addition that is sympathetic to the original building.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

23 McCarron Parade, Essendon, is a very fine representative example of a Federation Queen Anne villa, and demonstrates principal characteristics of the style including the terracotta tiled gabled-hip roof that sweeps down to cover the return verandah, projecting gabled bays bracketing the verandah on its two street elevations, tuckpointed red face brick with roughcast render stringcourses and half-timbering in the gables, timber fretwork to the verandah and window hoods, casement windows, and chimneys of the same red brick and roughcast as the house.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

The house is particularly distinguished for its very high-quality detailing, making it a superior example of its type. Such details include the stepped form of the casement windows beneath an overarching segmental arch, the inclusion of decorative niches in the walls, the highly detailed fretwork to the window hoods with beaded elements, the coving beneath the gables and the decorative "V" pattern of the half-timbering, the elaborate intact door case with stained glass sidelights and highlights, and the meticulously expressed brick and roughcast render of three original chimneys with double rendered cornices.

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

The Federation Queen Anne villa at 23 McCarron Parade, Essendon, is significant. It was built in 1906 for grocer Alexander McCall.

Significant elements of the place include the:

- Asymmetrical, single-storey built form;
- red brick walls with pargeted string course;
- steep hip and gable roof form with gablets at the ridge, and associated details including terracotta tiles, ridge cappings and finials;
- brick and roughcast chimneys with terracotta chimney pots;
- detailing to the gable end, eaves and return verandah;
- original pattern of fenestration, window hoods, and elements of window and door joinery.

The modern rear extension, carport and front fence are not significant.

How is it significant?

23 McCarron Parade, Essendon, is of local architectural (representative) and aesthetic significance to the City of Moonee Valley.

Why is it significant?

23 McCarron Parade, Essendon, is a very fine representative example of a Federation Queen Anne villa, and demonstrates principal characteristics of the style including the terracotta tiled gabled-hip roof that sweeps down to cover the return verandah, projecting gabled bays bracketing the verandah on its two street elevations, tuckpointed red face brick with roughcast render stringcourses and half-timbering in the gables, timber fretwork to the verandah and window hoods, casement windows, and chimneys of the same red brick and roughcast as the house. The house is particularly distinguished for its very high-quality detailing, making it a superior example of its type. Such details include the stepped form of the casement windows beneath an overarching segmental arch, the inclusion of decorative niches in the walls, the highly detailed fretwork to the window hoods with beaded elements, the coving beneath the gables and the decorative "V" pattern of the half-timbering, the elaborate intact door case with stained glass sidelights and highlights, and the meticulously expressed brick and roughcast render of three original chimneys with double rendered cornices. (Criteria D & E)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014.

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Terrace Row

Prepared by: Context

Address: 1-7 Miller Street, Essendon

Name: Terrace	Survey Date: November 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: c1895-96
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Victorian-Italianate



Figure 1. 1-7 Miller Street, Essendon, principal elevation

History and Historical Context

Thematic Context

The terrace at 1-7 Miller Street, Essendon, relates to the following historic themes from the Thematic Environmental History of Moonee Valley (Living Histories 2012):

Theme 6: Building Towns, Cities and the Garden State; 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Contextual History

Essendon is bounded by the Moonee Ponds Creek on the east and by the Maribyrnong River on the west. In the 1840s, the early period of British colonial settlement, the Essendon area was used for grazing and farming. The area was well watered by the Maribyrnong River and the Moonee Ponds Creek and attracted agriculturalists. The suburb was part of the former City of Essendon, which began as the Borough of Essendon (and Flemington) in 1861. It was elevated to the Town of Essendon in 1890 and then to the City of Essendon in 1909.

In the early 1850s Mt Alexander Road became a major thoroughfare as the route to the newly discovered Mt Alexander diggings (Castlemaine). This route was the spine of the Essendon area and developed as a busy commercial strip. By the 1880s there was also commercial development on Buckley Street and later on Puckle Street. A railway line opened in 1871, which was duplicated in 1884. With the drawback of the newly expanded railway, a number of large estates were subdivided and developed in Essendon in the 1880s during Melbourne's land boom. In 1906, electric trams were introduced along Mt Alexander Road (supported by the newly built Essendon Tram Depot), and this encouraged further residential and commercial development. Development was steady through the early 1900s and increased in the interwar years, which was a period of accelerated suburban growth.

The discovery of rich goldfields to the north boosted the local economy with a number of ancillary business established along Mt Alexander Road. Shopkeepers and traders took up premises in Essendon in the 1870s and 1880s, and the area developed a suburban character. Large estates in the area included 'Puckle Lodge' (demolished) and 'Earlsbrae Hall', which is a grand double-storey mansion built by brewer Collier McCracken and part of Lowther Hall Girls' Grammar School since the 1920s. Essendon was considered a more affluent area in terms of the western and northern suburbs and was commonly referred to as 'the Toorak of the north'. The relatively large number of private schools attest to this: St Columba's Catholic Girls' School (1897), Lowther Hall Anglican Grammar School (1920), Penleigh and Essendon Grammar (1924) and St Bernard's Catholic School (1940). Essendon High School (1909) was amongst the first three state high schools built in Victoria.

In contrast to the heavily industrial suburbs to the south and west, Essendon discouraged industrial development. In the 1920s, however, Essendon was selected over Fishermans Bend as the site of Melbourne's major airport – a position it held until Tullamarine Airport was opened in 1970. The Essendon Airport cemented Essendon as a major transport route, with an electric tramway built to the airport in 1943, and also encouraged manufacturing and ancillary transport industries to the north of Essendon. Essendon experienced extensive growth in the postwar period, reflected in the number of postwar residences in the northern suburbs of the former City of Essendon.

Place History

The row of Victorian brick terraces at 1-7 Miller Street, Essendon, were erected c1895-96. The houses are close to the Essendon Railway Station, being located on Miller (formerly Cooke) Street, between Flower and Violet Streets. The Melbourne post office directories indicate that the build date for the terraces at 1-7 Miller Street was between 1895 and 1896. The lack of listing prior to 1895 for this part of Miller Street suggests that it was yet to be identified as a proper thoroughfare. Similarly, Cooke Street was not listed in the directories.

It is presumed that the brick terrace row at 1-7 Miller Street was constructed for Edmond David Cooke, or his widow Mary Ann Cooke (née Cay). Edmond and Mary Ann Cooke and their children

had immigrated to Victoria from Derbyshire, England, in the 1850s. Edmond was a cabinet maker by trade.

Edmond D Cooke had purchased a large area of land fronting Flower and Miller Streets in 1892, a year after the bank crash in Melbourne and the collapse of the land boom. The following year, he erected a brick terrace pair at 31 and 33 Flower Street. This pair of double-fronted dwellings on Flower Street are listed in rate books as having been erected in 1893 for Mrs M A Cooke (RB 1898/1899). Certificates of title indicate that the property comprising 1-7 Miller Street was the same parcel of land as 33 and 31 Flower Street, Essendon (which abuts the eastern boundary of the terrace row).

Edmond D Cooke (senior) died in 1896 and the executors of his estate were his widow Mary Ann Cooke and son Edmond D Cooke (junior), who was also a cabinet maker. At the time of his death in 1896, Edmond D Cooke (senior) held a large amount of property in Essendon, much of it being vacant land. Edmond D Cooke (senior) had possibly been a speculative property investor, capitalising on the rapid growth of Essendon at the time. Included in the inventory of assets in Cooke's Probate papers in 1896 are four three-roomed brick cottages situated in Cooke Street (later Miller Street), Essendon, which are all contained in Certificate of Title, Volume 1395, Folio 278886 (Cooke, Probate papers, 1896, PROV).

After Mary Ann Cooke died in 1900, her son Edmond D Cooke (junior) retained the terrace row in Miller Street. He owned the land in Flower St and Miller St until 1904, when the Miller Street property was sold to Edith Marianne Lawrence (CT 1395/886). This land was not subdivided until 1912, at which point numbers 33 and 31 Flower Street were split from 1-7 Miller Street as two separate parcels of land (CT 3609/747). It is likely that the Art Nouveau carved timber friezes at each of the four entrances were added at this time. Mary Ann Cooke never occupied the family properties in Flower or Miller Streets, her last residence was the family home, a brick villa in nearby Rose Street, Essendon (Cooke, Probate papers, 1896, PROV).

At the time of Edmond D Cooke senior's death in 1896, Edmond D Cooke junior was listed as a clothing manufacturer living in Balwyn Road, Canterbury, indicating that the family had been prosperous during their time in Victoria (BP; CT 1395/886). Cooke had been trading as William Bowley & Son, Melbourne Tailors, on Flinders Street, William Bowley being the father of Ellen (née Bowley), who was married to Edmond Cooke (junior). The Cooke family's fortunes appear to have changed by 1898, when multiple members of the Cooke and Bowley families, including Edmond and Ellen Cooke, and William Bowley, filed for insolvency (*Argus*, 15 February 1898: 5). Edmond Cooke's business presumably improved, and premises listed under his own name were advertised at 29 Russell Street, Melbourne, in 1900, his firm specialising in men's business suits (*Advocate* 3 February 1900: 11). The sale of the land on Flower and Miller Streets in Essendon coincides with a new business venture for the Cooke family: recreational boating on the Yarra River in Alphington. The Cookes built the 'Rudder Grange Boathouse' on Alphington Street, where it quickly became a popular destination, along with other boathouses along the Yarra. The Cookes operated 'Rudder Grange' until 1938 (CODL 2018).

The original name of 'Cooke Street' is identified on the MMBW detail plan, and this was presumably named in recognition of the fact the Cookes owned and built the terraces at 1-7 Miller Street. Although this section of Miller Street was listed as Cooke Street until at least 1906 in the MMBW detail plans, the post office directories list the same section as Miller Street.

The terraces at 1-7 Miller Street are in sharp contrast to the terraces at 31-33 Flower Street, built by the Cooke in 1893. Numbers 31 and 33 Flower Street are noted for their unusual width and ornate decoration, whereas the Miller Street terrace houses are small, single-fronted and reminiscent of working-class dwellings built in inner-city Melbourne in the late nineteenth century. However, there are similar decorative treatments between the terrace-villas on Flower Street and the terraces at 1-7 Miller Street, suggesting that they were erected by the same builder. The terraces on Flower Street are notable for their highly ornamental parapets, and the proportionally heavy parapets on 1-7 Miller

Street are almost identical except for the shell motifs. The Cookes appear to have built the terraces at 1-7 Miller Street as a modest version of the Flower Street terraces.

The first recorded tenant at number 1 Miller Street was Charles Gilbert Torr, a carpenter, in 1896, and by 1897 all four dwellings were occupied (S&Mc). Directories indicate that the properties continued to change occupants regularly.

The MMBW Detail Plan of 1906 shows the terrace row on Miller Street, Essendon. Numbers 5 and 7 are almost identical, but the building footprint is different for numbers 1 and 3. Each of the four dwellings is built flush with the footpath, with no setback or entrance. Each dwelling has a rear toilet that backs onto the rear laneway; this enabled access for nightsoil removal before the sewerage was connected in the area (MMBW 1906).

Following the initial subdivision of land in 1912, the Certificate of Title indicates that the four terraces in Miller Street were divided from each other and given separate titles in 1958 (CT 8191/562). A sales advertisement for number 7 Miller Street in 1962 indicates that the singular dwelling consisted of two bedrooms, a living room and kitchen (*Age* 13 October 1962:35).

The building permit card for 1 Miller Street indicates that by 1969 the brick dwelling consisted of four rooms with an iron roof, and an external bathroom and water closet. The building permit cards indicate that this was standard across all four terraces at that time (BP). By 1985, 7 Miller Street had an internal bathroom, and number 5 Miller Street had been renovated to include an internal bathroom in 1978 (BP). In 1993, number 3 Miller Street had kept the same form, and was described as being in very poor condition (BP). The building permit card for 1 Miller Street indicates that a similar floorplan was also retained until at least 1996. A porch had been added to the eastern side of the house in 1958, erected at a cost of \$100, however this porch has since been removed (BP).

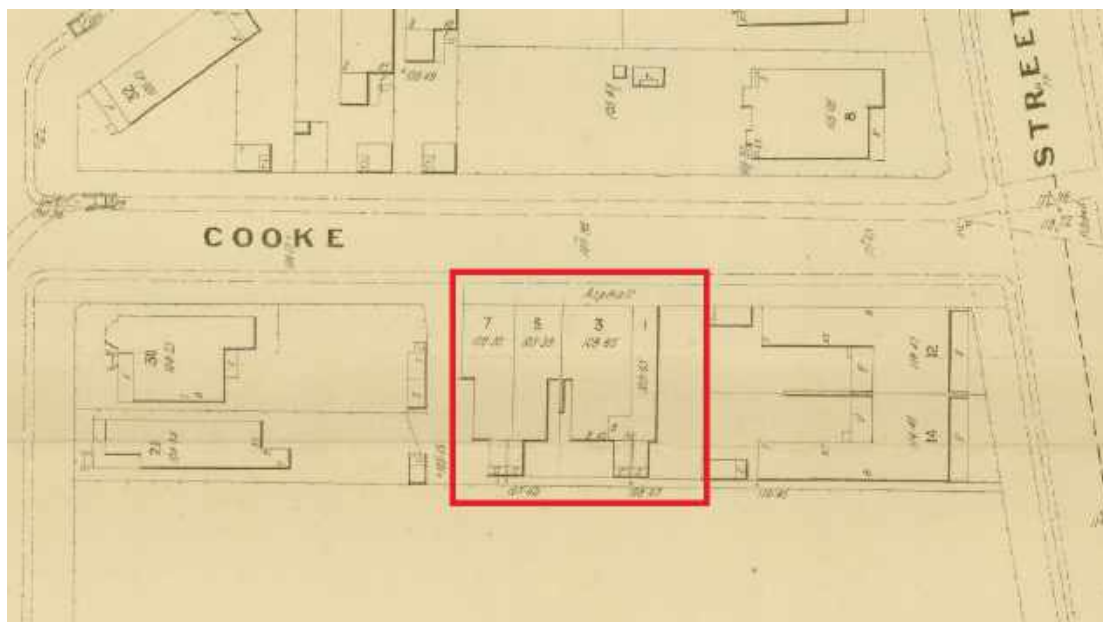


Figure 2. Extract from Melbourne & Metropolitan Board of Works Detail Plan No 1679, dated 1906, showing subject site. Numbers 31 and 33 Flower Street are visible to the east of the site marked in red (source: State Library Victoria).



Figure 3. Extract from aerial photograph showing subject sites in 1945 (source: Melbourne 1945, Nathaniel Jeffrey, 2015)

Description and Integrity

1-7 Miller Street, Essendon, comprises a row of four late-Victorian single-fronted terrace houses. Positioned on the south side of Miller Street, the terraces are located between Flower Street and Violet Street. With the land falling gently east to west, the finished floor levels of numbers 5 and 7 sit above those of numbers 1 and 3 with the respective window sill and head heights similarly lowered. The parapet line remains level. Constructed in red face brickwork, the terraces are built to the front property line. Paired recessed entry porches mark the entrance to each cottage giving the impression of two pairs of residences. A dominant parapet runs across the top of all four houses. The parapet is almost identical in detail to that found at 31-33 Flower Street. This highlights the shared history between these neighboring properties.

The street-facing northern elevation is unusual in composition with an unadorned red brick wall mounted by a heavy and intricately detailed Italianate parapet. Each terrace is asymmetrically arranged with a single timber-framed double hung-window adjacent to a recessed entrance porch. A single four-paneled entrance door with glazed top panels sits within original door casings and overlights. Sills and thresholds are of dressed basalt. Timber inset panels sit within the top of the entrance openings and are perforated with stylised tulip motifs reminiscent of art nouveau.

Each terrace features a parapet with a central pediment framed by engaged pilasters topped with small urns. Classical sculptural faces mark the ends of each terrace, at the cornice line, and sit above decorative console brackets. Below the cornice line the frieze is broken up with smaller console brackets and frieze panels.

The eastern elevation of number 1 is a simple unadorned red face brick wall with a stepped parapet line. A rear skillioned extension is visible from the street and is a recent addition. Number 1 has a side garden to the east that sits behind a tall capped timber fence and gates.

Number 7 has had an extensive second-storey gable roofed addition that is visible from the street. The face brickwork of the original western wall has been rendered and all fenestrations altered. The remnant of a stepped parapet line, that matches the eastern elevation, is visible.

The terrace row at 1-7 Miller Street, Essendon, is of relatively high integrity with very few changes visible to the original or early elements of the place. The building retains its dominant street-facing elevation with unpainted face brickwork, elaborate parapet, entrance porches and fenestration.

The integrity of the building is enhanced by the high level of intactness of these main elements, which includes the unpainted face brickwork, the uniform details across the parapet including the pediments and cornice line, the original fenestrations and recessed entry porches.

The integrity of the place overall is diminished by the two-storey extension to number 7 which is visible from the street frontage.

Comparative Analysis

The Italianate style is well represented in the Heritage Overlay in Moonee Valley. Individually significant examples include detached villas, terrace houses and mansions. The majority of Italianate-style dwellings in Moonee Valley City are of masonry construction, and there are no timber examples of local significance currently within the Heritage Overlay.

The Italianate style is a revival in the mid-nineteenth century of earlier Italian architectural forms and details, especially those from the time of the Renaissance, which were in themselves a revival and reappraisal of Greek and most importantly Roman architecture.

The Italianate style was also associated, but less commonly in Victoria and chiefly in the 1840s to 1860s but with lingering influence, with a revival of building forms of vernacular Italian rural buildings, particularly in their use of asymmetrical massing and towers producing a picturesque effect.

The Italianate style as applied to domestic architecture in Victoria favoured simple building forms, sometimes enlivened by bays and towers, with sheer wall surfaces in face brick (often bi-chrome or polychrome) or cement render generally incorporating quoining (often as surface decoration if not necessarily structural need).

Decoration in the Italianate style derived from Roman precedents and included elements from Classical entablatures and architectural orders, including a hierarchy of architraves, friezes, and cornices with associated moulding, panels, and brackets, applied to eaves, parapets and chimneys.

Eclectic touches were often married to the Italianate style, including Romanesque, Gothic, or stilted segmental arch-headed fenestration, incongruous replication of masonry features in timber, and excessive ornament that characterised the Boom style variant of the late nineteenth century.

Italianate terraces in the City of Moonee Valley range from single- to double-storey and are typically set in a shallow front garden delineated by a low fence at the street frontage. Most commonly, terraces in Moonee Valley are sited on narrow allotments but there is a small group of double-fronted terraces, built on more substantial sites, evident in the area. The level of intactness of the Victorian-era terrace houses in the City of Moonee Valley is moderate to very high and typically varies within individual terrace rows. Some Italianate examples included in the Moonee Valley Heritage Overlay are cited below.



99 Francis Street, Ascot Vale, 1893 (HO183)

The house at 99 Francis Street, Ascot Vale, is a white tuckpointed red brick Elizabethan-influenced cottage in bichrome brick with a posted verandah, cabled window mullions and unusual stepped parapet with cast cement enrichment and plasters suggestive of an Elizabethan influence.

It is comparable to the subject site as a bichromatic, single-storey parapet dwelling on a narrow allotment. It has a similar level of intactness but is distinguished by its architectural treatment in the Elizabethan manner.



9-11 Regent Street, Ascot Vale, 1885 (HO277)

The terraced pair of dwellings at nos. 9-11 Regent street, Ascot Vale, are typical of their time as a pair of single-storeyed red brick terraces with bichromatic detailing and partly overpainted Classical Revival features. They have a terraced form with flat pediments and scrollwork and a cast iron lace verandah. There are shallow gardens at the front delineated at the front boundary by later fences. The verandah of no 11 has been reconstructed.

Like the subject site, these terraces retain a high level of integrity and are representative of their type and style.



208-222 Ascot Vale Road, Ascot Vale, 1892 (HO304)

The row of terrace houses is aesthetically important for its consistency in typical detail in the facade, roof forms and chimneys.

The terraces exhibit characteristics consistent with the Italianate terrace type. They have polychromatic brickwork, bluestone plinths, rusticated dimension stone and verandah footings; ornately rendered chimneys; highly ornate party walls with lozenge motifs, vermiculated panel and rendered scroll below. The original verandahs are concave with a single band of lacework. Cast iron fences and gates on bluestone base to verandahs appear intact.

The row of terraces at 208-222 Ascot Vale Road are of sound condition with good integrity.



6, 8 & 10 Glance Street, Flemington, c1890 (HO186)

The terraced row at 6, 8 and 10 Glance Street, Flemington, is a representative example of its style and survive today as a substantially intact group.

They are single-storeyed, boom-period terraces constructed of bichromatic brick with brown body bricks and cream dressings. Above the verandah is an ornate, stuccoed parapet with decorated The names 'Carbine', 'Lochiel' and 'Mentor' in raised cement work. There are double palisade cast iron fences and cast-iron verandahs to the property line.



The terraced row is of sound condition and high integrity. The integrity is slightly diminished by the lacework missing from the verandah to no. 6 (since replaced with a different pattern).





5-13 Bank Street, Ascot Vale, 1890 (HO157)

5-13 Bank Street is a late Victorian Italianate style terraced row of five single-storeyed polychrome villas with alternating forms built on the south side of Bank Street between Ascot Vale and Mt Alexander Roads. Numbers 5, 9 and 13 having central round arched brick porches with cabled columns to cast iron verandahs and a surmounting broken pediment in the centre of a balustraded parapet. Numbers 7 and 11 have (no.11 removed) feature a triangular pediment and iron verandah with the central porch having been demolished in both instances.



The terraced row is of sound condition and medium Integrity: Medium. Nos. 7 and 11 retain their face brick facades in an unpainted state.

31-33 Flower Street, Essendon, recommended for inclusion as individually significant places in the Heritage Overlay in 'Moonee Valley 2017 Heritage Study' has comparability to the subject terrace row for its near-identical parapet form.

Discussion

The terrace row at 1-7 Miller Street, Essendon, compares well to the above examples in terms of its level of intactness but is distinguished architecturally by its unique siting and lack of verandah. The combination of face brick with the ornate rendered parapet is comparable to the terrace row at Glance Street (HO186), although the subject terrace has neither polychromatic brickwork nor a verandah. The subject terraces are distinguished by their siting, with the principal façade abutting the footpath of Miller Street, making the subject terrace an unusual example in the City of Moonee Valley. Like the Bank Street terrace, the Miller Street terrace backs onto a terrace row (31-33 Flower Street, which was commissioned and owned by the same family as Miller Street). Of the examples given, the subject terrace is distinguished by its combination of red brick beneath a rendered-painted parapet.

Overall, the terraces at 1-7 Miller Street are a rare example of a single-storey, narrow terrace type with no setback on its street frontage. They possess a high level of integrity and overall intactness. They retain, and display, characteristics associated with the Italianate style such as the ornate rendered-painted parapet, narrow built form and the uniformity of their façade arrangement, however within a different typology to that of other terraces in the City of Moonee Valley

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

1-7 Miller Street, Essendon, is a rare example of a residential terrace built to the street frontage featuring no setback or verandah. They are unusually modest examples for the period, having been constructed in 1896 when other examples of terraces are feature far more decorative facades and verandahs. Distinguished by their street presence and plain red brick walls with recessed entries, the cement rendered parapets, which are somewhat similar to those of neighbouring 31-33 Flower Street and form a somewhat overblown decorative element on an otherwise plain façade. The terraces at 1-7 Miller Street do not possess the typical polychrome or bichrome brick patterning or cast iron verandahs commonly seen on other examples of the same period including 208-222 Ascot Vale Road, Ascot Vale, 1892 (HO304) and 5-13 Bank Street, Ascot Vale, 1890 (HO157). The unusually high density of the development at 1-7 Miller Street demonstrates working class housing and is an expression of speculative development. The houses are unusually small in terms of numbers of rooms and allotment size and without the outdoor space usually associated with terrace housing of this period.

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

N/A

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

1-7 Miller Street, Essendon, a Victorian terrace row of four houses of unusual typology with Italianate and Art Nouveau references is significant.

Significant fabric includes the:

- original built form as a terrace row of four houses and associated roof forms, original pattern of fenestration;

- unpainted face brickwork, Italianate parapet and its ornamentation, entrance porches and Art Nouveau timber detailing, original chimneys, and
- original window and door joinery, basalt thresholds

The rear extensions to 1 and 7 Miller Street are not significant.

How is it significant?

1-7 Miller Street, Essendon, possesses local rarity value to the City of Moonee Valley.

Why is it significant?

1-7 Miller Street, Essendon, is a rare example of a residential terrace built to the street frontage featuring no setback or verandah. It is an unusually modest example for the period, having been constructed in 1896 when other examples of terraces are feature far more decorative facades and verandahs. Distinguished by their street presence and plain red brick walls with recessed entries, the cement rendered parapets, which are somewhat similar to those of neighbouring 31-33 Flower Street and form a somewhat overblown decorative element on an otherwise plain façade. The terraces at 1-7 Miller Street do not possess the typical polychrome or bichrome brick patterning or cast-iron verandahs commonly seen on other examples of the same period including 208-222 Ascot Vale Road, Ascot Vale, 1892 (HO304), and 5-13 Bank Street, Ascot Vale, 1890 (HO157). The unusually high density of the development at 1-7 Miller Street demonstrates working-class housing and is an expression of speculative development. The houses are unusually small in terms of numbers of rooms and allotment size and without the outdoor space usually associated with terrace housing of this period. (Criterion B)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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House

Prepared by: Context

Address: 66 Napier Crescent, Essendon

Name: House	Survey Date: May 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: 1955
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Postwar - Moderne



Figure 1. 66 Napier Crescent, Essendon, principal elevation (April 2018) (source: Context, 2018)

History and Historical Context

Thematic Context

The house at 66 Napier Crescent, Essendon, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories, 2012):

Theme 6: Building Towns, Cities and the Garden State; 6.3: Shaping the Suburbs (Expanding services to meet demands); 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Contextual History

Essendon is bounded by the Moonee Ponds Creek on the east and by the Maribyrnong River on the west. In the 1840s, the early period of British colonial settlement, the Essendon area was used for grazing and farming. The area was well watered by the Maribyrnong River and the Moonee Ponds Creek and attracted agriculturalists. The suburb was part of the former City of Essendon, which began as the Borough of Essendon (and Flemington) in 1861. It was elevated to the Town of Essendon in 1890 and then to the City of Essendon in 1909.

In the early 1850s Mt Alexander Road became a major thoroughfare as the route to the newly discovered Mt Alexander diggings (Castlemaine). This route was the spine of the Essendon area and developed as a busy commercial strip. By the 1880s there was also commercial development on Buckley Street and later on Puckle Street. A railway line opened in 1871, which was duplicated in 1884. With the drawcard of the newly expanded railway, a number of large estates were subdivided and developed in Essendon in the 1880s during Melbourne's land boom. In 1906, electric trams were introduced along Mt Alexander Road (supported by the newly built Essendon Tram Depot), and this encouraged further residential and commercial development. Development was steady through the early 1900s and increased in the interwar years, which was a period of accelerated suburban growth.

The discovery of rich goldfields to the north boosted the local economy with a number of ancillary business established along Mt Alexander Road. Shopkeepers and traders took up premises in Essendon in the 1870s and 1880s, and the area developed a suburban character. Large estates in the area included 'Puckle Lodge' (demolished) and 'Earlsbrae Hall', which is a grand double-storey mansion built by brewer Collier McCracken and part of Lowther Hall Girls' Grammar School since the 1920s. Essendon was considered a more affluent area in terms of the western and northern suburbs and was commonly referred to as 'the Toorak of the north'. The relatively large number of private schools attest to this: St Columba's Catholic Girls' School (1897), Lowther Hall Anglican Grammar School (1920), Penleigh and Essendon Grammar (1924) and St Bernard's Catholic School (1940). Essendon High School (1909) was amongst the first three state high schools built in Victoria.

In contrast to the heavily industrial suburbs to the south and west, Essendon discouraged industrial development. In the 1920s, however, Essendon was selected over Fishermans Bend as the site of Melbourne's major airport – a position it held until Tullamarine Airport was opened in 1970. The Essendon Airport cemented Essendon as a major transport route, with an electric tramway built to the airport in 1943, and also encouraged manufacturing and ancillary transport industries to the north of Essendon. Essendon experienced extensive growth in the postwar period, reflected in the number of postwar residences in the northern suburbs of the former City of Essendon.

Place History

The cream brick, double-storey residence at 66 Napier Crescent, Essendon, was built in 1955 for Cyril Hector Reid (CT:V6325 F865; S&Mc 1955). Situated on the corner of Napier Crescent and Peterleigh Grove, the residence has prominent north and east facing frontages. Peterleigh Grove was not created until 1938, and the northern segment of Napier Crescent was formerly recorded as an extension of Glass Street (*Argus* 9 March 1938:22; MMBW 101, 1933-1950). The residence is near Glenbervie Railway Station which opened in 1922 (*Argus* 8 September 1922:7).

David Peter originally owned the land as part of his estate, known as 'Peterleigh', comprising a 19-roomed brick villa occupying 8 acres and 4 perches of Crown Allotments 78 and 43 at Essendon, Parish of Doutta Galla, County of Bourke (*Argus* 23 February 1938:13; CT:V2361 F173). Peter died in 1890 and ownership of the estate was transferred to his son, William David Peter, a grazier, in 1891 (*Table Talk* 22 August 1890:6; CT:V2361 F173; ER 1909). At the time of Peter's death, his estate was valued at £7450, plus a vacant stretch of land being valued at £396 and furniture at 'Peterleigh' valued at £423 (*Table Talk* 22 August 1890:6). William Peter lived at 'Peterleigh' until his death in 1929 (CT:V2361 F173). In 1932 ownership of the estate was granted to Mary MacGregor (née Peter) who had been living at 'Peterleigh' since her husband, Andrew, died in 1915 (CT:V2361 F173; VBDM 1915). MacGregor passed away in 1937 and the following year the 'Peterleigh' villa was demolished and the estate subdivided into allotments (*Argus* 23 February 1938; CT:V2361 F173). In the process of subdivision, Peterleigh Grove, named in reference to the former estate that

existed there, was created (*Argus* 9 March 1938:22). The former Peterleigh Estate was developed as an affluent, modern area; Essendon Council's designation of Peterleigh Estate as a 'brick area' in 1938 affirms the encouragement of middle-class settlement in this part of Essendon (*Age* 18 August 1938:14).

Development of Peterleigh Grove and its adjacent streets occurred during the late 1930s and 1940s. Consequently, interwar architecture is strongly represented in this section, particularly on Peterleigh Grove. In 1939 Maude Harriet Lloyd purchased the parcel of land at 66 Napier Crescent but it remained vacant until she passed away in 1950 (CT:V6325 F865; *Argus* 2 February 1950:11; Jeffrey 2015). This may have been owing to the building restrictions and limited materials available during World War II. Ownership was transferred to Cyril Hector Reid, a director, in 1951 and the residence in subject was under construction by 1955 (CT:V6325 F865; S&Mc 1955). Reid was a major shareholder in Reid Bros and Reid Pty Ltd, cartage and road contractors, and also held shares in the engineering firm Noyes Brothers Melbourne (*Age* 5 June 1935:19; *Argus* 22 December 1953:12). In its architectural design, featuring geometric wrought iron detailing and curved fenestration, and being constructed of cream brick, the subject site reflects the thoroughly modern, middle-class context within which the estate was developed and the optimism that characterises postwar architecture. Another example of this can be seen in Owen House, at 6 Peterleigh Grove, a cream brick double-storey residence designed by Seabrook and Fildes in 1941 and in 118 Glass Street, Essendon, another cream brick building from this period (Butler 2017). The large size of the house at 66 Napier Crescent, the attention given to its form and detailing and the owner's considerable means, suggest the involvement of an architect in its design. In 1956 Reid purchased the adjoining parcel of land that extends along the southern boundary of the lot where he presumably built the semi-detached extension that runs parallel to the southern boundary line (CT:V8116 F271). In 1964 Reid sold the land to Isabel Ellen Gilbertson who, in turn, sold the land to Frank Walsh, barrister, and Mary Bernadette Walsh in 1977 (CT:V6439 F678).



Extract from aerial photograph showing the subject site (source: Vic Planning Maps 2014, Department of Environment Land Water and Planning)

Description and Integrity

66 Napier Crescent, Essendon, a large two-storey residence built in 1955, sits on a generous site on the corner of Peterleigh Grove, a narrower cross street running south through a residential area to Brewster Street. The site is close to the railway line (which gives this crescent its distinctive form) but is located on the south side of a straight section of the 'crescent' leading east to Pascoe Vale Road (forming an eastern continuation of Glass Street and which prior to the construction of the railway formed part of Glass Street). Neighbouring residences in Peterleigh Grove consist principally of interwar and wartime dwellings due to the subdivision in 1937–38 of the Peterleigh Estate. Peterleigh Street runs through the centre of this former city mansion estate from Brewster Street in the south to Napier Crescent in the north.

The bulk of the residence at 66 Napier Crescent, Essendon, is an L-shaped, two-storey block with hipped tile roof, with a narrower hipped-roofed single-story wing projecting to the north. The building is principally constructed of cream brick, with base courses of dark brown brick, and occasional use of random stone facing (for example to planter boxes). Expanses of exposed reinforced concrete and cement rendered brickwork are juxtaposed against the predominant face brick, notably in the principal entry porch and adjoining wall. The roofs are clad in dark brown glazed terracotta tiles, with slatted timber soffit to the eaves. Unadorned cream brick chimneys, rectangular in section, protrude to the north and south of main double-storey section.

Fenestration provides an important and distinctive element of this residence. The windows are a mix of metal-framed casements and fixed sashes, especially for prominent positions (such as the upper corner window at north-east corner of two-storey section and an unusual curved window to northern wing), with timber double-hung sash windows; west-facing windows of two-storey section have canvas awnings. Windows that have special prominence are a bow-fronted bay on the ground floor (to the south of the main entrance) supporting a corresponding terrace on the top storey; the curved window and a set of fully-glazed French doors opening onto small balustraded patio with steps into the front garden from north of single-storey wing.

A feature is made of the front porch. This is created at the internal angle of the main L-shaped building wings by use of a north-facing, perforated concrete (or possibly rendered brick) screen in the manner of a 'brise soleil', the east-facing entry screened by an elaborate wrought iron door and surrounds, an emphasis accentuated by the corner window at first-floor level. The porch wall returns to the east front of the single-storey wing, where the perforations take the form of indented squares infilled with rosettes to form an impervious wall, which then abuts and forms a continuation of the curved window to produce a streamlined effect. Wrought-iron work is prominent throughout, including balustrades, external lamps, gates, and screen to the porch, the latter being highly elaborate in pattern with a door and side panels.

The residence is set in a mature garden setting of lawn, garden beds, and several large trees and shrubs, the allotment frontage edged by a low fence of cream brick, curved at the street corner, and capped by a row of headers topped with a frieze of wrought iron panels (stylistically matching those to the main house). A high fence to the rear section of the Peterleigh Grove (side) frontage and rear garage with roller door both appear later than original date of construction although have a stylistic unity with the main house-and-fence ensemble.

66 Napier Crescent, Essendon, is of very high integrity with very few changes visible to original or early elements of the place. The building retains its original building and roof forms, face brick walls, porches, balconies, and fenestration.

The integrity of the building is greatly enhanced by the very high level of intactness of these main elements, which include details such the original chimneys, tiled roofs, eaves and soffit details, metal-framed windows, unpainted face brickwork, porch detailing (including screen wall), wrought ironwork details (including balustrades, external lamps, and screen to the porch).

The integrity of the place is enhanced by the retention of its original brick fence along both frontages that matches the architectural style of the house as well as the wrought iron gate and retention of the early garden setting.

The integrity of the place is slightly diminished by the high fence to the rear section of the Peterleigh Grove (side) frontage and rear garage with roller door; both appear later than original date of construction although have a stylistic unity with the main house-and-fence ensemble.

Comparative Analysis

Built in 1955, 66 Napier Crescent, Essendon is a late example of a substantial Moderne residence built for a prominent local businessman. Built on an estate that was largely developed during the interwar period, its late date is representative of wartime conditions which brought construction to a virtual standstill. With restrictions and shortages of material continuing post war an austerity set in. As conditions relaxed and the economy gathered momentum a new prosperity began.

66 Napier Crescent, Essendon combines some aspects of functional modernism within a largely traditional Moderne aesthetic.

The Moderne style was to architecture what Art Deco was to the decorative arts - a modern break from past styles, escapist rather than intellectual, inherently decorative rather than stridently functional.

The Moderne style straddled the Depression of the late 1920s and early 1930s, when simple lines held the promise of reduced cost and decoration was an achievable form of home improvement, an economical sentiment that carried through to the years of World War II.

Moderne architecture favoured geometric forms, especially sheer wall planes, curved corners and copings, interpenetration of volumes and surfaces, and a beguilingly brisk articulation of forms, often emphasising horizontal, vertical, or diagonal lines in a pleasing blend of fluidity and starkness.

Frosted and opaque glass, chromium or nickel plating, wrought iron, colourful accents of glazed tapestry bricks or tiles, contrasting colours and patterns were all part of the Moderne architectural vocabulary.

Functional Modernism, sometimes known as the Functionalist style (although its adherents would strenuously argue against it being classed as a style), arose in architecture from the ashes of the Great War.

Other forms of Modernism in art and design had paved the way, but with the establishment of the German Bauhaus school of design in 1919 came a truly international movement that by the mid to late 1920s had disciples stretching from Britain to North America and across Europe.

The dictate was that form should follow function in all classes of design, and in the case of architecture this placed a new emphasis on catering for modes of living that embraced efficiency, convenience, and rationality.

Building forms were a principal concern of Functional Modernism, stemming from rational planning and seen in solar orientation and access, external expressions of use such as fenestration, and in the relationship of the building to its site and surrounds.

Functional Modernism placed great emphasis on industrial materials such as reinforced concrete, metal, and glass, and in the honest use of such materials - sham ornament was naturally anathema to the Modernists, giving rise to the term Moderne by way of distinction.

Functional Modernism was slow to influence Australian architecture, and its main period of influence extended from the late 1930s until the 1960s, and even then, it was rarely seen in fully worked domestic buildings being mostly confined to commercial and institutional uses.

The following places are all identified as being of the interwar Moderne architectural style within the City of Moonee Valley.



34 Peterleigh Grove, Essendon c1940 (HO97)

34 Peterleigh Grove Essendon (HO97), built 1940 demonstrates banding of brickwork, concrete porch roof and the tiered parapet capping providing a strong horizontal emphasis which is counter pointed by the verticality of the tripartite Manganese fin at the entry. The house is generally intact. The fence is also of bi-chrome brickwork and has an interlocking, stepped form.



93-95 Mooltan Street, Travancore, c1940 (HO75)

93-95 Mooltan Street, Travancore (HO75), built 1940, demonstrates Moderne styling including the glass and streamlined stucco, which is further stratified by bands of clinker brickwork and vertical detailing above the porch.



2-4 Sherbourne Street, Essendon, c1936 (HO279)

2-4 Sherbourne Street, Essendon (HO279), is a 1936 two-storey flat development demonstrating elements of Moderne styling. Its simplification of form and emphasis given to the horizontal is strengthened by the use of corner windows with narrow concrete hoods and sills. The same themes are repeated in the patterned brickwork to the raised central parapet coping, the darker manganese bricks being arranged in horizontal rows with a central vertical fin.



2 Riverview Road, Essendon, c1935 (VHR H1160, HO108)

2 Riverview Road, Essendon 1935 (VHR H1160, HO108), was designed in 1935 is a predominantly two-storey dwelling constructed in face brickwork in the Moderne style. The roofs are flat and there is a combination of parapets and projecting eaves.



6 Peterleigh Grove, Essendon, c1940 (HO96)

Resembling 34 Peterleigh Grove, this two-storey cream brick house is more unexpectedly Moderne in its design, given the Neo Tudor and European villa styles adjoining. Composed of geometric, interlocking forms, using glass bricks, steel windows and flat concrete roofing, this house reflects the European Moderne domestic styles which had been used in Victoria only since the start of the 1930s. The house has a high degree of external integrity when viewed from the street and is in good condition.

Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study'

include: 50 Fletcher Street Essendon, 57 Brewster Street, Essendon, 1-3 Albion Street, Essendon, 54 Lincoln Road, Essendon, 62 Napier Crescent, Essendon, 57 Holmes Road, Moonee Ponds and 519 Mt Alexander Road, Moonee Ponds (flats).

Discussion

Whilst of a later date, 66 Napier Crescent, Essendon, compares well to the above examples in terms of both its architectural detailing and intactness, although is somewhat later than other examples on the Moonee Valley Heritage Overlay. It is a representative example of a resurgence in residential construction after a period of austerity during and immediately after World War II.

Demonstrating a very high integrity there have been very few changes visible to original or early elements of the place. The building retains its original building and roof forms, face brick walls, porches, balconies, and fenestration.

It compares well to 2-4 Sherbourne Street, Essendon c1936 (HO279), 6 Peterleigh Grove, Essendon, c1940 (HO96) and 34 Peterleigh Grove, Essendon c1940 (HO97), with these later examples being located in the same vicinity.

Its use of sheer wall planes of cream brick and render is offset by steel framed windows that wrap around some corners, a narrow concrete hood above the entry and the bow and curved window which all provide a horizontality and typifies the Moderne style. Inspired by functionalist design approaches it showcases how simple design elements devoid of applied detail can incorporate a subtly decorative use of structural materials. Of particular interest is the unusual perforated concrete (or possibly rendered brick) porch screen in the manner of a brise soleil which gained popularity through the work of architects such as Le Corbusier.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

66 Napier Crescent, Essendon, is architecturally significant as an example of a post-war Moderne residence. The Moderne style formed a distinct change from past architectural styles, combining aspects of Functional Modernism that were concerned with building form and structure, with a decorative approach to materials and detail. 66 Napier Crescent is one of a small cohort of Moderne houses in Moonee Valley. Two particularly early examples of the style were built pre-war at 2-4 Sherbourne Street, Essendon, c.1936 (HO279) and 2 Riverview Road Essendon, 1935 (VHR1160, HO108). Two further examples include houses built in 1940 at 93-95 Mooltan Street, Travancore

(HO75), and 34 Peterleigh Grove, Essendon (HO97). 66 Napier Crescent is somewhat later than these examples, being built in 1955, however it does demonstrate key aspects of the style. The Moderne is evident in the horizontally proportioned, streamlined curved glass window, whilst the corner windows and the front porch with its brise soleil wall and matching feature wall that forms part of the curved glass window are elements borrowed from Functional Modernism.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

66 Napier Crescent, Essendon, is aesthetically significant for its form, materials and details all present at a high level of integrity. Elements include the 'L' shaped form of the house combining a single storey and two storey block of cream brick with base courses of dark brown brick, and occasional use of random stone facing. Steel-framed corner windows contribute to the horizontality of the Moderne aesthetic and culminate in the projecting curved window with the unusual porch screen in the manner of a brise soleil. 66 Napier Crescent is aesthetically significant for its wrought iron to balustrades, external lamps, gates, and porch screen, the latter being highly elaborate in pattern with a door and side panels. The integrity of the building is greatly enhanced by the very high level of intactness of these main elements, and by its setting that includes an original brick fence and wrought iron gate.

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

66 Napier Crescent Essendon, a Postwar Moderne house built in 1955 is significant.

The significant fabric includes the:

- original building and roof form;
- face brick walls, porches, balconies and fenestrations;
- original chimneys, tiled roofs, eaves and soffit details;
- door and window joinery and steel framed windows;
- porch detailing including the screen wall;
- wrought iron work including the balustrade, external lamps and screen to porch; and
- low brick fence along both frontages and wrought iron gates.

The high fence at the rear of the Peterleigh Grove (side) frontage and rear garage with roller door are not significant.

How is it significant?

66 Napier Crescent Essendon is of local architectural (representative) and aesthetic significance to the City of Moonee Valley.

Why is it significant?

66 Napier Crescent, Essendon, is architecturally significant as an example of a post-war Moderne residence. The Moderne style formed a distinct change from past architectural styles, combining aspects of Functional Modernism that were concerned with building form and structure, with a decorative approach to materials and detail. 66 Napier Crescent is one of a small cohort of Moderne houses in Moonee Valley. Two particularly early examples of the style were built pre-war at 2-4 Sherbourne Street, Essendon, c.1936 (HO279) and 2 Riverview Road, Essendon, 1935 (VHR1160, HO108). Two further examples include houses built in 1940 at 93-95 Mooltan Street, Travancore (HO75), and 34 Peterleigh Grove, Essendon (HO97). 66 Napier Crescent is somewhat later than these examples, being built in 1955, however it does demonstrate key aspects of the style. The Moderne is evident in the horizontally proportioned, streamlined curved glass window, whilst the corner windows and the front porch with its brise soleil wall and matching feature wall that forms part of the curved glass window are elements borrowed from Functional Modernism. (Criterion D)

66 Napier Crescent, Essendon, is aesthetically significant for its form, materials and details all present at a high level of integrity. Elements include the 'L'-shaped form of the house combining a single-storey and double-storey block of cream brick with base courses of dark brown brick, and occasional use of random stone facing. Steel-framed corner windows contribute to the horizontality of the Moderne aesthetic and culminate in the projecting curved window with the unusual porch screen in the manner of a brise soleil. 66 Napier Crescent is aesthetically significant for its wrought iron to balustrades, external lamps, gates, and porch screen, the latter being highly elaborate in pattern with a door and side panels. The integrity of the building is greatly enhanced by the very high level of intactness of these main elements, and by its setting that includes an original brick fence and wrought iron gate. (Criterion E)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	Yes – low brick fence on two frontages and wrought iron gate
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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‘Dumbarton Flats’

Prepared by: Context

Address: 62 Napier Crescent, Essendon

Name: Dumbarton Flats	Survey Date: October 2018
Place Type: Residential	Architect: Leslie Edward Rowell
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: c1948
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Postwar-Moderne



Figure 24. 62 Napier Crescent, Essendon, principal residence (source: Context 2018)

History and Historical Context***Thematic Context***

The house at 62 Napier Crescent, Essendon, relates to the following historic themes from the Thematic Environmental History of Moonee Valley (Living Histories 2012):

Theme 6: Building Towns, Cities and the Garden State; 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Contextual History

Essendon is bounded by the Moonee Ponds Creek on the east and by the Maribyrnong River on the west. In the 1840s, the early period of British colonial settlement, the Essendon area was used for grazing and farming. The area was well watered by the Maribyrnong River and the Moonee Ponds Creek and attracted agriculturalists. The suburb was part of the former City of Essendon, which

began as the Borough of Essendon (and Flemington) in 1861. It was elevated to the Town of Essendon in 1890 and then to the City of Essendon in 1909.

In the early 1850s Mt Alexander Road became a major thoroughfare as the route to the newly discovered Mt Alexander diggings (Castlemaine). This route was the spine of the Essendon area and developed as a busy commercial strip. By the 1880s there was also commercial development on Buckley Street and later on Puckle Street. A railway line opened in 1871, which was duplicated in 1884. With the drawcard of the newly expanded railway, a number of large estates were subdivided and developed in Essendon in the 1880s during Melbourne's land boom. In 1906, electric trams were introduced along Mt Alexander Road (supported by the newly built Essendon Tram Depot), and this encouraged further residential and commercial development. Development was steady through the early 1900s and increased in the interwar years, which was a period of accelerated suburban growth.

The discovery of rich goldfields to the north boosted the local economy with a number of ancillary business established along Mt Alexander Road. Shopkeepers and traders took up premises in Essendon in the 1870s and 1880s, and the area developed a suburban character. Large estates in the area included 'Puckle Lodge' (demolished) and 'Earlsbrae Hall', which is a grand double-storey mansion built by brewer Collier McCracken and part of Lowther Hall Girls' Grammar School since the 1920s. Essendon was considered a more affluent area in terms of the western and northern suburbs and was commonly referred to as 'the Toorak of the north'. The relatively large number of private schools attest to this: St Columba's Catholic Girls' School (1897), Lowther Hall Anglican Grammar School (1920), Penleigh and Essendon Grammar (1924) and St Bernard's Catholic School (1940). Essendon High School (1909) was amongst the first three state high schools built in Victoria.

In contrast to the heavily industrial suburbs to the south and west, Essendon discouraged industrial development. In the 1920s, however, Essendon was selected over Fishermans Bend as the site of Melbourne's major airport - a position it held until Tullamarine Airport was opened in 1970. The Essendon Airport cemented Essendon as a major transport route, with an electric tramway built to the airport in 1943, and also encouraged manufacturing and ancillary transport industries to the north of Essendon. Essendon experienced extensive growth in the postwar period, reflected in the number of postwar residences in the northern suburbs of the former City of Essendon.

Place History

The subject site at 62 Napier Crescent, Essendon, is located on the south-eastern side of Napier Crescent as it turns eastward. Originally the northernmost segment of the crescent, as it transverses east-west, it was identified as a continuation of Glass Street on the other side of the railway (*Argus* 9 March 1938:22; MMBW 101, 1933-1950). The subject site is near Glenbervie Railway Station which opened in 1922 (*Argus* 8 September 1922:7).

The residential subdivision of Peterleigh Grove and its adjacent streets, including Napier Crescent, occurred during the late 1930s and 1940s. Consequently, inter-and-postwar architecture is strongly represented in this part of Essendon. Peterleigh Grove was constructed in 1938, before that, the land formed part of David Peter's large estate known as 'Peterleigh'. The Peters sold the Estate in 1937; the following year the 'Peterleigh' villa was demolished and the estate subdivided into residential allotments (*Argus* 23 February 1938; CT:V2361 F173). In the process of subdivision, Peterleigh Grove, named in reference to the former estate that existed there, was created (*Argus* 9 March 1938:22). The former Peterleigh Estate and surrounding streets, including Napier Crescent, were developed as an affluent, and thoroughly modern area. Essendon Council's designation of Peterleigh Estate as a 'brick area' in 1938 affirms the encouragement of middle-class residential development in this part of Essendon (*Age* 18 August 1938:14).

The Dumbarton Flats were designed by architect Leslie Edward Rowell for quarry master, Cyril Hector Reid in 1948 (House Plans, EHS). The building comprises six modestly sized flats and appears to have been built with the intention of leasing the flats to tenants. Cyril Reid lived at the double-storey dwelling at 66 Napier Crescent, which he built in 1955 (CT:V6325 F865; S&Mc 1955). He was a partner in the family business that operated Reid's Quarries Pty Ltd in North Essendon

(EHS 2018). Reid's Quarries were large scale suppliers of basalt for Melbourne's roads, operating from the late 1930s to 1965 when they were bought by Boral (Berry 2008).

The Commonwealth Department of Defence purchased Dumbarton Flats and used the building as affordable accommodation for returned soldiers (BP). Alongside the government's provisions for war service homes, which were generally modest detached dwellings, this was another means of providing housing for returned soldiers.

The simplicity of the flats is befitting to the building's construction in the years immediately following World War II, when building materials were still scarce, and when there was a great demand for housing. These modest dwellings contained two bedrooms, a kitchen and bathroom. Situated near the Glenbervie Railway Station, the flats are indicative of changing social conditions and architectural styles as higher density living became more common after the World War II.

The flats have accommodated medium- and short-term tenants, including war veterans, for most of their history (S&Mc). Tenants include Bryan Murray Hughes, a soldier who lived there in 1966; and Captain G R Bell, an army officer who lived in one of the flats with his wife in 1972, paying a subsidised weekly rental of \$16 (BP).

It appears that the flats continue to be leased out to the present day (REA Group). There have been no significant alterations to the exterior according to the building permit card for 62 Napier Crescent (BP).

Leslie Edward Rowell

The following biography is taken from the *City of Whitehorse Post-1945 Heritage Study*, Prepared by Built Heritage Pty Ltd for the City of Whitehorse in 2016:

Leslie Edward Rowell (1921-2008) joined A V Jennings in 1938 as an office boy, assisting the in-house architect Edgar Gurney in the design section. In addition to receiving on-the-job training in design and construction, Rowell commenced studies in architecture and, during the Second World War, was seconded to the US Army to work on design and construction projects. Afterwards, he completed a Diploma of Architecture at the University of Melbourne and became registered as an architect in 1950 (Built Heritage 2016: 211).

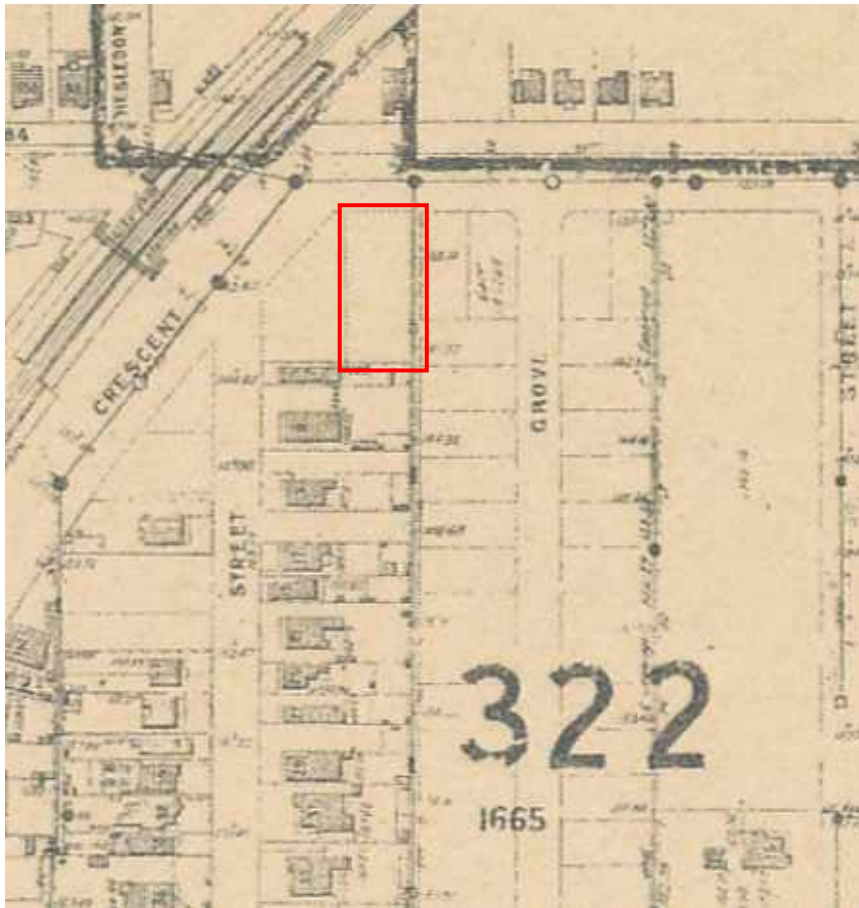


Figure 25. Extract from MMBW Sewerage Plan No 101 with red box showing subject site c1938 with the newly constructed Peterleigh Grove (source: State Library Victoria)



Figure 3. Extract from aerial photograph showing roof of site in subject in 1945 (source: Melbourne 1945)

Description and Integrity

62 Napier Street, Essendon, is a two-storey block of six brick flats. Built in 1948, the building has a quasi-functional feel overlaid with Moderne and Old English touches. Positioned on the southern

side of Napier Crescent, the flats are located between Ardoch Street and Peterleigh Grove, adjacent to Glenbervie Railway Station. The land has a slight fall west to east and south to north. A lane of basalt pitchers runs along its eastern boundary. Constructed in red and blue clinker bricks with a roof of concrete Marseille tiles, the building has simple boxed eaves typical of a post war austerity.

The building is configured with two intersecting wings creating an L-shape in plan. A north-south running wing contains four flats, two up and two down, whilst a smaller east-west section accommodates two more flats, one up and one down. Both wings sit under separate hip roofs that intersect at a distinctive, flat roofed, tower element that provides a deck at a third level. Finished with a shadow line coping detail, a blind, round-arched window is inset into the tower's northern facade. Below the eaves line of the main buildings a row of projecting bricks creates a dentil course. This subtle detailing provides a discrete frieze that continues around all four elevations.

Asymmetrically massed, the northern elevation, facing Napier Street, steps back in three sections from its north-west corner. Horizontal steel-framed casement windows are set directly into the brickwork without timber frames and have simple brick-on-edge sills. The furthest forward projecting element is set with a centrally placed tripartite steel-framed window at each level. With side-hung casement sidelights and a fixed central pane, the use of a horizontal glazing bars in the upper third of the windows emphasises their width and shallow depth. Square, timber-framed windows are set into the stepped back wall of the elevation. Positioned in the upper third of the wall, the windows are glazed in etched glass with a late Art Deco pattern of a swallow flying over waves.

The eastern elevation of the main wing of the building is symmetrically arranged around a centrally projecting entrance lobby. Three concrete steps lead to a single, clear-glazed door set within an opaque glass wall of ten square panels. The two upper panels are louvred whilst the remaining are fixed pane. The entire assembly is framed in aluminum and is a recent addition. Above this, a striking, double-height parapet rises above the roof line. Demarcating the entrance, this parapet is the most decorative element in the façade and contrasts to the otherwise utilitarian details used elsewhere. Stepping up, a central panel of soldier-course yellow tapestry bricks reinforce the vertical lines of the entrance that contrast with the overall horizontal lines of the building.

To the north of the entrance, tripartite horizontal steel-framed casement windows and balcony doors are original whilst those to the south have been recently replaced. As the building steps back in plan, simple cantilevered concrete balconies hang from the building. Fitted with a simple iron balustrade, the balconies are accessed through a pair of steel-framed glazed doors with sidelights.

The northern elevation of the rear projecting wing has four steel-framed tripartite windows with a separate, undistinguished, entrance at its western end. The eastern elevation of this wing echoes that of the street facing northern elevation with a combination of tripartite and square windows.

The southern and western elevations of the building are utilitarian in nature. Whilst the western elevation still uses clinker brickwork the rear southern elevation is finished in red brick. Both elevations are punctuated with double-height service stairs and an array of espaliered plumbing.

The flats are set behind a paling fence that drops in height towards the corner pedestrian entrance at the allotment's east-north corner. A bank of six clinker brick letter boxes is set into the northern boundary fence line and appear original. The flats are set within a generous east-facing garden. A pair of cypress trees marks the entrance with a concrete path leading to the main front door. A mature tree sits within the garden and, along with the cypresses, are early plantings. An open car park at the rear of the property is accessed off the side lane.

62 Napier Crescent, Essendon, is of high integrity with very few changes visible to original or early elements. The building remains almost as built and retains its original building form, roof forms, face brickwork and balconies.

The integrity of the building is enhanced by the high level of intactness of these main elements, which include the steel-framed casement windows, etched glass windows, concrete Marseille tile roof,

clinker brickwork with dentil course, tapestry brick detailing at the entrance, balconies with iron balustrades, and early letterboxes.

The integrity of the building is slightly diminished by the replacement of some of the windows and the aluminum entrance assembly.

The integrity of the place as a whole is enhanced by its setting within a generous garden allotment of mature, early plantings.

Comparative Analysis

62 Napier Crescent, Essendon, has a quasi-functionalist feel overlaid with Moderne, Art Deco and Old English touches. Built in 1948 the simplicity of the flats represents an austerity of design influenced by a postwar shortage of building materials.

The Moderne style was to architecture what Art Deco was to the decorative arts - a modern break from past styles, escapist rather than intellectual, inherently decorative rather than stridently functional.

The Moderne style straddled the Depression of the late 1920s and early 1930s, when simple lines held the promise of reduced cost and decoration was an achievable form of home improvement, an economical sentiment that carried through to the years of World War II.

Moderne architecture favoured geometric forms, especially sheer wall planes, curved corners and copings, interpenetration of volumes and surfaces, and a beguilingly brisk articulation of forms, often emphasising horizontal, vertical, or diagonal lines in a pleasing blend of fluidity and starkness.

Frosted and opaque glass, chromium or nickel plating, wrought iron, colourful accents of glazed tapestry bricks or tiles, contrasting colours and patterns were all part of the Moderne architectural vocabulary.

Functional Modernism, sometimes known as the Functionalist style (although its adherents would strenuously argue against it being classed as a style), arose in architecture from the ashes of the Great War.

Other forms of Modernism in art and design had paved the way, but with the establishment of the German Bauhaus school of design in 1919 came a truly international movement that by the mid to late 1920s had disciples stretching from Britain to North America and across Europe.

The dictate was that form should follow function in all classes of design, and in the case of architecture this placed a new emphasis on catering for modes of living that embraced efficiency, convenience, and rationality.

Building forms were a principal concern of Functional Modernism, stemming from rational planning and seen in solar orientation and access, external expressions of use such as fenestration, and in the relationship of the building to its site and surrounds.

Functional Modernism placed great emphasis on industrial materials such as reinforced concrete, metal, and glass, and in the honest use of such materials—sham ornament was naturally anathema to the Modernists, giving rise to the term Moderne by way of distinction.

Functional Modernism was slow to influence Australian architecture, and its main period of influence extended from the late 1930s until the 1960s, and even then it was rarely seen in fully worked domestic buildings being mostly confined to commercial and institutional uses.

The various styles and idioms of the interwar period are well represented in the Heritage Overlay in Moonee Valley. Displaying a high level of intactness and integrity, contributory example within the Heritage Overlay display a consistency of built form and a cohesive garden suburb character

enhanced by original low front fences and outbuildings. Individually significant examples include detached houses, duplex's and flats.

The following places are all identified as being of the Inter-War Moderne architectural style within the City of Moonee Valley.



34 Petersleigh Grove, Essendon c1940 (HO97)

34 Peterleigh Grove Essendon (HO97), built 1940, demonstrates banding of brickwork, concrete porch roof and the tiered parapet capping providing a strong horizontal emphasis which is counter pointed by the verticality of the tripartite Manganese 'dribble' at the entry. The house is generally original except for external blind additions. The fence is also of bi-chrome brickwork and has an interlocking, stepped form.



93-95 Mooltan Street, Travancore c1940 (HO75)

93-95 Mooltan Street Travancore (HO75), built 1940, demonstrates Moderne styling including the glass and streamlined stucco, which is further stratified by bands of clinker brickwork and vertical detailing above the porch.



2-4 Sherbrooke Street, Essendon c1936 (HO279)

2-4 Sherbrooke Street, Essendon (HO279) is a late inter-war two-storey flat development demonstrating elements of moderne styling. Its simplification of form and emphasis given to the horizontal is strengthened by the use of corner windows with narrow concrete hoods and sills. The same themes are repeated in the patterned brickwork to the raised central parapet coping, the darker manganese bricks being arranged in horizontal rows with a central vertical fin.



2 Riverview Road, Essendon 1935 (VHR H1160, HO108) was designed in 1935 is a predominantly two-storey dwelling constructed in face brickwork in the Moderne style. The roofs are flat and there is a combination of parapets and projecting eaves.

2 Riverview Road, Essendon c1935 (VHR H1160, HO108)



Resembling 34 Peterleigh Grove, this two storey cream brick house is more unexpectedly Modern in its design, given the Neo Tudor and European villa styles adjoining. Composed of geometric, interlocking forms, using glass bricks, steel windows and flat concrete roofing, this house reflects the European Modern domestic styles which had been used in Victoria only since the start of the 1930s. The house has a high degree of external integrity when viewed from the street and is in good condition.

6 Peterleigh Grove, Essendon c1940 (HO96)

Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study'

include: 50 Fletcher Street, Essendon, 57 Brewster Street, Essendon, 1-3 Albion Street, Essendon, 54 Lincoln Road, Essendon, 66 Napier Crescent, Essendon, 57 Holmes Road, Moonee Ponds and 519 Mt Alexander Road, Moonee Ponds (flats).

Discussion

62 Napier Crescent, Essendon, compares well to the above examples as an early post war block of flats. It is a representative example of how the dominant styles of the interwar period continued into the late 1940's in a stripped back manner due largely to a scarcity of building materials and a shift towards a functional austerity. This is evident in its simple design that is devoid of applied elements yet incorporates subtle details such as the steel-framed windows and the brick dentil course below the eaves line.

Whilst imparting an overriding functionalist feel it is unusual for its eclectic and subtle use of elements that reference the Old English and Art Deco styles. Earlier Art Deco references are evident in the use of tapestry brick above the entry and the etched feature windows whilst the red blue clinker bricks and blind arch in the tower element are reminiscent of the Old English.

Although later in date it compares well to 2-4 Sherbourne Street, Essendon (HO279) for its simplification in form and emphasis given to the horizontal and to 2 Riverview Road Essendon (VHR H1160, HO108) as an examples of Moderne architecture that is not overly represented in the Moonee Valley context.

62 Napier Crescent, Essendon, is of high integrity with very few changes visible to original or early elements. The building remains almost as built and retains its original building form, roof forms, face brickwork and balconies.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

Dumbarton Flats at 62 Napier Crescent Essendon is historically significant for its demonstration of the incentive by Essendon City Council to promote a middle-class and thoroughly modern residential development on the Peterleigh Estate. Subdivided just prior to World War II in 1938, the estate was promoted as a brick area which sought to reinforce a more affluent type of development. The high quality of the design of Dumbarton flats are indicative of the intention of the estate to promote both a

more middle class but also a more modern type of residential development that coincided with changing social conditions as higher density living became more common after World War II.

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

62 Napier Crescent Essendon is architecturally significant as an example of post-war Moderne flats. Post war development and flats as a building typology are not well represented on the Heritage Overlay in Moonee Valley. Two particularly early examples of the style were built pre-war at 2-4 Sherbourne Street Essendon, c.1936 (HO279) and 2 Riverview Road Essendon, 1935 (VHR1160, HO108). Two further examples include houses built in 1940 at 93-95 Mooltan Street Travancore (HO75) and 34 Peterleigh Grove Essendon (HO97).

The Moderne style formed a distinct change from past architectural styles, combining aspects of Functional Modernism that were concerned with building form and structure, with a decorative approach to materials and detail. 62 Napier Crescent is one of a small cohort of Moderne buildings in Moonee Valley and is of high integrity with very few changes visible to original or early elements. The building retains its original building form, roof forms, balconies, some original steel windows, brickwork and glazing detail.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

62 Napier Crescent is aesthetically significant for its form, materials and details all present at a high level of integrity. Elements include the asymmetrical 'L' shaped massing around a central flat-roofed tower with deck. Integrated with the stepped plan are cantilevered concrete balconies fitted with iron balustrading and accessed via a pair of steel-framed glazed doors with sidelights. A level of decorative detail is provided by the brickwork that features a shadow line coping detail, a blind, round-arched window, a dentil course below the eaves forming a discrete frieze around the entire building. Several windows are glazed in etched glass with a late Art Deco pattern. The setting of the flats is enhanced by a several mature trees.

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

62 Napier Crescent is significant for its association with Cyril Hector Reid, quarry master and later director of Reid's Quarries, North Essendon. Reid's Quarries that operated from the late 1930s to 1965 were suppliers of basalt, primarily for road building. As well as Dumbarton Flats, Cyril Reid also built the double-storey dwelling at 66 Napier Crescent in 1955.

Statement of Significance*What is Significant?*

62 Napier Crescent Essendon, a set of Post-War Moderne flats with Functionalist, Old English and Art Deco references, is significant. It was designed in 1948 by architect Leslie Edward Rowell for quarry master Cyril Hector Reid.

Significant elements include the:

- Original building form, roof forms, concrete Marseille tile roof forms and balconies;
- Face brick surfaces including dentil course, clinker brickwork, tapestry detailing;
- pattern of fenestration, steel-framed casement windows, etched glass windows, iron balustrading on balconies; and

early letter boxes. The aluminum entrance assembly and recent replacement window frames are not significant.

How is it significant?

62 Napier Crescent Essendon is of local historical, architectural (representative), aesthetic and associative significance to the City of Moonee Valley.

Why is it significant?

Dumbarton Flats at 62 Napier Crescent Essendon is historically significant for its demonstration of the incentive by Essendon City Council to promote a middle-class and thoroughly modern residential development on the Peterleigh Estate. Subdivided just prior to World War II in 1938, the estate was promoted as a brick area which sought to reinforce a more affluent type of development. The high quality of the design of Dumbarton flats are indicative of the intention of the estate to promote both a more middle class but also a more modern type of residential development that coincided with changing social conditions as higher density living became more common after World War II. (Criterion A)

62 Napier Crescent Essendon is architecturally significant as an example of post-war Moderne flats. Post war development and flats as a building typology are not well represented on the Heritage Overlay in Moonee Valley. Two particularly early examples of the style were built pre-war at 2-4 Sherbourne Street Essendon, c.1936 (HO279) and 2 Riverview Road Essendon, 1935 (VHR1160, HO108). Two further examples include houses built in 1940 at 93-95 Mooltan Street Travancore (HO75) and 34 Peterleigh Grove Essendon (HO97).

The Moderne style formed a distinct change from past architectural styles, combining aspects of Functional Modernism that were concerned with building form and structure, with a decorative approach to materials and detail. 62 Napier Crescent is one of a small cohort of Moderne buildings in Moonee Valley and is of high integrity with very few changes visible to original or early elements. The building retains its original building form, roof forms, balconies, some original steel windows, brickwork and glazing detail. (Criterion D)

62 Napier Crescent is aesthetically significant for its form, materials and details all present at a high level of integrity. Elements include the asymmetrical 'L' shaped massing around a central flat-roofed tower with deck. Integrated with the stepped plan are cantilevered concrete balconies fitted with iron balustrading and accessed via a pair of steel-framed glazed doors with sidelights. A level of decorative detail is provided by the brickwork that features a shadow line coping detail, a blind, round-arched window, a dentil course below the eaves forming a discrete frieze around the entire building. Several windows are glazed in etched glass with a late Art Deco pattern. The setting of the flats is enhanced by a several mature trees. (Criterion E)

62 Napier Crescent is significant for its association with Cyril Hector Reid, quarry master and later director of Reid's Quarries, North Essendon. Reid's Quarries that operated from the late 1930s to 1965 were suppliers of basalt, primarily for road building. As well as Dumbarton Flats, Cyril Reid also built the double-storey dwelling at 66 Napier Crescent in 1955. (Criterion H)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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Terrace Row

Prepared by: Context

Address: 57-71 Napier Street, Essendon

Name: Terrace Row	Survey Date: May 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: c1890
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Victorian - Italianate



Figure 1.

57-71 Napier Street, Essendon, principal elevation (April 2018) (source: Context, 2018)

History and Historical Context

Thematic Context

The houses at 57-71 Napier Street, Essendon, relate to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories 2012):

Theme 6: Building towns, cities and the garden state; 6.7: Making homes for Victorians
Homes for the wealthy, working class homes, middle class homes (Living Histories 2012).

Contextual History

Essendon is bounded by the Moonee Ponds Creek on the east and by the Maribyrnong River on the west. In the 1840s, the early period of British colonial settlement, the Essendon area was used for grazing and farming. The area was well watered by the Maribyrnong River and the Moonee Ponds Creek and attracted agriculturalists. The suburb was part of the former City of Essendon, which began as the Borough of Essendon (and Flemington) in 1861. It was elevated to the Town of Essendon in 1890 and then to the City of Essendon in 1909.

In the early 1850s Mt Alexander Road became a major thoroughfare as the route to the newly discovered Mt Alexander diggings (Castlemaine). This route was the spine of the Essendon area and developed as a busy commercial strip. By the 1880s there was also commercial development on Buckley Street and later on Puckle Street. A railway line opened in 1871, which was duplicated in 1884. With the drawcard of the newly expanded railway, a number of large estates were subdivided and developed in Essendon in the 1880s during Melbourne's land boom. In 1906, electric trams were introduced along Mt Alexander Road (supported by the newly built Essendon Tram Depot), and this encouraged further residential and commercial development. Development was steady through the early 1900s and increased in the interwar years, which was a period of accelerated suburban growth.

The discovery of rich goldfields to the north boosted the local economy with a number of ancillary business established along Mt Alexander Road. Shopkeepers and traders took up premises in Essendon in the 1870s and 1880s, and the area developed a suburban character. Large estates in the area included 'Puckle Lodge' (demolished) and 'Earlsbrae Hall', which is a grand double-storey mansion built by brewer Collier McCracken and part of Lowther Hall Girls' Grammar School since the 1920s. Essendon was considered a more affluent area in terms of the western and northern suburbs and was commonly referred to as 'the Toorak of the north'. The relatively large number of private schools attest to this: St Columba's Catholic Girls' School (1897), Lowther Hall Anglican Grammar School (1920), Penleigh and Essendon Grammar (1924) and St Bernard's Catholic School (1940). Essendon High School (1909) was amongst the first three state high schools built in Victoria.

In contrast to the heavily industrial suburbs to the south and west, Essendon discouraged industrial development. In the 1920s, however, Essendon was selected over Fishermans Bend as the site of Melbourne's major airport - a position it held until Tullamarine Airport was opened in 1970. The Essendon Airport cemented Essendon as a major transport route, with an electric tramway built to the airport in 1943, and also encouraged manufacturing and ancillary transport industries to the north of Essendon. Essendon experienced extensive growth in the postwar period, reflected in the number of postwar residences in the northern suburbs of the former City of Essendon.

Place History

The land occupied by this terrace row, comprising Allotments 6 and 7, Section 8, in the Township of Essendon, Parish of Doutta Galla, was first sold prior to 1858. The double-storey brick terrace row at 57-71 Napier Street, Essendon, comprising eight Victorian-era dwellings, was erected c1890 during the peak of the land boom. Tenders were called for the construction of six chimneys for new buildings in Napier Street, Essendon, in 1889 and this quite likely related to the subject residences (*Age* 30 July 1889:3).



Figure 26. Plan titled 'Township and suburban allotments at Essendon' 1858, showing the subject land outlined in black (source: State Library Victoria)

The houses were put up for sale on 20 November 1890 as part of a sale of property owned by James Mirams' Premier Permanent Mutual Building Land and Investment Association (one of the first casualties of the collapse of the land boom) (Cannon 1973: 71-76), and other mortgagees' sales. They were advertised as 'Terrace of eight two-story [sic] brick houses, close to the train and opposite the cricket ground - a good investment and healthy locality' (Age 25 October 1890:4). The sale of the property was most likely due to the failure of the Premier Permanent building society. The terraces were then addressed as 21-35 Napier Street, Essendon (MMBW 1910).

In 1892, six of the residences were listed as vacant; John Furness lived at number 63, and number 71 was occupied by Charles E Symonds in that year (S&Mc 1892).

In 1898, 57, 63 and 65 Napier Street were vacant; Dr J R M Thomson lived at 59; John Furness at 63; Edwin R Gledhill at 69; and number 71 was listed as a police station occupied by senior constable Patrick Gorman (S&Mc 1898).

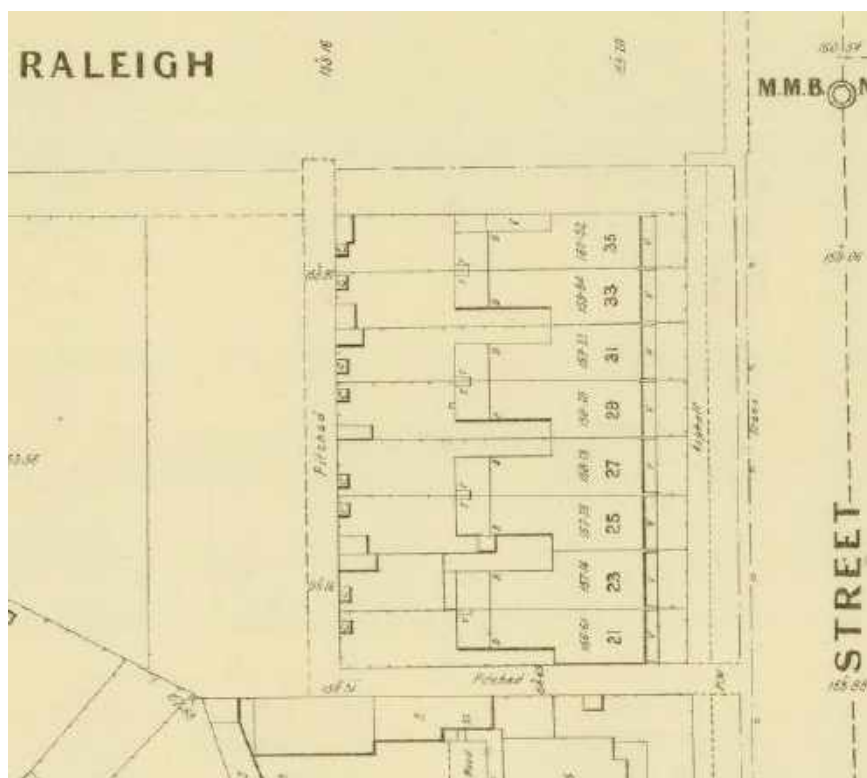


Figure 27. Melbourne & Metropolitan Board of Works Detail Plan No 1656, showing the subject houses in 1910, which were then addressed as 21-35 Napier Street, Essendon (source: State Library Victoria)

In the 1930s, the property at 57-71 Napier Street, Essendon, was advertised as part of an executors' realisation sale in the estate of the late Samuel Salamy. Salamy was a jeweller who operated a store in Bourke Street, Melbourne (*Age* 5 June 1926:1). In 1933, the buildings were described as eight two-storey brick balcony houses, each containing six rooms, in fair condition, requiring some repairs and renovations, and let to good tenants (*Argus* 4 February 1933:2). In 1938, the same residences were advertised for sale as part of the same estate (*Age* 12 February 1938:3).

In 1941, ownership of the property (two allotments and eight residences) passed to the General Construction Company of 20 Queen Street, Melbourne. Later that year, Harley James Coles, then Gwendoline Coles, became the proprietors of the property. Investors Pty Ltd of Collins Street, Melbourne, were the owners in 1946 and subdivided the land into eight lots with separate titles c1952 (see subdivision plan, below) (CT: V6423 F415).

In 1952, the property was put up for auction as eight separate residences: numbers 57, 59, 61, 63, 65, 67, 69 and 71 Napier Street, Essendon (*Argus* 13 September 1952:16). The houses were subsequently sold between 1953 and 1965 (CT: V6423 F415).

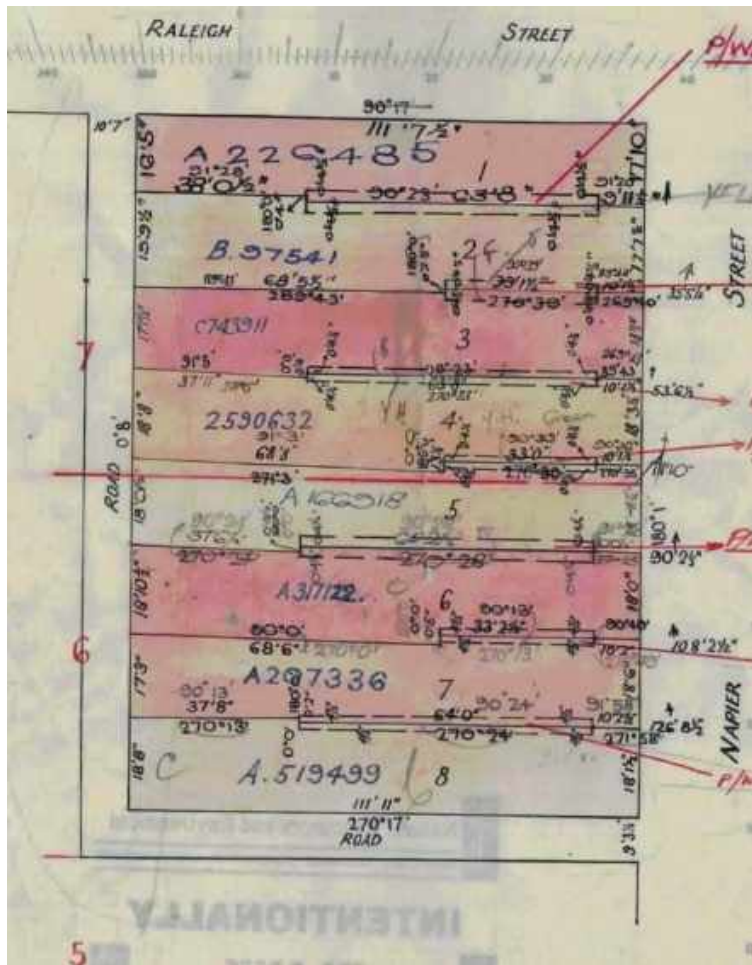


Figure 28. Showing the subdivision c1952 of the subject land in Napier Street (Allotments 6 and 7, Section 8, in the Township of Essendon) into eight lots with separate titles (source: Certificate of Title V6423 F415, Land Victoria)

Description and Integrity

57-71 Napier Street, Essendon, is a two-storey terraced row of eight Victorian-era dwellings erected in an Italianate style. Its corner location is sited on the western side of Napier Street, a busy north-south thoroughfare, south west of its intersection with Raleigh Street. Its gentle southerly aspect creates a prominent landmark setting on approach from the south. Each dwelling has a modest setback to its front (east) property boundary, while a bluestone laneway delineates the rear (west).

Each residence comprises two distinct building forms: a principal building with a frontage to Napier Street, with a hipped roof of corrugated iron, truncated and gabled to the front (east) façade and concealed with a high, ornamental parapet; and a rear adjoining wing with a skillion roof, its central ridge forming a gabled roof-form with the neighbouring structure. The parapets to each building front have a simple frieze and moulded cornice supporting a raised, segmental pediment, housing a stylised crimped shell and swag. Two squat pilasters and a balustrade of interlocked circles sit either side, and a small, scrolled finial rests above the pediment. A precast urn sits atop each parapet coping. The parapet to number 59 is missing the central part of its swag, whilst that of number 61 is missing its swag altogether. One urn in its entirety remains atop the northern coping of number 71, while the rest remain either without finials or have been lost completely. The cement rendered parapet to number 71 probably retains its original finish of a light wash now largely giving the appearance of being unpainted. Each residence has a cement rendered chimney with Italianate-style cornice at the front end the building, save for number 65, while a utilitarian red brick stepped chimney servicing each pair of dwellings remains at the rear, rising from the ridging of the pair of rear adjoining buildings.

The principal façade to each dwelling is generally arranged uniformly and fenestration is largely intact. Numbers 57, 59, 61, 69 and 71 retain original facades of polychrome brickwork with contrasting detailing to the window and door openings, while the rest have been overpainted. Number 57 has had an altered window opening infilled with clinker brick at the first floor, and number 61 appears to have had its brickwork recently repointed. Each residence has a two-level cast-iron verandah with elaborate cast-iron balustrade, frieze and brackets, and a skillion verandah roof; precast console brackets at each verandah beam, to the end of each party wall; a timber front door with rectangular fanlight and large window to the ground level, and; two large windows at the first level. At ground level, most verandahs have their original basalt plinth, and some retain original tessellated tiling. While most dwellings retain their (presumably original) four-panel timber front doors, many have had later screen doors added; only numbers 59, 65 and 71 retain their original front door without screen. Most residences retain an original (or restored) large double-hung sash window with narrow double-hung sashes either side at the ground level, save for numbers 57 and 67. Leaded glazing in a rose pattern has been incorporated to the narrow sashes and fanlight to number 59. Windows to the ground floors of numbers 59, 61 and 69 retain original masonry sills. At the first floor, all dwellings except number 57 retain an original pattern of fenestration, though the frames to those of number 67 and 69 have been replaced, and those of number 71 have been replaced with six-pane double timber French doors. Fenestration at both levels of the façade to number 57 has been substantially altered: at ground level, the original window treatment has been replaced with a double aluminium-framed window with one double-hung sash, and a shorter, but wider window opening has been created at the first floor to allow for an aluminium-framed sliding window.

Fences among the dwellings are recent and comprise high, solid brick fences, cast-iron palisades, or a combination of the two. The fence to number 59, while later, is the most sympathetic to the era of the property; a double cast-iron palisade fence resting on a stone plinth, with ornate cast-iron gate posts featuring a lion's mask and surmounted by urns. Numbers 57, 59, 63 and 67 retain original gate openings and path layouts, leading directly to the principal entry. Each dwelling has a shallow setback allowing for a modest front garden, most of which have been recently landscaped with low hedges and shrubs. At the rear laneway a multiplicity of utilitarian buildings is visible and include some original annexes to the rear of each residence, as well as later sheds and garages.

57-71 Napier Street, Essendon, is of relatively high integrity with very few changes visible to original or early elements of the place. The building retains the original building form of each of these eight conjoined terraces (generally comprising the front terrace rooms, dividing walls, and paired rear wings), the original roof forms, parapets, verandahs, fenestration pattern, and some rear outbuildings (all elements noted in detail in the Description above).

The integrity of the building is enhanced by the relatively high level of intactness of these main elements, which include details such the original chimneys, elaborate parapet ornamentation, original window joinery, original verandah detailing (including columns, balustrading, friezes and brackets), original window joinery to rear wings, and remaining sections of original face brickwork (all elements noted in detail in the Description above).

The integrity of the building is slightly diminished by the introduction of some new window and door joinery and other details appertaining to the verandah decoration and loss of decorative elements to

the parapet (all elements noted in detail in the Description above) although sufficient early details remain to appreciate the original design intent across the terrace as a whole.

The integrity of the place is slightly diminished by the lack of uniformity of front fences and lack of original fabric.

Despite the mixed nature of the work to each individual residence, the integrity of the place as a whole terrace is enhanced by the relative lack of bulky or intrusive extensions when viewed from the rear.

Comparative Analysis

The Italianate style is well represented in the Moonee Valley Heritage Overlay. Individually significant examples include detached villas, which make up the majority of places, followed by terrace houses and mansions. The majority of Italianate style dwellings in the City of Moonee Valley are of masonry construction, with one timber example included.

The Italianate style is a revival in the mid-nineteenth century of earlier Italian architectural forms and details, especially those from the time of the Renaissance, which were in themselves a revival and reappraisal of Greek and most importantly Roman architecture.

The Italianate style was also associated, but less commonly in Victoria and chiefly in the 1840s to 1860s but with lingering influence, with a revival of building forms of vernacular Italian rural buildings, particularly in their use of asymmetrical massing and towers producing a picturesque effect.

The Italianate style as applied to domestic architecture in Victoria favoured simple building forms, sometimes enlivened by bays and towers, with sheer wall surfaces in face brick (often bi-chrome or polychrome) or cement render generally incorporating quoining (often as surface decoration if not necessarily structural need).

Decoration in the Italianate style derived from Roman precedents and included elements from Classical entablatures and architectural orders, including a hierarchy of architraves, friezes, and cornices with associated moulding, panels, and brackets, applied to eaves, parapets and chimneys.

Eclectic touches were often married to the Italianate style, including Romanesque, Gothic, or stilted segmental arch-headed fenestration, incongruous replication of masonry features in timber, and excessive ornament that characterised the Boom style of the late nineteenth century.

The City of Moonee Valley's Italianate terraces range from single- to double-storey and are typically set in a shallow front garden delineated by a low fence at the street frontage. Most commonly, terraces in Moonee Valley are sited on narrow allotments but there is a small group of double-fronted terraces, built on more substantial sites, evident in the area. The level of intactness of the Victorian-era terrace houses in the City of Moonee Valley is moderate to very high. Some Italianate examples included in the Moonee Valley Heritage Overlay are cited below.



2-8 Bayview Terrace, Ascot Vale, is an Italianate two-storey, bichromatic brick terrace row comprising four houses. The terraces feature stuccoed parapet roofs and a two-level cast-iron verandah and iron palisade fence. The raised pedimented entablature is the focus of the ornate cement, parapet detailing: which includes balustrading, acroteria and urns atop piers, and the provision of a window bay at each ground level further distinguishes the row.

2-8 Bayview Terrace, Ascot Vale, c1890 (HO18) (significant in precinct) The row is in good condition and has a relatively high degree of integrity.



18-20 Davies Street, Moonee Ponds, c1890 (HO174)

18-20 Davies Street, Moonee Ponds, is a two-storeyed biochromatic brick terrace pair. The two terrace dwellings feature ornate, two-storey iron verandahs with tessellated tiled flooring. The party walls are extended as high brick fences to pillars at the property frontages where they are connected by double palisade iron fences on a bluestone base.

The houses are in good condition and have a high degree of external integrity. Overpainting of some of the lighter bricks of No 18 has slightly diminishing effect upon that terrace's integrity.



'Sandford Terrace' at 15-23 Saint James Street, built c1886-88, is a two-storeyed bichrome brick terraced row in Moonee Ponds.

The five dwellings share a common hipped roof, unusual for a terrace, and a partially reconstructed central pediment featuring the name 'Sandford' in cast cement. There are no dividing fire walls although each verandah is defined by wing walls. The verandahs feature cast iron lacework and reconstructed floors.

Sandford Terrace is of sound condition with medium integrity. The integrity of the dwellings has been diminished by sandblasting of the brick fabric and later fence addition.



15-23 Saint James Street, Moonee Ponds,
c1886-88 (HO213)

Comparable examples of two storied Italianate terraces in the 'Moonee Valley 2017 Heritage Study' include 14-16 Spencer Street, Essendon, and 32-42 Taylor Street, Moonee Ponds.

Discussion

Two-storey Victorian terraces are relatively underrepresented in the Moonee Valley Heritage Overlay and typically have varying levels of intactness and integrity in each row. In comparison to other two-storey Italianate terraces in the City of Moonee Valley, 57-71 Napier Street, Essendon, is a good stylistic example of Victorian boom period Italianate architecture and as a single-fronted two-storey terrace type with relatively high integrity. It is a relatively rare example of a two-storey terrace in Moonee Valley; other comparable examples included in the Heritage Overlay are listed above.

This terrace is most directly comparable to those at 2-8 Bayview Terrace, Ascot Vale (HO18), having rendered ornate balustrade parapets, bichrome brickwork in imitation quoining, a two-level cast-iron verandah with elaborate cast-iron balustrade, frieze and brackets. Similarly, the terraces at 18-20 Davies Street, Moonee Ponds (HO174), display the high level of ornament characteristic of Italianate terraces but are overall more intact and in better condition than those at 57-71 Napier Street. The terrace rows at 15-23 St James Street, Moonee Ponds, have lower levels of intactness and integrity.

Overall, the terrace row at 57-71 Napier Street, Essendon, demonstrate key characteristics of the excesses of architectural detail associated with the late Victorian boom period and Italianate style, including the ornate balustrade parapet, bichrome brickwork and two-storey iron verandah. Although the intactness of the row is varied, and consequently diminished by the loss of original fabric and the insertion of new fences in some of the terraces, it has relatively high integrity overall.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

57-71 Napier Street, Essendon, constructed in 1890, is significant as an Italianate terrace. The Italianate style is well represented in the City of Moonee Valley, however most examples are individual houses, with terraces being a less common typology. Two-storey terraces such as 57-71 Napier Street are relatively uncommon, but several other examples are represented on the Heritage Overlay, including 2-8 Bayview Street, c1890 (HO18); 18-20 Davies Street, Moonee Ponds, c1890 (HO174); and Sandford Terrace at 15-23 Saint James Street, Essendon, 1886-1888 (HO213). 57-71 Napier Street demonstrates key elements of the Italianate style as applied to a terrace typology, including the narrow allotment width of each house, small front setbacks and repetitive forms.

57-71 Napier Street, Essendon, has a moderately high integrity with some superficial changes to wall surfaces, outbuildings and front fences amongst the most evident changes. The place retains the original building form of each of the eight conjoined terraces, comprising the front terrace rooms, party walls and rear wings arranged in pairs. The integrity of the place as a whole is enhanced by the relatively high level of intactness of these main elements, which also include details such the original chimneys, elaborate parapet ornamentation, window joinery, verandah detail and several unpainted facades of dichromatic brick. The two-storey verandahs featuring cast iron balustrades and friezes are signature elements of the Italianate style and are evident on each of the houses. The use of both plain brick and decorative render work applied to the parapets, chimneys, party walls and fenestration are highly representative of the Italianate style.

The main elements of the two-storey terrace house form and the Italianate style are well represented in 57-71 Napier Street at a level of integrity that is consistent with other examples on the Heritage Overlay.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

57-71 Napier Street, Essendon, a two-storey Italianate terrace row of eight houses built by 1890, is significant.

Significant fabric includes the:

- original building form of each terrace and of the terrace row formation as a whole, the original roof forms including original chimneys;
- original chimneys, basalt plinths, dividing walls and paired rear wings, original pattern of fenestration;
- parapets and their ornamentation, verandahs and verandah detailing (including original columns, balustrading, friezes and brackets); and
- original window and door joinery, tessellated verandah floor tiling, sections of face brickwork (nos 57, 59, 61, 69 and 71).

The fences and rear extensions are not significant.

How is it significant?

57-71 Napier Street, Essendon, is of local architectural (representative) significance to the City of Moonee Valley.

Why is it significant?

57-71 Napier Street, Essendon, constructed in 1890, is significant as an Italianate terrace. The Italianate style is well represented in the City of Moonee Valley, however most examples are individual houses, with terraces being a less common typology. Two-storey terraces such as 57-71 Napier Street are relatively uncommon, but several other examples are represented on the Heritage Overlay, including 2-8 Bayview Street, c1890 (HO18); 18-20 Davies Street, Moonee Ponds, c1890 (HO174); and Sandford Terrace at 15-23 Saint James Street, Essendon, 1886-1888 (HO213). 57-71 Napier Street demonstrate key elements of the Italianate style as applied to a terrace typology, including the narrow allotment width of each house, small front setbacks and repetitive forms.

57-71 Napier Street, Essendon, has a moderately high integrity, with some superficial changes to wall surfaces, outbuildings and front fences being amongst the most evident changes. The place retains the original building form of each of the eight conjoined terraces, comprising the front terrace rooms, party walls and rear wings arranged in pairs. The integrity of the place as a whole is enhanced by the relatively high level of intactness of these main elements, which also include details such the original chimneys, elaborate parapet ornamentation, window joinery, verandah detail and several unpainted facades of dichromatic brick. The two-storey verandahs, featuring cast iron balustrades and friezes, are signature elements of the Italianate style and are evident on each of the houses. The use of both plain brick and decorative render work applied to the parapets, chimneys, party walls and fenestration are highly representative of the Italianate style.

The main elements of the two-storey terrace house form and the Italianate style are well represented in 57-71 Napier Street, Essendon, at a level of integrity that is consistent with other examples on the Heritage Overlay. (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually Significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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Whitworth, Robert Percy (ed) 1870. *Bailliere's Victorian Gazetteer and Road Guide*. F.F. Bailliere, Melbourne.

Wallbrook' and 'Hursthill'

Prepared by: Context

Address: 21-23 Nicholson Street, Essendon

Name: 'Wallbrook' and 'Hursthill'	Survey Date: May 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: c1892
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Victorian - Italianate



Figures 1 & 2. 21 and 23 Nicholson Street, Essendon, principal elevation (April 2018) (source: Context, 2018)

Thematic Context

The house at 21-23 Nicholson Street, Essendon, relates to the following historic themes from the Moonee Valley Thematic Environmental History y (Living Histories, 2012):

Theme 6: Building towns, cities and the garden state; 6.7: Making homes for Victorians
Homes for the wealthy, working class homes, middle class homes.
(Living Histories 2012)

Contextual History

Essendon is bounded by the Moonee Ponds Creek on the east and by the Maribyrnong River on the west. In the 1840s, the early period of British colonial settlement, the Essendon area was used for grazing and farming. The area was well watered by the Maribyrnong River and the Moonee Ponds Creek and attracted agriculturalists. The suburb was part of the former City of Essendon, which began as the Borough of Essendon (and Flemington) in 1861. It was elevated to the Town of Essendon in 1890 and then to the City of Essendon in 1909.

In the early 1850s Mt Alexander Road became a major thoroughfare as the route to the newly discovered Mt Alexander diggings (Castlemaine). This route was the spine of the Essendon area and developed as a busy commercial strip. By the 1880s there was also commercial development on Buckley Street and later on Puckle Street. A railway line opened in 1871, which was duplicated in 1884. With the drawcard of the newly expanded railway, a number of large estates were subdivided and developed in Essendon in the 1880s during Melbourne's land boom. In 1906, electric trams were introduced along Mt Alexander Road (supported by the newly built Essendon Tram Depot), and this encouraged further residential and commercial development. Development was steady through the early 1900s and increased in the interwar years, which was a period of accelerated suburban growth.

The discovery of rich goldfields to the north boosted the local economy with a number of ancillary business established along Mt Alexander Road. Shopkeepers and traders took up premises in Essendon in the 1870s and 1880s, and the area developed a suburban character. Large estates in the area included 'Puckle Lodge' (demolished) and 'Earlsbrae Hall', which is a grand double-storey mansion built by brewer Collier McCracken and part of Lowther Hall Girls' Grammar School since the 1920s. Essendon was considered a more affluent area in terms of the western and northern suburbs and was commonly referred to as 'the Toorak of the north'. The relatively large number of private schools attest to this: St Columba's Catholic Girls' School (1897), Lowther Hall Anglican Grammar School (1920), Penleigh and Essendon Grammar (1924) and St Bernard's Catholic School (1940). Essendon High School (1909) was amongst the first three state high schools built in Victoria.

In contrast to the heavily industrial suburbs to the south and west, Essendon discouraged industrial development. In the 1920s, however, Essendon was selected over Fishermans Bend as the site of Melbourne's major airport – a position it held until Tullamarine Airport was opened in 1970. The Essendon Airport cemented Essendon as a major transport route, with an electric tramway built to the airport in 1943, and also encouraged manufacturing and ancillary transport industries to the north of Essendon. Essendon experienced extensive growth in the postwar period, reflected in the number of postwar residences in the northern suburbs of the former City of Essendon.

Place History

The Victorian single-storey terraces at 21-23 Nicholson Street, Essendon, were built c1892 for Benjamin Enoch Newey (1864-1952); Newey initially gives his occupation as plasterer, but later in his life, by the 1930s he is listed as a builder (CT: V2201 F104; ER 1937). The pair of dwellings were completed just after the bank crash of 1891 and were possibly commenced as speculative housing. It is also possible that Newey, being a plasterer, had a role in their construction. Before 1927, the properties were numbered 27 and 29 Nicholson Street and known as 'Wallbrook' and 'Hursthill' respectively (S&Mc 1926, 1927). The land was originally purchased by Newey in 1889 as part of Crown allotment 5, Section 1 in the City of Essendon, Parish of Doutta Galla, in the County of Bourke. Born in 1864, in Sedgley, Staffordshire, England, Newey arrived in Australia onboard the *Liguria* in 1884 (AUPL) (England Census 1881). He married (Mary Ann) Florence Cook in 1890 (VBDM). It appears that Newey built the residences as an investment since there is no record that he lived at either property; in 1892 he and his wife Florence lived on Elder Parade, Essendon, and from 1914 they were living in McPherson Street, Essendon (ER 1892, 1914 and 1924).

The terrace houses are standard for workers' housing in Melbourne, being compact, densely arranged and modestly decorated. Because of their proximity to the railway line several of the occupants worked in fields affiliated with the railways. Up until the postwar era, the residences were occupied by working-class tenants whose tenancies were typically around five years in duration. The first listing for the address appears in 1893, when George Gay and William M Malcolm were listed as the occupants in no 21 and 23 respectively (S&Mc 1892, 1893). By 1900, both parties had moved and were replaced with Gilbert Backhouse (21) and Arthur Stapleton, of the Metropolitan Fire Brigade (23) (S&Mc 1900). Chris Constable, and his wife, Margaret, lived at no 21 from 1905 until 1914 (S&Mc 1905, 1910, 1914). Both of the Constable's were competitive shooters. In 1937 Chris, who it seems worked at the Postal Institute, won a 600-yard yard rifle match and the following year, after a lapse of several months when women were not permitted to practise with the Coburg Rifle Club, Margaret was participating in events held by the Club and reportedly shot with great consistency (*Argus* 1

February 1937:7) (*Argus* 27 June 1938:15). Samuel Morley and his wife, Amelia, lived at no 23 from 1910 to 1918 (S&Mc 1910, 1918). In 1914, Charles Samuel Price, solicitor, purchased the subject sites which he then sold to Peter John O'Brien, carpenter, in 1916 (CT:V2201 F104). Title of ownership was transferred to John Christopher Simmons, gentleman, in 1929 then Thomas Cornelius Oldfield in 1933 (CT:V2201 F104). Changes in the ownership of the properties was coupled with changes in tenancy. The Morley's remained as the tenants at No 23 after the first sale in 1914 but by 1915, 21 was listed as vacant (S&Mc 1915). The properties continued to be tenanted until the late 1950s.

From 1920 until 1927 William A F Farlow, a railway employee, occupied No 21, then William Smith in 1928 (S&Mc 1920, 1927 and 1928). In 1930 the Sands & McDougall directory listed a 'Greek family' as the occupants at 21 Nicholson Street. William Saunders, labourer, and Mary Jane Saunders resided at no 23 in 1920; then Arthur Wigg, a foreman, and Adelaide Wigg in 1925; and Mrs Ethel Walker in 1930 (S&Mc 1920, 1925 1930) (ER 1921:23 1924:27). After 1958, the properties were sold as separate allotments.

Rex Alexander Young, a railway employee, became the owner of 21 Nicholson Street in 1959 (CT:V8252 F984). Young had been the tenant at no 21 since 1949 and then working as a Tyre Builder, and before him Harry D Young, who may have been a relative (S&Mc 1945) (ER 1949:138). An advertisement for the sale of the residence first appeared in April 1955, revealing that the property was on the market for some time (*Age* 2 April 1955:39). Title was transferred twice more in 1959, first to Beatrice Alena Bolwell, then to Edward Thomas Slater. In 1964 Giuseppe Prosia, a labourer, and his wife, Carmela, purchased the property and remained there until 1973, when Minas Lygnos, a clothing cutter, and Margaret Ann Lygnos, a trained nurse, purchased the land (CT:V8252 F984). The 1974 directory lists the tenants of the address as 'not available' that year, making it difficult to determine if the Lygnos lived at the property. The property was sold again several times through the 1980s (CT:V8252 F984).

George Edward Haig, a railway employee, and his wife Florence May lived at the subject residence as tenants from 1942 until they purchased the property in 1958 (S&Mc 1942; CT: V8205 F627). Haig's mortgage repayments were made to the Director of War Services, indicating that Haig served in the Second World War (CT: V8205 F627). It is likely that Haig purchase the house with the assistance of a returned soldier housing loan; this was one of several settlement schemes administered by the Commonwealth to help veterans secure loans for the provision of housing (NAA 2018). It appears that Maurice Joseph Ryan was the subsequent owner in title, although the year of transfer is not recorded in the Certificate of Title (CT: V8205 F627). In 1967 Ryan passed away, and the probate of his Will was granted to his wife, Mary Therese Ryan of Wangaratta. Maurice Ryan appears to have also been a returned soldier, as subsequent mortgage repayments were also made to the Director of War Services (CT: V8205 F627). Mary Ryan let the property out to a tenant named A Ginestra (S&Mc 1974). The house was sold again in 1987 (CT: V8205 F627).

It appears that there have been no major additions to the properties. Both structures have had verandahs added to the rear section, it is probable, owing to the near facsimile roofs of the verandahs, that these were added while the properties were still jointly owned. A large, double-storey brick structure has been erected in the backyard of number 23; although the structure is a convincing replica of a Victorian-era structure, it is not shown on the MMBW plan prepared in 1933 (amended 1950) and it is likely to be more recent than 1950 (MMBW 101, 1933-1950). An advertisement from 1985 described No 21 as being a 3-bedroom residence with pine-lined mezzanine that had been recently renovated, another advertisement from 1988 details that the kitchen ceiling features exposed Oregon timber beams (*Age* 29 June 1985:46) (*Age* 6 August 1988:65).

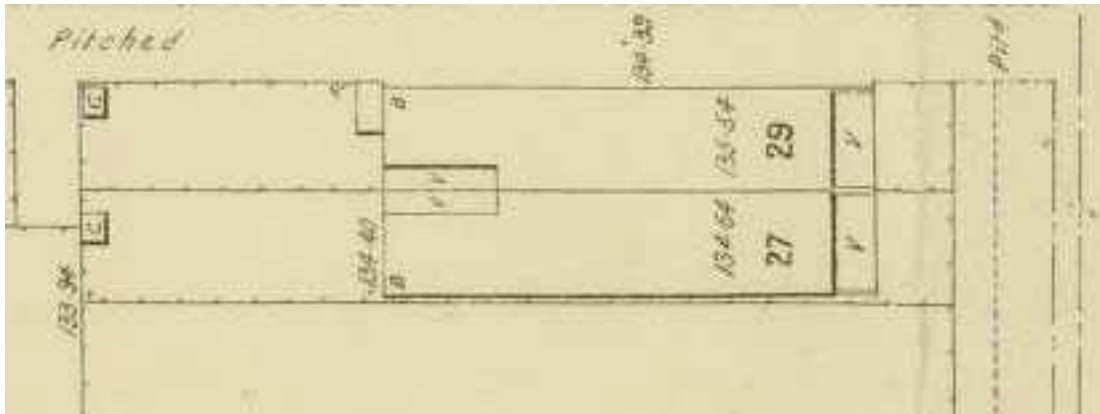


Figure 3. Extract from Melbourne & Metropolitan Board of Works Detail Plan No 1655, showing subject site in 1909 (source: State Library Victoria)



Extract from aerial photograph showing the subject site. (Source: Vic Planning Maps 2014, Department of Environment Land Water and Planning)

Description and Integrity

21-23 Nicholson Street, Essendon, is a pair of modest terraces built for the same owner in a single building campaign, in the Victorian-era boom style. Respectively named Wallbrook and Hursthill, each residence has a hipped roof of corrugated iron, brick walls and rendered ornamental parapets, as well as setbacks to the front and rear allowing relatively generous garden spaces. The pair is sited on the western side of Nicholson Street, a wide north-south thoroughfare with a central grassed and treed median strip, and is bounded by Nicholson Lane to Hursthill's northern property border. It sits on a site sloping gently to the south.

Each residence has highly ornate moulded coping and rendered parapets featuring classical motifs. A frieze of interlocking circles, and a central recessed panel housing the name of each residence, supports a stylised crimped shell set in a segmental pediment, bookended by scrolls and topped with a smaller scrolled finial. A precast urn rests atop each parapet coping. Wallbrook is missing the central shell motif to its pediment's finial, as well as the finial to the top of its urn to the south. Hursthill has a tall red brick chimney with an Italianate-style cement rendered cornice at both its front (east) and rear (west) ends, while Wallbrook retains only its rear chimney.

The principal elevations are almost identical save for the rendered finish to Wallbrook's brick façade. Each residence has a skillion verandah roof with cast-iron valance and brackets, and each projecting party wall has a precast console bracket. Currently of straight corrugated iron, the curved verandah side parapets suggest that the roof may once have had a similar profile. The cast iron verandah frieze

to Wallbrook may have been replaced with a modern replica. Both have slightly raised front verandahs; that of Hursthill is comprised of simple timber decking serviced by two brick steps. Hursthill has a four-panel timber front door with rectangular fanlight above and a presumably later screen door with ornate timber detailing. Each house has a recessed window opening, housing a timber-framed double-hung sash window with narrow double-hung sashes either side. The northern elevation of rendered brick has four double-hung sash windows with arched, exposed brick window heads and later manganese brick sills and timber shutters. There is a smaller, simple timber-framed window toward the rear of the building.

A weatherboard and corrugated iron lean-to (possibly early) is located at the rear of Hursthill abutting the original rear wall of face brick. It has a modern sliding window to its west elevation and is connected to a recent timber-framed verandah with cast-iron lacework and timber mouldings to the south. An additional weatherboard outbuilding, recent and detached, sits further west within Hursthill's backyard, contained within a simple corrugated iron fence with timber capping and piers. It has a gabled roof of corrugated iron and half-timbered fretwork to its overhanging gable ends. Abutting Hursthill's rear property boundary is an additional outbuilding: a two-storey, brick garage with a gabled roof of corrugated iron, featuring Federation-style details and apparently used as a boutique theatre. Wallbrook has a later weatherboard lean-to (not present on 1909 MMBW plan), with an aluminium-frame sliding window and corrugated iron skillion roof at its rear.

A timber picket fence with matching gates separates each residence and encloses modest front gardens. Though not original, the arrangement of the pickets reflects the style of the Victorian period, while the rounded tops to the timber posts are reminiscent of early twentieth-century fence details. Each residence has a curved, brick path leading from the gate at its north-east corner to the verandah, separating the yard space to create garden beds with brick edging either side.

21-23 Nicholson Street, Essendon, is of high integrity with very few changes visible to original or early elements of the place. The building retains its original building as a single-storey terrace pair and associated roof forms, dividing walls, the original roof forms, parapets, verandahs, and fenestration. Rear wings to the main building are modest and may incorporate some original or early fabric.

The integrity of the building is enhanced by the high level of intactness of these main elements, which include details such as the original chimneys, parapet ornamentation, window joinery, verandah ornamentation, and areas of unpainted face brickwork (all elements noted in detail in the Description above).

The integrity of the building is slightly diminished by the apparent change to the verandah roof profiles, the painting or rendering of face brickwork (notably on the facade of No 21 and along the side wall of No 23 facing Nicholson Lane), the minor loss of some ornamentation to the parapet of No 21.

Comparative Analysis

The Italianate style is well represented in the Heritage Overlay in Moonee Valley. Individually significant examples include detached villas, terrace houses and mansions. The majority of Italianate-style dwellings in Moonee Valley City are of masonry construction, and there is one timber example of local significance currently within the Heritage Overlay.

The Italianate style is a revival in the mid-nineteenth century of earlier Italian architectural forms and details, especially those from the time of the Renaissance, which were in themselves a revival and reappraisal of Greek and most importantly Roman architecture.

The Italianate style was also associated, but less commonly in Victoria and chiefly in the 1840s to 1860s but with lingering influence, with a revival of building forms of vernacular Italian rural buildings, particularly in their use of asymmetrical massing and towers producing a picturesque effect.

The Italianate style as applied to domestic architecture in Victoria favoured simple building forms, sometimes enlivened by bays and towers, with sheer wall surfaces in face brick (often bi-chrome or

polychrome) or cement render generally incorporating quoining (often as surface decoration if not necessarily structural need).

Decoration in the Italianate style derived from Roman precedents and included elements from Classical entablatures and architectural orders, including a hierarchy of architraves, friezes, and cornices with associated moulding, panels, and brackets, applied to eaves, parapets and chimneys.

Eclectic touches were often married to the Italianate style, including Romanesque, Gothic, or stilted segmental arch-headed fenestration, incongruous replication of masonry features in timber, and excessive ornament that characterised the Boom style variant of the late nineteenth century.

Italianate terraces in the City of Moonee Valley range from single- to double-storey and are typically set in a shallow front garden delineated by a low fence at the street frontage. Most commonly, terraces in Moonee Valley are sited on narrow allotments but there is a small group of double-fronted terraces, built on more substantial sites, evident in the area. The level of intactness of the Victorian-era terrace houses in the City of Moonee Valley is moderate to very high and typically there is variation with individual terrace rows. Some Italianate examples included in the Moonee Valley Heritage Overlay are cited below.



99 Francis Street, Ascot Vale, 1893 (HO183)

The house at 99 Francis Street, Ascot Vale is a white tuckpointed red brick Elizabethan influenced cottage in bichrome brick with a posted verandah, cabled window mullions and unusual stepped parapet with cast cement enrichment and plasters suggestive of an Elizabethan influence.

It is comparable to the subject site as a bichromatic, single-storey parapet dwelling on a narrow allotment. It has a similar level of intactness but is distinguished by its architectural treatment in the Elizabethan manner.



9-11 Regent Street, Ascot Vale, 1885 (HO277)

The terraced pair of dwellings at nos. 9-11 Regent street, Ascot Vale, are typical of their time as a pair of single storeyed red brick terraces with bichromatic detailing and partly overpainted Classical Revival features. They have a terraced form with flat pediments and scrollwork and a cast iron lace verandah. There are shallow gardens at the front delineated at the front boundary by later fences. The verandah of no 11 has been reconstructed.

Like the subject site, these terraces retain a high level of integrity and are representative of their type and style.



208-222 Ascot Vale Road, Ascot Vale 1892 (HO304)

The row of terrace houses is aesthetically important for its consistency in typical detail in the facade, roof forms and chimneys.

The terraces exhibit characteristics consistent with the Italianate terrace type. They have polychromatic brickwork, bluestone plinths, rusticated dimension stone and verandah footings; ornately rendered chimneys; highly ornate party walls with lozenge motifs, vermiculated panel and rendered scroll below. The original verandahs are concave with a single band of lacework. Cast iron fences and gates on bluestone base to verandahs appear intact.

The row of terraces at 208-222 Ascot Vale Road are of sound condition with good integrity.



6, 8 & 10 Glance Street, Flemington, c1890 (HO186)

The terraced row at 6, 8 and 10 Glance Street, Flemington, is a representative example of their period of construction and survive today as a substantially intact group.

They are single storeyed, boom-period terraces constructed of bichromatic brick with brown body bricks and cream dressings. Above the verandah is an ornate, stuccoed parapet with decorated The names 'Carbine', 'Lochiel' and 'Mentor' in raised cement work. There are double palisade cast iron fences and cast-iron verandahs to the property line.

The terraced row is of sound condition and high integrity. The integrity is slightly diminished by the lacework missing from the verandah to no. 6 (since replaced with a different pattern).



1-7 Miller Street, Essendon, 31-33 Flower Street, Essendon, Essendon, and 82-84 North Street, Ascot Vale, recommended for inclusion as individually significant places in the Heritage Overlay in 'Moonee Valley 2017 Heritage Study', are also comparable to the subject terrace rows in integrity and condition.

Discussion

The terrace row at 21-23 Nicholson Street, Essendon, compares well to the above examples in terms of both its architectural detailing and level of intactness. The combination of face brick with the ornate rendered parapets above cast iron verandahs is comparable to the terrace row at Glance Street (HO186), although the integrity of No 21 Nicholson Street is slightly diminished by the rendering and painting of face brickwork. The subject terraces are distinguished by their rendered balustrade parapet with stylised crimped shells. The terraces at 6, 8 & 10 Glance Street, Flemington (HO186) are comparable for their Classical influence, exhibited in the application of a central triangular pediment, distinct from the segmental pediments of the subject terraces, and in the rendered parapet form surmounted by decorative urns.

Overall, the terraces at 21-23 Nicholson Street, Essendon, are a good representative example of boom-period excesses of architectural style and of a single-fronted, narrow terrace type with high level of integrity and overall intactness. They retain and display, characteristics associated with the Italianate style such as the ornate rendered parapets, cast iron verandahs, small frontage setbacks, and an expression of uniformity in their façades. As a single fronted, single storey terrace pair sited on narrow allotments, 21-23 Nicholson Street are good representations of their type with a high level of integrity.

Assessment Against Criteria

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N/A

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

21-23 Nicholson Street, Essendon, are significant as a pair of Victorian-era Italianate terrace houses. The Italianate style is well represented in the Heritage Overlay in Moonee Valley, with most examples being detached houses. The terrace house typology is less common however some comparative examples include 9-11 Regent Street Ascot Vale, 1885 (HO277), 6, 8 and 10 Glance Street Flemington c.1890 (HO186), and a large terrace at 208-222 Ascot Vale Road, Ascot Vale, 1892 (HO304). The terraces at 6, 8 & 10 Glance Street, Flemington (HO186), are comparable for their Classical influence, exhibited in the application of a central triangular pediment, distinct from the segmental pediments of the subject terraces, and in the rendered parapet form surmounted by decorative urns.

The terraces at 21-23 Nicholson Street, Essendon, are a good representative example of the single-fronted, narrow terrace type with high level of integrity and overall intactness. They demonstrate characteristics of the terrace house typology including siting with setbacks to the front and rear forming small gardens and an expression of uniformity and repetition in their façades. They retain, and display elements associated with the Italianate style such as the party walls, ornate rendered parapets with Classical ornament and cast iron verandahs.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

21-23 Nicholson Street, Essendon, a pair of Victorian Italianate terrace houses built in 1892 is significant.

Significant fabric includes the:

- original built form (as a single storey terrace form) and associated roof forms, original pattern of fenestration;
- dividing and wing walls, sections of face brickwork, parapet and its ornamentation, verandah (including columns, balustrading friezes and brackets), original chimneys, and

- original window and door joinery

The fences are not significant.

How is it significant?

21-23 Nicholson Street, Essendon, is of local architectural (representative) significance to the City of Moonee Valley.

Why is it significant?

21-23 Nicholson Street, Essendon, are significant as a pair of Victorian-era Italianate terrace houses. The Italianate style is well represented in the Heritage Overlay in Moonee Valley, with most examples being detached houses. The terrace house typology is less common however some comparative examples include 9-11 Regent Street, Ascot Vale, 1885 (HO277); 6, 8 and 10 Glance Street, Flemington c1890 (HO186); and a large terrace at 208-222 Ascot Vale Road, Ascot Vale, 1892 (HO304). The terraces at 6, 8 and 10 Glance Street, Flemington (HO186), are comparable for their Classical influence, exhibited in the application of a central triangular pediment, distinct from the segmental pediments of the subject terraces, and in the rendered parapet form surmounted by decorative urns.

The terraces at 21-23 Nicholson Street, Essendon, are a good representative example of the single-fronted, narrow terrace type with high level of integrity and overall intactness. They demonstrate characteristics of the terrace house typology including siting with setbacks to the front and rear forming small gardens and an expression of uniformity and repetition in their façades. They retain, and display elements associated with the Italianate style such as the party walls, ornate rendered parapets with Classical ornament and cast iron verandahs. (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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House

Prepared by: Context

Address: 31 Nicholson Street, Essendon

Name: House	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: c1888-90
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Victorian - Italianate



Figure 1.

31 Nicholson Street, Essendon, principal elevation (Context 2018) (source: Context, 2018)

History and Historical Context

Thematic Context

The house at 31 Nicholson Street, Essendon, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories 2012):

Theme 6: Building towns, cities and the garden state; 6.7: Making homes for Victorians
Homes for the wealthy, working class homes, middle class homes. (Living Histories 2012)

Contextual History

Essendon is bounded by the Moonee Ponds Creek on the east and by the Maribyrnong River on the west. In the 1840s, the early period of British colonial settlement, the Essendon area was used for grazing and farming. The area was well watered by the Maribyrnong River and the Moonee Ponds Creek and attracted agriculturalists. The suburb was part of the former City of Essendon, which began as the Borough of Essendon (and Flemington) in 1861. It was elevated to the Town of Essendon in 1890 and then to the City of Essendon in 1909.

In the early 1850s Mt Alexander Road became a major thoroughfare as the route to the newly discovered Mt Alexander diggings (Castlemaine). This route was the spine of the Essendon area and developed as a busy commercial strip. By the 1880s there was also commercial development on Buckley Street and later on Puckle Street. A railway line opened in 1871, which was duplicated in 1884. With the drawcard of the newly expanded railway, a number of large estates were subdivided and developed in Essendon in the 1880s during Melbourne's land boom. In 1906, electric trams were introduced along Mt Alexander Road (supported by the newly built Essendon Tram Depot), and this encouraged further residential and commercial development. Development was steady through the early 1900s and increased in the interwar years, which was a period of accelerated suburban growth.

The discovery of rich goldfields to the north boosted the local economy with a number of ancillary business established along Mt Alexander Road. Shopkeepers and traders took up premises in Essendon in the 1870s and 1880s, and the area developed a suburban character. Large estates in the area included 'Puckle Lodge' (demolished) and 'Earlsbrae Hall', which is a grand double-storey mansion built by brewer Collier McCracken and part of Lowther Hall Girls' Grammar School since the 1920s. Essendon was considered a more affluent area in terms of the western and northern suburbs and was commonly referred to as 'the Toorak of the north'. The relatively large number of private schools attest to this: St Columba's Catholic Girls' School (1897), Lowther Hall Anglican Grammar School (1920), Penleigh and Essendon Grammar (1924) and St Bernard's Catholic School (1940). Essendon High School (1909) was amongst the first three state high schools built in Victoria.

In contrast to the heavily industrial suburbs to the south and west, Essendon discouraged industrial development. In the 1920s, however, Essendon was selected over Fishermans Bend as the site of Melbourne's major airport - a position it held until Tullamarine Airport was opened in 1970. The Essendon Airport cemented Essendon as a major transport route, with an electric tramway built to the airport in 1943, and also encouraged manufacturing and ancillary transport industries to the north of Essendon. Essendon experienced extensive growth in the postwar period, reflected in the number of postwar residences in the northern suburbs of the former City of Essendon

Place History

The two-storey, bi-chromatic Victorian mansion at 31 Nicholson Street, Essendon, was built for engineer George Bishop c1888-1890. The property has been previously numbered 43, then 143 Nicholson Street (MMBW 1656:1910; S&Mc 1900). From 1952 the property was numbered 31 (Age 30 August 1952:21).

In 1881 the County of Bourke Permanent Building and Investment Society had purchased 2 roods of land, containing Crown Allotment 9 of Section 7 in the Parish of Doota Galla, County of Bourke (CT: V1293 F503). The lot was subdivided into two parcels; George Gregor Bishop purchased the larger lot in 1887 and the second, adjacent lot the following year (CT: V1293 F503). Bishop was already a resident on Nicholson Street when he purchased the subject land (S&MC 1885). He is registered, unnumbered, on Nicholson Street, between Fletcher and Buckley Streets in the 1885 Sands & McDougall directory, and then registered, unnumbered, between Fletcher and Raleigh Streets in the 1890 directory (S&Mc 1885, 1890). This indicates that the subject property was erected between 1888 and 1890. It does not appear that another building was erected on the adjacent lot before 1910 (MMBW 1656, 1910). Bishop had lived on Nicholson Street, Essendon, since the early 1850s. He was an engineer by trade but was also a chronicler of local history and was recognised in later life as a local expert on this subject. He recalled, for example, witnessing the corroborees of the 'Doota

Galla tribe' of Aborigines in Essendon until 1868. His reminiscences, titled 'Memoirs of George Gregor Bishop' (1908), are held by the Royal Historical Society of Victoria.

There is little other information available about the subject property or its early owners other than, that Bishop's wife gave birth to a girl in 1886 (*Leader* 6 March 1886:42). Bishop's mortgage repayment was to John London, who became the property's owner in title in 1903 (CT: V1293 F503). It is probable that Bishop ran into financial difficulty during the 1890s depression and could not afford the mortgage repayments for the estate. London, originally from Scotland, was a colonist of fifty years, and a founder of the North Melbourne Masonic Lodge, who lived at 'Almond Villa' in Flemington (*North Melbourne Courier and West Melbourne Advertiser* 22 April 1904:2). London died in 1904 and the beneficiaries of his Will, Ralph Candy, solicitor, and Joseph James Butler, gentleman, sold the subject land to John McFarlane the following year (CT: V2931 F038). MacFarlane, an engineer, did not retain ownership for long and proceeded to subdivide and sell the land as two parcels.

Between 1904 and 1906 the building known as 31 Nicholson Street was leased to Robert Tymms, then owner-occupied by McFarlane from 1907 until 1910 (S&Mc 1904-1910). McFarlane sold the smaller, vacant land to Alfred Herbert Dangerfield in 1909 and then sold the second lot, containing the subject site, to Helen Charlotte Spring in 1911 (CT:V2931 F038). Helen lived at the address, still numbered 43 at this time, with her husband, James Francis, a medical practitioner, and their children, Helen Frances and William (ER 1916:60). The Springs sold the property to Arthur William Gordon in 1922 and relocated to Kooyong, Hawthorn (CT:V2931 F038; ER 1922:61).

Dr Arthur William Gordon, a medical practitioner, lived at the subject site from 1922 until his death in 1958 (ER 1922:31; ADI 1958:5112). Before moving to the subject site, Gordon and his family lived at Ellersie, also on Nicholson Street (*Flemington Spectator* 30 November 1916:3). The family comprised of Katherine Hilda Boxall, who he married in 1913, and their three daughters: Isabel, Rosalie, Madeleine and a son, Sergeant Major Bothwell Gordon, who was decorated with the Military Cross by His Majesty the King at Buckingham Palace for his service in the First World War (AMI 1913:10037; *Age* 30 June 1936:4; *Flemington Spectator* 30 November 1916:3). The daughters were well known in Melbourne for their charity work and Isabel's marriage to prominent South Australian lawyer, Francis Villeneuve Smith KC, attracted interest in newspaper social columns (*Argus* 30 June 1936:14; *Argus* 30 June 1936:9).

In 1923, Gordon subdivided the land, transferring title in part to Harold Ray Roberts and Rebecca Daisy Roberts (CT:V2931 F038). Upon Arthur Gordon's death in 1958 ownership of the land was transferred to Ronald Henry Gordon, manager, and Allan Ray Gibbins, business consultant (CT:V2931 F038). Advertisements appear for the property in 1958 describing the house as suitable for flats, a family home or medical practice having eleven-rooms - two with separate entry - a garage, and internal and external toilets (*Age* 5 July 1958:38; *Age* 16 sept 1959:28).

Abraham Schachter, builder, and Dorothy Vinecombe Cheese purchased the subject site in 1964; then Terrence Edward Barrett, clerk, John William Barrett, mechanic, and Jeffrey Robert Barrett, farmer, in 1969. Following their purchase, the Barretts posted an advertisement for the house, including its chattels, contents and furniture (*Age* 17 May 1969:3). It was noted, in another advertisement for the house from 1969, that the property was then being used as an apartment house for fourteen guests (*Age* 28 May 1969:20). Mrs A Adams was the registered tenant for the address between 1965-1970 it is possible that she ran a guesthouse at the property during this time (S&Mc 1965, 1974). Terrance Edward Barrett purchased the property in 1973 and was listed as the occupant in the 1974 directory (CT: V8591 F973). (S&Mc 1974).

It appears that there have not been any major additions or removals to the main residence but the original outbuildings have been demolished and a new verandah or alfresco area has been attached to the rear section. A floor plan, obtained from a 2016 real estate advertisement for the house, shows that it was still an eleven-room residence and had not been significantly altered from its original plan (REA Group 2016). Advertisement photographs from 2007 and 2016 reveal that the interior has been refurbished recently, but retains many of its original features, including architraves and fireplaces.

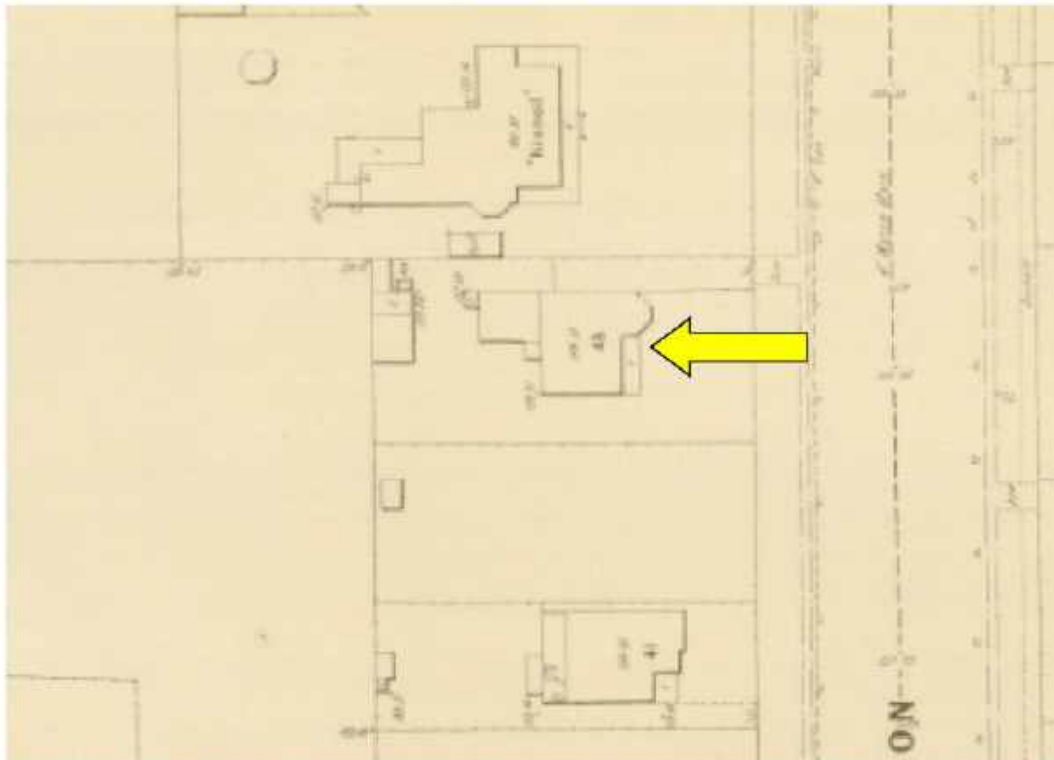


Figure 2. Extract from Melbourne & Metropolitan Board of Works, Detail Plan No 1656, dated 1910, showing subject site (source: State Library Victoria)



Figure 3. Aerial photograph showing the subject site (source: Vic Planning Maps, 2014 Department of Environment Land Water and Planning)

Description and Integrity

31 Nicholson Street, Essendon, is a substantial two-storey Victorian Italianate villa and stands out as a representative example of its type in a suburb in which many comparable properties have been subject to major alterations and extensions. Nicholson Street is a wide residential street that gently

risers to the north. The street is planted with mature trees with a wide central median street and contains a variety of houses from the Victorian, Edwardian and interwar eras, with some modern infill development, including a school located immediately to the north.

The villa is asymmetrical in form with a projecting bay to the northern side of the villa. The hipped roof is now tile clad and there is a corrugated iron roof to the second-storey of the verandah. The villa displays details typical of the Victorian Italianate style including brick chimneys (one of which has lost its corncicing), bracketed eaves and decorative ironwork to the verandah. Other demonstrations of this architectural style can be seen in the dressed basalt or slate step to the front and the tessellated tiled to the verandah floor at ground level.

The main elevation, facing Nicholson Street has an intricate wrought iron balustrade to the upper verandah, with similarly intricate cast iron frieze and brackets to the verandah posts at both levels of the verandah. The windows to the projecting bay are timber double-hung sash with rendered sills that are supported on corbelled brackets. The windows elsewhere are also timber double-hung sash windows with sidelights. The front door at ground level is a moulded timber door with leaded glass sidelight and transom lights. The entrance to the upper verandah is via a pair of half-glazed timber doors with leaded glass to the upper half. The door and window openings to both levels of the house are decorated with a zig-zag patterning to the window heads. There is also simple quoining to the edges of the bay and an elaborate chevron patterns to the main edges of the walls in the polychrome brickwork with a brick string course between the two floors of the villa.

The side elevations to the villa are simpler in finish. The northern elevation is red brick, with rendered sills to the windows. The southern elevation has been rendered in a cream colour over the original brick construction. To the rear (west) of the villa is a single storey brick addition with a skillion corrugated iron roof.

The two-storey polychrome brick villa is set back from the street behind an iron palisade fence with rendered plinth that appears to be of recent construction, and a large formally planted garden with the north and south perimeters lined with a screen cypress trees. A concrete driveway runs along one side (north) of the lot to a garage located behind the villa at the rear of the property.

31 Nicholson Street, Essendon, is of high integrity with very few changes visible to original or early elements of the place. The building retains its original building form, original roof form, verandah, and fenestration.

The integrity of the building is enhanced by the high level of intactness of these main elements, which include chimneys, eaves detailing, verandah decoration, unpainted face brick walls, window and door joinery, and rendered window sills.

The integrity of the building is diminished by the later tile roof, and the rendering of the southern wall (formerly face brick).

The integrity of the place is enhanced by its curtilage, which retains its original configuration.

Comparative Analysis

During the boom years during the 1880s, the City of Moonee Valley saw increased residential development through subdivision of large estates. Often demonstrating the early phase of the suburban expansion near the railway lines or arterial roads, Victorian-era houses in the City of Moonee Valley are mostly single-storey Italianate style villas, with some examples of mansions, double-storey villas, single- and double-storey terraces and detached cottages. Most are built of brick, with one timber example evident.

The Italianate style is a revival in the mid-nineteenth century of earlier Italian architectural forms and details, especially those from the time of the Renaissance, which were in themselves a revival and reappraisal of Greek and most importantly Roman architecture.

The Italianate style was also associated, but less commonly in Victoria and chiefly in the 1840s to 1860s but with lingering influence, with a revival of building forms of vernacular Italian rural buildings, particularly in their use of asymmetrical massing and towers producing a picturesque effect.

The Italianate style as applied to domestic architecture in Victoria favoured simple building forms, sometimes enlivened by bays and towers, with sheer wall surfaces in face brick (often bi-chrome or polychrome) or cement render generally incorporating quoining (often as surface decoration if not necessarily structural need).

Decoration in the Italianate style derived from Roman precedents and included elements from Classical entablatures and architectural orders, including a hierarchy of architraves, friezes, and cornices with associated moulding, panels, and brackets, applied to eaves, parapets and chimneys.

Eclectic touches were often married to the Italianate style, including Romanesque, Gothic, or stilted segmental arch-headed fenestration, incongruous replication of masonry features in timber, and excessive ornament that characterised the Boom style of the late nineteenth century.

The Italianate style is well represented in the Moonee Valley Heritage Overlay. Individually significant examples included detached villas (both symmetrical and asymmetrical in plan), terrace houses and mansions. Double-storey examples are less common, and often distinguished with its scale. Typically, they are set within a garden with a low front fence at the street frontage. Detailing ranges from modest to elaborate, typically including features from the era including cast-iron verandah friezes and posts and polychrome masonry to the front façade. The level of intactness of the Victorian-era Italianate villas in the City of Moonee Valley is moderate to very high.

Comparable examples to 31 Nicholson Street, Essendon, which have been identified as being Individually Significant within the City of Moonee Valley include:



24 Grosvenor Street, Moonee Ponds, 1891 (HO230), is a representative two-storeyed asymmetrical Italianate villa with faceted bay to the projecting wing, bracketed eaves, hipped slate roof, chamfered reveals and two-storeyed cast iron lace corner verandah. The integrity of this place is high.



'Unica', 17 Norwood Crescent, Moonee Ponds, 1885 (HO266), is an exceptionally richly decorated boom era polychrome brick two-storeyed asymmetrical villa with two-storeyed cast iron verandah, slate roof, ridge cresting and faceted projecting wing. The cast iron work exploits the fern leaf motif and there is a timber frieze rail, round-arched windows with shaped voussoirs, keystones and drip moulds forming lancet arches at both levels to the wing and there are intricate impost moulds, stringcourse and bracketed cornices. The house is in good condition and has a high degree of external integrity.



49-59 Raleigh Street, Essendon, 1889 (HO106), is an asymmetrically planned, two-storeyed polychrome brick house with a two-level cast iron verandah. Arched openings and valence mouldings to the upper verandah bressumer add distinction to an otherwise typical house. A dwarf iron palisade fence is at the frontage (cut back). The roof has been tiled, the front fence modified and atypical planting carried out (gum tree).



'Greenock', 37 McCarron Parade, Essendon, c1892 (HO257), is a substantial late Victorian Boom period two storeyed bi-chromatic villa with asymmetrical front. The eaves are bracketed and the hipped slate roof has a gable end over the projecting wing with king post enrichment in the manner of the late Victorian period. The side elevations are plainly treated. The integrity is high.

Another similar place assessed as part of 'Moonee Valley 2017 Heritage Study' is 'Keston' at 13 Milton Street, Ascot Vale, which is an asymmetrical double-storey villa of polychrome brick construction.

Discussion

31 Nicholson Street, Essendon, compares well with the above examples on the Heritage Overlay, in terms of the high intactness and the detailing representative of the Italianate style residences proliferated in and outside of the City of Moonee Valley during the boom period of the late 1880s and early 1890s.

31 Nicholson Street, Essendon, is a highly intact example of its type, with some typical characters such as polychromatic masonry, chimneys, eaves detailing, verandah decoration, window and door

joinery, and rendered window sills. The integrity of the house is also high, with very few changes visible to the original or early form such as the asymmetrical massing of the façade.

31 Nicholson Street, Essendon, compares particularly well with 24 Grosvenor Street, Moonee Ponds, 1891 (HO230); 17 Norwood Crescent, Moonee Ponds, 1885 (HO266); and 49-59 Raleigh Street, Essendon, 1889 (HO106), both in terms of the level of intactness and the architectural detailing, such as the polychromatic masonry and the façade treatment including the projecting canted bay.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

31 Nicholson Street, Essendon, is significant as a representative example of a Victorian Italianate mansion. Italianate houses of all sizes are well represented on the Moonee Valley Heritage Overlay however most are single storey. Two-storey examples of this scale are far less common than single storey examples. Other two-storey examples on the Heritage Overlay include 24 Grosvenor Street, Moonee Ponds, 1891 (HO230); 17 Norwood Crescent, Moonee Ponds, 1885 (HO266); and 49-59 Raleigh Street, Essendon, 1889 (HO106). Features of 31 Nicholson Street include the large allotment size and setback from the frontage with a substantial garden setting.

31 Nicholson Street, Essendon, is a highly intact example of the Italianate style with relatively few changes visible to the place. It demonstrates this through its asymmetrical form with projecting front and canted bay window rising through both storeys. The Italianate style is also expressed in the highly decorative polychrome brick patterning of the front elevation and the two-storey verandah with cast iron frieze, balustrade and brackets. Although the original roof cladding has been replaced and one chimney is missing a cornice, the hipped roof form is intact, as are the corbelled eaves details. Window and door joinery, where visible from the street, is also of typical Victorian design.

31 Nicholson Street, Essendon, compares well in architectural design and integrity with other examples on the Heritage Overlay and is distinguished by the high quality of its polychrome brick patterning and its original verandah.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

31 Nicholson Street, Essendon, a late Victorian era Italianate villa built in 1888-90 is significant.

Significant fabric includes the:

- double-storey asymmetric built form with a projecting bay;
- original hipped roof form and verandah ornamentation;
- unpainted polychrome brickwork, original chimneys and eaves detailing; and
- original pattern of fenestration, elements of window and door joinery and rendered window sills; and
- original setback at the front.

The later tile roof and the application of render on the southern elevation is not significant.

How is it significant?

31 Nicholson Street, Essendon, is of local architectural significance (representative) to the City of Moonee Valley.

Why is it significant?

31 Nicholson Street, Essendon, is significant as a representative example of a Victorian Italianate mansion. Italianate houses of all sizes are well represented in the Heritage Overlay in Moonee Valley however most are single storey. Two-storey examples of this scale are far less common than those of single storey. Other two storey examples on the Heritage Overlay include 24 Grosvenor Street, Moonee Ponds, 1891 (HO230); 17 Norwood Crescent, Moonee Ponds, 1885 (HO266); and 49-59 Raleigh Street, Essendon, 1889 (HO106). Features of 31 Nicholson Street include the large allotment size and setback from the frontage with a substantial garden setting.

31 Nicholson Street, Essendon, is a highly intact example of the Italianate style with relatively few changes visible to the place. It demonstrates this through its asymmetrical form with projecting front and canted bay window rising through both storeys. The Italianate style is also expressed in the highly decorative polychrome brick patterning of the front elevation and the two-storey verandah with cast iron frieze, balustrade and brackets. Although the original roof cladding has been replaced and one chimney is missing a cornice, the hipped roof form is intact, as are the corbelled eaves details. Window and door joinery, where visible from the street, is also of typical Victorian design.

31 Nicholson Street, Essendon, compares well in architectural design and integrity with other examples on the Heritage Overlay and is distinguished by the high quality of its polychrome brick patterning and its original verandah. (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

References

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'Kala Thea'

Prepared by: Context

Address: 247 Pascoe Vale Road, Essendon

Name: 'Kala Thea'; 'Kalathea'	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: 1929
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Interwar - Attic Bungalow



Figure 1. 247 Pascoe Vale Road, Essendon, principal elevation (source: Context 2018)

History and Historical Context

Thematic Context

The house at 247 Pascoe Vale Road, Essendon, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories 2012):

Theme 6: Building towns, cities and the garden state; 6.7: Making homes for Victorians
Homes for the wealthy, working class homes, middle class homes.

Contextual History

Essendon is bounded by the Moonee Ponds Creek on the east and by the Maribyrnong River on the west. In the 1840s, the early period of British colonial settlement, the Essendon area was used for grazing and farming. The area was well watered by the Maribyrnong River and the Moonee Ponds Creek and attracted agriculturalists. The suburb was part of the former City of Essendon, which began as the Borough of Essendon (and Flemington) in 1861. It was elevated to the Town of Essendon in 1890 and then to the City of Essendon in 1909.

In the early 1850s Mt Alexander Road became a major thoroughfare as the route to the newly discovered Mt Alexander diggings (Castlemaine). This route was the spine of the Essendon area and developed as a busy commercial strip. By the 1880s there was also commercial development on Buckley Street and later on Puckle Street. A railway line opened in 1871, which was duplicated in 1884. With the drawcard of the newly expanded railway, a number of large estates were subdivided and developed in Essendon in the 1880s during Melbourne's land boom. In 1906, electric trams were introduced along Mt Alexander Road (supported by the newly built Essendon Tram Depot), and this encouraged further residential and commercial development. Development was steady through the early 1900s and increased in the interwar years, which was a period of accelerated suburban growth.

The discovery of rich goldfields to the north boosted the local economy with a number of ancillary business established along Mt Alexander Road. Shopkeepers and traders took up premises in Essendon in the 1870s and 1880s, and the area developed a suburban character. Large estates in the area included 'Puckle Lodge' (demolished) and 'Earlsbrae Hall', which is a grand double-storey mansion built by brewer Collier McCracken and part of Lowther Hall Girls' Grammar School since the 1920s. Essendon was considered a more affluent area in terms of the western and northern suburbs and was commonly referred to as 'the Toorak of the north'. The relatively large number of private schools attest to this: St Columba's Catholic Girls' School (1897), Lowther Hall Anglican Grammar School (1920), Penleigh and Essendon Grammar (1924) and St Bernard's Catholic School (1940). Essendon High School (1909) was amongst the first three state high schools built in Victoria.

In contrast to the heavily industrial suburbs to the south and west, Essendon discouraged industrial development. In the 1920s, however, Essendon was selected over Fishermans Bend as the site of Melbourne's major airport - a position it held until Tullamarine Airport was opened in 1970. The Essendon Airport cemented Essendon as a major transport route, with an electric tramway built to the airport in 1943, and also encouraged manufacturing and ancillary transport industries to the north of Essendon. Essendon experienced extensive growth in the postwar period, reflected in the number of postwar residences in the northern suburbs of the former City of Essendon.

Place History

The red brick attic-storey bungalow at 247 Pascoe Vale Road, Essendon, named 'Kala Thea' (also referred to as 'Kalathea'), was built in 1929 for Robert Gordon White, butcher (Age 23 October 1943:9). It was a substantial home, and it appears that the detached garage was contemporaneous with the house. Formerly the site was addressed as 59 Pascoe Vale Crescent (sometimes Pascoe Crescent), and before that it was known as Ashurst Street (ER 1931:35). Notably, the nearby Fitzgerald Road was previously named Pascoe Vale Road. The residence sits on a narrow but deep allotment situated on the western side of Pascoe Vale Road between Brewster Street to the north and Raleigh Street to the south.

In a sale of Crown lands held in 1873, allotments on Pascoe Vale Road reached £65 per acre, significantly more than the expected £20 per acre (*North Melbourne Advertiser* 3 September 1873:2). Speculative development did not occur to a significant degree in this part of Essendon during the 1880s. In 1910, there were still very few structures on the block of land bound between Hoddle, Raleigh and Brewster streets and Pascoe Vale Road. Of the structures that did exist, they were modest dwellings on varyingly sized allotments. A significant portion of the land on this block, including the adjacent land to the subject boundary, was utilised for Chinese market gardens in the early twentieth-century (MMBW Detail Plan no 1658,1910). In 1910 the surrounding area was characterised by large open spaces used for leisure and food produce. North of Brewster Street, on Pascoe Vale Road, the Kalimna Estate featured a large golf course, to the east was the Essendon

Cricket Ground, and Moonee Ponds Creek located on the western side of Pascoe Vale Road (Age 28 September 1901:2).

White first appears in a listing for the subject address in 1931, the subject site had been built by 1930 but was listed as 'vacant' (ER 1931:34) (S&Mc 1930). He lived at the eight-room residence with his wife, Ellen, and operated a butcher's shop on Lygon Street, Brunswick East (Shaw Bros 1929) (*Argus* 30 January 1922:9) (Age 23 October 1943:9). The house, being generously sized and having a simple but well-proportioned and contemporaneous design but situated on the outskirts of Essendon indicates that it was intended to be a family home and suggests that its commission may have been a realisation of White's middle-class aspirations.

By the 1940s, the area had attracted a much higher population and was more densely developed (MMBW Detail Plan no 1658, Jeffrey 2015). The first instance of the residence being recorded at its current street number appeared in 1950 (S&Mc). Between 1954 and 1958, the Whites moved to Trinafore Street, Moonee Ponds (ER 1954:122, 1958:13). W E Besanko moved into 'Kala Thea' in 1960 and was there until at least 1974 (S&Mc 1974). The ten-roomed residence was put up for sale in 1975 (Age 6 October 1975:15).

An extension was made to the rear of the property after 1945 (DELWP 2014, Jeffrey 2105).

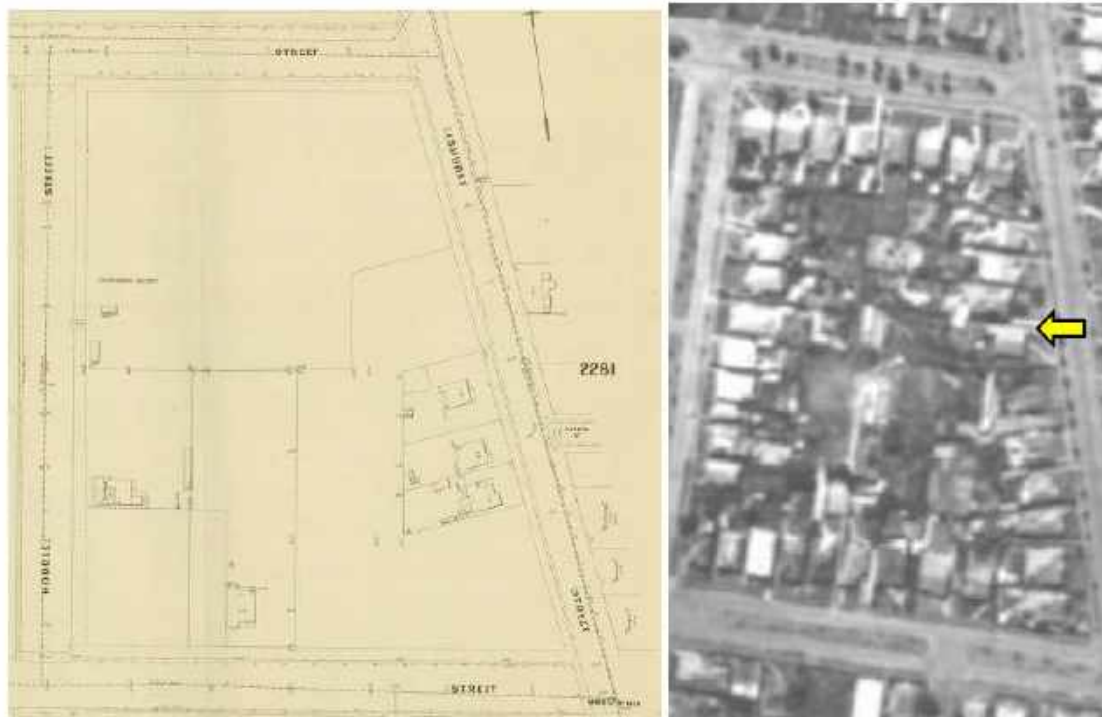


Figure 2. Extract from Melbourne and Metropolitan Board of Works Detail Plan 1658, dated 1910, showing subject site and Pascoe Vale Road (formerly Ashurst Street) (source: State Library Victoria) **Figure 3.** Extract from aerial photograph from 1945 (source: Melbourne 1945, Nathaniel Jeffrey 2015)



Figure 4. Extract from aerial photograph showing the subject site (source: Vic Planning Maps, 2014, Department of Environment Land Water and Planning)

Description and Integrity

'Kalathea', 247 Pascoe Vale Road Essendon, is a substantial interwar Attic Bungalow. The property displays characteristics of the California Bungalow with Arts and Crafts influences. The house is located on the western side of Pascoe Vale Road, facing east. Pascoe Vale Road is a major arterial road that runs north-south through Essendon, commencing off Mount Alexander Road and running all the way to the suburb of Meadow Heights in the north.

'Kalathea' is sited on a flat block with a moderate setback from Pascoe Vale Road. The house is set under a gabled-fronted roof form with a hip to the rear. The front façade is dominated by a broad gable with a second, smaller projecting gable nested at the house's northern corner. The roof is clad in Marseille-patterned terracotta tiles with upright terracotta finials decorating the gable apexes. The enveloping roof falls to overhanging eaves that have exposed rafter ends and lining-boarded soffits. The two front gable ends feature a combination of protruding, textured shingles supported by a row of small timber modillions and simple half timbering in a vertical pattern.

The external walls of the bungalow are red face brick with triangular quoining of clinker brick to the corners. At the attic level of the front facade a set of five timber-framed casement windows open from the room in this space. These have simple geometric leadlight patterns with a double pane above. There is a bow window to the ground floor, also with leaded panes in the double-hung timber sash windows. A compact covered entrance porch at the southern corner shelters the entrance door and features a shingled valance above, consistent with the detail to the gable ends on this facade. On the brick pier to the house number and name ('Kalathea') is inscribed on a metal plate. In the smaller nested gable bay there is another matching set of bow windows.

The southern roof slope has a projecting gabled dormer whilst to the north has a shed dormer with a metal roof. Neither are visible in the 1945 aerial, and they appear to have been added at different times (the northern dormer first). To the rear of the property a flat roofed extension is visible.

The house sits behind a simple front garden of lawn and shrubs. A clinker brick fence that has engaged piers and geometric mild steel inset panel defines its front boundary and is stylistically similar to the house. A concrete driveway running down the southern boundary forms the main access point.

247 Pascoe Vale Road, Essendon, is of relatively high integrity with very few changes visible to original or early elements of the place. The building retains its original building form, porch, and fenestration.

The integrity of the building is enhanced by the high level of intactness of these main elements, which include chimneys, tiled roof and terracotta finials, attic gable detailing, eaves detailing, detailing of porch, unpainted face brick walls, window and door joinery, and leaded glass window sashes, and metal name plate.

The integrity of the building is somewhat diminished by the two later dormer windows on the north and south slopes of the roof, but they are only partially visible from the street. The rear addition sits behind the original extent of the house and is not visible from the street at all.

The integrity of the place is enhanced by its brick front fence, likely to be original or early, and its curtilage, which retains its original configuration.

Comparative Analysis

Built in 1929, 247 Pascoe Vale Road, Essendon, is a late interwar Attic Bungalow. It demonstrates the long life of this built form, which first appear in a much more elaborately decorated form in the late Federation period. Here it has adopted the Arts and Crafts-influenced styling shared with the Californian Bungalow. This includes an emphasis on carpentry details and natural material with a simple massing of building and roof forms.

The Arts and Crafts was as much a movement as a style, springing from calls in the mid-nineteenth century for social and aesthetic reform in an age dominated by machines in industry and machine-made art in decoration.

The Arts and Crafts movement had its antecedents in reaction to London's 1851 Great Exhibition, where design of artistic vapidty and imitative precision sparked calls for a revaluing of vernacular crafts and the worth of human artisanship in its processes.

The Arts and Crafts movement was socially progressive - tending to socialism at its extremes - and British in origin, while its American Craftsman manifestation placed emphasis on a democratic spirit, especially in housing for the masses.

The Arts and Crafts movement and its resultant style, which found favour in the period 1890 to 1915, were particularly applicable to domestic architecture where the aim was a homely combination of beauty and utility to produce the 'house or home beautiful' (a common phrase of the early twentieth century).

Less artful yet more socially progressive than the Aesthetic movement, the Arts and Crafts movement yielded a style where the inherent character of the natural material, honesty in design, and above all the value of the individual worker were lauded.

The Californian Bungalow was at once a type of dwelling and a design style redolent of its West Coast American origins where it developed from nineteenth-century timber cottages and as a vernacular distillation of such diverse sources as Japanese architecture, Swiss chalets, and California's Spanish Mission heritage.

Originating in North America around the turn of the twentieth century, the Californian Bungalow style was introduced to Australia during years immediately prior to the First World War and then greatly popularised in the 1920s.

The Californian Bungalow sat midway in pretension between a cottage and villa (to use popular nineteenth-century terminology) and provided a quintessential pre-war and interwar dwelling suited to Australia's relatively large allotments and garden city ethos as a domestic repose in an industrial world.

Typical features of the Californian Bungalow style were its low-slung building form, substantial exterior transitional spaces sheltered under expansive verandahs with roofs supported on exaggerated piers or less typically as large recessed porches enveloped by the main roof, generally relating to a single dominant building form (often transverse in orientation).

Many stylistic characteristics of the Arts and Crafts or Craftsmen styles were shared by the Californian Bungalow style, often in a simplified form, including elements such as pergolas, projecting rafters, wide eaves overhangs, and sometimes a rustic use of natural materials.

Other Individually Significant Attic Bungalow houses in Moonee Valley include:



A highly picturesque and substantial Arts and Crafts bungalow with cross-ridged terracotta shingle -clad gable roof and attic storey windows in the gable ends.

10 Leslie Road, Essendon, c1924-25
(HO244)



113 McCracken Street, Essendon, built in 1924, is aesthetically important as a highly successful Arts and Crafts design exploiting the popular Bungalow theme and using stylistic devices of the period including the single ridged attic villa form, curved window bays, attic floor balcony, window dormer and chalet roof, the links with English and American precedents being clearly evident.

113 McCracken Street, Essendon, c1924
(HO258)



A substantial Arts and Crafts bungalow with attic storey, dormer, dominant gabled roof and gablet marking the location of the front door which is protected by an Ionic Order columned verandah extending along the side and across the front of the house beneath the main gable roof

5 The Strand, Moonee Ponds, c1919
(HO284)



Architecturally, a skilfully designed and large example of the Bungalow concept which is near to original. Moving beyond the Queen Anne style, this reflects the symmetry, broad gabled roofs and massive construction of the Bungalow period.

125 Wellington Street, Flemington, 1918
(HO126)

Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study' include: 16 Ballater Street, Essendon; 1C Ardoch Street, Essendon; and 20 Hesleden Street, Essendon.

Discussion

247 Pascoe Vale Road, Essendon, is a relatively late but fine and largely intact example of an interwar Attic Bungalow. Its dominant street facing gable with nested smaller gable and recessed side porch is indicative of the simple massing of forms and introduction of craftsman elements that marked interwar bungalows of all kinds. The attic bungalow form was adopted in Australia from the high-gabled version of the Craftsman Bungalow from the East Coast of the United States. Early versions of this type in Australia, from the 1910s, often retain simplified detail from the Queen Anne style and are known as Federation Bungalows.

It compares well to the above examples in terms of its architectural detailing. Overall it incorporates typical details of the interwar period including the use of combined red and clinker face brickwork, attic windows, timber strapping, shingles and diamond leadlight windows. Whilst simpler in detail it is most comparable to 10 Leslie Street, Essendon (HO244) and 113 McCracken Street, Essendon (HO258).

In terms of its intactness, 247 Pascoe Vale Road, Essendon, has a highly intact front façade, retaining its original building form, detailed bi-colour brickwork, porch, and fenestration. The addition of the two dormer windows does not impact on its presentation to the street, and comparative example 113 McCracken Street, and possibly 5 The Strand, appears to have a later dormer as well, which does not unduly impact on its significance.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

'Kala Thea' is a relatively late but successful example of the interwar attic-storey bungalow, which adopts the restrained ornamentation of the contemporary Californian Bungalow style. It demonstrates the principal characteristics of the type, with a dominant gable-fronted roof form and a bank of casement windows indicating the existence of the attic storey. In keeping with Californian Bungalow features, visual interest is created by a minor gable to the front façade, bow windows and geometric leadlights, a range of cladding materials including red and clinker bricks, faux half-timbering and timber shingles, and subtle expressions of structural joinery such as exposed rafter tails, and small modillions below each contrasting material of the façade which suggest beam ends.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

'Kala Thea' at 247 Pascoe Vale Road, Essendon, is significant. This brick attic-storey bungalow was built in 1929 for owner Robert Gordon White.

Significant fabric includes the:

- original building form and roof form;
- front porch and fenestrations;
- tiled roof and terracotta finials and chimneys;
- subtle expression of structural detailing including the attic gable end detailing and eaves detailing;
- unpainted face brickwork;
- window and door joinery;
- leaded glass sash windows;
- metal name plate; and
- brick front fence.

The later dormer windows on the north and south elevations and rear extension are not significant

How is it significant?

247 Pascoe Vale Road is of local architectural (representative) significance to the City of Moonee Valley.

Why is it significant?

'Kala Thea' is a relatively late but successful example of the interwar attic-storey bungalow, which adopts the restrained ornamentation of the contemporary Californian Bungalow style. It demonstrates the principal characteristics of the type, with a dominant gable-fronted roof form and a bank of casement windows indicating the existence of the attic storey. In keeping with Californian Bungalow features, visual interest is created by a minor gable to the front façade, bow windows and geometric leadlights, a range of cladding materials including red and clinker bricks, faux half-timbering and timber shingles, and subtle expressions of structural joinery such as exposed rafter tails, and small modillions below each contrasting material of the façade which suggest beam ends. (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No

Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	Yes - front fence
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014.

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'Kildare'

Prepared by: Context

Address: 71 Primrose Street, Essendon

Name: 'Kildare'	Survey Date: April 2018
Place Type: House	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: c1891-92
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Victorian - Italianate



Figure 1. 71 Primrose Street, Essendon, principal elevation (source: Context 2018)

History and Historical Context

Thematic Context

The house at 71 Primrose Street, Essendon, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories 2012):

Theme 6: Building towns, cities and the garden state; 6.7: Making homes for Victorians
Homes for the wealthy, working class homes, middle class homes.

Contextual History

Essendon is bounded by the Moonee Ponds Creek on the east and by the Maribyrnong River on the west. In the 1840s, the early period of British colonial settlement, the Essendon area was used for grazing and farming. The area was well watered by the Maribyrnong River and the Moonee Ponds Creek and attracted agriculturalists. The suburb was part of the former City of Essendon, which began as the Borough of Essendon (and Flemington) in 1861. It was elevated to the Town of Essendon in 1890 and then to the City of Essendon in 1909.

In the early 1850s Mt Alexander Road became a major thoroughfare as the route to the newly discovered Mt Alexander diggings (Castlemaine). This route was the spine of the Essendon area and developed as a busy commercial strip. By the 1880s there was also commercial development on Buckley Street and later on Puckle Street. A railway line opened in 1871, which was duplicated in 1884. With the drawcard of the newly expanded railway, a number of large estates were subdivided and developed in Essendon in the 1880s during Melbourne's land boom. In 1906, electric trams were introduced along Mt Alexander Road (supported by the newly built Essendon Tram Depot), and this encouraged further residential and commercial development. Development was steady through the early 1900s and increased in the interwar years, which was a period of accelerated suburban growth.

The discovery of rich goldfields to the north boosted the local economy with a number of ancillary business established along Mt Alexander Road. Shopkeepers and traders took up premises in Essendon in the 1870s and 1880s, and the area developed a suburban character. Large estates in the area included 'Puckle Lodge' (demolished) and 'Earlsbrae Hall', which is a grand double-storey mansion built by brewer Collier McCracken and part of Lowther Hall Girls' Grammar School since the 1920s. Essendon was considered a more affluent area in terms of the western and northern suburbs and was commonly referred to as 'the Toorak of the north'. The relatively large number of private schools attest to this: St Columba's Catholic Girls' School (1897), Lowther Hall Anglican Grammar School (1920), Penleigh and Essendon Grammar (1924) and St Bernard's Catholic School (1940). Essendon High School (1909) was amongst the first three state high schools built in Victoria.

In contrast to the heavily industrial suburbs to the south and west, Essendon discouraged industrial development. In the 1920s, however, Essendon was selected over Fishermans Bend as the site of Melbourne's major airport – a position it held until Tullamarine Airport was opened in 1970. The Essendon Airport cemented Essendon as a major transport route, with an electric tramway built to the airport in 1943, and also encouraged manufacturing and ancillary transport industries to the north of Essendon. Essendon experienced extensive growth in the postwar period, reflected in the number of postwar residences in the northern suburbs of the former City of Essendon.

Place History

The single-storey bluestone and brick dwelling at 71 Primrose Street, Essendon, was built c1892 for Walter Parker (S&Mc 1892 and 1893). Primrose Street was created in 1891 and the subject property originally numbered 99 Primrose (MMBW Detail Plan No 2279, 1908-1909) (*North Melbourne Advertiser* 16 October 1891:3). The land initially formed part of an estate that extended along Moonee Ponds Creek and belonged to James William McPherson (CT:V1156 F181). In 1880, McPherson, a solicitor, purchased the 119 acres of land as Crown allotments 1 and 2 of Section 5 in the Parish of Doutta Galla, County of Bourke (CT:V1156 F181). McPherson sold the land in 1885 to William Hudson, Stock and Station Agent, George Wharton, architect, and Edward Augustus Atkyns, solicitor who, in turn, sold the estate to Jonas Felix Levien, a Member of Parliament, and Alexander Munro, an estate agent, in 1886 (CT:V1697 F377). Levien and Munro proceeded to subdivide and sell the land in 1886. Levien Street, in Essendon is named after this figure. Primrose Street, which was possibly named after a racehorse, was developed in the late 1880s and early 1890s.

The site at 71 Primrose Street makes its first appearance in the Sands & McDougall directories in 1892, then listed as a 'vacant' lot. It is listed the following year under the name of Walter Parker (S&Mc 1893). The modest appearance of the house belied its relatively large scale with seven rooms. The choice of a bluestone façade suggests that Parker had middle-class aspirations. It is likely, however, that due to financial difficulties brought by the collapse of the banks in Melbourne in 1891,

the builder sought to make cost savings by using bluestone only on the façade and resorting to brick on the other external walls.

In 1896 William R Morgan replaced Parker as the listed occupant (S&Mc). William Morgan, a merchant, resided at the address until 1905 and then appears to have moved to Ascot Vale (S&Mc 1905; ER 1916:62). Irish immigrant Michael Henry Mahon, born at Newbridge, County Kildare, purchased the residence in 1905 and named it 'Kildare' after his home county in Ireland (Age 29 November 1907:1). Mahon, a printer and stationer, lived at 'Kildare' with his wife Honora, sometimes referred to as Hannah, their daughter, Eileen Mary, a bookkeeper, (ER 1905:12) and other younger children. Michael Mahon died intestate in 1912 and probate jurisdiction was granted to the National Trustees and Executors (PROV 1913). At that time the house was described as 'a seven roomed house of brick and stone', including four bedrooms; amongst the furniture was a Mignon Piano that stood in the drawing room (PROV 1913, 'Inventory of Assets').

The Mahons were beset by personal tragedy. They had lost two infant sons in 1889; their third son, Lawrence Edward Mahon, formerly a farm assistant, died in 1915 while on active service in the First World War (VBDM; *Flemington Spectator* 2 March 1916:3; *Ballarat Star* 21 January 1916:5). Honora Mahon, who had been unwell for several months, became beset with grief following the death of her son Lawrence and died from her own hand in January 1916 (*Weekly Times*, 22 January 1916:4; *Argus* 21 January 1916:8). In 1916, the Primrose Street property was sold as an intestate estate sale (*Argus* 21 February 1916:4).

In 1917 Reginald Clark moved into the property, which by then had been renumbered 101, but resided there only until 1919 (S&M 1917, 1919). The Fraser family were the next owners of 'Kildare'. Daniel Fraser, an ex-farmer of independent means, was born in Surrey, England, in about 1840 (ER 1928; England Census 1851). He lived at the property with his second wife Mary (née Flannery) and their eight children (AMI 1878:4079). By 1928, the residence was numbered 71 (S&Mc 1928). After Fraser's death in 1930, Mary was registered at the subject address until her death in 1950 (PROV 1930:7591) (S&Mc 1950:340) (Age 17 February 1950:2). Frederick W Sitlington, also a printer, occupied the residence with his wife, Annie Catherine, from about 1954 to 1960, then Joseph Montalto from 1965 until at least 1974 (ER 1954:105) (S&Mc 1955, 1960, 1965, 1974).

Originally the roof would have been clad in slate, but this has been replaced with tiles. Although the roof maintains its original form, a rectangular roof has been added to the rear section of the property, probably covering an alfresco area or verandah (MMBW Detail Plan No 2279, 1908-09; DELWP 2014). The front iron picket fence, which has been altered, may retain original fabric.

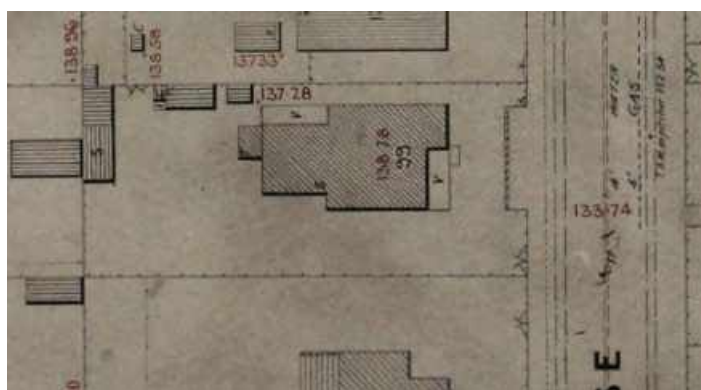
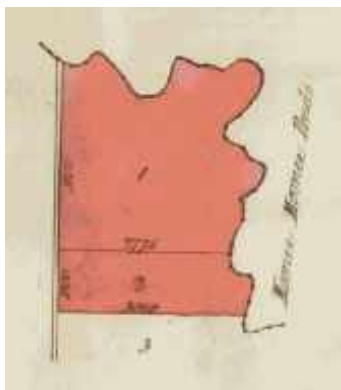


Figure 2. Plan showing the original estate in 1880 (source: Certificate of Title 1880 V1156 F181). **Figure 3.** Extract from Melbourne & Metropolitan Board of Works Plan No 2279, 1908-1909, showing subject land (source: State Library Victoria)



Figure 4. Extract from aerial photograph showing the subject site (source: Vic Planning Maps 2014, Department of Environment Land Water and Planning)

Description and Integrity

71 Primrose Street sits on the western side of a quiet, tree-lined residential street in Essendon. The dwelling at 71 Primrose Street is a single-storey, double-fronted Victorian Italianate villa, set back from the street in a small, grassed area with a central concrete pathway leading to the front steps. The house is asymmetrical in form, with a projecting bay to the northern side of the building. The dwelling has a hipped roof, now of terracotta tiles which have replaced the original material. The original chimneys appear to have all been removed.

The main (south) elevation of the dwelling is basalt laid in random ashlar, some of which is coursed, with light-coloured freestone quoining to the street façade, front door and window openings. The light-coloured masonry is also used as a decorative stringcourse in the form of a simple frieze with stylised classical elements immediately below the eaves. Four freestone brackets that terminate the stringcourse eaves remain on the front elevation. The front verandah, a detail typically seen on the Victorian Italianate villas, has recently been removed, yet there remains clear evidence of its former construction. The former verandah retains a raised basalt platform, with concrete floor finishes. Access to the former verandah is via a set of centrally located basalt steps as well as from the driveway at the southern end of the dwelling. The windows to the main elevation are segmental arched double-hung sash windows with a freestone mullion between each pair of windows, freestone voussoir and basalt sill. The front door is a timber sunk moulded door with slim sidelights and transom light with pressed glass remaining. The lintel to the door is also freestone, matching the voussoir detail to the windows of this elevation.

A modern garage largely obscures the southern elevation. The visible portion of this elevation has been rendered. The northern elevation is constructed of red brick, with flat brick arch above the window. A small brick addition, visible from the street, has been constructed on the north side of the house, set behind the front rooms.

A fence stretching across the front (east) boundary has three gates. There are two generations of bluestone plinth evident to the iron palisade fence with a cyclone wire fence (characteristic of the interwar era), to the driveway and side gate. Two concrete fence posts mark the transition from iron palisade to cyclone wire fence. Tall corrugated iron fences run along the southern and northern boundaries of the property. A concrete driveway runs along the southern boundary of the property, leading to a modern rendered brick garage that has been constructed adjacent to the side (southern) elevation of the dwelling.

71 Primrose Street, Essendon, is of moderate integrity with several changes visible to original or early elements of the place. The building retains its original building form, roof form, and basic pattern of fenestration.

The integrity of the building is enhanced by the high level of intactness of these main elements, which include details such the face basalt and rendered quoins of the walls, decorative stringcourse and associated brackets, unpainted sections of face brickwork, raised basalt verandah platform and steps, and early door and window joinery.

The integrity of the building is diminished by the later roof tiles and rear addition (although this is modest in size and scale and appears to leave the main original roof form intact). The integrity of the building is greatly diminished by the loss of the front verandah, loss of chimneys, and modern garage that intrusively abuts the southern wall.

The integrity of the place is enhanced by the retention of early and possibly original sections of the front fence.

Comparative Analysis

The Italianate style is well represented in the Heritage Overlay in Moonee Valley. Individually significant examples include detached villas, terrace houses and mansions. The majority of Italianate-style dwellings in Moonee Valley City are of masonry construction, predominately brick, and there is one timber examples of local significance currently within the Heritage Overlay at 42 Myross Avenue, Ascot Vale (HO225).

The Italianate style is a revival in the mid-nineteenth century of earlier Italian architectural forms and details, especially those from the time of the Renaissance, which were in themselves a revival and reappraisal of Greek and most importantly Roman architecture.

The Italianate style was also associated, but less commonly in Victoria and chiefly in the 1840s to 1860s but with lingering influence, with a revival of building forms of vernacular Italian rural buildings, particularly in their use of asymmetrical massing and towers producing a picturesque effect.

The Italianate style as applied to domestic architecture in Victoria favoured simple building forms, sometimes enlivened by bays and towers, with sheer wall surfaces in face brick (often bi-chrome or polychrome) or cement render generally incorporating quoining (often as surface decoration if not necessarily structural need).

Decoration in the Italianate style derived from Roman precedents and included elements from Classical entablatures and architectural orders, including a hierarchy of architraves, friezes, and cornices with associated moulding, panels, and brackets, applied to eaves, parapets and chimneys.

Eclectic touches were often married to the Italianate style, including Romanesque, Gothic, or stilted segmental arch-headed fenestration, incongruous replication of masonry features in timber, and excessive ornament that characterised the Boom style variant of the late nineteenth century.

Italianate bluestone construction is atypical in the Moonee Valley Heritage Overlay. Most commonly, Moonee Valley houses, including cottages and villas, are of brick construction and are usually single-storey asymmetrical houses. Of the small group of bluestone buildings in Moonee Valley, only one is included in the Heritage Overlay; some are recommended for inclusion in the 'Moonee Valley 2017 Heritage Study'. An example is listed below. The level of intactness of the Victorian-era stone places in the City of Moonee Valley is low-moderate.



24 Ascot Vale Road, Flemington, c1881 (HO303)

The house is of symmetrical design with a Victorian M shaped hipped roof. The house is made of bluestone dimension stone with decorative polychrome brick quoining painted white. The existing verandah consists of simple square posts (possible replacements) and decorative iron fretwork. The brick chimney is reasonably intact and also contains polychrome brickwork. The roof has a tiled profile but originally would have been slate. Windows and doors have been replaced but original openings are clearly legible. Openings suggest original French windows.

24 Ascot Vale Road is of sound condition: and fair integrity.

33 Thomas Street, Moonee Ponds, recommended for inclusion as an individually significant place in the Heritage Overlay in 'Moonee Valley 2017 Heritage Study' is comparable to the subject house architecturally and in levels of intactness and integrity.

Discussion

'Kildare' is an unusual example of a bluestone fronted Italianate house in the City of Moonee Valley. Although constructed primarily of brick, the house is distinguished from others in the area for the application of a bluestone veneer to its façade. The only other place constructed of bluestone that is included on the Heritage Overlay, 24 Ascot Vale Road (HO303), is an Italianate single-storey house distinct in its symmetrical form and intact verandah. Like 'Kildare', its integrity has been diminished by the loss of original fabric including the roof material. 'Kildare' exhibits qualities of a villa, in the remaining evidence of the verandah and asymmetry, quoining, use of voussoirs and free-stone and the flat bay window, but is expressed in a modest scale.

Overall, the subject house is a rare example of a bluestone, Italianate house in Moonee Valley. Its form is uncommon; it exhibits characteristics of the Italianate villa, as noted in the discussion above, but articulated in a truncated form. The use of a bluestone on the façade is also uncommon. Although the integrity and intactness of the house has been diminished, 71 Primrose Street retains characteristics of its style and type, including part of the original fence, making it a rare surviving example with limited comparable examples.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

71 Primrose Street, Essendon, is a rare example of the use of stone in residential construction in the City of Moonee Valley. Stone is an atypical building material and rare amongst places on the Heritage Overlay. Most commonly Moonee Valley houses are of brick construction. Of the small group of bluestone buildings in Moonee Valley, only one is included in the Heritage Overlay, at 24 Ascot Vale Road, Flemington, 1881 (HO303). Like 71 Primrose Street, 24 Ascot Vale Road features a combination of brick and bluestone, although it does not feature freestone quoining. A further house at 33 Thomas Street is recommended for inclusion as an individually significant place in the Heritage Overlay in Moonee Valley 2017 Heritage Study. 71 Primrose Street is a rare example of a house using a combination of bluestone walling and freestone quoining.

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

71 Primrose Street, Essendon, is of significance as a Victorian-era Italianate villa, retaining its original building and roof form, basic pattern of fenestration and some early stone plinths to the front fence. While its integrity is diminished by the replacement of original roof tiles, loss of chimneys and front verandah, the significance is retained because its Victorian origins are clearly evident and is enhanced by the unusual bluestone and freestone construction.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

71 Primrose Street, Essendon, a stone-fronted Victorian Italianate house built in 1891-92 is significant.

The significant fabric includes the:

- original built form, roof form, basic pattern of fenestration;
- face basalt and freestone quoining to the principal façade;
- unpainted sections of the face brickwork;
- decorative stringcourse and associated brackets;
- early door and window joinery; and

- raised basalt verandah and steps.

The roof tiles, rear extension, modern garage and section of cyclone wire fence are not significant.

How is it significant?

71 Primrose Street, Essendon, possesses rarity value and is of local architectural (representative) significance to the City of Moonee Valley.

Why is it significant?

71 Primrose Street, Essendon, is a rare example of the use of stone in residential construction in the City of Moonee Valley. Stone is an atypical building material and rare amongst places on the Heritage Overlay. Houses in the City of Moonee Valley are most commonly of brick construction. Of the small group of bluestone buildings in Moonee Valley, only one is included in the Heritage Overlay, at 24 Ascot Vale Road Flemington, 1881 (HO303). Like 71 Primrose Street, 24 Ascot Vale Road features a combination of brick and bluestone, although it does not feature freestone quoining. A further house at 33 Thomas Street is recommended for inclusion as an individually significant place in the Heritage Overlay in Moonee Valley 2017 Heritage Study. 71 Primrose Street is a rare example of a house using a combination of bluestone walling and freestone quoining. (Criterion B)

71 Primrose Street, Essendon, is of significance as a Victorian-era Italianate villa, retaining its original building and roof form, basic pattern of fenestration and some early stone plinths to the front fence. While its integrity is diminished by the replacement of original roof tiles, loss of chimneys and front verandah, the significance is retained because its Victorian origins are clearly evident and is enhanced by the unusual bluestone and freestone construction. (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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'Litchfield'

Prepared by: Context

Address: 89 Primrose Street, Essendon

Name: 'Litchfield'	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: 1892
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Victorian - Italianate

**Figure 1. 89 Primrose Street, Essendon, principal elevation (source: Context 2018)**



Figure 2. 89 Primrose Street, Essendon, close up of detailing (source: Context 2018)

History and Historical Context

Thematic Context

The house at 89 Primrose Street, Essendon, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories, 2012):

Theme 6: Building towns, cities and the garden state; 6.7: Making homes for Victorians
Homes for the wealthy, working class homes, middle class homes.

Contextual History

Essendon is bounded by the Moonee Ponds Creek on the east and by the Maribyrnong River on the west. In the 1840s, the early period of British colonial settlement, the Essendon area was used for grazing and farming. The area was well watered by the Maribyrnong River and the Moonee Ponds Creek and attracted agriculturalists. The suburb was part of the former City of Essendon, which began as the Borough of Essendon (and Flemington) in 1861. It was elevated to the Town of Essendon in 1890 and then to the City of Essendon in 1909.

In the early 1850s Mt Alexander Road became a major thoroughfare as the route to the newly discovered Mt Alexander diggings (Castlemaine). This route was the spine of the Essendon area and developed as a busy commercial strip. By the 1880s there was also commercial development on Buckley Street and later on Puckle Street. A railway line opened in 1871, which was duplicated in 1884. With the drawcard of the newly expanded railway, a number of large estates were subdivided and developed in Essendon in the 1880s during Melbourne's land boom. In 1906, electric trams were introduced along Mt Alexander Road (supported by the newly built Essendon Tram Depot), and this encouraged further residential and commercial development. Development was steady through the early 1900s and increased in the interwar years, which was a period of accelerated suburban growth.

The discovery of rich goldfields to the north boosted the local economy with a number of ancillary business established along Mt Alexander Road. Shopkeepers and traders took up premises in Essendon in the 1870s and 1880s, and the area developed a suburban character. Large estates in the area included 'Puckle Lodge' (demolished) and 'Earlsbrae Hall', which is a grand double-storey mansion built by brewer Collier McCracken and part of Lowther Hall Girls' Grammar School since the 1920s. Essendon was considered a more affluent area in terms of the western and northern suburbs and was commonly referred to as 'the Toorak of the north'. The relatively large number of private schools attest to this: St Columba's Catholic Girls' School (1897), Lowther Hall Anglican Grammar School (1920), Penleigh and Essendon Grammar (1924) and St Bernard's Catholic School (1940). Essendon High School (1909) was amongst the first three state high schools built in Victoria.

In contrast to the heavily industrial suburbs to the south and west, Essendon discouraged industrial development. In the 1920s, however, Essendon was selected over Fishermans Bend as the site of Melbourne's major airport - a position it held until Tullamarine Airport was opened in 1970. The Essendon Airport cemented Essendon as a major transport route, with an electric tramway built to the airport in 1943, and also encouraged manufacturing and ancillary transport industries to the north of Essendon. Essendon experienced extensive growth in the postwar period, reflected in the number of postwar residences in the northern suburbs of the former City of Essendon.

Place History

The Victorian Italianate villa at 89 Primrose Street, Essendon, was built in 1892 for George Hodgkins Senior (S&Mc 1893; RB 1898/1899). Located on the western side of Primrose Street, between Albion and Vanberg Roads, the residence was numbered 125 Primrose Street from 1901 to 1922 and named 'Litchfield' (S&Mc 1901 and 1922; RB 1898/1899). In 1880, James Philip McPherson, a solicitor, first purchased the land as part of an estate that extended along the Moonee Ponds Creek (CT:V1156 F181); this estate comprised 119 acres of land, comprising Crown Allotments 1 and 2 of Section 5 in the Parish of Doutta Galla, County of Bourke (CT:V1156 F181). McPherson sold the land in 1885 to William Hudson, stock and station agent, George Wharton, architect, and Edward Augustus Atkyns, solicitor, who, in turn, sold the estate in 1886 to Jonas Felix Levien, a Member of Parliament, and Alexander Munro, an estate agent and son of the notorious land speculator James Munro (CT:V1697 F377). Levien and Munro proceeded to subdivide and sell the land in 1886. Levien Street and McPherson Streets in Essendon were named after these historical figures. Primrose Street, which was possibly named after a racehorse, was developed in the late 1880s and early 1890s. The area in which the subject site is located was developed early in Essendon's history as part of a large estate, 'Litchfield', as one of several affluent residences within this estate, represents early middle-class settlement in the municipality. 'Litchfield', being an eight-roomed bichromatic, brick villa on a sizeable corner allotment strongly suggests that it was architect-designed and indicates that it was commissioned by an owner with considerable means (RB 1898/1899). This area of Essendon was promoted as Essendon Park in the 1890s.

George Hodgkins worked for the Victorian Railways and lived at the address from 1893 until his death the following year (*Argus* 20 July 1894:1). His son, George Hodgkins Jnr, was a gentleman bachelor of independent means who lived at the property with his mother, Ann Agnes Hodgkins, from 1893 until his own death in 1900; Agnes passed away the following year (S&Mc 1896; PROV VPRS; *Australasian* 2 February 1901:55). Hodgkins Jnr left a relatively substantial estate, comprising the subject residence, a vacant lot on Primrose Street and two brick cottages in Kensington, that was granted to his two sisters and brother; the Certificate of Title for the two brick cottages was transferred to the Bank of Australasia Ltd to pay off a financial debt (PROV VPRS). It appears that Hodgkins' siblings had sold the property by 1905. Henry ('Harry') James Randall, town clerk of North Melbourne, was the listed occupant at 'Litchfield' from 1905 until his death in 1906; his widowed mother, Margaret Randall, and some of his siblings remained at 'Litchfield' until 1915 (*Weekly Times* 10 March 1906:19; ER 1905; S&MC 1915). A sale of furniture that took place at 'Litchfield' the following year included an upright grand piano by Lipp and Son, a mahogany dining room suite and a walnut drawing room suite (*Flemington Spectator*, 1 June 1916:2).

'Litchfield' was briefly occupied by Edward Taylor before John Kelly, a manager, purchased the property in 1922 and lived there until 1957 (S&Mc 1920 and 1922; *Age* 27 July 1957:13). In 1958 'Litchfield' was put up for sale and advertised as a 'superb eight-room residence', revealing that up

to that date no major extensions had been made to the property (Age 19 July 1958:39). R Skerjanc then lived at the address from 1960 until at least 1974 (S&Mc 1960 and 1974). In a subsequent sale in 1982, the house was described as a nine-room residence, suggesting that a small extension may have been made to 'Litchfield' (Age 3 May 1982:18). Since then, significant additions have been erected to the rear of the property.



Figure 2. Extract from aerial photograph showing the subject site (source: Vic Planning Maps 2014, Department of Environment Land Water and Planning)

Description and Integrity

Located on a prominent corner block at the junction of Primrose Street and Albion Street in Essendon, the residence at 89 Primrose Street is a substantial single-storey Victorian villa in the Italianate style. The polychrome brick villa, set back from both streets, is asymmetrical in form, with projecting bays both to the main (east) elevation and the south elevation, a return verandah and basalt foundations. The hipped roof to the villa is clad in slate, with metal ridge cappings, with a corrugated iron bullnose roof to the verandah.

The villa displays architectural features and decorative elements that are characteristic of the Victorian Italianate style. This includes the corniced polychrome brick chimneys, low profiled hipped roof and bracketed eaves and ornate cast iron frieze to the verandah. Further detailing typical of this era are the moulded timber rosette and panel frieze between the eaves brackets and the key patterned stringcourse to the body walls of the villa and the diaper pattern to the tiles on both decorative wall panels and the verandah floor.

The front elevation, addressing Primrose Street, is polychrome brickwork with contrasting detailing to the window and door openings, and decorative tiled panels below the windows to the projecting bay and on the flat wall of the villa. The decorative tile panels utilise encaustic tessellated tiles with a distinctive pattern. This is an unusual and highly decorative feature not often seen on the Victorian Italianate villas. The windows to the main elevation are segmental arched timber sash windows with basalt sills. The front entry has a panelled timber door with leaded glass sidelights and transom light, a detail commonly seen on Victorian Italianate residences. The verandah has cast iron friezes of an arabesque design with cast iron brackets and Corinthian capitals to the verandah posts. The frieze and brackets may have been replaced or re-installed as they do not appear in photographs from 2013 (www.realestate.com/property/89-primrose-st-essendon-vic-3040)

The south elevation, addressing Albion Street has some similar detailing to the main elevation, including the ornamentation to the return verandah, contrasting brickwork to the window openings and bluestone sills to the arched double-hung timber sash windows. The south elevation,

immediately west of the projecting bay, has evidence of an early extension or perhaps secondary form of expression to the rear of the original villa. The walls are red brick, laid in a Flemish bond with a small rectangular leaded glass window. The timber door with leaded glass to the sidelights and a fanlight above appear to be of much later construction. There is a skillion verandah roof of recent corrugated iron cladding. There is also another addition to the rear of the villa, set back from the Albion Street frontage. This addition appears to be more recent with modern machine pressed red bricks finish to the wall and twentieth century large timber windows and bi-folding doors. It connects to the northwest corner of the original villa and extends towards the rear (west) of the property.

The house is set behind an iron palisade fence on a rendered plinth of relatively recent construction and has a small front garden.

89 Primrose Street, Essendon, is of relatively high integrity with very few changes visible to original or early elements of the place. The building retains its original building form and much of its original roof form, verandah, and fenestration.

The integrity of the building is enhanced by the high level of intactness of these main elements, which include the slate roof, chimneys, eaves details, unpainted face brickwork, encaustic tile panels beneath the windows, basalt-edged tessellated-tile verandah floor, and window and door joinery.

The integrity of the building is slightly diminished by the rear extension that impinges on the original roof form, although this is mostly screened from the side street elevation.

The integrity of the place is enhanced by the front curtilage, which retains elements of its original configuration.

Comparative Analysis

During the boom years during the 1880s, the City of Moonee Valley saw increased residential development through subdivision of large estates. Demonstrating the early phase of the suburban expansion near the railway lines or arterial roads, Victorian-era houses in Moonee Valley are mostly single-storey Italianate style villas, with some examples of mansions, double-storey villas, single- and double-storey terraces and detached cottages. Most are built of brick, with one timber example evident.

The Italianate style is a revival in the mid-nineteenth century of earlier Italian architectural forms and details, especially those from the time of the Renaissance, which were in themselves a revival and reappraisal of Greek and most importantly Roman architecture.

The Italianate style was also associated, but less commonly in Victoria and chiefly in the 1840s to 1860s but with lingering influence, with a revival of building forms of vernacular Italian rural buildings, particularly in their use of asymmetrical massing and towers producing a picturesque effect.

The Italianate style as applied to domestic architecture in Victoria favoured simple building forms, sometimes enlivened by bays and towers, with sheer wall surfaces in face brick (often bi-chrome or polychrome) or cement render generally incorporating quoining (often as surface decoration if not necessarily structural need).

Decoration in the Italianate style derived from Roman precedents and included elements from classical entablatures and architectural orders, including a hierarchy of architraves, friezes, and cornices with associated moulding, panels, and brackets, applied to eaves, parapets and chimneys.

Eclectic touches were often married to the Italianate style, including Romanesque, Gothic, or stilted segmental arch-headed fenestration, incongruous replication of masonry features in timber, and excessive ornament that characterised the Boom style of the late nineteenth century.

The Italianate style is well represented in the Heritage Overlay in Moonee Valley. Individually significant examples included detached villas (both symmetrical and asymmetrical in plan), terrace

houses and mansions. Double-storey examples are less common, and often distinguished with its scale. Typically, they are set within a garden with a low front fence at the street frontage with rear laneway access. Detailing ranges from modest to elaborate, typically including features from the era including cast-iron verandah friezes and posts and polychrome masonry to the front façade. The level of intactness of the Victorian-era Italianate villas in the City of Moonee Valley is moderate to very high.

Comparable examples to 89 Primrose Street, Essendon, which have been identified as being Individually Significant within the City of Moonee Valley include:



3 Aberfeldie Street, Essendon, 1892-1897 (HO143) is a white tuckpointed bi-chrome asymmetrical villa with Gothic windows and bold bi-chromatic patterning. It has faceted projecting wing, corner cast iron verandah with cement floor and distinguishing round arched windows to the wing with lancet arched drip mounds. The integrity is high.



The house at 23 Brown Avenue, Ascot Vale, c1891 (HO392) is a typical boom era Victorian asymmetrical villa with two projecting three sided bays containing a return verandah. The hipped roof is clad in slate. Constructed of bi-chromatic brick, the house features implied quoining around the windows and at the wall corners, with diaper patterns below the windows, at mid-wall height and at the eaves between the brackets, and to the chimneys that have rendered cornices. The verandah has been reconstructed in a sympathetic style. A discreet addition has been made to the house on the south side, which is detailed to match the house, and there are additions at the rear, which are not visible from the street. The bricks may have been sandblasted.

In the northwest corner of the site is the former stables block, which is also significant.



'Anastasia' at 55 Holmes Road, Moonee Ponds, 1898 (HO322) is a single-storey double-fronted Victorian bichromatic brick villa on a bluestone plinth. Occupying a corner site, the asymmetrical house has two street frontages, each with a canted bay window at one end, connected by a return verandah.



28 Nicholson Street, Essendon, 1891 (HO265), is a representative asymmetrical polychrome brick late Victorian villa with slate roof and faceted protruding wing given architectural character by means of its lancet-shaped white brick voussoirs contrasting with black body bricks. The eaves are bracketed and there is decorative string coursing at impost level and elsewhere using reds with whites. The cast iron lace verandah has a timber frieze rail, the verandah floor is tiled and there are prominent chimneys. The condition is sound, and the integrity is high.

Similar examples of Victorian-era Italianate polychrome villas in asymmetrical form of potential individual significance that are assessed part of 'Moonee Valley 2017 Heritage Study' include the houses at:

- 18 & 20 Locke Street, Essendon
- 27 & 32 Robb Street, Essendon
- 31 Dickens Street, Moonee Ponds
- 59 & 61 Tennyson Street, Moonee Ponds

Discussion

Built in 1892, immediately before struck by the economic depression, the house at 89 Primrose Street, Essendon, is a richly decorated and intact example, representative of the Italianate style residences proliferated in and outside of the City of Moonee Valley during the land boom period in the late 1880s and the early 1890s. Overall it is of relatively high integrity with very few changes visible to original or early elements such as the original roof form, verandah and fenestration.

The provision of a projecting canted bay with arched windows on each facet on the principal elevation and a projecting flat bay on the secondary elevation with a return verandah on the subject houses represents the influence of the Italianate style architecture of the time. Given the use of similar building form and representative details, 89 Primrose Street is comparable to the above examples of double-fronted asymmetric brick villas, in terms of the intactness and the architectural quality of the place.

89 Primrose Street is distinguished by its elaborated detailing such as its decorative tiled panels and decorative mouldings under the eaves. It is a good representative example of an Italianate style asymmetric villa from the highpoint of the boom years.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

89 Primrose Street, Essendon, is significant as a Victorian-era Italianate villa. Double-fronted detached houses are a common typology in the City of Moonee Valley, with terraces and mansions also well represented in the Victorian era. Most Italianate villas are of brick, either plain or polychrome using one or more contrasting brick colour for a patterned effect. Comparable examples within Moonee Valley on the Heritage Overlay include 3 Aberfeldie Street, Essendon, 1892-1897 (HO143); 23 Brown Avenue, Ascot Vale, c.1891 (HO392); and 28 Nicholson Street, Essendon, 1891 (HO265). 55 Holmes Road, Moonee Ponds, 1898 (HO322) is a double-fronted villa occupying a corner site like 89 Primrose Street and providing scope for the expression of both a side and front elevation.

89 Primrose Street, Essendon, is a richly decorated and intact example of the Italianate style with its asymmetrical form and projecting bays, walls of polychrome and plain brick, slate roof, patterned chimneys and decorative detail in encaustic tile panels beneath the windows. It possesses a relatively high integrity with very few changes visible to original or early elements of the place. The building retains its original building form and much of its original roof form, verandah, and fenestration. 89 Primrose Street is distinguished by its elaborated detailing such as its decorative tiled panels and decorative mouldings under the eaves. It is a good representative example of the Italianate style with a high decorative quality.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

89 Primrose Street, Essendon, a late Victorian era Italianate villa built in 1892 is significant.

Significant fabric includes the:

- single-storey asymmetric built form with two projecting bays (on eastern and southern elevations);
- main hipped roof form and slate roofing;
- unpainted polychrome brickwork and basalt-edged tessellated-tile verandah floor;
- original chimneys and eaves detailing;
- original pattern of fenestration, elements of window and door joinery and encaustic tile panels beneath the windows; and
- original setback at the front.

The non-intrusive rear extension is not significant.

How is it significant?

89 Primrose Street, Essendon, is of local architectural (representative) significance to the City of Moonee Valley.

Why is it significant?

89 Primrose Street, Essendon, is significant as a Victorian-era Italianate villa. Double fronted detached houses are a common typology in the City of Moonee Valley, with terraces and mansions also well represented in the Victorian era. Most Italianate villas are of brick, either plain or polychrome using one or more contrasting brick colour for a patterned effect. Comparable examples within Moonee Valley on the Heritage Overlay include 3 Aberfeldie Street, Essendon, 1892-1897 (HO143); 23 Brown Avenue, Ascot Vale, c.1891 (HO392); and 28 Nicholson Street, Essendon, 1891 (HO265). 55 Holmes Road, Moonee Ponds, 1898 (HO322) is a double-fronted villa occupying a corner site like 89 Primrose Street and providing scope for the expression of both a side and front elevation.

89 Primrose Street, Essendon, is a richly decorated and intact example of the Italianate style with its asymmetrical form and projecting bays, walls of polychrome and plain brick, slate roof, patterned chimneys and decorative detail in encaustic tile panels beneath the windows. It possesses a relatively high integrity with very few changes visible to original or early elements of the place. The building retains its original building form and much of its original roof form, verandah, and fenestration. 89 Primrose Street is distinguished by its elaborated detailing such as its decorative tiled panels and decorative mouldings under the eaves. It is a good representative example of the Italianate style with a high decorative quality. (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register	No

Is the place included on the Victorian Heritage Register?	
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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'Nirrana'

Prepared by: Context

Address: 2 Raleigh Street, Essendon

Name: 'Nirrana'	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: 1908-09
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Edwardian - Queen Anne



Figure 1. 2 Raleigh Street, Essendon, principal elevation (source: Context 2018)

History and Historical Context***Thematic Context***

The house at 2 Raleigh Street, Essendon, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories, 2012):

Theme 6: Building towns, cities and the garden state; 6.7: Making homes for Victorians
Homes for the wealthy, working class homes, middle class homes.

Contextual History

Essendon is bounded by the Moonee Ponds Creek on the east and by the Maribyrnong River on the west. In the 1840s, the early period of British colonial settlement, the Essendon area was used for grazing and farming. The area was well watered by the Maribyrnong River and the Moonee Ponds Creek and attracted agriculturalists. The suburb was part of the former City of Essendon, which

began as the Borough of Essendon (and Flemington) in 1861. It was elevated to the Town of Essendon in 1890 and then to the City of Essendon in 1909.

In the early 1850s Mt Alexander Road became a major thoroughfare as the route to the newly discovered Mt Alexander diggings (Castlemaine). This route was the spine of the Essendon area and developed as a busy commercial strip. By the 1880s there was also commercial development on Buckley Street and later on Puckle Street. A railway line opened in 1871, which was duplicated in 1884. With the drawcard of the newly expanded railway, a number of large estates were subdivided and developed in Essendon in the 1880s during Melbourne's land boom. In 1906, electric trams were introduced along Mt Alexander Road (supported by the newly built Essendon Tram Depot), and this encouraged further residential and commercial development. Development was steady through the early 1900s and increased in the interwar years, which was a period of accelerated suburban growth.

The discovery of rich goldfields to the north boosted the local economy with a number of ancillary business established along Mt Alexander Road. Shopkeepers and traders took up premises in Essendon in the 1870s and 1880s, and the area developed a suburban character. Large estates in the area included 'Puckle Lodge' (demolished) and 'Earlsbrae Hall', which is a grand double-storey mansion built by brewer Collier McCracken and part of Lowther Hall Girls' Grammar School since the 1920s. Essendon was considered a more affluent area in terms of the western and northern suburbs and was commonly referred to as 'the Toorak of the north'. The relatively large number of private schools attest to this: St Columba's Catholic Girls' School (1897), Lowther Hall Anglican Grammar School (1920), Penleigh and Essendon Grammar (1924) and St Bernard's Catholic School (1940). Essendon High School (1909) was amongst the first three state high schools built in Victoria.

In contrast to the heavily industrial suburbs to the south and west, Essendon discouraged industrial development. In the 1920s, however, Essendon was selected over Fishermans Bend as the site of Melbourne's major airport - a position it held until Tullamarine Airport was opened in 1970. The Essendon Airport cemented Essendon as a major transport route, with an electric tramway built to the airport in 1943, and also encouraged manufacturing and ancillary transport industries to the north of Essendon. Essendon experienced extensive growth in the postwar period, reflected in the number of postwar residences in the northern suburbs of the former City of Essendon.

Place History

The single-storey Queen Anne timber dwelling at 2 Raleigh Street, Essendon, was known as 'Nirrana' and built between 1908 and 1909 for Charles Elliot Vandeleur (see Figure 2) (S&Mc 1907 and 1910; MMBW 2281, 1910). Until about 1925 the residence was unnumbered but appears in the Sands and McDougall directory that year as No 2 (S&Mc 1925). Situated prominently on the eastern corner of Raleigh Street and Fitzgerald Road, near Moonee Ponds Creek, 'Nirrana' was one of several large residences on this block (MMBW 2281, 1910). The other residences, known as 'Anchorage', 'Kooramil', and 'Newport', fronted on to what is now Pascoe Vale Road while 'Nirrana' had a view toward the creek. In 1910 the surrounding area was characterised by large open spaces used for sport and recreation. North of Brewster Street, on Pascoe Vale Road, the Kalimna Estate featured a large golf course, to the east was the Essendon Cricket Ground, Moonee Ponds Creek located on the western side of Pascoe Vale Road, and a large park and recreation reserve north of Moreland Road, on the western side of the creek (Age 28 September 1901:2, MMBW 2281:1910). Although few buildings had been erected east of Pascoe Vale Road (known as Ashurst Street in 1910) by the early twentieth century, those that did exist were large residences, mostly with nameplates, reflecting a decidedly middle-class demographic. The opening of a private school on Raleigh Street affirmed the middle-class character of the surrounding area: in 1934 St Thomas's Church of England Grammar School and the Northern Grammar School, Essendon, amalgamated to form the Essendon Grammar School which had its premises on Raleigh Street officially opened by the Anglican Archbishop of Melbourne (*Herald* 15 December 1933:18; *Argus* 6 March 1934:8).

Vandeleur, an engineer, was born in Ballarat in about 1882 (VBDM 1882:5108) (ER 1919:72). In 1909, he married Isabella Sprott and the couple lived at 'Nirrana' until 1920, after this date they are registered at an address in Kew (ER 1920 and 1921; VBDM 1909:1381). From 1921 until at least 1930, William J Haskings and his wife, P B Haskings, were registered as the occupants of 'Nirrana';

then Cleve Cox from 1934 until 1955 (S&Mc 1934 and 1955). Followed by Mrs N Cock until 1965; and G M Duncan in 1974 (S&Mc 1960, 1965 and 1974).

Large extensions have been made to 'Nirrana'. Comparing the MMBW detail plan, prepared in 1910, and aerial photographs from 1945 and 2014, reveals that a carport has been built adjacent to the southern façade and that the rear wing has been extended (see Figures 2, 3 and 4).

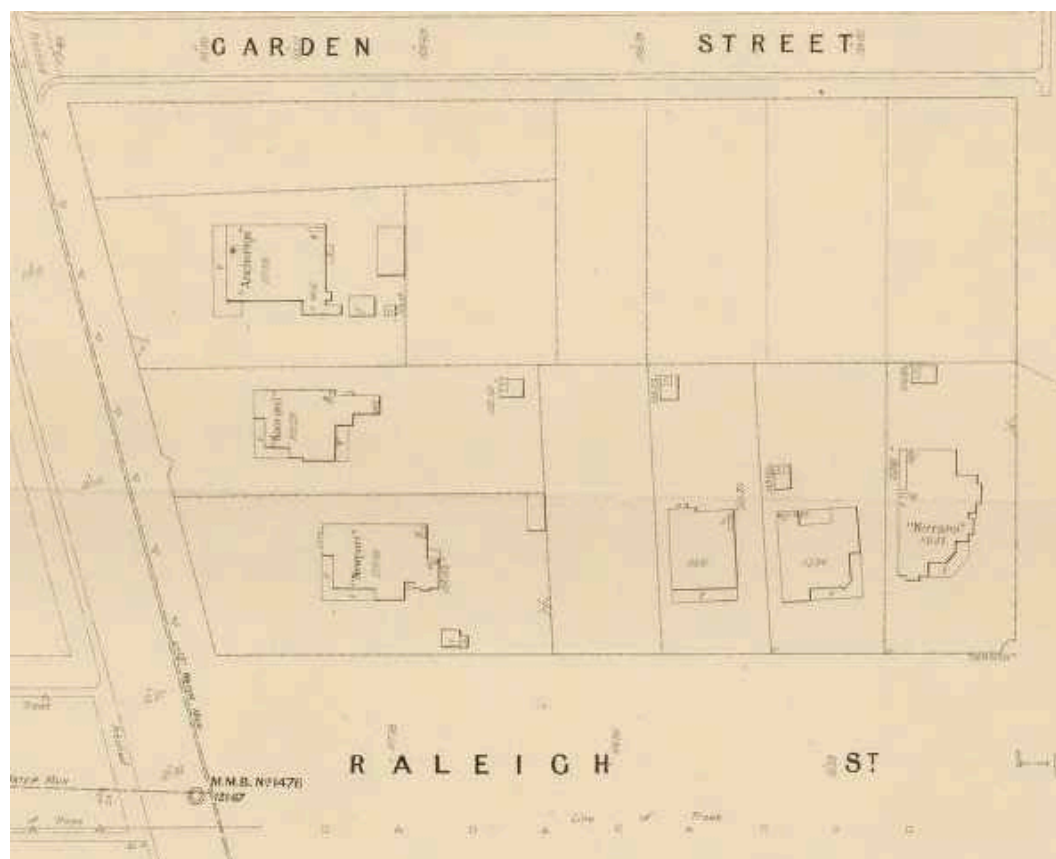


Figure 2. Extract from MMBW Detail Plan No 2281, dated 1910, showing subject site (at bottom right) and surrounding residences (source: State Library Victoria)



Figure 3. Aerial photograph showing the subject site. (Source: Vic Planning Maps 2014, Department of Environment Land Water and Planning) **Figure 4.** Aerial photograph of 1945 showing the original roof form (source: Melbourne 1945, Nathaniel Jeffrey 2015)

Description and Integrity

2 Raleigh Street is a substantial weatherboard Queen Anne villa built in 1908-09. The villa, now extended to the rear (north), is situated on the corner of Fitzgerald Road and Raleigh Street in a slightly elevated position. Raleigh Street runs east-west and slopes gently down to meet Fitzgerald Road, which runs north-south. Raleigh Street, which continues west over Pascoe Vale Road, is a wide, picturesque street with a central median strip planted a double row of street trees. 2 Raleigh Street is located on a gently sloping block of land, owing to the fall of Raleigh Street from west to east. The villa has dual frontages to address its corner site, with the front entrance both facing and access directly from the corner.

The villa has a complex roof form with a large central hipped roof form. Running from this is a smaller half-hipped roof form that joins two gables to the east; another gable faces south, and bisecting the gables is a small gablet to the south-east corner above the return verandah. The roof sheeting is of corrugated iron. Rafter tails are visible beneath the eaves and there are a few pieces of pierced terracotta ridge capping remnant on the verandah gablet as well as two terracotta ram's horn finials (note that one finial is on the rear extension, so these terracotta details may be a recent addition). The gable ends feature a king-post half-timber detail over smooth sheeting. The timber bargeboards have a valance of toothed timber fretwork to the upper edge while timber quadrant-shaped brackets have a simple decorative detail of vertical timber slats.

The small return verandah at the southeast corner of the property has a splayed form sheltering the front entrance door. It has a skillion roof supported by turned timber posts with a timber frieze and valance. The two side sections have a fine ladder frieze above a solid arched timber panel. The central section, framing the doorway, has a distinctive curvilinear solid timber frieze that has an air of Art Nouveau influence, and an oriental horseshoe arch between paired posts to each side. The frieze is mirrored in the apron to the gablet above. The verandah floor is timber. The front door is framed by two sidelights and top-lights. There are two small windows that serve the vestibule set in the walls either side of the front door. The sidelights, flanking windows, and the front door have segmental arches and leadlight glazing.

The external walls of the villa are weatherboard clad with two bands of notched sections simulating shingles texturizing the façade, which continue around the bay windows. The fenestration comprises three sets of bay windows set in the front and side projecting gable bays. These feature three casements (four in the case of the northernmost bay) each with leadlight highlights above. The southern bay window has a separate roof with exaggeratedly wide eaves. There are two original chimneys present with face brick stacks, terracotta pots and decorative cement rendered mouldings that carry through the oriental horseshoe arch patterns found in the timber fretwork at verandah level.

The property is set back behind an informal front garden, the boundary line of the front portion of the house is demarcated by an interwar-era cyclone wire fence set in a simple concrete plinth with slender concrete posts and larger round piers to the front gate. The rear portion of the property is screened by a high timber paling fence and at the eastern boundary separated from the rear yard by a rustic stone wall (possibly interwar in date). Access to the property is provided via a wire gate set in the fence at the south-east corner of the lot. A concrete footpath leads through the garden to where it steps up to the elevated verandah. The villa has been extended at the rear (north) by a large modern extension designed to replicate the Edwardian-era form and details of the original house. It has a deep setback from the line of the original house, so is visually recessive. A large freestanding carport shelters the driveway at the southern boundary of the property, the design intended to match elements of the house.

2 Raleigh Street, Essendon, is of relatively high integrity with very few changes visible to original or early elements of the place. The building retains its original building form and much of its original roof form, verandah, and fenestration.

The integrity of the building is enhanced by the high level of intactness of these main elements, which include the chimneys, gablet above the verandah, eaves details, detailing to gable ends and window hood, bay windows, verandah decoration, and window and door joinery.

The integrity of the place is enhanced by the front and side curtilage, which retain elements of their original configuration.

The integrity of the building is slightly diminished by the rear extension that intersects the original roof form, although this is only visible from the side elevation and is lower than the highest ridge of the original roof, leaving the significant corner views unaltered.

The integrity of the place is greatly diminished by the prominent carport blocking the Raleigh Street frontage, although this does not connect with the main building and is lightweight in construction and a potentially reversible intrusion.

Comparative Analysis

The Queen Anne style refers to a revival in the late nineteenth and early twentieth centuries of an English architectural style prevalent during the reign of Queen Anne in Great Britain in the first decade of the eighteenth century.

The Queen Anne revival occurred at a time when Australian architects were grappling for an appropriately national style commensurate with the coming federation of the Australian colonies, and the freedoms inherently associated with England (and the Protestant Queen Anne) and the picturesque nature of its architecture made it a popular idiom.

The Queen Anne revival style, championed in Great Britain by influential architects such as Richard Norman Shaw, was transferred to Australia in the late 1880s and early 1890s but achieved its greatest prominence, largely through the agency of home builders, in the first decade and a half of the twentieth century.

Few direct links existed between the original eighteenth-century Queen Anne architecture and the later Queen Anne revival beyond a predilection for face brickwork and intangible links with the settled domesticity of English residential architecture.

The Queen Anne revival style in Australia was typified by fine brickwork in locally made pressed red bricks, use of roughcast render (often as a contrast to brick surfaces), Marseilles-pattern roof tiles and associated ridge cresting and finials (imported and then more commonly locally made), and timber detailing (often incorporating Art Nouveau or Arts and Crafts influences). Windows were typically casement sashes, often with highlights.

Queen Anne revival style residences were noted for their asymmetrical building forms and picturesque massing, the incorporation of relatively steeply pitched roofs (often sweeping down unbroken to cover verandahs), gabled roof ends with half-timbered effects, and tall, ribbed or corbelled chimneys.

The Queen Anne style is well represented in the Heritage Overlay in Moonee Valley. Displaying a high level of intactness and integrity, contributory examples within the Heritage Overlay display a consistency of built form designed in a picturesque manner. Common elements include asymmetrical forms, dominant and complex roofs with multiple hips and gables, dormer windows and tall chimneys. Superior examples included conical towers.

The following places are timber examples of the Queen Anne Style and are of individual significance within the City of Moonee Valley Heritage Overlay.



18 Brisbane Street, Ascot Vale, 1913 (HO41)

Set on a Y-plan, this ashlar-pattern timber house has two gabled bays, facing the street. A third gable surmounts the bullnose roofed verandah, which spans between the two room bays and a minor bay which forms the entrance. Characteristically intricate ornament consists of cast-iron friezes and turned timber post to the verandah, friezes to window hoods, and saltire-cross balustrading, half-timbering and gable finials.



30 Francis Street, Ascot Vale, 1914 (HO182)

A picturesque Queen Anne timber villa situated on top of the Francis Street hill and incorporating many decorative elements characteristic of the style, including fretted barges, decorative half timbering, elaborate window hoods, shingled weatherboards, turned timber posted bullnosed verandah with fretted frieze and spandrels, cross braced balustrading and cement strapwork to the tall red brick chimneys.



59 Lincoln Road, Essendon, 1909 (HO68)

A weatherboard Queen Anne style villa with bellied, half-timbered gables; multi-pane window bays, one with an octagonal tower over; Marseilles tiled, gabled and hipped roofs; and an intricately timbered return verandah which typically links the two gabled wings. An oriental influence is visible in the fine window glazing and the scrolled, match stick verandah ornament.



200 Maribyrnong Road, Moonee Ponds 1913 (HO254)

A picturesque Queen Anne villa having a corner tower with encircling faceted verandah, half-timbered gable ends, a steeply pitched slate roof with terra cotta ridge cresting and a curved ladder frame frieze to the turned timber posted verandah. The projecting wings that terminate the verandah have bayed windows whilst the projecting gable ends are supported by decorative timber brackets in the manner of the period. The composition is characteristic of the time with the corner tower giving dramatic emphasis to the diagonal axis.



10 Vanberg Road, Essendon, 1912 (HO290)

A picturesque Queen Anne villa with turned timber posted corner verandah terminated by projecting half-timbered gable ended wings and emphasis being given to the diagonal axis by means of a faceted leadlit window bay and surmounting gablet. The half timbering adopts the lattice form and the corrugated galvanised iron roof cladding has terracotta cresting. The lower level weatherboards are shingled, and the elevated verandah affords a commanding view over the intersection.

Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study' are: 65 Charles Street, Ascot Vale; 330 Buckley Street, Essendon; 64 Bent Street, Moonee Ponds; 2 and 4 Ngarveno Street, Moonee Ponds; and 29 Thomas Street, Moonee Ponds.

Discussion

2 Raleigh Street, Essendon compares well to the above examples in terms of both its architectural detailing and intactness. It is a fine and representative example of a timber Queen Anne villa.

It is of relatively high integrity with very few changes visible to original or early elements of the place. The building retains its original building form and much of its original roof form, chimneys, roof gablet, eaves details, detailing to gable ends and window hood, bay windows, verandah decoration, and window and door joinery.

It compares well to 18 Brisbane Street, Ascot Vale, built 1913 (HO41), and 10 Vanberg Road, Essendon, built 1912 (HO290), as it displays a strong diagonal axis with picturesque massing incorporating a return verandah under a separate roof and gabled roof ends with half timbering effects. As found at 18 Brisbane Street the main entrance is set at an angle on the return of the verandah to emphasise the diagonal. The use of an elongated frieze forming sinuous arches between the posts provide a touch of Art Nouveau styling to the façade and is replicated in the gablet above the entrance.

Whilst the integrity of the place is diminished by the prominent carport blocking the Raleigh Street frontage, this does not connect with the main building and is lightweight in construction and potentially a reversible intrusion. Moreover, it does not block the most important view which is from the corner. The rear extension does not unduly detract from the presentation of the house, as it is single storey and set well back from the street (compare to the far more visible example at 18 Brisbane Street).

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

'Nirrana' is of architectural significance as a fine representative example of a Queen Anne villa. It demonstrates principal characteristics of the style in its symmetrical plan centred on a diagonal axis which is created by gables to the two street frontages flanking a short return verandah, and marked by the front door and gablet above it. The high hipped roof with tall red brick chimneys with rendered caps, and casement windows with highlights are also characteristic features.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

The house is aesthetically significant for the Art Nouveau influence seen in the scrolled fretwork of the verandah and the corner gablet, the oriental arch motif seen on the verandah and the chimneys, and the king-post motif of the gable half-timbering. The presentation of the house is enhanced by an unusual early interwar fence with concrete posts and cyclone wire mesh whose corner gateway directs the eye along the diagonal axis to the elaborate front entrance.

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

'Niarrana', at 2 Raleigh Street, Essendon, is significant. The house was built in 1908-09 for Charles Elliot Vandeleur.

Significant elements of the place include the:

- Asymmetrical, single-storey built form;
- of its original roof form, verandah, and fenestration.

The integrity of the building is enhanced by the high level of intactness of these main elements, which include the chimneys, gablet above the verandah, eaves details, detailing to gable ends and window hood, bay windows, verandah decoration, and window and door joinery.

The house is significant to the extent of its 1909 fabric. The modern rear extension and carport are not significant. The early interwar concrete and wire front fence is a contributory element.

How is it significant?

2 Raleigh Street, Essendon, is of local architectural (representative) and aesthetic significance to the City of Moonee Valley.

Why is it significant?

'Nirrana' at 2 Raleigh Street, Essendon, is of architectural significance as a fine representative example of a Queen Anne villa. It demonstrates principal characteristics of the style in its symmetrical plan centred on a diagonal axis which is created by gables to the two street frontages flanking a short return verandah, and marked by the front door and gablet above it. The high hipped roof with tall red brick chimneys with rendered caps, and casement windows with highlights are also characteristic features. The house is particularly notable for the Art Nouveau influence seen in the scrolled fretwork of the verandah and the corner gablet, the oriental arch motif seen on the verandah and the chimneys, and the king-post motif of the gable half-timbering. The presentation of the house is enhanced by an unusual early interwar fence with concrete posts and cyclone wire mesh whose corner gateway directs the eye along the diagonal axis to the elaborate front entrance. (Criteria D and E)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	Yes - front fence and gate
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

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'Riverlea' (27) House (32)

Prepared by: Context

Address: 27 and 32 Robb Street, Essendon

Name: 'Riverlea' (27), House (32)	Survey Date: October 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: John William Lawson, likely (27) Not known (32)
Extent of Overlay: To title boundaries	Construction Date: 1888 (27), c.1886-1891 (32)
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Victorian - Italianate



Figure 29. 27 Robb Street, Essendon, principal elevation (source: Context 2018)



Figure 30. 32 Robb Street, Essendon, principal elevation (source: Context 2018)

History and Historical Context

Thematic Context

The houses at 27 and 32 Robb Street, Essendon, relates to the following historic themes from the Thematic Environmental History of Moonee Valley (Living Histories 2012):

Theme 6: Building Towns, Cities and the Garden State; 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Contextual History

Essendon is bounded by the Moonee Ponds Creek on the east and by the Maribyrnong River on the west. In the 1840s, the early period of British colonial settlement, the Essendon area was used for grazing and farming. The area was well watered by the Maribyrnong River and the Moonee Ponds Creek and attracted agriculturalists. The suburb was part of the former City of Essendon, which began as the Borough of Essendon (and Flemington) in 1861. It was elevated to the Town of Essendon in 1890 and then to the City of Essendon in 1909.

In the early 1850s Mt Alexander Road became a major thoroughfare as the route to the newly discovered Mt Alexander diggings (Castlemaine). This route was the spine of the Essendon area and developed as a busy commercial strip. By the 1880s there was also commercial development on Buckley Street and later on Puckle Street. A railway line opened in 1871, which was duplicated in 1884. With the drawback of the newly expanded railway, a number of large estates were subdivided and developed in Essendon in the 1880s during Melbourne's land boom. In 1906, electric trams were introduced along Mt Alexander Road (supported by the newly built Essendon Tram Depot), and this encouraged further residential and commercial development. Development was steady through the early 1900s and increased in the interwar years, which was a period of accelerated suburban growth.

The discovery of rich goldfields to the north boosted the local economy with a number of ancillary business established along Mt Alexander Road. Shopkeepers and traders took up premises in Essendon in the 1870s and 1880s, and the area developed a suburban character. Large estates in the area included 'Puckle Lodge' (demolished) and 'Earlsbrae Hall', which is a grand double-storey mansion built by brewer Collier McCracken and part of Lowther Hall Girls' Grammar School since the

1920s. Essendon was considered a more affluent area in terms of the western and northern suburbs and was commonly referred to as 'the Toorak of the north'. The relatively large number of private schools attest to this: St Columba's Catholic Girls' School (1897), Lowther Hall Anglican Grammar School (1920), Penleigh and Essendon Grammar (1924) and St Bernard's Catholic School (1940). Essendon High School (1909) was amongst the first three state high schools built in Victoria.

In contrast to the heavily industrial suburbs to the south and west, Essendon discouraged industrial development. In the 1920s, however, Essendon was selected over Fishermans Bend as the site of Melbourne's major airport - a position it held until Tullamarine Airport was opened in 1970. The Essendon Airport cemented Essendon as a major transport route, with an electric tramway built to the airport in 1943, and also encouraged manufacturing and ancillary transport industries to the north of Essendon. Essendon experienced extensive growth in the postwar period, reflected in the number of postwar residences in the northern suburbs of the former City of Essendon.

Place History

Located on the eastern side of Robb Street in Essendon, bounded by Levien Street to the south with Buckley Street to the north, 27 Robb Street was originally identified as allotment 22 of the Locke's Paddock residential subdivision. 32 Robb Street, Essendon, originally comprised Allotment 81 and part of Allotment 80 of the Locke's Paddock residential subdivision and sits on the other side of Levien Street from 27 Robb Street.

The estate took its name from Charles Locke, owner of the former mansion 'Mymiami', which stood on the northern side of Levien Street, between Robb and Lorraine Streets (MMBW 1905). Locke's Paddock was well serviced, being conveniently situated between Moonee Ponds and Essendon Railway Stations and having had drainage installed by 1887 (*North Melbourne Advertiser* 26 November 1887:3). Messrs Munro and Baillieu held the first land sale of allotments in 1886, with subsequent land sales held in 1888 and 1912 (*Herald* 15 November 1886:4; *Herald* 21 September 1888:7; *Age* 30 March 1912:18). The decline in building activity resulting from the Melbourne bank crash of 1891 and subsequent economic depression had an adverse impact on speculative land sales across Melbourne, including Locke's Paddock Estate. In 1912, approximately half of the Locke's Paddock allotments were still available for sale; mostly these were the lots located on the western side of the subdivision, on Clarinda and Munro (now Scott) Streets (Fergusson & Mitchell, nd). Robb Street was originally listed as being part of Moonee Ponds, by 1908 it had become part of Essendon (S&Mc 1890, 1892, 1908).

27 Robb Street

The 8-roomed Victorian brick villa named 'Riverlea' at 27 Robb Street, Essendon, was built in 1888 for Augusta Maria Lawson (née Calvert) and her husband, John William Lawson (EHS 2018). John Lawson was a builder by trade and it seems likely that he built Riverlea, as well as 'Locksley', another asymmetrical Italianate villa owned by the Lawson's in the Locke's Paddock Estate which is also recommended for inclusion as an individually significant place in the Heritage Overlay in 'Moonee Valley 2017 Heritage Study'.

First addressed as 31 Robb Street, the subject site was listed as No 25 between 1915 and 1925, and as No 27 from 1930 onwards (S&Mc 1900-1930). The name 'Riverlea', meaning open river grasslands, probably references the site's topographical character as low-lying grassy river flats stretching along the eastern side of the Maribyrnong River. The Lawson family retained ownership of 'Riverlea' until 1938 but had relocated to Ardmillan Road, Moonee Ponds, by 1903 (S&Mc 1903; ER). They leased out this property from 1893 and continued to lease out 'Locksley' at Locke Street, from 1903 (S&Mc 1903-1926, ER 1903).

The MMBW detail plan dated 1905 shows the Victorian dwelling 'Riverlea' sited on a fenced corner block. The façade has a bay window and splayed entrance steps leading to a return verandah. At the rear of the house there is a shorter verandah, flanked by what would have been the service rooms, and the inside bathroom has a bath. The rear outbuildings include an aviary, stables and toilet (MMBW 1905).

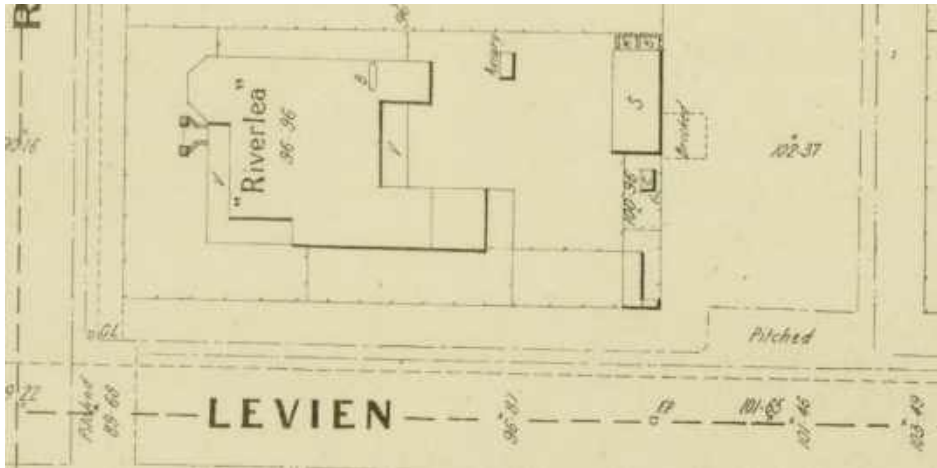


Figure 31. Extract from Melbourne & Metropolitan Board of Works Detail Plan No 1637, showing the subject site in 1905 (source: State Library Victoria)

In 1938 the title to 27 Robb Street was conveyed to Archibald J Shaw (EHS 2018). Between 1938 and 1940 the house was divided internally to form two separate dwellings. It is likely that lingering financial and housing pressures brought on by the Depression in the 1930s, coupled with population growth and social developments, such as changing attitudes towards divorce, contributed to the increasing practice of dividing large Victorian estates into flats in the late interwar and wartime eras. This occurred to several Victorian villas in Essendon, including those nearby at 18 and 20 Locke Street, indicating that owners struggled with the cost of maintaining these large properties by the mid-twentieth century.

George Albert Burls, a metal worker, and his wife, Amelia, owned 'Riverlea' from 1942 (S&Mc 1942). In 1966 they lived in No. 27A and leased No. 27 to George W Werner. Both units were recorded as having a net annual value of \$310 that year (BP). The Burls retained ownership of 'Riverlea' until George Burl's death in 1983. The subsequent owners purchased flats 27 and 27A 1985 under one title (BP). A description of the sale notes that 'Riverlea' had eight main rooms, bluestone foundations, marble fireplaces, leadlight features, old timber stables and three street frontages. It noted that the house was ideal for restoration and renovation (BP). It appears that 'Riverlea' was restored to a single dwelling around this time, and substantial additions were made in 1988, including three bedrooms and a brick garage (BP).

32 Robb Street

The Commercial Bank of Australia owned the seven-roomed brick dwelling built in 1889 at 32 Robb Street (EHS 2018). Its first recorded tenant was John Coles who lived there from 1892 (S&Mc 1892). From 1894 to 1903, bank accountant Robert Stobo Watson was the registered occupant (S&Mc 1896; EHS, 2018). The house was numbered 36 Robb Street until 1925 and was numbered 32 by 1930 (S&Mc 1900, 1930).

The MMBW Detail Plan dated 1905 shows a double-fronted residence at 32 Robb Street with a bay window and front veranda. At the rear there are various outbuildings and fenced enclosures (MMBW 1905).

Mrs Katherine Shea bought the house at auction in 1912 but resided there only briefly. It was described at that time as a seven-roomed brick villa (*Herald* 19 February 1912:6; S&Mc 1915). Jane Elizabeth Downey purchased the house in 1918 (CT V:4162 F:264). After her death in 1923, her husband, Reverend John Downey became the registered occupant in 1925, followed by their daughter Annie Downey in 1925 (CT V:4162 F:264).

Reginald Patrick Bradley, a musician, and his wife Eunice Winstanley Bradley (née Garland), were joint owners in title from 1938 (CT V:4162 F:264). The Bradleys were a well-known musical family who achieved local success. Reginald a violinist, and Eunice, a pianist, performed principally in concerto work, both in Melbourne and interstate (*Advocate* 26 January 1950:18). Their son,

Desmond Bradley, was a prodigious violinist who began learning the violin at the age of three and was sent to Europe to further his musical studies as a young teenager (*Advocate* 26 January 1950:18; *Daily Examiner* 22 August 1942:3). In 1965 the house was recorded as a 9-roomed dwelling with a Net Annual Value of £680 (BP). Reginald Bradley remained at the house following his wife's death in 1967 until 1980 (CT V:4162 F:264). By the time of his departure, the house was reported as being rundown and in need of renovations (BP).

The subsequent owners purchased the house in 1980 and had a brick addition made to the house in 1981 (BP). Further works were carried out between 1986 to 1988, including the construction of a double carport, paving, a two-storey addition to the rear of three bedrooms and two bathrooms (BP).

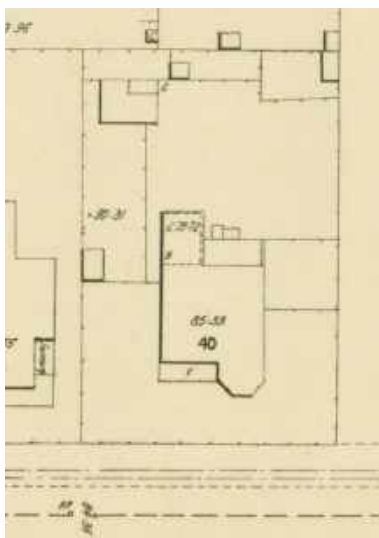


Figure 32. Extract from Melbourne & Metropolitan Board of Works Detail Plan No 1636, Town of Essendon, showing subject site in 1905 (source: State Library Victoria)

Description and Integrity

27 and 32 Robb Street, Essendon, are single-storey brick asymmetric Italianate style villas in a suburban street bound by footpaths and nature strips. Built in 1886, 27 Robb Street is positioned on the north-east corner of Robb Street and Levien Streets. The property abutss Court Street to the east, which is a wide service road with planted median strip. The land falls gently north to south but is more steep east to west, giving the house a raised aspect to the street. Built between 1886 and 1891, 32 Robb Street is positioned on the west side of Robb Street between Levien Street and Park Street. The house sits centrally on a wide allotment that falls north to south.

Sitting on basalt foundations, the villas are constructed predominantly in bichrome brickwork, while at number 32, there are touches of red brick polychromy introduced into the window heads and chimneys. Asymmetrical in form, each house is asymmetrically configured with a projecting front room with a faceted bay with windows. At both properties, a verandah runs across the street elevation. At number 29, the hipped roof has a flat top, which appears to be a later alteration, while number 32 uses a standard M-shaped roof form, common for the period. Both residences have hipped slate roofs with metal ridge cappings.

On the street elevation of each house, the window treatment of the bay is unusual, with round-headed timber framed double-hung windows within Gothic arches. At number 27, the bay windows on the western elevation sit within Gothic arches constructed in alternating coloured voussoir brick work. Capped by Gothic hood moulds with floriated stops, the apex of each arch has a cement rendered keystone which is vermiculated. At number 32, on the eastern elevation, the bay windows similarly sit within Gothic arches constructed in alternating coloured voussoir red and cream brick work. The arches are capped by hood moulds with floriated stops. Below the windows, at number 27, the window sills are dressed basalt. Below the sills a recessed panel of brickwork continues the line of

the windows to the basalt foundations below. At number 32, the sills are flush set to the wall and are smooth rendered. This is atypical as sills, at this time, were commonly dressed basalt.

Other early features at number 27 include the bichrome brickwork that is used to simulate quoining at the building's edges. Single brick brackets sit below the eaves line. Single fluted iron posts with Corinthian capitals support the ogee-profile corrugated iron verandah roof. An ornate wrought iron frieze sits under a stop-chamfered fascia supporting the gutter. Under the verandah an elaborate door case, with leaded sidelights and fanlight, surrounds a deeply moulded six-panelled door. Adjacent to the door is a pair of tall, slender, timber-framed double-hung windows separated by bichrome brickwork. Recessed panels below the basalt sills, continue to the verandah floor extending the line of the windows. The verandah floor is tiled in tessellated tiles set within a dressed basalt edge. The verandah is accessed by a flight of seven dressed basalt steps facing Robb Street with side urns that are a later addition. A single door with leaded glass panels and fanlight, off the south facing projecting room, gives access to the return of the verandah. Four Italianate chimneys constructed in bichrome brickwork with unpainted rendered bases and moulded caps, each chimney is topped with a pair of terracotta chimney pots.

At number 32, the predominantly brown and cream bichrome brickwork is used to simulate quoining at the buildings edges with red bricks introduced to the round arched window heads of the bay window and the chimneys. Single timber brackets sit below the eaves line. Single fluted iron posts with Corinthian capitals support the corrugated iron verandah roof. An ornate cast iron frieze sits under a stop-chamfered fascia with scalloped dentil mould. Under the verandah an elaborate door case, with ruby etched sidelights and fanlight, surrounds a deeply moulded four panelled door. A pair of tall, slender, timber-framed double-hung windows are adjacent to this door. The verandah floor is tiled in tessellated tiles set within a dressed basalt edge. Two Italianate chimneys rise from the east-west ridgelines of the roof. The chimneys are polychrome, utilising all three brick colours, and have small brick brackets supporting the corbelling.

At both properties, north and south elevations that are more utilitarian in detail. At number 27, on the south, the bichrome brickwork stops with the verandah and continues in red monochrome brickwork. The northern elevation is all monochrome. Simpler window treatments are used with timber-framed double-hung windows set into the brick walls with dressed basalt sills. Eaves brackets stop with the verandah on the southern elevation. No eaves brackets are used on the north. At number 32, both north and south elevations are treated with monochrome brown brickwork, simple timber double-hung windows and no eave brackets.

27 and 32 Robb Street sit behind reproduction cast-iron palisade fences, while number 27 has a more established garden. There is evidence that these houses had been overpainted at some stage, with the paint now removed, leaving the original brickwork dulled and pitted and the pointing of the mortar joints damaged. 27 Robb Street has a swimming pool in the back yard with associated hard landscaping. A double garage, with flat roof, is accessed off Court Street at the rear. Number 32 has a substantial extension added to the northern side of the house, in line with the street elevation, that is concealed by landscaping. There is a herringbone brick drive, on the southern boundary, leading to a double carport and single garage with an extension beyond. These are recent additions. A contemporary verandah and pergola towards the rear of the property opens out onto a northern garden and pool.

27 and 32 Robb Street, Essendon are of relatively high integrity with few changes visible to original or early elements of the place. The buildings retain their original building form, roof forms, fenestration to principal and side elevations and verandah.

The integrity of the buildings is enhanced by the high level of intactness of these main elements, which include slate roof with metal ridge cappings, bichrome brickwork on basalt foundations, gothic hood moulds, eaves brackets, verandah with iron frieze, tessellated verandah floor and original chimneys.

The integrity of the building is diminished by the evidence that the brickwork has been overpainted, with the paint now removed and the visible extensions. These include the large extension visible from Leven Street, which is difficult to discern from early fabric and visible decking covering the valleys of the original M-shaped roof form (number 27). A two-storey rear extension is visible from the public domain and a single-storey addition to the north of the house in line with the front façade (number 32).

The integrity of the place as a whole is enhanced by its prominent corner position maintaining three street frontages yet diminished by the dominant double carport on its eastern boundary at number 32.

Comparative Analysis

The Italianate style is well represented in the Moonee Valley Heritage Overlay. Individually significant examples include detached villas, terrace houses and mansions. The majority of Italianate-style dwellings in Moonee Valley City are of masonry construction, predominately brick, and there is one timber example of local significance currently within the Heritage Overlay at 42 Myross Avenue, Ascot Vale (HO225).

The Italianate style is a revival in the mid-nineteenth century of earlier Italian architectural forms and details, especially those from the time of the Renaissance, which were in themselves a revival and reappraisal of Greek and most importantly Roman architecture.

The Italianate style was also associated, but less commonly in Victoria and chiefly in the 1840s to 1860s but with lingering influence, with a revival of building forms of vernacular Italian rural buildings, particularly in their use of asymmetrical massing and towers producing a picturesque effect.

The Italianate style as applied to domestic architecture in Victoria favoured simple building forms, sometimes enlivened by bays and towers, with sheer wall surfaces in face brick (often bi-chrome or polychrome) or cement render generally incorporating quoining (often as surface decoration if not necessarily structural need).

Decoration in the Italianate style derived from Roman precedents and included elements from Classical entablatures and architectural orders, including a hierarchy of architraves, friezes, and cornices with associated moulding, panels, and brackets, applied to eaves, parapets and chimneys.

Eclectic touches were often married to the Italianate style, including Romanesque, Gothic, or stilted segmental arch-headed fenestration, incongruous replication of masonry features in timber, and excessive ornament that characterised the Boom style variant of the late nineteenth century.

Italianate single-storey asymmetrical villas are well represented in the Moonee Valley Heritage Overlay. Most commonly these types feature bichromatic or polychromatic brickwork, canted bays and slate, hipped roofs. The level of intactness of the Victorian-era Italianate asymmetrical places in the City of Moonee Valley is moderate to very-high. Listed below are examples of this type included in the Heritage Overlay.



3 Aberfeldie Street, Essendon, c1897 (HO143)

A white tuckpointed bichrome asymmetrical villa with faceted projecting wing, corner cast iron verandah with cement floor and distinguishing round arched windows to the wing with lancet arched drip moulds.

The house, cypress hedge and crimped fence are of sound condition with high integrity.



23 Brown Avenue, Ascot Vale, c1891 (HO392)

The house at 23 Brown Avenue is a typical Victorian asymmetrical villa with two projecting three sided bays containing a return verandah, which is supported on paired posts with a frieze and brackets. The house has a hipped, slate roof and is constructed of bichromatic brick. It features implied quoining around the windows and at the wall corners, with diaper patterns and a stringcourse below the eaves brackets. Windows are double hung sash, paired under the verandah, with bluestone sills.

The verandah has been reconstructed in a sympathetic style. The front fence is sympathetic, but not original. A discreet addition has been made to the house on the south side. There are additions at the rear, which are not visible from the street. The bricks may have been sandblasted.

In the northwest corner of the site is the former stables block.



55 Holmes Road, Moonee Ponds, c1898 (HO322)

55 Holmes Road is a single-storey double-fronted Victorian bichromatic brick villa on a bluestone plinth. The asymmetrical house has two street frontages, each with a canted bay window at one end, connected by a return verandah. It has a hipped slate roof with decorative cast iron ridging, moulded eaves brackets, and brick chimneys with moulded cornices. The brown brick walls are articulated by banding and diaper-work of contrasting cream and red brick. There are tall rectangular windows with timber-framed double-hung sashes; those to the canted bays have round-arched heads. It has an ornate cast iron verandah with bullnose roof and tessellated tiles.



28 Nicholson Street, Essendon, 1891 (H0265)

An asymmetrical polychrome brick villa with slate roof and faceted protruding wing given architectural character by means of its lancet shaped white brick voussoirs contrasting with black body bricks. The eaves are bracketed and there is decorative string coursing at impost level and elsewhere using reds with whites. The cast iron lace verandah has a timber frieze rail, the verandah floor is tiled and there are prominent chimneys.

28 Nicholson Street is of sound condition and has high integrity.



40-42 Vida Street, Aberfeldie, c1892 (H0319)

Single storey double fronted detached red brick asymmetrical Italianate villa with projecting faceted bay window with three windows to the right wing, cast iron verandah posts, concave verandah roof, hipped slate roofs, decorative gutter brackets, corbelled rendered chimney stacks. There are rendered quoins in the front elevation.

The house's significance is enhanced by a generous symmetrical garden design with several older palm trees; a tall and slender Washington Palm and two Canary Island palms.

40-42 Vida Street is of sound condition and has very high integrity.

The following house recommended for inclusion as an individually significant place in the Heritage Overlay in 'Moonee Valley 2017 Heritage Study' are comparable to the subject house architecturally and in levels of intactness and integrity:

- 1 Laluma Street, Essendon (part of a serial listing)
- 1 :Lyon Street, Essendon (part of a serial listing)
- 31 Nicholson Street, Essendon
- 89 Primrose Street, Essendon
- 18 and 20 Locke Street, Essendon

Discussion

27 & 32 Robb Street, Essendon, are good representative examples of boom period, single-storey Italianate asymmetrical villas in Moonee Valley. The Gothic influence evident in the application of lancet arched window openings on the canted bay is directly comparable to 28 Nicholson Street (H0265) and 3 Aberfeldie Street (H0143). The villas have a simple built form enlivened by a projecting bay, constructed of polychromatic face brick and exhibiting ornamental excess on the principal façade consistent with other boom-period villas of this ilk represented in the Heritage

Overlay. Unlike the examples given above and 27 Robb Street, 32 Robb Street lacks a return verandah.

Overall, the subject villas are good, predominately intact examples of Italianate asymmetrical villas in Moonee Valley with relatively high integrity. Although the integrity of both villas is diminished by visible rear extensions, the villas retain key characteristics associated with the type and style, comparable with others in the Heritage Overlay, and evident in their single storey, asymmetrical, hipped-roof with a projecting bay formation and in the use of polychromatic brickwork, ornamental mouldings, fenestration and decorative eaves brackets and iron verandahs.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

The pair of houses at 30 and 32 Robb Street, Essendon, are significant as examples of Victorian era Italianate villas. The Italianate style is well represented in the Heritage Overlay in Moonee Valley. Individually significant examples include detached villas, terrace houses and mansions. The majority of Italianate-style dwellings in the City of Moonee Valley are detached houses or villas and are predominately of brick construction. Amongst many comparators on the Heritage Overlay, 3 Aberfeldie Street, Essendon, c.1897 (HO143), displays a similar level of brickwork patterning around the principal windows of the bay. A less sophisticated example is 23 Brown Street, Ascot Vale, c.1891 (HO392). Corner siting such as that of 27 Robb Street is demonstrated by 55 Holmes Road Moonee Ponds c.1898 (HO322) where the return verandah and opposing projecting bays are visible.

Both 27 and 32 Robb Street demonstrate the key characteristics of the Italianate style in their use of asymmetrical form, use of plain and polychrome brickwork, slate roofing and decorative detail. This is particularly evident in the framing of the principal window in Gothic arches composed of alternating red and cream brick outlined by label mouldings. Typical brick quoining in cream forms the principal elevations. Both 27 and 32 Robb Street retain their original building and roof forms with chimneys, fenestration to principal and side elevations enlivened by label moulds, verandahs with cast iron frieze and tessellated tile floors. The integrity of the buildings is enhanced by the high level of intactness of these main elements.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

Insert text or N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

27 and 32 Robb Street, Essendon, two similar Victorian era Italianate villas built in 1888 and c.1886-91 respectively are significant.

E.g. Individually significant examples include detached villas, terrace houses and mansions.

Significant fabric includes the:

- original built forms, roof forms, original pattern of fenestration on the principal and side elevations;
- polychromatic brickwork, slate roof, basalt foundations, verandahs with iron friezes, original chimneys; and
- decorative eaves and brackets, Gothic hood moulds, tessellated verandah floor, original window and door joinery.

The rear extensions, fences, pools of both villas, the double garage (No 27), and the rear contemporary verandah and pergola, double carport and single garage (No 32) are not significant.

How is it significant?

27 and 32 Robb Street, Essendon, are of local architectural (representative) significance to the City of Moonee Valley.

Why is it significant?

The pair of houses at 30 and 32 Robb Street, Essendon, are significant as examples of Victorian era Italianate villas. The Italianate style is well represented in the Heritage Overlay in Moonee Valley. Individually significant examples include detached villas, terrace houses and mansions. The majority of Italianate-style dwellings in Moonee Valley City are detached houses or villas and are predominately of brick construction. Amongst many comparators on the Heritage Overlay, 3 Aberfeldie Street Essendon c.1897 (HO143) displays a similar level of brickwork patterning around the principal windows of the bay. A less sophisticated example is 23 Brown Street, Ascot Vale, c.1891 (HO392). Corner siting such as that of 27 Robb Street is demonstrated by 55 Holmes Road, Moonee Ponds, c.1898 (HO322) where the return verandah and opposing projecting bays are visible.

Both 27 and 32 Robb Street demonstrate the key characteristics of the Italianate style in their use of asymmetrical form, use of plain and polychrome brickwork, slate roofing and decorative detail. This is particularly evident in the framing of the principal window in Gothic arches composed of alternating red and cream brick outlined by label mouldings. Typical brick quoining in cream forms the principal elevations. Both 27 and 32 Robb Street retain their original building and roof forms with chimneys, fenestration to principal and side elevations enlivened by label moulds, verandahs with cast iron frieze and tessellated tile floors. The integrity of the buildings is enhanced by the high level of intactness of these main elements. (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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Terrace

Prepared by: Context

Address: 14-16 Spencer Street, Essendon

Name:	Survey Date: November 2018
Place Type: House	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: c1891-92
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Victorian - Italianate



Figure 33. 14-16 Spencer Street, Essendon, principal elevation (source: Context 2018)

History and Historical Context

Thematic Context

The terrace pair at 14 and 16 Spencer Street, Essendon, relate to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories 2012):

Theme 6: Building towns, cities and the garden state; 6.7: Making homes for Victorians
Homes for the wealthy, working class homes, middle class homes.

Contextual History

Essendon is bounded by the Moonee Ponds Creek on the east and by the Maribyrnong River on the west. In the 1840s, the early period of British colonial settlement, the Essendon area was used for grazing and farming. The area was well watered by the Maribyrnong River and the Moonee Ponds Creek and attracted agriculturalists. The suburb was part of the former City of Essendon, which began as the Borough of Essendon (and Flemington) in 1861. It was elevated to the Town of Essendon in 1890 and then to the City of Essendon in 1909.

In the early 1850s Mt Alexander Road became a major thoroughfare as the route to the newly discovered Mt Alexander diggings (Castlemaine). This route was the spine of the Essendon area and developed as a busy commercial strip. By the 1880s there was also commercial development on Buckley Street and later on Puckle Street. A railway line opened in 1871, which was duplicated in

1884. With the drawcard of the newly expanded railway, a number of large estates were subdivided and developed in Essendon in the 1880s during Melbourne's land boom. In 1906, electric trams were introduced along Mt Alexander Road (supported by the newly built Essendon Tram Depot), and this encouraged further residential and commercial development. Development was steady through the early 1900s and increased in the interwar years, which was a period of accelerated suburban growth.

The discovery of rich goldfields to the north boosted the local economy with a number of ancillary business established along Mt Alexander Road. Shopkeepers and traders took up premises in Essendon in the 1870s and 1880s, and the area developed a suburban character. Large estates in the area included 'Puckle Lodge' (demolished) and 'Earlsbrae Hall', which is a grand double-storey mansion built by brewer Collier McCracken and part of Lowther Hall Girls' Grammar School since the 1920s. Essendon was considered a more affluent area in terms of the western and northern suburbs and was commonly referred to as 'the Toorak of the north'. The relatively large number of private schools attest to this: St Columba's Catholic Girls' School (1897), Lowther Hall Anglican Grammar School (1920), Penleigh and Essendon Grammar (1924) and St Bernard's Catholic School (1940). Essendon High School (1909) was amongst the first three state high schools built in Victoria.

In contrast to the heavily industrial suburbs to the south and west, Essendon discouraged industrial development. In the 1920s, however, Essendon was selected over Fishermans Bend as the site of Melbourne's major airport - a position it held until Tullamarine Airport was opened in 1970. The Essendon Airport cemented Essendon as a major transport route, with an electric tramway built to the airport in 1943, and also encouraged manufacturing and ancillary transport industries to the north of Essendon. Essendon experienced extensive growth in the postwar period, reflected in the number of postwar residences in the northern suburbs of the former City of Essendon.

Place History

The pair of Victorian style double-storey terrace dwellings at 14 and 16 Spencer Street, Essendon, are located on the northern side of Spencer Street between Collins Street and Lincoln Road. 14 Spencer Street was originally listed as number 32 and 16 Spencer Street as number 34, the numbers having changed between 1922 and 1923 (houses had current numbers by the time of S&Mc publishing in 1923).

Spencer Street, Essendon, was created in 1885-86 as part of the development of the Lincolnshire Park Estate. This was one of a great many residential estates developed in Essendon during the boom years of the 1880s. The Lincolnshire Park Estate was advertised as a desirable place to settle, occupying an elevated area with views of Melbourne and Port Phillip Bay to the south. The Essendon railway station and a new service reservoir on Bulla Road, both built in the 1880s, encouraged residential development of this area. In 1886 a real estate advertisement noted that the streets of the Lincolnshire Park Estate had been marked out. Several streets in the estate were named after streets in the central city of Melbourne: Collins, Queen, Market, King, William and Spencer.



Figure 34. Extract from MMBW Detail Plan No 1686, showing the subject site (source: State Library Victoria)

The site of 14 and 16 Spencer Street, Essendon, was purchased by Malcolm McGillivray in 1887, which coincided with the period during which Spencer Street was being developed. By 1888, the land had been purchased by Paul Tate, a plasterer from Ascot Vale, who in turn transferred it to another Paul Tate, presumably his son, in 1889. It is likely that the house (or both?) was built in c1891-92. The Tates maintained ownership of the property through inheritance, as it passed to Paul Tate's widow Hannah who lived there until her death in 1912, and then to their son James. James Tate died in 1920, however the land was not sold by his executors until 1939, despite being advertised in 1934 (*Argus*, 6 October 1934:2). 14 and 16 Spencer Street remained on a single title until they were subdivided in 1951 by the owner Emma Elizabeth Farey, who had purchased the land from the estate of James Tate.

The Tate family are noted as being early settlers in the Holden/Diggers Rest area, owning a property named 'Pleasant Vale' and purchasing further land parcels in the 1870s. The Tates established what is now known as 'Tate's Ford', a stone road leading through Jacksons Creek which allowed locals to access the Holden Common, Mt Alexander Road (Calder Highway) and the railway station (Hermes record for 'Tate's Ford, Diggers Rest'). Essendon was presumably a convenient place for members of the Tate family to settle, given the access to the Diggers Rest area through arterial roads.

Hannah Tate is listed as the first resident at 16 Spencer Street, first appearing in Melbourne post office directories in 1893. Post office directories do not list a residence before 1891, the Tate family presumably building the terraces circa 1891-92. Newspaper articles from the period of Hannah Tate's residence note that 16 Spencer Street was named 'Bay View House', indicating that the site probably had a view to Port Philip Bay (*Age* 4 November 1903:12). The sales advertisement in 1934 indicates the prosperity of the Tate family, and their connection to the local area. Along with the Spencer Street terraces, seven properties from the estates of both James and Hannah Tate were being sold. These properties included substantial brick villas, cottages, shops and vacant land (*Argus*, 6 October 1934:2).

Following the departure of Hannah Tate, 16 Spencer Street was briefly tenanted by Thomas Jones before a brief period of vacancy, after which it was tenanted by the King family. The property was subsequently tenanted by Auber Fosdick for a period, however by 1955 it was listed as being divided into apartments. Post office directories indicate that the site remained divided into flats until at least 1970, and the building permit card notes that it had been subject to extensive internal renovation in 1973 when it was purchased by Bernard Cornelius Crowley, who presumably returned the site to a single dwelling. It is not clear how the site was divided into flats. The building permit card shows that by 1982, downstairs consisted of two living rooms, a dining room, kitchen, laundry and pantry, while upstairs consisted of three bedrooms and a bathroom (BP). An old hay loft and stable is also recorded as being present, which was marked on the MMBW detail plan of 1920. Current aerial photography shows an outbuilding in the same location as that marked on the MMBW detail plan, which is also visible in later aerial images taken by Charles Daniel Pratt in the mid-twentieth century. The location of this structure, its size and its form indicate that it is most likely the original stable and hay loft erected at the same time as the house.

14 Spencer Street was home to two successive clergymen from the (Anglican) Christ Church in Essendon. Rev John Good resided at the property from 1893 until 1903, when it was taken over by the Rev M.M. Whitton. Whitton remained in residence at the property until 1912 (S&Mc). Whitton had formerly been posted to churches in Hawksburn and Sorrento, and during his time in Sorrento, he had been chaplain to the Victorian forces based in Queenscliff (*Critic* 25 February 1899:10). Whitton's only son, Arthur, had seen service as the captain of a US gunboat during the American-Spanish War (*Critic* 25 February 1899:10). Following a period of vacancy between 1913 and 1914, James Baglin, a customs officer, his wife Margaret and their five children resided in the house until 1923. By 1924, Thomas Edney, a foreman, and his wife had taken up residence in the house, staying there until Thomas's death in 1959 (S&Mc).

The building permit card for 14 Spencer Street indicates that the house had been completely renovated by 1972, with a brick alteration having been added the year before. A fence had also been erected in 1966. By time of its sale in 1975, the property was noted as a two-storey brick dwelling with a slate roof consisting of seven rooms. A sales notice in 1934 listed the dwelling as consisting of five rooms. By 1997, the house consisted of two bedrooms, two living rooms, a kitchen, a store room and a bathroom (BP; cite the 1934 sales notice).



Figure 35 Extract from Charles Daniel Pratt aerial photograph showing 14 and 16 Spencer Street in 1924 (source: State Library Victoria)



Figure 36 Extract from Charles Daniel Pratt aerial photograph showing 14 and 16 Spencer Street, c1950-60 (source: State Library Victoria)

Description and Integrity

14 and 16 Spencer Street, Essendon, form a pair of two-storey Victorian terrace houses constructed in 1891-92. Positioned on the north-east side of Spencer Street, the houses are located between Lincoln Road and Collins Street. The land falls moderately west to east and provides views towards the city from the first-floor verandahs. Constructed in brick with a smooth render finish, the dominant mass of their masonry form is broken up using Italianate elements and the overlaying of intricately detailed cast iron components. Rising above a simply moulded cornice line with dentil course, a parapet of three repeating curved segmental pediments, separated by urns, utilise Classical motifs. Viewed from a distance this gives the building the illusion of being three distinct terraces.

The south-west elevation, facing the street, is dominated by a two-storey verandah set between party walls giving a filigree effect. Unusually the pair of houses is configured as a single-fronted terrace at number 14 and a double-fronted terrace at number 16. Double-height party walls demarcate the ends of the terrace and the separation between the two residences. Decorative console brackets with vermiculated panels above divide the verticality of the party walls.

Number 16 has a symmetrical facade with a centrally placed entrance door. Supported by two simple square-cut timber posts, the verandah is accessed by three steps, two of which are dressed basalt. The verandah floor is poured concrete at ground level and timber at first-floor level above. At the ground level an ornate cast iron frieze with corner brackets sits under the transverse beam that supports the verandah above. At the first-floor level a decorative iron balcony is capped with a timber rail. A cast iron frieze with corner brackets runs under the fascia board and is more diminutive in scale to that at the lower level. The verandah roof is a simple corrugated iron skillion.

At ground level, under the verandah, a deeply moulded four-panel front door sits within an elaborate door case of sidelights and an over-light. The threshold is of dressed basalt. Either side of the entrance door are timber-framed, double-hung tripartite windows consisting of two narrow sidelights with a large central pane. Sills are of dressed basalt. Blind round-arch windows are recessed into the party walls at each end. At first floor level, a centrally placed single door with over-light, sits between

two timber-framed double-hung windows with dressed basalt sills. Blind round-arch windows echo those below.

Number 14 is asymmetrical in form with an entrance door at its western end. Accessed by three dressed basalt steps the verandah is supported by fluted iron posts with Corinthian capitals. The verandah floor, at ground level, is set with contemporary tessellated tiles within a dressed basalt edge. At ground level an ornate cast iron frieze and corner brackets sit under a stop-chamfered transverse beam. At the first-floor level a decorative cast iron balcony is capped with a timber rail. A cast iron frieze with corner brackets sits under the stop-chamfered fascia board and matches the frieze below. The verandah roof is a simple corrugated iron skillion. As the verandah posts and iron frieze of the terraces do not match it would seem probable that one or both have been replaced.

At ground level, under the verandah of number 14, a deeply moulded four-panel entrance door sits within an elaborate door case of sidelights and over-light of etched glass. Adjacent to the door a timber-framed, double-hung tripartite window with a dressed basalt sill matches those found at number 16. At first-floor level a single door with over-light provides access to the verandah at its western end. Adjacent to the door is a single timber-framed double-hung window. Blind round-arch windows are set into the party walls at each level repeating the detailing found at number 16.

The north-east and north-west side elevations are finished in face brickwork and are unadorned. Four unpainted smooth rendered Italianate chimneys, with heavily moulded cornices, are extant.

Number 16 has been extensively renovated and extended. The entire roof of the house has been removed and a third level constructed. Recessed behind the parapet an upper deck has been created presumably to take advantage of the elevated position and views. A double-storey red brick outbuilding abutting the rear pitched basalt lane appears original and is fitted with the remnants of a hoist mechanism to provide access to an elevated opening. A concrete drive runs down the western boundary accessing a single garage that is a recent addition.

Number 14 retains its original hipped roof. Originally tiled in slate, the roof is now clad in corrugated iron sheeting. The original rear two-storied wall of the house is retained with two offset timber-framed double-hung windows with dressed basalt sills. A small skillion-roofed extension has been added at the ground level.

Both terraces sit behind iron palisade fences. The palisades of number 16 are set into dressed basalt whilst the fence base of number 14 has been rendered. The iron palisades return along the drive at the western end and meet the party wall of number 16. A curved masonry wall separates the front gardens of the houses. Simple gardens with brick paving and raised garden beds sit between the front fence and the elevated verandahs.

14-16 Spencer Street, Essendon is of relatively high integrity with few changes visible to original or early elements of the place. The building retains its original building form, roof forms (no 14 only),

rendered masonry walls to the principal elevation, face brickwork to side elevations and original fenestration.

The integrity of the building is enhanced by the relatively high level of intactness of these main elements, which includes Italianate parapet, two-storey verandahs set between party walls, basalt sills and thresholds, blind round-arch windows, original hip roof (No 14) and four Italianate chimneys.

The integrity of the building (No 16) is diminished by an extensive third storey addition that is visible from the street resulting in the loss of the original roof fabric. It is slightly diminished by the addition of a garage attached to its north-west elevation.

The integrity of the place as a whole is greatly enhanced by the two-storey brick out-building located on the rear basalt lane behind No 16, which includes the remnants of an early pulley mechanism with hook.

Comparative Analysis

The Italianate style is well represented in the Moonee Valley Heritage Overlay. Individually significant examples include detached villas, which make up the majority of places, followed by terrace houses and mansions. The majority of Italianate style dwellings in the City of Moonee Valley are of masonry construction, with one timber example included.

Of the individually significant Victorian-era dwellings in the City of Moonee Valley that are included in the Heritage Overlay, most are brick villas, with some brick terraces also included. Typically, the terraces are set in a shallow front garden delineated by a low fence at the street frontage. Most commonly, terraces in the City of Moonee Valley are sited on narrow allotments but there is a small group of double-fronted terraces, built on more substantial sites, evident in the area. The level of intactness of the Victorian-era terrace houses in the City of Moonee Valley is moderate to very high.

The Italianate style is a revival in the mid-nineteenth century of earlier Italian architectural forms and details, especially those from the time of the Renaissance, which were in themselves a revival and reappraisal of Greek and most importantly Roman architecture.

The Italianate style was also associated, but less commonly in Victoria and chiefly in the 1840s to 1860s but with lingering influence, with a revival of building forms of vernacular Italian rural buildings, particularly in their use of asymmetrical massing and towers producing a picturesque effect.

The Italianate style as applied to domestic architecture in Victoria favoured simple building forms, sometimes enlivened by bays and towers, with sheer wall surfaces in face brick (often bi-chrome or polychrome) or cement render generally incorporating quoining (often as surface decoration if not necessarily structural need).

Decoration in the Italianate style derived from Roman precedents and included elements from Classical entablatures and architectural orders, including a hierarchy of architraves, friezes, and cornices with associated moulding, panels, and brackets, applied to eaves, parapets and chimneys.

Eclectic touches were often married to the Italianate style, including Romanesque, Gothic, or stilted segmental arch-headed fenestration, incongruous replication of masonry features in timber, and excessive ornament that characterised the Boom style of the late nineteenth century.



2-8 Bayview Terrace, Ascot Vale, c1890 (HO18)
(significant in precinct)

2-8 Bayview Terrace, Ascot Vale, is an Italianate two-storey, bichromatic brick terrace row comprising four houses. The terraces feature stuccoed parapet roofs and a two-level cast-iron verandah and iron palisade fence. The raised pedimented entablature is the focus of the ornate cement, parapet detailing, which includes balustrading, acroteria and urns atop piers; the provision of a window bay at each ground level further distinguishes the row.

The row is in good condition and has a relatively high degree of integrity.



18-20 Davies Street, Moonee Ponds, c1890 (HO174)

18-20 Davies Street, Moonee Ponds, is a two-storeyed bichromatic brick terrace pair. The two terrace dwellings feature ornate, two-storey iron verandahs with tessellated tiled flooring. The party walls are extended as high brick fences to pillars at the property frontages where they are connected by double palisade iron fences on a bluestone base.

The houses are in good condition and have a high degree of external integrity. Overpainting of some of the lighter bricks of No 18 has slightly diminishing effect upon that terrace's integrity.



'Sandford Terrace' at 15-23 Saint James Street, Moonee Ponds, is a two-storeyed bichrome brick terraced row in Essendon.

The five dwellings share a common hipped roof, unusual for a terrace, and a partially reconstructed central pediment featuring the name "Sandford" in cast cement. There are no dividing fire walls although each verandah is defined by wing walls. The verandahs feature cast iron lacework and reconstructed floors.

Sandford Terrace is of sound condition with medium integrity. The integrity of the dwellings has been diminished by sandblasting of the brick fabric and later fence addition.



15-23 Saint James Street, Moonee Ponds,
c1886-88 (HO213)

Comparable examples of two storied Italianate terraces in the 'Moonee Valley 2017 Heritage Study' include 32-42 Taylor Street, Moonee Ponds, and 57-71 Napier Street, Essendon.

Discussion

Two-storey Victorian terraces are relatively under-represented in the Moonee Valley Heritage Overlay and typically have varying levels of intactness and integrity in each terrace pair. 14-16 Spencer Street, Essendon, compares well to other two-storey terraces included in the Heritage Overlay. It is distinguished from the examples given above as it comprises both a single- and double-fronted terrace. Like the terraces at 2-8 Bayview Terrace, the subject terrace has a richly decorated cement rendered parapet but is distinct in having curved segmental pediments compared to Bayview Terrace, which features triangular pediments and balustrades.

Overall, the terrace pair at 14-16 Spencer Street, Essendon, demonstrates key characteristics associated with the Victorian boom period and Italianate style including the two-storey cast iron verandah, ornate parapet and original fenestration. Despite the addition to No 16, the terraces have relatively high levels of intactness and integrity as a whole. The combination of these stylistic elements with the terrace's relatively high levels of intactness and integrity make it an individually significant and relatively rare example of a two-storey terrace in the City of Moonee Valley.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

14-16 Spencer Street, Essendon, developed on the Lincolnshire Park Estate, is historically significant for its long association with the Tate family, who were early settlers in the Holden/Diggers Rest area. The Tates of Pleasant Vale established what is now known as 'Tate's Ford', a stone road leading through Jacksons Creek which allowed locals to access the Holden Common, Mt Alexander Road (Calder Highway) and the railway station. 14-16 Spencer Street; developed by Paul Tate c.1891-92 continued to be owned by members of the same family until the death of James Tate in 1939. 14-16 Spencer Street is also historically significant for its association with Christ Church Essendon, serving

as a clergy house from 1893-1912 with residents being Rev John Good who resided there from 1893-1903 and Rev. M.M. Whitton from 1903 -1912.

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

14 and 16 Spencer Street, Essendon, is significant as an example of a Victorian terrace in the Italianate style. It is distinguished from other terraces as it features a single- and double-fronted house. Terraces in Moonee Valley are far less common than detached houses, and two-storey examples are relatively uncommon. Other examples of terraces in Moonee Valley on the Heritage Overlay include 2-8 Bayview Terrace, c1890 (HO18) and 18-20 Davies Street, c1890 (HO174). 14-16 Spencer Street compares well to these examples on the Heritage Overlay and is distinguished by its unusual form of two different sized houses.

Overall, the terrace houses at 14-16 Spencer Street, Essendon, demonstrate key characteristics associated with the Italianate style, including the uniform arrangement of the principal facades, two storey verandahs with cast iron friezes, ornate parapets and party walls, cement rendered chimneys and walls, use of plain face brickwork to side elevations and an original fenestration pattern. 14-16 Spencer Street are of relatively high integrity apart from an additional partially visible storey added to No 16. Other changes are minor and are not considered to compromise the significance of the place as a whole. Significance is enhanced by the remaining outbuilding, formerly used as a stable and hay loft and located behind No 16.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

14-16 Spencer Street, Essendon, a pair of late Victorian Italianate terrace houses built c1891-92 is significant.

Significant fabric includes the:

- original built form, roof forms (No 14 only) and original chimneys;
- the two-storey hayloft and stable outbuildings with remnant early hook pulley mechanism (No 16)
- rendered masonry walls to the principal elevation, face brickwork to side elevations and original pattern of fenestration;
- Italianate parapets, two-storey verandahs set between party walls; basalt sills and thresholds; and
- blind round-arched windows, original window and door joinery.

The third-storey extension and garage (No 16) and the skillion rear extension (14) are not significant.

How is it significant?

14-16 Spencer Street, Essendon, is of local historical and architectural (representative) significance to the City of Moonee Valley.

Why is it significant?

14-16 Spencer Street, Essendon, developed on the Lincolnshire Park Estate, is historically significant for its long association with the Tate family, who were early settlers in the Holden/Diggers Rest area. The Tates of Pleasant Vale established what is now known as 'Tate's Ford', a stone road leading through Jacksons Creek which allowed locals to access the Holden Common, Mt Alexander Road (Calder Highway) and the railway station. 14-16 Spencer Street; developed by Paul Tate c1891-92 continued to be owned by members of the same family until the death of James Tate in 1939. 14-16 Spencer Street is also historically significant for its association with Christ Church Essendon, serving as a clergy house from 1893-1912 with residents being Rev John Good who resided there from 1893-1903 and Rev M.M. Whitton from 1903-12. (Criterion A)

14 and 16 Spencer Street, Essendon, is significant as an example of a Victorian terrace in the Italianate style. It is distinguished from other terraces as it features a single- and double-fronted house. Terraces in the City of Moonee Valley are far less common than detached houses, and two-storey examples are relatively uncommon and is distinguished by its unusual form of two different sized houses.

Overall, the terrace houses at 14-16 Spencer Street, Essendon, demonstrate key characteristics associated with the Italianate style, including the uniform arrangement of the principal facades, two storey verandahs with cast iron friezes, ornate parapets and party walls, cement rendered chimneys and walls, use of plain face brickwork to side elevations and an original fenestration pattern. 14-16 Spencer Street are of relatively high integrity apart from an additional partially visible storey added to No 16. Other changes are minor and are not considered to compromise the significance of the place as a whole. Significance is enhanced by the remaining outbuilding, formerly used as a stable and hay loft and located behind No 16. (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	Yes - Hay loft and stable behind No 16
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

References

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Argus, as cited.

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'The Pines' (former 'Tower House')

Prepared by: Context

Address: 57 Vanberg Road, Essendon

Name: 'The Pines' (formerly 'Tower House')	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: 1887
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Victorian – Italianate Interwar – Queen Anne



Figure 1. 57 Vanberg Road, Essendon, principal elevation (source: Context 2018)

History and Historical Context***Thematic Context***

The house at 57 Vanberg Road, Essendon, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories, 2012):

Theme 6: Building Towns, Cities and the Garden State; 6.3: Shaping the Suburbs (Expanding services to meet demands); 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Contextual History

Essendon is bounded by the Moonee Ponds Creek on the east and by the Maribyrnong River on the west. In the 1840s, the early period of British colonial settlement, the Essendon area was used for grazing and farming. The area was well watered by the Maribyrnong River and the Moonee Ponds Creek and attracted agriculturalists. The suburb was part of the former City of Essendon, which began as the Borough of Essendon (and Flemington) in 1861. It was elevated to the Town of Essendon in 1890 and then to the City of Essendon in 1909.

In the early 1850s Mt Alexander Road became a major thoroughfare as the route to the newly discovered Mt Alexander diggings (Castlemaine). This route was the spine of the Essendon area and developed as a busy commercial strip. By the 1880s there was also commercial development on Buckley Street and later on Puckle Street. A railway line opened in 1871, which was duplicated in 1884. With the drawcard of the newly expanded railway, a number of large estates were subdivided and developed in Essendon in the 1880s during Melbourne's land boom. In 1906, electric trams were introduced along Mt Alexander Road (supported by the newly built Essendon Tram Depot), and this encouraged further residential and commercial development. Development was steady through the early 1900s and increased in the interwar years, which was a period of accelerated suburban growth.

The discovery of rich goldfields to the north boosted the local economy with a number of ancillary business established along Mt Alexander Road. Shopkeepers and traders took up premises in Essendon in the 1870s and 1880s, and the area developed a suburban character. Large estates in the area included 'Puckle Lodge' (demolished) and 'Earlsbrae Hall', which is a grand double-storey mansion built by brewer Collier McCracken and part of Lowther Hall Girls' Grammar School since the 1920s. Essendon was considered a more affluent area in terms of the western and northern suburbs and was commonly referred to as 'the Toorak of the north'. The relatively large number of private schools attest to this: St Columba's Catholic Girls' School (1897), Lowther Hall Anglican Grammar School (1920), Penleigh and Essendon Grammar (1924) and St Bernard's Catholic School (1940). Essendon High School (1909) was amongst the first three state high schools built in Victoria.

In contrast to the heavily industrial suburbs to the south and west, Essendon discouraged industrial development. In the 1920s, however, Essendon was selected over Fishermans Bend as the site of Melbourne's major airport - a position it held until Tullamarine Airport was opened in 1970. The Essendon Airport cemented Essendon as a major transport route, with an electric tramway built to the airport in 1943, and also encouraged manufacturing and ancillary transport industries to the north of Essendon. Essendon experienced extensive growth in the postwar period, reflected in the number of postwar residences in the northern suburbs of the former City of Essendon.

Place History

The Victorian brick villa at 57 Vanberg Road, Essendon, was constructed in 1887 on land that comprised the Essendon Park Estate (CT: V1855 F370922), where allotments were sold from 1885. Today's Vanberg Street was originally named in the estate subdivision as Van Bergh Street.

The population of Essendon increased markedly in the land boom era of the 1880s as estates were subdivided for the construction of villa residences and substantial homes on high ground, particularly in proximity to the Essendon railway line, and marketed to speculators and investors. However, with the end of the land boom in the late 1880s, and the onset of the subsequent widespread economic depression, several of the estates were only partially built upon by the end of the nineteenth century.

An 1885 advertisement for the auction of Essendon Park Estate allotments read:

Essendon Park Estate...within a stone throw of the Essendon Railway station and the omnibus route. Gas and water are laid on all over the estate, which has been subdivided into suitable mansion and villa sites (North Melbourne Advertiser 16 October 1885:3).

In 1886, the Essendon Park Company Limited became the proprietors of the land on which the Essendon Park estate was established, approximately 117 acres comprising Crown Allotments 1 and 2, Section 5, Parish of Doutta Galla (CT: V1855 F370922). From 1885 to 1918 allotments were sold

on the Essendon Park estate, which was bounded by Moonee Ponds Creek, Albion Street and Pascoe Vale Road (CT: V1855 F370922) ('Final Sale! Essendon Park, Moonee Ponds' 1888-1890, SLV). One of the investors in the Essendon Park estate was James P Macpherson, MLC for Nelson from November 1887 to August 1891 (*Argus* 19 March 1901:2).

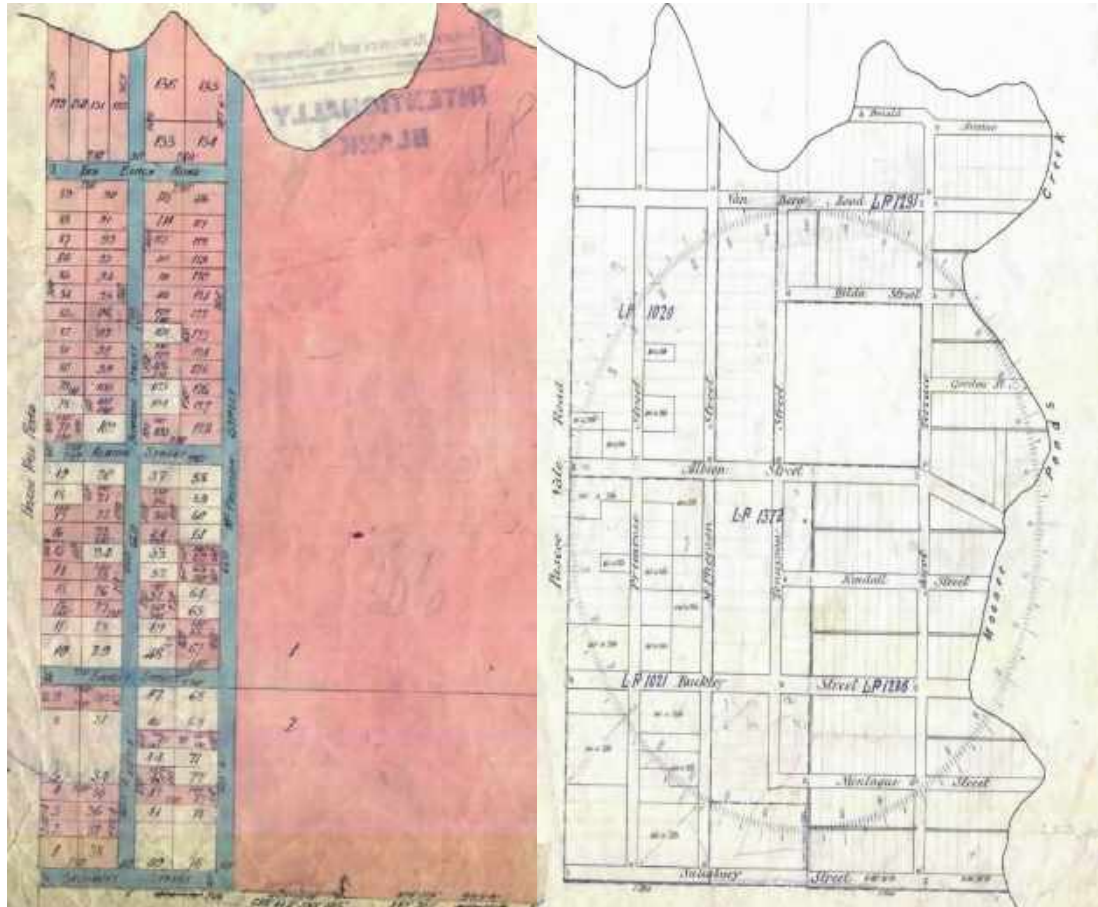


Figure 2. Plans showing the Essendon Park Estate partially subdivided (LHS); and fully subdivided c1888 (RHS), from Certificate of Title V1855 F370922 (source: Land Victoria)

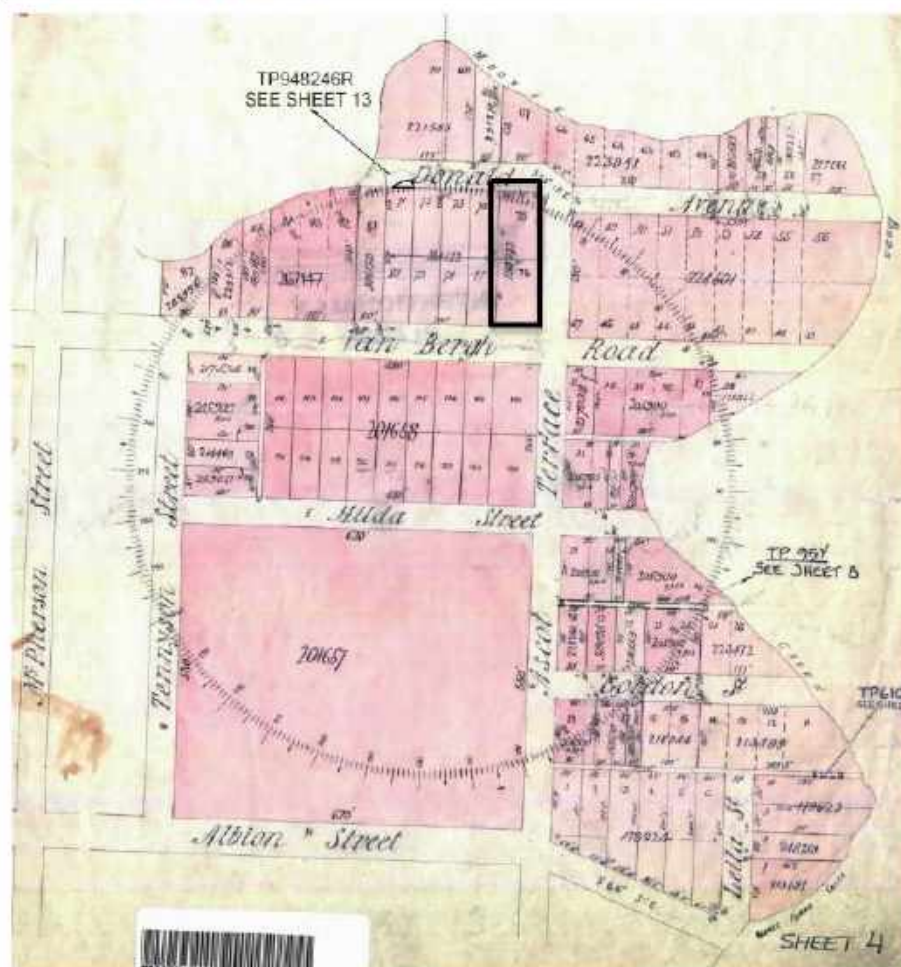


Figure 3. Plan taken from Certificate of Title V1855 F370922, showing the Essendon Park Estate with the subject allotments outlined in black (source: Land Victoria)

The residence at 57 Vanberg Road, named 'Tower House', was built on land held in the name of Mary Penglase, the wife of successful mining speculator Walter Trestrail Penglase (1837-1904). In 1886 this land comprised two allotments in the Essendon Park Estate, lots 75 and 76, part of Crown Allotment 1, Section 5, in the Parish of Dousta Galla (CT: V1879 F375722). Walter Penglase was one of the early claim holders in the silver mines at Broken Hill. Born in Redruth, Cornwall, in 1837, he descended from Cornish miners. In c1840 he immigrated with his parents to South Australia, where they mined at Burra. Walter Penglase departed South Australia for the Victorian goldfields in 1852 ('First Families 2001').

The subject residence, formerly named 'Tower House' - allegedly because of the inclusion of a tower in the original design of the building (Essendon Historical Society 2018) - was constructed on the aforementioned lots c1887 for Walter and Mary Penglase. Walter Penglase, described as a sharebroker and mining speculator in newspaper articles of the day, held shares in a number of silver mines in Broken Hill (*Herald* 12 February 1889:3; *Age* 15 May 1889:6). Additions to 'Tower House', designed by architect George Wharton, were made to the residence in 1888 (*Age* 7 June 1888:3). In 1892, architect David Grant called for tenders for alterations and repairs to, and painting of, Tower House (*Argus* 29 October 1892:3). The 'Tower House' was a substantial villa. The house was sited with a generous set-back on a corner block, providing a garden setting on two sides which was overseen by the return verandah. A number of mature conifers in the garden appear to date to the earliest establishment of the house in the late 1880s.

In September 1889, because of unprofitable speculations in mining shares and pressure of creditors, Penglase was declared insolvent (*Herald* 3 September 1889:3). The property at 57 Vanberg Road subsequently passed into the ownership of the Bank of New Zealand in 1893, and was sold to

commission agent, William Sutherland, in 1901. The certificate of title listing Sutherland's ownership gave the name of the residence as 'Tower Hill' (CT: V1879 F375722). William and Mary Sutherland lived in the residence with their children, including W J Sutherland, who was killed in August 1917 whilst serving in the First World War (*Argus* 20 October 1917:13).

In 1913, Florence Goold became the proprietor of the residence, with ownership passing to potter, John Goold, after Florence's death in 1923. John Goold was in partnership with the Westmoreland family in the Northcote Tile and Pottery Company. It seems likely that the interwar-era renovation to the façade of the house was carried out by Goold after he took ownership of the house in 1923. It is possible that the terracotta edging to the front path was also added at this time; this was possibly produced at the Northcote Pottery although there is no direct evidence for this. Goold died in 1959 (*Argus* 17 December 1959:15). Established in 1897 by George Westmoreland, the Northcote Tile and Pottery Company was known as Westmoreland's until 1915, when it became Northcote Tile and Pottery Company. The business operates today as the Northcote Pottery.

In 1961, Walter Wood and John McKay took over ownership of 57 Vanberg Road, and in 1965 they subdivided the land into two lots (CT:V1855 F370922; CT: V3508 F701509).

Claims as to the former existence of a tower at the residence at 57 Vanberg Road have not yet been verified and remain a mystery, as does the removal of the tower. A likely scenario would be that the tower was removed when the exterior of the house was 'modernised' in the 1920s.

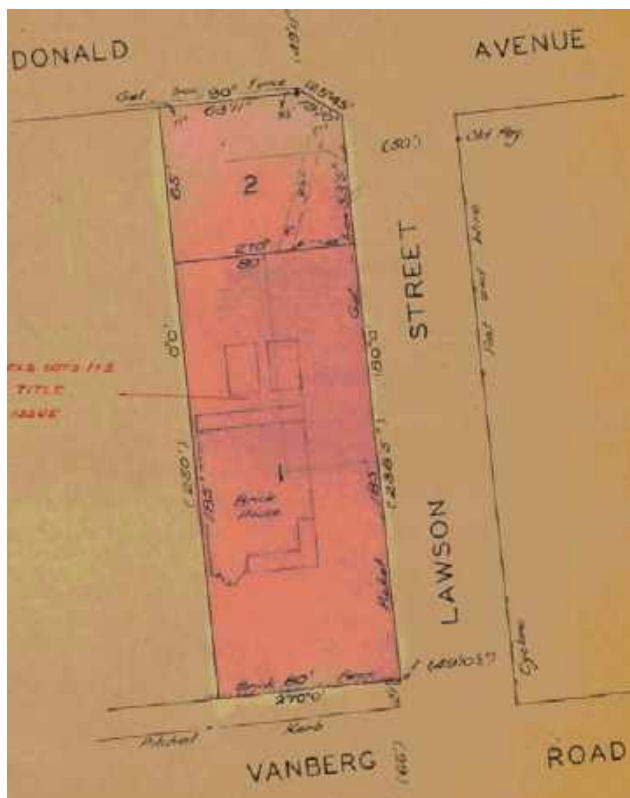


Figure 4. Showing the subject allotment with buildings in 1963, the year the property was subdivided into two lots (source: Certificate of Title V3508 F701509, Land Victoria)

Description and Integrity

'The Pines', 57 Vanberg Road, Essendon, is located on a generously sized corner block at the intersection of Vanberg Road and Lawson Street. It comprises a single-storey asymmetrical bichrome brick villa with two projecting bays, situated in the centre of a large garden and set back from both Vanberg Road to the south and Lawson Street to the east. The hipped and gabled roof is clad with slates and metal ridge capping with a corrugated iron roof to the return verandah. A flat roofed, red brick carport with shingled roof is located to the west of the villa.

The architecture of 'The Pines' cannot be isolated to one architectural style. Instead, the villa demonstrated several architectural styles from the Victorian to interwar eras, the architectural details of which provide evidence for the multiple phases of construction that have resulted in the villa's current form. Evidence of the Victorian Italianate architecture can be seen in the bichrome brickwork to the corniced chimneys and body of the villa, the bracketed eaves and the overall form of the central body of the villa. Queen Anne stylistic influences to the building can be seen in the east and south-facing gable ends, with ornate timber bargeboards, rendered stringcourse and timber finials. The flat roofed verandah, with wide red brick and rendered panelled piers to the verandah supports are indicative of the changes to the villa that occurred during the interwar period and are matched by covered gateway at the front entrance from Vanberg Road. Other aspects that remain from the interwar phase of construction include the metal-framed ribbon windows to the eastern elevation, on both the projecting bay and the bow window.

The main (south) elevation, addressing Vanberg Road, features a projecting bay with bow window and a flat semicircular cantilevered awning. The gable to the projecting bay features decorative timber bargeboards and rendered stringcourse (possibly from the Interwar era), remnants from the early alterations to the villa. The verandah, accessed by a set of brick stairs, has a flat roof and solid with a curved-top red brick balustrade with rendered capping. The windows to this elevation are narrow timbers sash windows, with leaded glass sashes.

The side (east) elevation has similar elements to the main elevation of the villa. The return verandah, with secondary staircase meets a projecting bay forms the central focus point of this elevation. The gable to the projecting bay has timber bargeboards matching that of the front elevation. The gable end, however, has been modified and does not contain the rendered stringcourse. The windows to the projecting bay are metal-framed ribbon windows, with a wide rendered course to the window head and semi-circular cantilevered awning, most likely added in the interwar years or a remnant of an earlier detail. There is evidence of infill of an earlier window above this, where earlier contrasting brickwork remains. To the north of the projecting bay is a bow window, also with metal-framed ribbon windows.

The west elevation is simpler in comparison to the south and east elevations and retains elements from the earlier Victorian Italianate architecture of the villa. A secondary access to the villa is provided through a door with a bullnose corrugated iron awning providing cover. The windows to this elevation are timber sash windows, with contrasting brick details to the openings and masonry sills, demonstrative of the Victorian phase of construction. The windows are also covered with awnings clad in corrugated iron with timber brackets matching the awning to the site door. To the rear of the villa is a twentieth century red brick addition, with gabled roof and skillion verandah with timber posts.

The fence to the Vanberg Road boundary is a simple metal palisade (this appears to be relatively recent) on a red brick plinth, with evenly spaced clinker brick piers that match the villa's verandah balustrade. Aligned with the front door is a covered gate, with clinker brick posts and flat roof, also matching the details of the verandah. The front garden contains a central circular garden bed, with red brick edging matching the path to the front entrance. To the eastern boundary the fence transitions to a taller timber and corrugated iron fence (presumably of recent date). Also along this boundary is a row of mature trees—a mixture of Norfolk Island Pine (*Araucaria heterophylla*) and Monterey Cypress (*Cupressus macrocarpa*).

57 Vanberg Road, Essendon, derives its interest from a cumulative series of building campaigns embodying prevailing architectural styles. The building retains its original and subsequent building and roof forms, verandahs, and fenestration.

The integrity of the building retains main elements from several different eras, including the slate roof, chimneys, unpainted face brickwork, gable end detailing including ornate timber bargeboards, projecting bay and the bow windows, window awnings, verandah detailing including piers and balustrade, early window and door joinery including metal-framed windows to the eastern elevation, and leaded glass window sashes.

The integrity of the place is enhanced by the covered gate and early brick fence, which survives almost wholly intact beneath more recent metal palisades, as well as the retention of mature trees in the front and side gardens.

Comparative Analysis

The Italianate style is well represented in the Heritage Overlay in Moonee Valley. Individually significant examples include detached villas, terrace houses and mansions. The majority of Italianate-style dwellings in Moonee Valley City are of masonry construction, predominately brick, and there is one timber example of local significance currently within the Heritage Overlay at 42 Myross Avenue Ascot Vale (HO225). The Queen Anne style is also well represented in the Heritage Overlay in Moonee Valley. Displaying a high level of intactness and integrity, contributory examples within the Heritage Overlay display a consistency of built form designed in a picturesque manner. Common elements include asymmetrical forms, dominant and complex roofs with multiple hips and gables, dormer windows and tall chimneys. Superior examples included conical towers.

Places embodying both of these styles in a cohesive manner and demonstrating a continuity of high craftsmanship across those phases of construction, are atypical and are not represented in the Moonee Valley Heritage Overlay.

Italianate

The Italianate style is a revival in the mid-nineteenth century of earlier Italian architectural forms and details, especially those from the time of the Renaissance, which were in themselves a revival and reappraisal of Greek and most importantly Roman architecture.

The Italianate style was also associated, but less commonly in Victoria and chiefly in the 1840s to 1860s but with lingering influence, with a revival of building forms of vernacular Italian rural buildings, particularly in their use of asymmetrical massing and towers producing a picturesque effect.

The Italianate style as applied to domestic architecture in Victoria favoured simple building forms, sometimes enlivened by bays and towers, with sheer wall surfaces in face brick (often bi-chrome or polychrome) or cement render generally incorporating quoining (often as surface decoration if not necessarily structural need).

Decoration in the Italianate style derived from Roman precedents and included elements from classical entablatures and architectural orders, including a hierarchy of architraves, friezes, and cornices with associated moulding, panels, and brackets, applied to eaves, parapets and chimneys.

Queen Anne

The Queen Anne style refers to a revival in the late nineteenth and early twentieth centuries of an English architectural style prevalent during the reign of Queen Anne in Great Britain in the first decade of the eighteenth century.

The Queen Anne revival occurred at a time when Australian architects were grappling for an appropriately national style commensurate with the coming federation of the Australian colonies, the freedoms inherently associated with England (and the protestant Queen Anne) and the picturesque nature of its architecture made it a popular idiom.

The Queen Anne revival style, championed in Great Britain by influential architects such as Richard Norman Shaw, was transferred to Australia in the late 1880s and early 1890s but achieved its greatest prominence, largely through the agency of home builders, in the first decade and a half of the twentieth century.

Few direct links existed between the original eighteenth-century Queen Anne architecture and the later Queen Anne revival beyond a predilection for face brickwork and intangible links with the settled domesticity of English residential architecture.

The Queen Anne revival style in Australia was typified by fine brickwork in locally made pressed red bricks, use of roughcast render (often as a contrast to brick surfaces), Marseilles-pattern roof tiles and associated ridge cresting and finials (imported and then more commonly locally made), and timber detailing (often incorporating Art Nouveau or Arts and Crafts influences). Windows were typically casement sashes, often with highlights.

Queen Anne revival style residences were noted for their asymmetrical building forms and picturesque massing, the incorporation of relatively steeply pitched roofs (often sweeping down unbroken to cover verandahs), gabled roof ends with half-timbered effects, and tall, ribbed or corbelled chimneys.

Italianate and Queen Anne styles are well-represented in the Moonee Valley Heritage Overlay with notable and intact examples of each style in the area represented in the Heritage Overlay. Places that demonstrate multiple phases of construction and embody, retain and exhibit multiple architectural styles are atypical and consequently under-represented in the Overlay. The Pines is an unusual, idiosyncratic example of a house exhibiting multiple styles that is distinguished by the fine craftsmanship and aesthetic merit of those layers, the retention of early subdivision and its mature garden setting.

Interwar

Australian architecture of the interwar period was highly eclectic encompassing numerous styles and idioms. The bungalows constructed during the 1920s can be put in three main groups: Californian Bungalows, Arts and Crafts Bungalows (which show a more English influence), and Indian Bungalows (both those from the turn-of-the-century that are called Federation Bungalows, and interwar examples). These three styles share a number of stylistic details, including heavy verandah supports resting on dwarf piers, box-frame windows, use of contrasting materials and textures (e.g., timber shingles, roughcast render), and weatherboards or simple red brick walls (jointed instead of tuckpointed).

The differentiating features of Californian Bungalows are their gable roofs (main transverse gable or gable fronted with minor gables), use of tapered verandah piers or paired timber posts (atop dwarf piers), and a Japanese influence (seen in lych gates, pergolas, vent and window frames). Arts and Crafts Bungalows were more likely to be architect-designed. They often have an attic-storey form, heavy square piers to support verandahs, masonry arches (usually round arches), extensive use of roughcast render, and Art Nouveau details (e.g., leadlight windows). The Indian Bungalows are characterised by their dominant roof form (a gabled hip or hip), which continues over the wide verandah. While the Federation versions of this style often had projecting gables, the interwar examples have strong, simple roof lines.

Examples of comparable Italianate places on the HO are as follows:



40-42 Vida Street, Aberfeldie, c1892 (H0319)

Single-storey double-fronted detached red brick asymmetrical Italianate villa with projecting faceted bay window with three windows to the right wing, cast iron verandah posts, concave verandah roof, hipped slate roofs, decorative gutter brackets, corbelled rendered chimney stacks. There are rendered quoins in the front elevation.

The house's significance is enhanced by a generous symmetrical garden design with several older palm trees; a tall and slender Washington Palm and two Canary Island palms.

40-42 Vida Street is of sound condition and has very high integrity.



'Greenock' 37 McCarron Parade, Essendon, 1892 (H0257)

A substantial late Victorian two-storeyed bi-chromatic villa with asymmetrical front timber framed verandah, possibly reconstructed, with cast iron lace frieze, spandrels and balustrade. The villa has coupled semi-circular arched upper level windows to the projecting wing which are given further emphasis by stuccoed facings in contrast with the brickwork. Lighter coloured dressings include quoins, impost moulds and banding at sill level, the remaining windows being flat arched. The eaves are bracketed and the hipped slate roof has a gable end over the projecting wing with king post enrichment in the manner of the late Victorian period. The side elevations are plainly treated.

The villa is of sound condition with high integrity.

46 Waverley Street, Aberfeldie, recommended for inclusion as a contributory place in the Aberfeldie and Waverley Precinct, Aberfeldie and Essendon, in the Heritage Overlay in 'Moonee Valley 2017 Heritage Study' is comparable to the subject house for its architectural eclecticism.

Discussion

'The Pines' at 57 Vanberg Road, Essendon, is an atypical place distinguished by its demonstration of key features of several architectural styles, ranging from the Victorian to the Interwar periods. It is further distinguished by its typology, as a grand villa sited on a large, early allotment, for its garden setting and mature trees including a Pepper tree (*Schinus molle*) at the rear of the property that is included on the Moonee Valley Significant Tree Register (T316). The house exhibits key characteristics of Italianate, Interwar and a little of the Queen Anne styles. In so doing it displays a

transitional aesthetic and demonstrates several stylistic developments in residential architecture. Its built form retains key elements associated with the Italianate style, as a single-storey asymmetrical bichromatic brick villa enlivened by bays, with a return verandah and hipped slate roof. In this regard it is comparable to 40-42 Vida Street (HO319). It is also directly comparable to this villa for its generous front garden setting, mature trees, and high levels of integrity and intactness. The Pines exhibits key characteristics of the Queen Anne style evident in the east and south-facing gables which feature ornate bargeboards, ornate timber finials and moulded stringcourse. Interwar alterations and additions, in particular the verandah columns and balustrade further contribute to the architectural eclecticism of the place.

The subject villa is an example of a grand villa exhibiting multiple architectural styles and displaying high craftsmanship across those features. It is distinguished by its large site and mature garden setting.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

Tower House at 57 Vanberg Road, Essendon, is historically significant for its demonstration of boom and bust of the 1880s land boom. This is demonstrated through its location on the large Essendon Park Estate and the villa's ownership, and occupation by Walter and Mary Penglase. The 117 acres of the Essendon Park Estate form a large subdivision in Moonee Valley that benefited from the development of the Essendon railway. The estate attracted construction of villa residences and substantial homes before ultimately development stalled in the economic depression of the 1890s resulting in piecemeal development.

The construction of 57 Vanberg Road and its ownership by Mary Penglase, wife of Cornish mining speculator Walter Trestrail Penglase (1837-1904) is also part of the boom and bust narrative. The construction and subsequent additions to 57 Vanberg Road demonstrate the fortunes of mining speculation, with additions and alterations to the newly built house in 1888 prior to Walter's insolvency in 1889. While insolvency threatened, it appears that Mary Penglase was able to retain the house for a few short years prior to its repossession by the bank in 1893. The story of the tower, once deemed to have been part of Tower House but not verified, adds to the narrative of the house as a symbol of turbulent economic times in both land and mining speculation.

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

N/A

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

57 Vanberg Road, Essendon, is aesthetically significant for its demonstration of a substantial Victorian era Italianate villa retaining much of its garden setting. The combination of the house and the garden setting containing mature trees contribute to the aesthetic value of the place. 57 Vanberg Road demonstrates several eras of developments that encompass the Italianate, Queen Anne and Interwar styles overlaid on a single storey Italianate brick villa. It is an unusual, idiosyncratic house exhibiting multiple styles that is distinguished by the fine craftsmanship and the individual aesthetic merit of each layer. The expression of the Italianate is in the asymmetrical form and bichrome brickwork, the Queen Anne evident in the gable ends, with ornate timber bargeboards and timber finials and the Interwar period in the verandah columns, balustrade and bow-fronted window. Aesthetic value is derived from the Norfolk Island Pine (*Araucaria heterophylla*), several Monterey Cypress (*Cupressus macrocarpa*) and the Pepper tree (*Schinus molle*). (Criterion E)

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

57 Vanberg Road, Essendon, is historically significant for its association with potter John Goold, who was in partnership with the Westmoreland family in the Northcote Tile and Pottery Company from 1923 to 1959. Established in 1897 by George Westmoreland, the Northcote Tile and Pottery Company was known as Westmoreland's until 1915, when it became Northcote Tile and Pottery Company. The business operates today as the Northcote Pottery. Northcote Tile and Pottery Company contributed their terracotta products to the building of many suburbs including those in the City of Moonee Valley.

Statement of Significance

What is Significant?

57 Vanberg Road, Essendon, a Victorian era villa in a mature garden setting, established in 1887 and subsequently remodelled, is significant.

Significant elements include the:

- original (Victorian era) and subsequent (Edwardian and Interwar eras) building and roof forms;
- slate roof, chimneys, unpainted face brickwork;
- Interwar verandah including piers and balustrades, Edwardian Queen Anne gable ends including the decorative timber finial and barge boards;
- projecting bow window, leaded glass window sashes, window awnings, and window and door joinery from the Victorian, Edwardian and Interwar eras; and
- covered gate, early brick fence (intact underneath the recent metal palisades) and Norfolk Island Pine (*Araucaria heterophylla*) and Monterey Cypress (*Cupressus macrocarpa*).

The recent metal palisade fence is not significant.

How is it significant?

57 Vanberg Road, Essendon, is of local historical, aesthetic, and associative significance to the City of Moonee Valley.

Why is it significant?

Tower House at 57 Vanberg Road, Essendon, is historically significant for its demonstration of the boom and bust of the 1880s land boom. This is demonstrated through its location on the large Essendon Park Estate and the villa's ownership and occupation by Walter and Mary Penglase. The 117 acres of the Essendon Park Estate form a large subdivision in Moonee Valley that benefited from the development of the Essendon railway. The estate attracted construction of villa residences and substantial homes before ultimately development stalled in the economic depression of the 1890s resulting in piecemeal development.

The construction of 57 Vanberg Road and its ownership by Mary Penglase, wife of Cornish mining speculator Walter Trestrail Penglase (1837-1904) is also part of the boom and bust narrative. The construction and subsequent additions to 57 Vanberg Road demonstrate the fortunes of mining speculation, with additions and alterations to the newly built house in 1888 prior to Walter's insolvency in 1889. While insolvency threatened, it appears that Mary Penglase was able to retain the house for a few short years prior to its repossession by the bank in 1893. The story of the tower once deemed to have been part of Tower House but not verified, adds to the narrative of the house as a symbol of turbulent economic times in both land and mining speculation. (Criterion A)

57 Vanberg Road is aesthetically significant for its demonstration of a substantial Victorian era Italianate villa retaining much of its garden setting. The combination of the house and the garden setting containing mature trees contribute to the aesthetic value of the place. 57 Vanberg Road demonstrates several eras of developments that encompass the Italianate, Queen Anne and Interwar styles overlaid on a single storey Italianate brick villa. It is an unusual, idiosyncratic house exhibiting multiple styles that is distinguished by the fine craftsmanship and the individual aesthetic merit of each layer. The expression of the Italianate is in the asymmetrical form and bichrome brickwork, the Queen Anne evident in the gable ends, with ornate timber bargeboards and timber finials and the Interwar period in the verandah columns, balustrade and bow-fronted window. Aesthetic value is derived from the Norfolk Island Pine (*Araucaria heterophylla*), several Monterey Cypress (*Cupressus macrocarpa*) and the Pepper tree (*Schinus molle*) (Criterion E)

57 Vanberg Road is historically significant from 1923 to 1959 for its association with potter John Goold, who was in partnership with the Westmoreland family in the Northcote Tile and Pottery Company. Established in 1897 by George Westmoreland, the Northcote Tile and Pottery Company was known as Westmoreland's until 1915, when it became Northcote Tile and Pottery Company. The business operates today as the Northcote Pottery. Northcote Tile and Pottery Company contributed their terra cotta products to the building of many suburbs including those in the City of Moonee Valley. (Criterion H)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	Yes. Norfolk Island Pine (<i>Araucaria heterophylla</i>), Monterey

	Cypress (<i>Cupressus macrocarpa</i>)
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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'Majella'

Prepared by: Context

Address: 20 Ascot Vale Road, Flemington

Name: 'Majella'	Survey Date: October 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: George Karlberg
Extent of Overlay: To title boundaries	Construction Date: 1927
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Interwar Californian Bungalow



Figure 37. 20 Ascot Vale Road, Flemington, principal elevation (source: Context 2018)

History and Historical Context

Thematic Context

The house at 20 Ascot Vale Road, Flemington, relates to the following historic themes from the Thematic Environmental History of Moonee Valley (Living Histories 2012):

Theme 6: Building Towns, Cities and the Garden State; 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

The Theme of Horse-racing (this is a new theme identified as part of the 2017 Moonee Valley Heritage Study)

Contextual History

Flemington is a suburb north of Melbourne at the southern end of the City of Moonee Valley. The first land sales took place in 1840 and horse-racing first took place on the present-day site of Flemington Racecourse the same year. From the early 1850s, the main route to the goldfields crossed Flemington Bridge at the Moonee Ponds Creek and followed Mt Alexander Road. The banks of the Moonee Ponds Creek were used for travellers' camps (McConville 1989). Early civic endeavours included a school established in 1858 through the efforts of wealthy local merchant Hugh Glass of 'Flemington House'. Mt Alexander Road remained a major thoroughfare and developed a cluster of equine-related enterprises, such as carters and commercial stables (Priestley 1984). In 1859 a large area of western Flemington was set apart for the City of Melbourne saleyards (at Newmarket) and abattoirs, which operated into the 1980s. Debney's Tannery, which operated from the 1870s to the 1930s, was also an important local industry and the site has since been converted to a public park.

The suburb shares its name with Flemington Racecourse situated on the river flat beside the Maribyrnong River, which was formally gazetted in 1861. The site constitutes a large natural amphitheatre that was ideal for horse-racing and its spectators (Priestley 1984: 44). Flemington Racecourse, home of the prestigious Melbourne Cup, brought fame to the suburb, and the racecourse was regarded, in the late-nineteenth century, as one of the best in the world (2011: 312). Many who worked in horse-racing resided in Flemington.

Some of the earliest housing developments within the City of Moonee Valley, dating to the 1870s, are located in Flemington. Some of the typical modest workers' cottages remain. Flemington was part of the Borough of Flemington and Essendon from 1861, but in 1882 it became part of the Borough of Flemington and Kensington.

Early industry included brickyards in 1870, and the influence of the local brickyard is evident in the high proportion of red brick structures in Flemington in the late nineteenth and early twentieth century.

Flemington experienced significant growth in the early 1900s. A cable tramway had operated along Flemington Road to Racecourse Road since 1890. An electric tramway was introduced along Mt Alexander Road in 1906 and the first tram depot in Melbourne was built at Flemington. The Flemington School for Domestic Arts was established in 1925 (this became a girls' high school in 1966). The large estate of Hugh Glass later became Travancore Estate; this estate was subdivided for residential purposes in 1924 and included a site for the new Flemington State School.

Place History

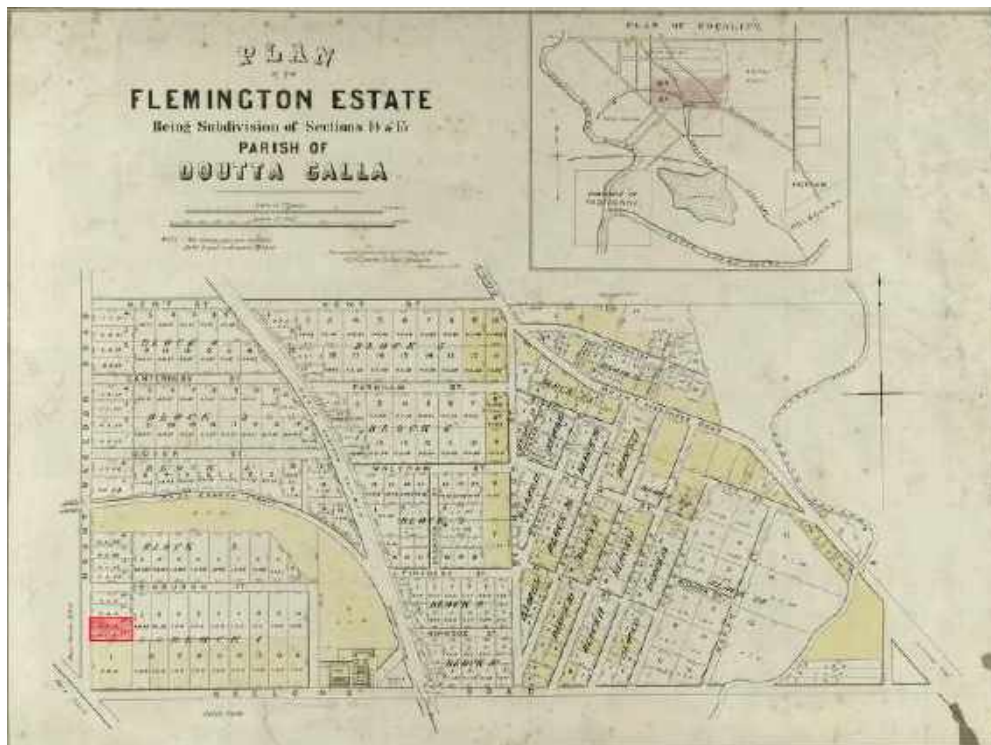


Figure 38. 'Plan of the Flemington Estate' in 1872, with the initial land parcel of 24 Ascot Vale Road indicated in red (source: State Library Victoria)

Ascot Vale Road, formerly Mount Macedon Road, formed the western boundary of Allotment 15 of Section 4 in the Parish of Doutta Galla, which had been granted to squatter and auctioneer James Watson in 1847. By the 1870s, the area had been subdivided and advertised for sale as the 'Flemington Estate'. The Mortison family were the original owners of the land parcel on which 20 Ascot Vale Road now sits. They occupied the bluestone house which is now known as 24 Ascot Vale Road, the house being built c1875. Frank Mortison was listed in the Cattle and Horse Dealers and Salesmen Trade section of the Sands and McDougall directory in 1895 and was described variously as a salesman and drover between 1891 and 1905, and living close to Newmarket and surrounding industry would have been convenient. The Borough of Flemington and Kensington Rate Books indicate that by 1886 the site included stables, which were expanded in 1891 and later again (Hermes record, 24 Ascot Vale Road, Flemington). Extensive stabling around a courtyard was situated in the centre of the property owned by the Mortison family, and this is visible to the rear of the house in the MMBW detail plans. By 1926, the horse trainer William Burke had bought the site for his residence. Burke presumably purchased the property for its proximity to the racecourse, and pre-existing stables. Burke is also noted as having kept stables from which he conducted his business of horse training in Crown Street, which ran along the rear boundary of the land (*Labor Daily* 1 March 1937:1). Burke was later referred to as 'one of the greatest jumping trainers' (*Weekly Times* 8 December 1954: 90).

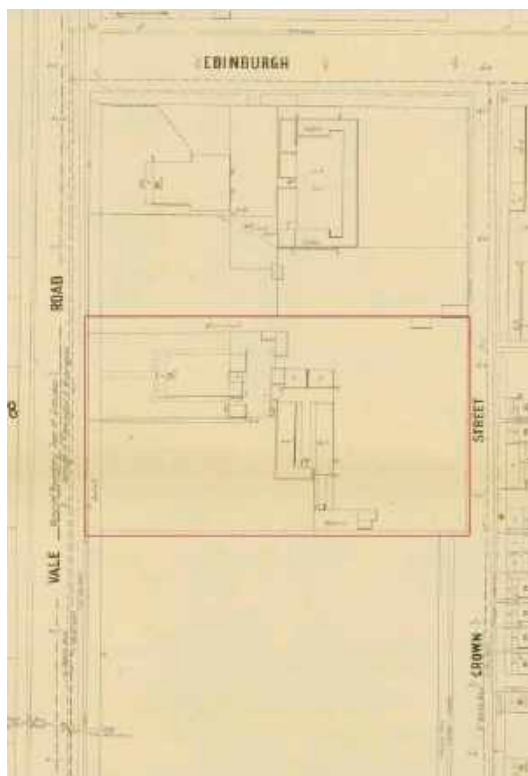


Figure 39. Extract from MMBW Detail Plan No 844 in 1900, showing the original large land holding, then numbered as 24 Ascot Vale Road (source: State Library Victoria)

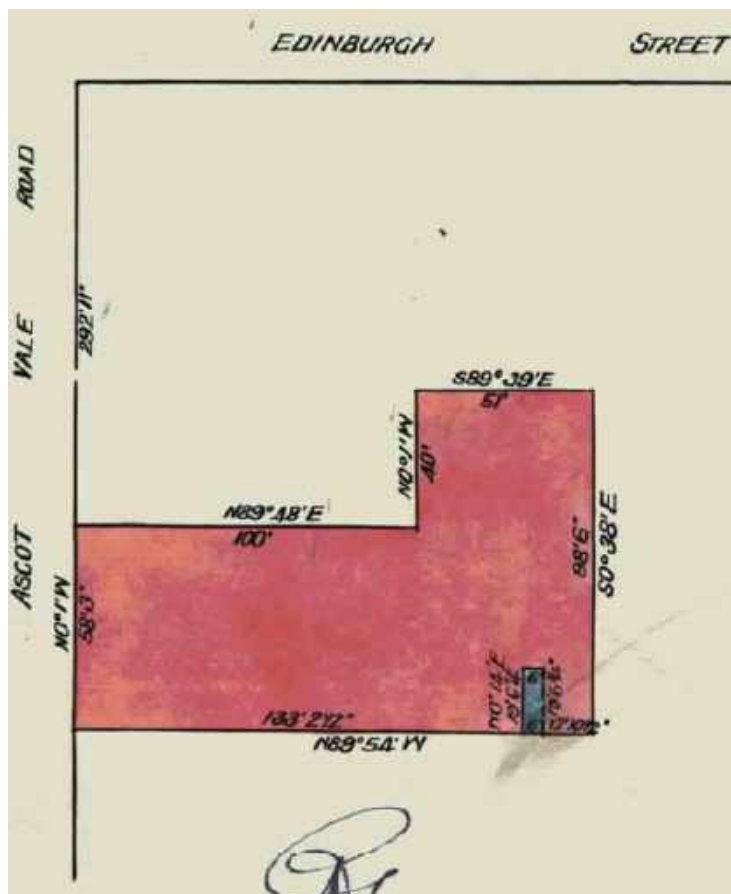


Figure 40. Size of the subdivided land at the time of sale in 1930, from CT V5718 F516 (source: Land Victoria)

William Burke erected the current house at 20 Ascot Vale Road in 1927, with the builder listed as George Karlberg (EHS 2018). There were originally stables (now demolished) located on the property, which were linked to the Victorian-era house at 24 Ascot Vale Road (Flemington Heritage). Newspaper articles note the new residence as being named 'Majella' (*Argus* 2 April 1949:15).

The parcel of land occupied by 20 Ascot Vale Road was subdivided at some stage after its construction in 1927 and before 1930, when it was sold to Edison Wilson, a clerk from Port Melbourne (CT: V5718 F516). The Certificate of Title for 20 Ascot Vale Road indicates that after being sold to Edison Wilson, it was sold again to Raymond Kenneth Wilson in August 1931 (CT: V5718 F516). Raymond Wilson was a jockey who was later described as 'well known' in the profession, continuing the link between the property and the racing industry (*Examiner* 21 June 1938:8). The property was in turn sold to Mabel Frances (Florence Mabel according to the Electoral Roll) Murphy in December 1931 (CT: V5718 F516). Mabel Murphy lived at the house with Stephen Michael Murphy, her husband, who was also a horse trainer. The property was returned to William Burke in 1940 and has been owned by members of the Burke family ever since (CT: V5718 F516).

The building permit card notes that the dwelling was a brick house of eight rooms in 1976; it seems that very few, if any, alterations of note had been made to the house at that time (BP).

The site was further subdivided in 2002, when two townhouses were built in the rear portion of the land (Land Victoria 2002). These two townhouses became known as 18 and 18A Ascot Vale Road. This subdivision reduced the size of land to the small portion surrounding the house.

Description and Integrity

'Majella' at 20 Ascot Vale Road, Flemington, is a substantial brick and roughcast Californian Bungalow, with a modest attic storey and projecting front porch, erected in the interwar era. Its east-facing location is sited on a relatively flat parcel of land the eastern side of Ascot Vale Road, a busy north-south thoroughfare, near the intersection of Ascot Vale, Epsom and Racecourse roads. This section of Ascot Vale Road retains a wide asphalt footpath, and basalt kerbs and channels. A mixture of high- and low-rise, mixed-use development occupies the opposite (west) side of the street, while the housing stock immediately adjacent to the subject property comprises modest, single-storey dwellings. A double-fronted, bluestone Victorian residence, of individual significance, sits two houses to the north of the dwelling, and the public housing tower provides an imposing backdrop to its east.

The house occupies the western portion of an L-shaped block, sharing the allotment with two modern townhouses to the rear (east). It has a modest front setback behind a tall hedge, somewhat obscuring the principal (west) elevation of the dwelling from the street. There are utilitarian timber-paling fences to the northern and southern property boundaries, while a high rendered brick fence encloses a modest rear garden space. A long, concrete driveway runs down the southern periphery of the building, servicing the modern townhouses at the rear of the allotment.

Square in plan, a broad, dominant gabled roof of terracotta tiles, with deep eaves and exposed rafter ends, covers the main body of the building, while a narrow wing to the rear of the building is sheltered beneath a skillion roof of the same material. The projecting porch to the principal façade has a flat roof, resting on deep eaves and exposed purlins, the ends of which are treated with a lambs tongue profile. A pair of timber brackets resting on simple clinker brick corbels supports the verge at the gable end. A pair of chimneys, finished in roughcast with cement-rendered capping and clinker brick detailing, remain: one emerges from the southern declivity of the gabled roof, at the rear of the house, and the other rises from the northern slope.

The walls are of bi-chrome brick to sill height, a slight quoining effect created using orange/red rubbers (soft bricks) to the corners on a ground of hard red bricks, with red-blue clinker details and roughcast render above. The principal (west) façade is arranged symmetrically, save for the protruding semi-octagonal bay window at the southwestern corner of the building. A single soldiered row of clinker stretchers surmounted by two courses of red brick stretcher bond and a clinker basket-weave course delineate the attic storey. Here, a simple, tripartite, timber-framed sliding window, with

a corbelled sill of clinker brick, overlooks the porch. It is a slightly elevated, central projecting porch finished in roughcast, with solid balustrading topped with cement-rendered capping. The entry to the house is contained within this porch, flanked with squat clinker brick piers capped to match the balustrade. It has a segmental arch with exposed clinker brick detailing creating a quoined effect, set within the arch are a pair of simple clinker brick piers, creating two window-like openings on either side of the entrance. The two corners of the porch are supported by a pair of heavier, buttressed roughcast piers.

On the visible facades, fenestration appears to be intact, and consists of double-hung timber-framed windows with timber sills supported with clinker brick corbels, with a small window with clinker brick sills either side. The double-hung windows to the principal façade, semi-octagonal bay window and northern elevation have diamond-lead panes to the upper sashes. The southern elevation has a small timber-framed window with clinker brick sill and a quadripartite window box bay window supported by corbelled brickwork. The sliding window to the attic does not have the same level of detail to the remaining windows and may be a later replacement of an original window, or an insertion into what was originally an open balcony.

A tall hedge to the western periphery screens a modest front garden space, consisting of a simple grassed area and curved concrete path with concrete edging, snaking from the top of the drive to the porch.

20 Ascot Vale Road, Flemington, is of high integrity with very few changes visible to the original or early elements of the place. The building retains its original built form and fenestration, and details including double-hung, timber-framed windows with leaded panes to the upper sashes, and clinker brickwork dressings to the windows, arch opening to the porch and gable end.

The integrity of the place is diminished by the tight subdivision of the original allotment and construction of two townhouses at the rear of the property in 2002. It retains only its modest front setback and a very small garden space to its rear.

Comparative Analysis

Spurred on by the expansion of the rail line, the introduction of electric trams along Mt Alexander Road and Racecourse Road, residential development steadily increased during the interwar period in Flemington. Australian architecture of the interwar period was highly eclectic encompassing numerous styles and idioms.

Built in 1927, 20 Ascot Vale Road, Flemington is a substantial brick and roughcast rendered interwar Attic Californian Bungalow.

The Californian Bungalow was at once a type of dwelling and a design style redolent of its West Coast American origins where it developed from nineteenth-century timber cottages and as a vernacular distillation of such diverse sources as Japanese architecture, Swiss chalets, and California's Spanish Mission heritage.

Originating in North America around the turn of the twentieth century, the Californian bungalow style was introduced to Australia during years immediately prior to the First World War and then greatly popularised in the 1920s.

The Californian Bungalow style had an immediate impact in Australia on account of its largely timber construction, its climatically (and historically) similar origins, and its relative affordability, popular with speculative builders and government housing instrumentalities alike.

The Californian Bungalow sat midway in pretension between a cottage and villa (to use popular nineteenth-century terminology) and provided a quintessential pre-war and interwar dwelling suited to Australia's relatively large allotments and garden city ethos as a domestic repose in an industrial world.

Typical features of the Californian Bungalow style were its low-hugging building form, substantial exterior transitional spaces sheltered under expansive verandahs with roofs supported on exaggerated piers or less typically as large recessed porches enveloped by the main roof, generally relating to a single dominant building form (often transverse in orientation).

Many stylistic characteristics of the Arts and Crafts or Craftsmen styles were shared by the Californian Bungalow style, often in a simplified form, including elements such as pergolas, projecting rafters, wide eaves overhangs, and sometimes a rustic use of natural materials.

The various styles and idioms of the interwar period are well represented in the Heritage Overlay in Moonee Valley. Displaying a high level of intactness and integrity, contributory example within the Heritage Overlay display a consistency of built form and a cohesive garden suburb character enhanced by original low front fences and outbuildings. Individually significant examples include detached houses, duplex's and flats.

The following places are of the interwar Californian Bungalow style and are of individual significance within the City of Moonee Valley Heritage Overlay.



28 Park Street, Moonee Ponds, c1923
(HO267)

28 Park Street is expressive of the Arts and Crafts movement as it was applied to the Californian Bungalow form in Australia. Important elements include the roof form and gable ended treatments, the accommodation of an upper level as an attic floor and the attention to detail demonstrating the principles of the Arts and Crafts movement.



192 Pascoe Vale Road, Ascot Vale, c1930
(HO206)

192 Pascoe Vale Road, Ascot Vale, was built in 1930. It is important as a substantially intact and highly representative Californian bungalow, complete with sympathetic garden, and although erected quite late in the period of the bungalow's dominance over other styles, is important in this respect.



'Melola', 33 Union Road, Ascot Vale, c1930
(HO286)

'Melola' at 33 Union Road, Ascot Vale, is aesthetically important. This importance is derived from the unusual expression given to the Bungalow style and the juxtaposition of elements common to the period giving it an unusually picturesque quality.



10 Leslie Road, Essendon, c1924-5 (HO244)

A highly picturesque and substantial Arts and Crafts bungalow with cross ridged terra cotta shingle clad gable roof and attic storey windows in the gable ends.



113 McCracken Street, Essendon, c1924 (HO 258)

113 McCracken Street, Essendon, built in 1924, is aesthetically important as a highly successful Arts and Crafts design exploiting the popular Bungalow theme and using stylistic devices of the period including the single ridged attic villa form, curved window bays, attic floor balcony, window dormer and chalet roof, the links with English and American precedents being clearly evident.

Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study' are: 6 Banchory Street, Essendon; 1A and 3 Adelaide Street, Ascot Vale; 37 Sandown Road, Ascot Vale; 23 Ballater Street, Essendon; 25 Ballater Street, Essendon; 52 Hedderwick Street, Essendon; 11 Ardmillan Road, Moonee Ponds; and 89 Holmes Road, Moonee Ponds.

In terms of historical significance, 20 Ascot Vale Road, Flemington, is one of the diminishing examples of a place in the City of Moonee Valley that was closely associated with the local horse-racing industry and those that work in it. The municipality formerly had three racecourses (Flemington, Moonee Valley and Ascot Vale), as well as private operations associated with horse export based at 'Flemington House' (demolished) and Canterbury Street Stables, Flemington. There were a large number of private residences in Flemington and Ascot Vale were once occupied by trainers and jockeys, many with onsite stables, but there are few of these buildings remaining today. Examples on the Heritage Overlay include the Victorian-era villas situated at 24 Ascot Vale Road, Flemington (HO303) and 98 Ascot Vale Road, Flemington (HO31); house and stables at 17 Crown Street and 6 Ascot Vale Road, Flemington (HO428); house at 53 Francis Street, Ascot Vale (part of Francis Street Precinct HO55); and the Club Secretary's House and Garden at Moonee Valley Racecourse (part of Moonee Valley Racecourse Precinct HO379). The house at 20 Ascot Vale Road represents a link with horse-racing into the middle of the twentieth century as it was built for and occupied by people associated with the industry, but it does not retain the early stables (built for 24 Ascot Vale Road) that once sat behind it.

Discussion

20 Ascot Vale Road, Flemington, is a fine and relatively intact representative example of an interwar Attic Californian Bungalow. It compares well to the above examples in terms of both its architectural detailing and intactness. Similar to 113 McCracken Street, Essendon (HO258), 10 Leslie Street, Essendon (HO244), and to a lesser degree 192 Pascoe Vale Road, Ascot Vale (HO206), it demonstrates a higher level of sophistication in its detailing particularly in its brickwork. This is demonstrated by the use of orange-red rubbers to the corners of the semi-octagonal bay window creating a quoining effect, and the single soldiered row of clinker stretchers, surmounted by two courses of red brick stretcher bond and a clinker basket-weave course that delineate the attic storey.

Further architectural interest is added by the treatment of the corner bay window, the buttressing of the front porch and the unusual lambs tongue profile to the exposed purlins.

20 Ascot Vale Road, Flemington, is of high integrity with very few changes visible to the original or early elements of the place the building retaining its original built form and fenestration. The integrity of the building is somewhat diminished by the subdivision of the original block of land and the construction of units at the rear.

Currently there are no other interwar Attic Californian Bungalows individually listed in Flemington, and in addition the house represents an important link with horse-racing into the middle of the twentieth century.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

'Majella', 20 Ascot Vale Road, Flemington, is of local historical significance for its association with horse-racing, which has played a critical role in the social and economic development of the City of Moonee Valley. The house stands just east of the Flemington Racetrack, in an area once densely populated by those associated with racing, particularly trainers with stables at the rear. 'Majella' was built for important horse trainer William Burke, who resided in the Victorian house at no. 24. Shortly after, it was owned by jockey Raymond Wilson, later horse trainer Stephen Murphy and wife Mabel Murphy, and then it was returned to William Burke in 1940 and has been owned by members of the Burke family ever since.

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

'Majella' at 20 Ascot Vale Road, Flemington, is an intact representative example of an Attic Californian Bungalow, which is substantial for the densely developed residential streets of Flemington. It displays characteristic features of the style including the dominant front gable with attic window, a flat-roofed projecting front porch, simple leadlight windows, and a variety of colours and textures created by face brick and roughcast render. The house is distinguished both by its size and its high-quality detail, including fine brickwork with orange-red rubbers creating a quoining effect to the bay window and a basket weave pattern below the gable, a semi-octagonal corner bay window, buttresses and delicately scrolled rafter ends to the front porch.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

'Majella' at 20 Ascot Vale Road, Flemington, is significant. It was constructed in 1927 by builder George Karlberg for owner William Burke.

Significant fabric includes the;

- original building form and roof forms and fenestrations including the dominant front gable with attic window and flat roofed porch;
- terracotta roof tiles and chimneys;
- eaves details including exposed rafter ends and the unusual lambs tongue profile to the purlins of the porch;
- unpainted face brick walls with a variety of colours;
- semi-octagonal bay window;
- porch details including brick piers, balustrade, arch and buttresses; and
- door and window joinery including leaded panes to upper sashes.

How is it significant?

20 Ascot Vale Road, Flemington, is of local historical and architectural (representative) significance to the City of Moonee Valley.

Why is it significant?

'Majella' at 20 Ascot Vale Road, Flemington, is of local historical significance for its association with horse-racing, which has played a critical role in the social and economic development of the City of Moonee Valley. The house stands just east of the Flemington Racetrack, in an area once densely populated by those associated with racing, particularly trainers with stables at the rear. 'Majella' was built for important horse trainer William Burke, who resided in the Victorian house at No 24. Shortly after, it was owned by jockey Raymond Wilson, later horse trainer Stephen Murphy and wife Mabel Murphy, and then it was returned to William Burke in 1940 and has been owned by members of the Burke family ever since. (Criterion A)

'Majella' is an intact representative example of an Attic Californian Bungalow, which is substantial for the densely developed residential streets of Flemington. It displays characteristic features of the style including the dominant front gable with attic window, a flat-roofed projecting front porch, simple leadlight windows, and a variety of colours and textures created by face brick and roughcast render. The house is distinguished both by its size and its high-quality detail, including fine brickwork with orange-red rubbers creating a quoining effect to the bay window and a basket weave pattern below the gable, a semi-octagonal corner bay window, buttresses and delicately scrolled rafter ends to the front porch. (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014.

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Duplexes

Prepared by: Context

Address: 127 -137 Kent Street, Flemington

Name: Duplexes	Survey Date: May 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: c1936-37
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Interwar - Old English



Figure 1. 127-137 Kent Street, Flemington, view from the north-west (source: Context 2018)



Figure 2. 127-133 Kent Street, Flemington, view from north (source: Context, 2018)

History and Historical Context

Thematic Context

The duplexes at 127- 137 Kent Street, Flemington, relate to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories 2012):

Theme 6: Building Towns, Cities and the Garden State; 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Contextual History

Flemington is a suburb north of Melbourne at the southern end of the City of Moonee Valley. The first land sales took place in 1840 and horse-racing first took place on the present-day site of Flemington Racecourse the same year. From the early 1850s, the main route to the goldfields crossed Flemington Bridge at the Moonee Ponds Creek and followed Mt Alexander Road. The banks of the Moonee Ponds Creek were used for travellers' camps (McConville 1989). Early civic endeavours included a school established in 1858 through the efforts of wealthy local merchant Hugh Glass of 'Flemington House'. Mt Alexander Road remained a major thoroughfare and developed a cluster of equine-related enterprises, such as carters and commercial stables (Priestley 1984). In 1859 a large area of western Flemington was set apart for the City of Melbourne saleyards (at Newmarket) and abattoirs, which operated into the 1980s. Debney's Tannery, which operated from the 1870s to the 1930s, was also an important local industry and the site has since been converted to a public park.

The suburb shares its name with Flemington Racecourse situated on the river flat beside the Maribyrnong River, which was formally gazetted in 1861. The site constitutes a large natural amphitheatre that was ideal for horse-racing and its spectators (Priestley 1984: 44). Flemington Racecourse, home of the prestigious Melbourne Cup, brought fame to the suburb, and the racecourse was regarded, in the late-nineteenth century, as one of the best in the world (2011: 312). Many who worked in horse-racing resided in Flemington.

Some of the earliest housing developments within the City of Moonee Valley, dating to the 1870s, are located in Flemington. Some of the typical modest workers' cottages remain. Flemington was part of the Borough of Flemington and Essendon from 1861, but in 1882 it became part of the Borough of Flemington and Kensington.

Early industry included brickyards in 1870, and the influence of the local brickyard is evident in the high proportion of red brick structures in Flemington in the late nineteenth and early twentieth century.

Flemington experienced significant growth in the early 1900s. A cable tramway had operated along Flemington Road to Racecourse Road since 1890. An electric tramway was introduced along Mt Alexander Road in 1906 and the first tram depot in Melbourne was built at Flemington. The Flemington School for Domestic Arts was established in 1925 (this became a girls' high school in 1966). The large estate of Hugh Glass later became Travancore Estate; this estate was subdivided for residential purposes in 1924 and included a site for the new Flemington State School.

Place History

The southern side of Kent Street was part of Flemington until the 1910s and was subsequently part of Ascot Vale until the 1994 council amalgamations (S&Mc).

The three duplexes at 127-137 Kent Street are located on the southern side of Kent Street between Tunbridge Street and the metropolitan railway. The land was part of Crown Allotment 14, Block 4, Parish of Doutta Galla, which was sold in 1872 as part of the 'Flemington Estate' ('Plan of the Flemington Estate', 1872). In 1899, the block of land measuring 132 by 75 ft at the corner of Kent and Tunbridge streets was owned by Sarah Helen McKenzie, who resided at Prahran, following the death of the former proprietor Peter Douglass, horse keeper, who died in August 1877 (CT: V2340 F918).

Although it was part of the 1872 subdivisional sale (Figure 3), the subject site was one of the later developed sections of the Flemington Estate. Published c1895, the Melbourne & Metropolitan Board of Works Detail Plan depicts the undeveloped land (Figure), while the rest of that block bounded by Railway Place, Kent, Tunbridge and Canterbury streets was occupied by houses (MMBW 1895).

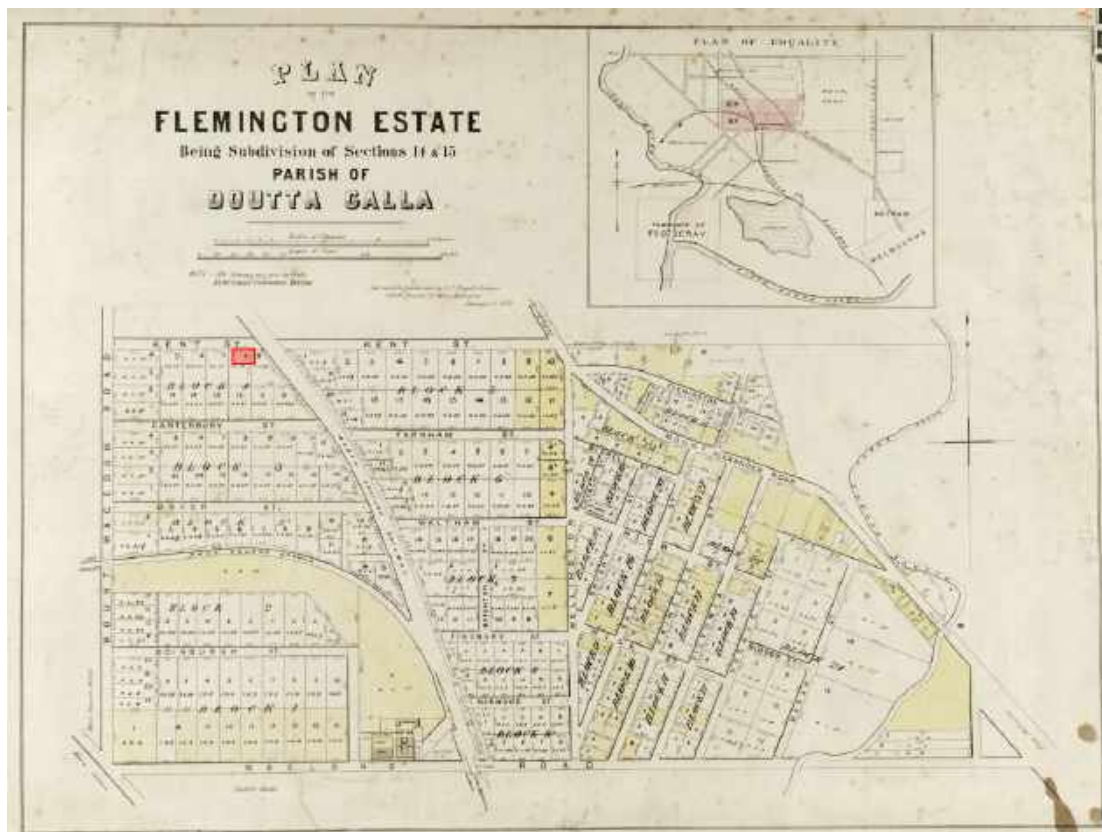


Figure 3. Flemington Estate subdivision plan, the subject land being part of lot 8 and part of lot 9 in the Parish of Doutta Galla (source: State Library Victoria)

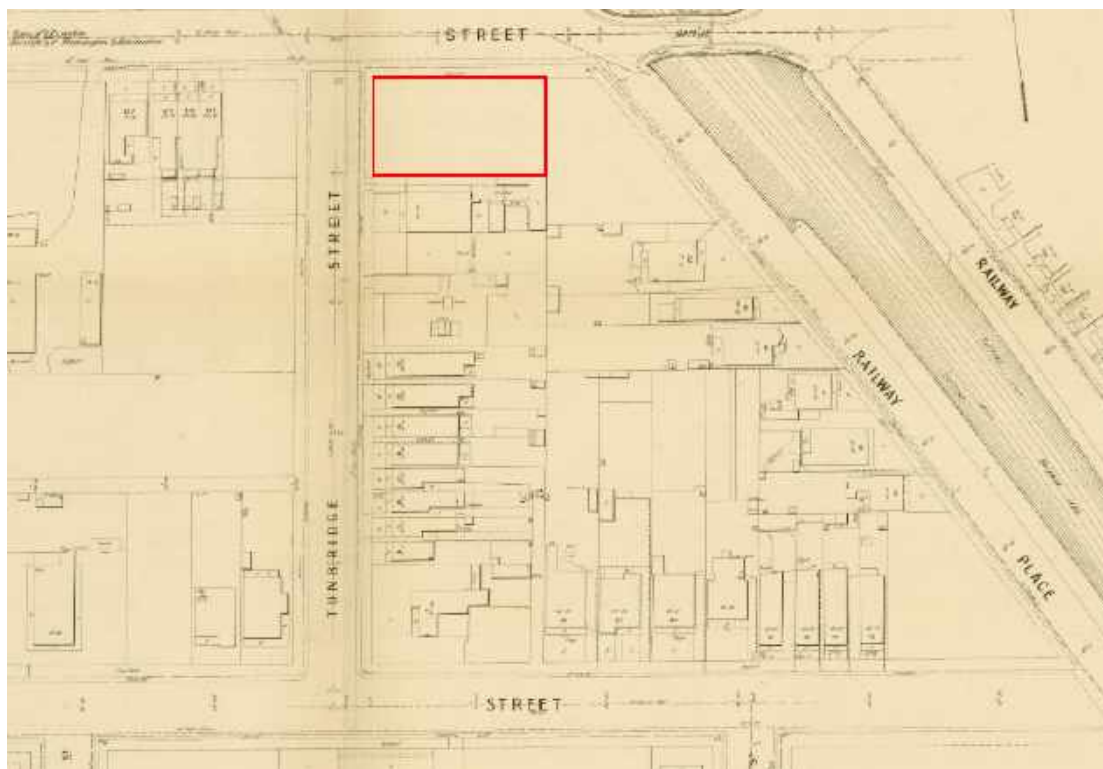


Figure 4. MMBW Detail Plan No 838, dated 1895, showing the undeveloped land currently known as 127-137 Kent Street (source: State Library Victoria)

S H McKenzie died in 1914, but the subject land remained part of her estate until 1931 (CT: V2340 F918). According to the Sands & McDougall post office directory, the land was unoccupied until c1921, when it was occupied consecutively by timber merchants, Michael Page (1921-22), Turner Bros (1923-30), and G H Lyons (1933-35), who in turn operated a woodyard there until 1936 (S&Mc).

In November 1935, the subject land was transferred to William John Patten, horse dealer, who in 1936, subdivided the land into three allotments of the same size (CT: V6000 F941). A group of three interwar semi-detached dwellings were erected around the same time, presumably by W J Patten, as the 1936 subdivision of the land coincides with the date that the three duplexes first appeared in the Sands & McDougall directory c1937-38 (S&Mc 1938). As one of the last group of additions to the south side of Kent Street, the duplexes adopted the stylistic influences of modern architecture that was particularly popular in Melbourne during the 1930s.

W J Patten's stables were well-known among the local residents and those in the horse industry for having nurtured more than a thousand ponies and horses annually. In October 1930, Patten supplied 500 ponies for the British Indian Army (*Herald* 10 October 1930:15). From the mid-1920s till his death in 1945, Patten lived at 'Oaklands', 30 Tunbridge Street, a site adjoining the southern boundary of the subject land (S&Mc 1920-1945).

At its completion, each of the three duplexes at 127-129, 131-133 and 135-137 Kent Street were owned respectively by Percy Harrison, mercer; Phillip Melvill Salmon, mercer; and William Thomas Finlay and Percy McNabb, tailors. All houses were tenanted by at least 1938. Notable long-term residents were Mrs Lillias Browne (no 133), John F McDonnell (no 135) and Frederick J Smith (no 137), who all resided there until the 1960s (S&Mc 1938-1975).

In 1960, the duplex described as 'solid brick maisonettes with tiled roof' at 131-133 Kent Street was auctioned as one lot, and at this time, each of the three dwellings had four rooms, a bathroom and laundry, and an internal toilet and shower (*Age* 29 June 1960:27).

In 1965-67, each of the allotments were divided into two separate residences, forming the current six allotments each containing individual dwellings (CT: V6039 F637, 638 and 639).

Description and Integrity

127-137 Kent Street, Flemington, a group of three interwar semi-detached duplexes, was erected for the same owner in a single building campaign. The group comprises modest, single-storey dwellings with masonry walls and terracotta-tiled roofs, each with the same shallow setback behind (some original) low front fences, allowing for small garden spaces. The group's north-facing corner location is in a short section of Kent Street, between Tunbridge Street and the railway serving Ascot Vale and the northern suburbs (as well as formerly being the original North East main line to Albury). The pairs are alike in many ways yet also display evident stylistic contrasts. Hints of Old English detailing are present throughout, in the use of red-blue clinker and tapestry brickwork dressings, recessed porches and front gables, whilst Art Deco motifs present themselves in leaded glass and stepped brickwork giving a Moderne stylistic touch.

Each residence has a low, hipped roof of variegated terracotta tiles with the roof of each duplex pair separated by the parapet of the party wall. The dwellings at the ends (numbers 127 and 137) also have a gabled roof projecting from the main hip to the front (north) façade, with a vergeless gable end with decoratively corbelled eaves, in the Old English manner. The six houses are designed to create a symmetrical composition, the two end duplexes are mirror-images of each other (with gable to the outer dwelling and a hipped roof to the inner one), while the central pair shares a symmetrical parapet-front.

Each pair has at least two red brick chimneys rising from the central party wall, each with tapestry brick detailing and retaining a pair of terracotta chimney pots, save for the eastern duplex (numbers 127-129), where only one chimney towards the front of the building remains. The western duplex (numbers 135-137) also has a dominant red-blue clinker brick chimney shaft with decorative tapestry brickwork to its principal façade, with staggered ledges to the upper shaft and a single terracotta chimney pot.

The principal façade to each dwelling is finished in textured render, while the side elevations of each duplex remain as plain, red brick walls. Each residence has a recessed entry contained within a small, slightly raised porch, accessed through openings of varying shapes to the front (north) and side (east or west). Numbers 131, 135 and 137 have shoulder-arched porch openings, while those to number 133 are rectangular. The northern opening to the porch of number 127 comprises a depressed arch with shouldering, and number 129 has a northern semi-circular arched opening. Numbers 129 and 133 have a shingled eave above their side porch opening.

Numbers 131-137 feature exposed brick base courses and tapestry brick detailing to lintels and above archways. The western duplex has a gabled projection to number 137, with corbelling in contrasting tapestry brickwork and a chequered tapestry nogging to the apex. The façade to the eastern duplex (number 127) has been overpainted, concealing brick quoining and gable detailing (its corbelled brickwork appears to be clinker with the tapestry nogging looking like herringbone in pattern), while number 129 has been recently clad with exposed aggregate concrete tiles to the sill line. Number 127 has a metal stylised sunburst motif to its gable end, presumably of recent date.

The central duplex (numbers 131-133) has a high, stepped parapet with clinker brick capping and a Moderne tapestry brick detailing to its centre. It retains exposed brick quoining to the main body of number 133 and both the porch columns and main body of number 131.

Front door openings are original, as are the abutting, narrow timber-framed windows of leaded glass. Those to numbers 127, 129, 131 and 133 feature an Art Deco floral motif, while those to numbers 133 and 135 are diamond-paned. Some original tapestry brick sills to these windows have been replaced. Each dwelling has a large window opening to its front facade. Number 137 retains its original double-hung sash windows with upper sashes of diamond-pane leading and window box supported by corbelled brickwork, beneath a neo-Edwardian hood that conceals its original tapestry brick lintel. The original window opening to number 135 has had its glazing replaced (in aluminium)

and is missing its planter box. Windows to the parapeted bay of number 131 have been replaced, yet those to 133 appear to be an original arrangement of a central timber-framed double-hung sash window with smaller double-hung sashes either side. These adjoining windows have smaller upper sashes of leaded glass in an Art Deco floral motif. Each slightly recessed wall space either side of the parapeted bay retains an original, small timber-framed window with the same leaded pattern.

Tunbridge Street, a quiet residential street with small nature strips and overhanging plane trees, bounds the western elevation of the group. The visible side wall to number 137 has three windows, slightly obscured by a recent Colorbond fence. Each one is timber-framed and has a tapestry brick lintel. There is a small leaded window toward the front of the building and in the centre is a pair of double-hung sash windows with upper sashes of leaded glass in an unusual diamond-pane pattern, with some diamonds having wedges of coloured glass inserted. Number 137 also has a rear brick room visible from this elevation, with a skillion roof of terracotta tiles, and a simple, presumably double-hung sash window to its western wall. A small timber pergola connects from this room to the south.

The property boundaries between the pairs are delineated with a simple, timber, paling fence, terminated by a solid pier of red-blue clinker brick toward the front of the properties. Solid rendered brick lintels with clinker brick capping connect either side of the central pier from the exterior wall to create a side entry, screened with a simple timber gate.

At the front property boundaries of numbers 131, 133 and 135 are original low brick, cement-render-capped fences that echo the decoration and materials of the corresponding dwellings and mild-steel gates. The original fence to number 127 has been overpainted, and that of number 129 has been replaced with a timber picket fence. Number 137 has a newer simple red brick fence with brick piers, sympathetic in its scale and profile. Each dwelling has a modest garden space, and most are planted with low-lying shrubs. High shrubs and hedges to numbers 131, 133 and 135 slightly obscure views to the facades. The original path paving appears to have been brick, but some have been paved over with concrete.

127-137 Kent Street, Flemington, is of relatively high integrity with few changes visible to original or early elements of the place, especially numbers 131–137. The buildings retain the original building form of each of these six semi-detached residences, original roof forms, porches, fenestration, and original building setbacks.

The integrity of the building is enhanced by the relatively high level of intactness of these main elements, which include details such as the terracotta tiles, original chimneys, gabled parapets, unpainted areas of face brickwork, original window and door joinery, leaded glass window sashes, and side wing walls with gate openings.

The integrity of the buildings is diminished by the lack of uniformity of original fabric especially the front windows of numbers 127-131 although sufficient early details remain to appreciate the original design intent across the group as a whole.

The integrity of the place is diminished by lack of uniformity of front fences and partial loss of original fabric.

Despite the mixed nature of the work to each individual residence, the integrity of the place as a group of semi-detached residences is enhanced by the lack of visible extensions to the rear of the place.

Comparative Analysis

Australian architecture of the interwar period was highly eclectic encompassing numerous styles and idioms.

127-137 Kent Street, Flemington, is a group of three interwar semi-detached dwellings erected for the same owner in a single building campaign. The pairs are alike in many ways yet also display

evident stylistic contrasts. Hints of Old English detailing are present throughout, in the use of red-blue clinker and tapestry brickwork dressings, recessed porches and front gables, whilst Art Deco motifs present themselves in leaded glass with stepped brickwork referencing the Moderne.

The Old English style, sometimes also known as Tudor Revival, sought to marry the respectability of age with a spirit of progress, whereby rubbed brickwork, ancient oak, and leaded glass casements were deftly turned out in pressed reds and clinkers, veneered beams, and double-hung sashes.

The Old English style, although sometimes adopted for commercial premises, found most favour in Australia (as elsewhere) in residences for the middle classes, often sitting with smug comfort amid rows of Spanish Mission, Moderne, and occasional Georgian Revival interwar dwellings.

The Old English style harked back to the Tudor period of the late fifteenth to early seventeenth centuries (which included in its the late period the Elizabethan reign) at a time when late medieval architecture was moving away from centuries of dominance by Gothic architecture.

This was not the first revival of Old English architecture: architects of the mid and late nineteenth century had been attracted to its charms, but the interwar revival was the one that produced such a great impact on Australia's suburbs and assumed its greatest prominence during the 1930s.

Hallmarks of the Old English style included asymmetrical forms, the low pointed Tudor arch, half-timbered construction (especially of upper floors or gable ends), steeply pitched (and generally tiled) roofs, prominent chimneys, and snug porches under the main roof sweep.

The various styles and idioms of the interwar period are well represented in the Heritage Overlay in Moonee Valley. Displaying a high level of intactness and integrity, contributory example with the Heritage Overlay display a consistency of built form and a cohesive garden suburb character enhanced by original low front fences and outbuildings. Individually significant examples include detached houses, duplex's and flats.

The following places are identified as being of the interwar Old English style and are of individual significance within the City of Moonee Valley.



35 Leslie Road, Essendon, c1937 (HO245)

A substantial and picturesque Old English style residence recalling the massing of earlier Arts and Crafts architects and demonstrating the evolution of the style in the latter days of its popularity.



41 Leslie Road, Essendon, c1935 (HO64)

A large, neo-Tudor clinker brick and unpainted rough-cast stucco, gabled roof house. The Marseilles pattern roof tiles are blended in colour; as is the clinker brick fence, and the surrounding landscape is mature and original.



32 Vida Street, Aberfeldie, c1935 (HO317)

32 Vida Street, Aberfeldie (HO317), built 1935, is a highly intact interwar Old English Cottage with rendered walls with decorative brick features, tall chimneys all best on a picturesque asymmetry. Windows consist of casement sashes with geometric lead lighting to upper panes.



71 Ormond Road, Moonee Ponds, c1937 (HO315)

No 61 to 79 Ormond Road, Moonee Ponds, consists of a row of very substantial Interwar duplexes with distinct references to the Californian Bungalow and interwar architecture. The composition of the buildings is almost identical. No 71 demonstrates elements of the Old English style with steep roofs, decorative gable ends, textured rendered surfaces, textured brickwork, corbelled brickwork to chimneys and leadlight glazing.

Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study' include: 55 Brewster Street, Essendon; 15 Park Street Aberfeldie; 30 Leven Street, Essendon; and 198 Woodland Street, Strathmore.

Discussion

127-137 Kent Street, Flemington, are a distinctive collection of duplexes based loosely on the interwar Old English style of architecture integrating elements of the Art Deco and Moderne. The dwellings are representative buildings of their type and period and are an example of the interwar infill in this largely nineteenth-century area.

While their massing and roof forms are typical of 1930s suburban housing, the duplexes compare well to the above example in the integration of stylish detailing and intactness. They are more modest in size and design than the detached houses provided for comparison, but similar to the duplexes on

Ormond Road for their massing to resemble a more prestigious detached villa, and for their integration of style and details along the row. They were built at the same time and are the only other examples of interwar duplexes currently in the Moonee Valley Heritage Overlay.

As a small and visually cohesive group, they reinforce each other's presence, both due to their design as a symmetrical composition over the six dwellings, and to their cohesive yet varied detail. Original or early elements of the place include the asymmetrical form of the end duplexes, hip and gable roof forms, stepped parapet, recessed porches, dominant chimneys, leaded glass and textured rendered walls with red-blue clinker and tapestry brick details. Whilst some alterations have been undertaken including the replacement of windows, and the stone tile cladding to number 129 and the window hood to number 137, the original form of the windows is known from their neighbours and the other changes are reversible. Sufficient early details remain to appreciate the original design intent across the group as a whole.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

N/A

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

The row of duplexes at 127-137 Kent Street, Flemington, is a fine representative example of the denser development that became more common in the City of Moonee Valley during the interwar period, which was designed to fit into an area of more prestigious detached dwellings, while forming a cohesive and symmetrically balanced composition as a whole. The dwellings demonstrate elements of the Old English style - in the use of vergeless gables - and Art Deco - in the parapeted front of the central duplex. Other materials and details are typical of many styles in the 1930s, including the contrast between textured render and clinker and tapestry brick, dominant chimneys, shouldered porch openings, simple leaded glass windows, and masonry gateways. The group is enhanced by the retention of original masonry fences and mild steel gates to numbers 127 and 131-135.

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

The row of duplexes at 127-137 Kent Street, Flemington, is significant. This group of six semi-detached dwellings was built for owner and neighbour William John Patten in 1936-37.

Significant fabric includes the;

- Original building and roof form;
- Recessed porches and fenestrations;
- Terracotta roof tiles and chimneys;
- Gabled parapets and textured rendered walls with red-blue clinker and tapestry brick details.
- Original window and door joinery and leaded glass sash windows;
- Side wing walls and gate openings; and
- Brick fences and mild-steel gates at number 127 and 131-135

The aluminium framed windows and stone cladding at number 129 and window hood at number 137 are not significant.

How is it significant?

127-137 Kent Street, Flemington, is of aesthetic significance to the City of Moonee Valley.

Why is it significant?

The row of duplexes at 127-137 Kent Street, Flemington, is a fine representative example of the denser development that became more common in the City of Moonee Valley during the interwar period, which was designed to fit into an area of more prestigious detached dwellings, while forming a cohesive and symmetrically balanced composition as a whole. The dwellings demonstrate elements of the Old English style – in the use of vergeless gables – and Art Deco – in the parapeted front of the central duplex. Other materials and details are typical of many styles in the 1930s, including the contrast between textured render and clinker and tapestry brick, dominant chimneys, shouldered porch openings, simple leaded glass windows, and masonry gateways. The group is enhanced by the retention of original masonry fences and mild steel gates to numbers 127 and 131-135. (Criterion E)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant cluster of dwellings.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls	No

Is a permit required to remove a tree?	
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	Yes - fences at 127 and 131-135
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014.

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‘Wahroonga’

Prepared by: Context

Address: 8 Addison Street, Moonee Ponds

Name: ‘Wahroonga’	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: 1898
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Victorian - Italianate



Figure 1. 8 Addison Street Moonee Ponds, principal elevation. (April 2018) (source: Context, 2018)

History and Historical Context***Thematic Context***

The house at 8 Addison Street, Moonee Ponds, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories 2012):

Theme 6: Building Towns, Cities and the Garden State; 6.3: Shaping the Suburbs (Expanding services to meet demands); 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Contextual History

Moonee Ponds is a suburb that lies between the Moonee Ponds Creek and the Maribyrnong River. It takes its name from the Moonee Moonee Creek, which was a chain of waterholes that fed into the West Melbourne Swamp. Although later named the Moonee Ponds Creek, it flowed as a creek only intermittently. The name 'Moonee Moonee' is an Aboriginal word.

The well-watered country close to the fledgling town of Melbourne attracted pastoral settlers and farmers in the early settlement period. A ploughing match was held in the area in 1848, which was an encouragement to local agricultural development. There was scattered settlement in the area from the 1850s, buoyed by the busy Mt Alexander Road, which carried traffic to and from the goldfields. This was the north-bound route of the ill-fated expedition in 1861 of the explorers Burke and Wills, who camped overnight on the Crown reserve in Moonee Ponds that would later become Queens Park.

In 1870 Moonee Ponds was largely agricultural and pastoral land and described as 'a small postal village' with the surrounding country described as 'elevated and remarkably healthy' (Baillieres 1870: 261). Large estates in the area in the nineteenth century included 'Ngarveno' (c.1860s), which fronted the Moonee Ponds Creek; 'Coilsfield' (1866, demolished); and 'Craigallan' (c.1895, demolished). The Moonee Valley Racecourse was established in 1883.

Residential development ensued in the 1880s, but the area retained a strong rural character with many small farms and market gardens flourishing well into the early twentieth century. From the late-nineteenth century, commercial and retail development centred on Puckle Street, with increased buildings in the interwar period. Significant industrial enterprises included Kinnears Rope Works. The suburb has a mix of Victorian, Edwardian, and interwar period residences, as well as many postwar homes.

Moonee Ponds formed part of the Borough of Essendon and Flemington, which was established in 1882, and later was part of the Town of Essendon (from 1890) and the City of Essendon (from 1909-1994). From 1886, the Essendon council offices were located in Moonee Ponds.

The Melbourne comedian Barry Humphries presented Moonee Ponds in the 1950s, as a quintessentially bland and culturally deficient Melbourne suburb. Yet through his fictional character Dame Edna Everage, who satirises the small-mindedness and social aspirations of Australian suburbia, he raised the profile of the area in popular culture.

The large influx of European immigrants to the area in the postwar period brought significant cultural change to Moonee Ponds, reflected for example in the establishment of Italian cafes by the 1960s.

Place History

The late-Victorian brick villa at 8 Addison Street, Moonee Ponds, was built by 1889.

In 1853, squatter, speculator and merchant Hugh Glass purchased land, now bordered by Racecourse Road, Ascot Vale Road, Kent Street and Citylink, for £4100. Glass built his opulent mansion, 'Flemington House', and by 1862 was reputed to be the richest man in Victoria with a fortune of £800,000. By 1869, Glass was in significant debt, with 'Flemington House' being one of the few properties not claimed to settle the £500,000 he owed. At the same time, Glass's political influence was under attack, and he was briefly gaoled by a parliamentary select committee. Glass died in 1871, bequeathing 'Flemington House' to his wife and eight surviving children, who slowly sold the land to try to revive the family fortune. From 1872 lots were auctioned from 'Glass's Paddock', ultimately resulting in the Victorian architecture that stretches from Newmarket Street past Newmarket Station in Flemington (Flemington Association 2011).

Moonee Ponds' population increased markedly in the land boom era of the 1880s as estates were subdivided for the construction of garden villas and substantial homes on high ground, particularly in proximity to the Essendon railway line. One such subdivision was the Moonee Ponds Estate, established on the Glass family property in 1888.

In September 1888, the Thomas Bent Land Company advertised the Moonee Ponds Estate, also known as Glass's Paddock, for sale (*Argus* 28 August 1888:3). Thomas Bent, MLA for Brighton from 1871 to 1894, and from 1900 until his death in 1909, and Victorian premier and treasurer in 1909, speculated in land companies across Melbourne, pushing hard for the expenditure of public money to underwrite expansion (Bate 1969).

'Business, mansion and villa sites' on the Moonee Ponds Estate, with some streets named after literary figures, were put up for auction in October 1888 (*Age* 27 October 1888:10). In November of the same year, 61 allotments on the Estate were sold on behalf of the owner, Thomas Bent MLA. The November sale comprised lots with frontages to Mount Alexander Road, Brunswick Road, Dickens Street, Wordsworth Street, Addison Street and Filson Street, and realised a total of £40,140 (*Oakleigh Leader* 17 November 1888:7). Little construction took place during the economic depression of the early 1890s, and allotments within the estate continued to be sold through until 1913, when 33 building allotments in Holberg Street, Kipling Street and Pattison Street were sold (*Argus* 13 October 1913:11). The estate was also sometimes referred to as being located in Ascot Vale.

As part of the Moonee Valley Estate, the subject residence at 8 Addison Street (formerly addressed as 24 Addison Street) was built by 1898. The house was named 'Wahroonga', an Aboriginal word meaning 'our home'. In 1898 it was owned by the Doutta Galla Permanent Building Society and was described as 'vacant' in the rate books, indicating that it was perhaps newly built (RB 1898).

The house was most likely constructed for agent Donald Wylie, who lived in the house with his wife, Bessie, and children in 1900 to 1905 (S&Mc 1900, 1905; *Australasian*, 22 March 1902:9). Wylie, an agent who operated an office opposite the Ascot Vale Railway Station from 1899, advertised a number of properties for sale and lease in the areas of Ascot Vale, Moonee Ponds and Essendon from that year to 1905 (*Age* 31 August 1899:3).

From 1906 to c1909 horse dealer Frederick Fountain and his wife Blanche occupied the house (ER 1906:19; 1909:31). From 1915 to 1930, the Rooney family lived in the house (S&Mc 1915-1930). In 1916, Elizabeth Rooney, aged 83 years, died at the subject residence. An obituary stated that

The deceased, who was interred privately, leaves a family of two sons and three daughters. Mrs Rooney came to Melbourne in 1851, with her father, Mr. John Cobain. Mrs. Rooney was a native of Aughnacloy, County Tyrone, Ireland, and was the last of a family of nine children. Mr. Rooney was a civil engineer at Maffra for many years, and afterwards at Tatura, Rodney Shire, where he held the positions of secretary and engineer for 15 years, until he retired (Flemington Spectator, 13 April 1916:2).

Mary Anne Rooney, who also lived in the subject residence, continued her farming interests in Bundalaguah, between Sale and Maffra in Gippsland, until 1919 (*Maffra Spectator*, 20 October 1919:2).

From 1942 to 1950, George A C Higgs lived in the subject residence (S&Mc 1942-1950).

Description and Integrity

'Wahroonga' at 8 Addison Street, Moonee Ponds, a double-fronted, polychrome late-Victorian villa, is located in a narrow residential street, off the arterial street Mount Alexander Road. It is one of the most substantial villas in the street that has a range of modest timber late Victorian- and Edwardian-era dwellings, with a smaller number of residences of the interwar period. The villa has a small set back from the street line and has a rear laneway access. The former eastern side garden has been built over. The rear outbuilding adjoined to the allotment boundary is original and would have sat on the rear boundary at the back (south) of the eastern side garden.

The single-storey villa 'Wahroonga' retains the front portion of the original building shown in the Melbourne and Metropolitan Board of Works (MMBW) plan published in 1908. Although the full extent

of rear wing is not captured in the MMBW Detail Plan, it is likely that the modern weatherboard extensions to the southwest corner of the villa have retained the main original portion.

The façade retains outstanding architectural elements including the polychrome walls that features stringcourse details using red, cream and darker brown bricks. Three polychrome chimneys with Italianate cement-render cornices sit on the hipped roof. The house features prominent details including a gablet with ceramic tile chequerboard panel in the form of an open pediment. Below the eaves of the main roof are decorative floral-motif mouldings. A second pediment is incorporated within the verandah, immediately below the gablet, giving a nested effect, especially when viewed from the front. The dark-coloured glazing bearing the name 'Wahroonga' appears to be a recent addition. The verandah has ornamented eave brackets, timber mounding details and an unusual frieze in a Greek key pattern and is supported by single and paired cast iron columns with Corinthian capitals. The roof material of the verandah is corrugated iron (a recent replacement but sympathetic to the original design).

The moulded timber front door has a surround of a stop-chamfered architrave and half sidelight panels. Between the highlight and the doorway, a horizontal band decorated with ornamental flower-motif timber mouldings runs across the whole width of the doorcase. The double-hung sash windows on either side of the main entrance feature similar stop-chamfered timberwork, and the window sills are distinctively dressed with tessellated tiles. The elevated verandah platform and the building foundation is of dressed basalt construction and the floor is decorated with tessellated tiles.

To the rear of the main villa is a two-storey brick shed, which appears to be original or of a slightly younger age. It has a gabled roof, with a central gablet, which repeats a distinctive feature of the main house. It features a large door with stone lintel, indicating that it was probably a former carriage house.

The later alterations made to 'Wahroonga' include the main roof, the south-western weatherboard extension and a later skillion-roofed brick addition to the east elevation. The picket fence on the street boundary is also a modern addition. The front garden has a formal character appropriate to the era of the house, although presumably of recent age.

8 Addison Street, Moonee Ponds, is of relatively high integrity with very few changes visible to original or early elements of the place. The building retains its original building form, roof form, and verandah.

The integrity of the building is enhanced by the high level of intactness of these main elements, which include details such the original chimneys, central gablet with associated tile-work, parapet ornamentation, verandah ornamentation, tiled verandah floor, window and door joinery, tiled window sills, and unpainted face brickwork (all elements noted in detail in the Description above).

The integrity of the place is enhanced by the survival of the original or early brick outbuilding abutting the rear laneway.

The integrity of the place is diminished by the replacement of the original roofing with glazed terracotta tiles, and the rear extension although this has been sited and designed with a building form that respects the main original building form of the house.

Comparative Analysis

The Italianate style is a revival in the mid-nineteenth century of earlier Italian architectural forms and details, especially those from the time of the Renaissance, which were in themselves a revival and reappraisal of Greek and most importantly Roman architecture.

The Italianate style was also associated, but less commonly in Victoria and chiefly in the 1840s to 1860s but with lingering influence, with a revival of building forms of vernacular Italian rural buildings, particularly in their use of asymmetrical massing and towers producing a picturesque effect.

The Italianate style as applied to domestic architecture in Victoria favoured simple building forms, sometimes enlivened by bays and towers, with sheer wall surfaces in face brick (often bi-chrome or polychrome) or cement render generally incorporating quoining (often as surface decoration if not necessarily structural need).

Decoration in the Italianate style derived from Roman precedents and included elements from classical entablatures and architectural orders, including a hierarchy of architraves, friezes, and cornices with associated moulding, panels, and brackets, applied to eaves, parapets and chimneys.

Eclectic touches were often married to the Italianate style, including Romanesque, Gothic, or stilted segmental arch-headed fenestration, incongruous replication of masonry features in timber, and excessive ornament that characterised the Boom style variant of the late nineteenth century.

Italianate single-storey asymmetrical villas are well represented in the Moonee Valley Heritage Overlay. Most commonly these types feature bichromatic or polychromatic brickwork, canted bays and slate, hipped roofs. The level of intactness of the Victorian-era Italianate asymmetrical places in the City of Moonee Valley is moderate to very-high. Listed below are examples of this type included in the Heritage Overlay.



21 Gladstone Street, Moonee Ponds, 1891 (H0185)

A symmetrical bichrome brick Italianate villa with a verandah and gabled porch, hipped slate roof and symmetrical stuccoed chimney stacks. The verandah floor has bluestone margins and encaustic tiles.

It is of sound condition and high integrity.



19 Grandview Street, Moonee Ponds, 1889 (H0189)

A richly decorated single fronted symmetrical late Victorian Boom period villa distinguished by its bi chrome brickwork and especially by its ornamental tiles in the panels beneath the principal windows, the verandah floor and in the frieze. The fascia is elaborately fretted with modillions and coupled brackets and there is a cast iron verandah and hipped slate roof.

It is of sound condition and high integrity.



242 Maribyrnong Road, Moonee Ponds, 1886 (HO255)

A symmetrical late Victorian polychrome brick Boom period villa with centrally located vestibule and entry emphasized by coupled columns and a projecting pediment to the cast iron verandah with surmounting gablet at eaves level enriched by an oculus vent with cast iron infill. The verandah has a timber frieze rail and there are symmetrical chimneys, the roof having been replaced later tiles and the eaves being bracketed with swags. The facade windows are coupled and the ironwork is distinguished especially by the work in the tympanum of the verandah pediment.

It is of sound condition and high integrity.



98 Ascot Vale Road, Flemington, (HO31)

An Italianate villa built in polychrome brickwork featuring a verandah with gabled cast-iron porch. The gabled porch entrance is echoed in the eaves gable above. Twin Canary Island Date Palms frame the house and dominate the early garden layout below.

The villa has undergone several alterations including that the cream brick trim to the openings has been painted over, and pergolas and new fencing has been added.

A remarkably original 19th century timber stable block and yard is extant at the rear of the allotment.



41 Maribyrnong Road, Ascot Vale, 1886 (HO71)

A large face polychrome brick and stuccoed, Italianate styled house with a slated, hip roof and cast-iron return verandah with gabled portico. The verandah is ornate with grouped posts, a central gable with foliated frieze and intricate iron friezes between posts and under the bressumer: it was manufactured by A. McLean. Quarry tiles decorate the verandah and encaustic tiles continue into the hall. A ceramic ventilating keystone is used in the dark voussoirs of window arches and

patterned glass sidelights enrich the doorway.

37 Roberts Street, Essendon, recommended for inclusion as an individually significant place in the Heritage Overlay in 'Moonee Valley 2017 Heritage Study' is also comparable to the subject house as a symmetrical, single-storey Italianate villa.

Discussion

8 Addison Street, Moonee Ponds, compares well to the above examples in terms of its level of intactness and architectural representativeness of the Italianate style. As a type, the single storey double-fronted house exhibits key features associated with that building form, including the hipped roof, although slightly diminished by the loss of original slates, the gabled verandah, and the coupled tall sash windows. 41 Maribyrnong (HO71) is directly comparable in having clustered columns supporting the gabled porch. The use of polychrome as decorative feature of the brickwork can also be observed in 21 Gladstone (HO185), 19 Grandview Street (HO189) and 98 Ascot Vale Road (HO31). The subject house has relatively high integrity and high level of intactness comparable to the examples given.

Overall, 8 Addison Street is a particularly fine example of the Victorian-era, double-fronted house type expressed in the Italianate architectural style. The symmetrical arrangement of the facade, iron verandah with ornate gabled porch, street setback and polychrome brickwork are characteristic of this type and style. With a relatively high level of integrity and high intactness, the subject house is a particularly fine example of its type. .

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

8 Addison Street, Moonee Ponds is significant as a late Victorian era villa of unusually high decorative quality. The Victorian era is well represented on the Heritage Overlay in Moonee Valley, with detached houses the most common typology. Comparative examples include 242 Maribyrnong Road, Moonee Ponds, 1886 (HO255), 98 Ascot Vale Road, Flemington, (HO31) and 41 Maribyrnong Road, Ascot Vale, 1886 (HO71). All these houses also feature the symmetrical double-fronted form of 8 Addison Street and are embellished with elaborate verandahs.

8 Addison Street is a particularly fine example of the symmetrical double-fronted villa. The symmetrical arrangement of the facade, iron verandah with ornate gabled porch, street setback and polychrome brickwork are characteristic of the Victorian era. 8 Addison Street also demonstrates aspects of the Federation period through its use of predominantly red brick as a principal wall colour and in the selection of the heavy Greek key pattern cast iron frieze.

The integrity of the building is enhanced by the high level of intactness of these main elements, which include details such as the original chimneys, central gablet with associated tile-work, parapet and verandah ornamentation, tessellated tiled verandah floor, window and door joinery, tiled window sills, and unpainted face brickwork. The integrity of the place as a whole is enhanced by the survival of a brick outbuilding abutting the rear laneway.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

8 Addison Street, Moonee Ponds, is aesthetically significant for its particular decorative qualities expressed in its verandah and façade. These include a gablet with ceramic tile chequerboard panel in the form of an open pediment and floral-motif mouldings. A second pediment with triangular glass is incorporated within the verandah, immediately below the gablet. The verandah has ornamented eave brackets, timber moulding details and an unusual frieze in a Greek key pattern supported by single and paired cast iron columns with Corinthian capitals and brackets typical of the late Victorian era.

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance*What is Significant?*

8 Addison Street, a late Victorian era Italianate villa built in 1898 and the site containing an outbuilding is significant.

Significant fabric includes the:

- original built form, roof form and pattern of fenestration;
- unpainted face brickwork, masonry foundations, original chimneys, parapet and parapet ornamentation, paired timber brackets;
- verandah and verandah detailing including the columns, frieze, brackets, central gablet with associated tile-work, tiled verandah floor, original window and door joinery; and
- original or early brick outbuilding

The glazed terracotta roof tiles, fence and rear extension are not significant.

How is it significant?

8 Addison Street Moonee Ponds is of local architectural (representative), and aesthetic significance to the City of Moonee Valley.

Why is it significant?

8 Addison Street, Moonee Ponds, is significant as a late Victorian era villa of unusually high decorative quality. The Victorian era is well represented on the Heritage Overlay in Moonee Valley, with detached houses the most common typology. Comparative examples include 242 Maribyrnong Road, Moonee Ponds, 1886 (HO255), 98 Ascot Vale Road, Flemington, (HO31) and 41 Maribyrnong Road, Ascot Vale, 1886 (HO71). All these houses also feature the symmetrical double-fronted form of 8 Addison Street and are embellished with elaborate verandahs.

8 Addison Street is a particularly fine example of the symmetrical double-fronted villa. The symmetrical arrangement of the facade, iron verandah with ornate gabled porch, street setback and polychrome brickwork are characteristic of the Victorian era. 8 Addison Street also demonstrates aspects of the Federation period through its use of predominantly red brick as a principal wall colour and in the selection of the heavy Greek key pattern cast iron frieze.

The integrity of the building is enhanced by the high level of intactness of these main elements, which include details such the original chimneys, central gablet with associated tile-work, parapet and verandah ornamentation, tessellated tiled verandah floor, window and door joinery, tiled window sills, and unpainted face brickwork. The integrity of the place as a whole is enhanced by the survival of a brick outbuilding abutting the rear laneway. (Criterion D)

8 Addison Street, Moonee Ponds, is aesthetically significant for its particular decorative qualities expressed in its verandah and façade. These include a gablet with ceramic tile chequerboard panel in the form of an open pediment and floral-motif mouldings. A second pediment with triangular glass is incorporated within the verandah, immediately below the gablet. The verandah has ornamented eave brackets, timber moulding details and an unusual frieze in a Greek key pattern supported by single and paired cast iron columns with Corinthian capitals and brackets typical of the late Victorian era. (Criterion E)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	Yes – outbuilding on rear laneway
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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‘Gowrie’

Prepared by: Context

Address: 10 Ardmillan Road, Moonee Ponds

Name: Gowrie	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: c1878; c1895 (altered)
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Edwardian Queen Anne



Figure 1. ‘Gowrie’ at 10 Ardmillan Road, Moonee Ponds, principal elevation (source: Context, April 2018)

History and Historical Context

Thematic Context

The house at 10 Ardmillan Road, Moonee Ponds, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories, 2012):

Theme 6: Building Towns, Cities and the Garden State; 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Contextual History

Moonee Ponds is a suburb that lies between the Moonee Ponds Creek and the Maribyrnong River. It takes its name from the Moonee Moonee Creek, which was a chain of waterholes that fed into the West Melbourne Swamp. Although later named the Moonee Ponds Creek, it flowed as a creek only intermittently. The name 'Moonee Moonee' is an Aboriginal word.

The well-watered country close to the fledgling town of Melbourne attracted pastoral settlers and farmers in the early settlement period. A ploughing match was held in the area in 1848, which was an encouragement to local agricultural development. There was scattered settlement in the area from the 1850s, buoyed by the busy Mt Alexander Road, which carried traffic to and from the goldfields. This was the north-bound route of the ill-fated expedition in 1861 of the explorers Burke and Wills, who camped overnight on the Crown reserve in Moonee Ponds that would later become Queens Park.

In 1870 Moonee Ponds was largely agricultural and pastoral land and described as 'a small postal village' with the surrounding country described as 'elevated and remarkably healthy' (Whitworth 1870: 261). Large estates in the area in the nineteenth century included 'Ngarveno' (c1860s), which fronted the Moonee Ponds Creek; 'Coilsfield' (1866, demolished); and 'Craigallan' (c1895, demolished). The Moonee Valley Racecourse was established in 1883.

Residential development ensued in the 1880s, but the area retained a strong rural character with many small farms and market gardens flourishing well into the early twentieth century. From the late-nineteenth century, commercial and retail development centred on Puckle Street, with increased buildings in the interwar period. Significant industrial enterprises included Kinnears Rope Works. The suburb has a mix of Victorian, Edwardian, and interwar period residences, as well as many postwar homes.

Moonee Ponds formed part of the Borough of Essendon and Flemington, which was established in 1882, and later was part of the Town of Essendon (from 1890) and the City of Essendon (from 1909-1994). From 1886, the Essendon council offices were located in Moonee Ponds.

The Melbourne comedian Barry Humphries presented Moonee Ponds in the 1950s, as a quintessentially bland and culturally deficient Melbourne suburb. Yet through his fictional character Dame Edna Everage, who satirises the small-mindedness and social aspirations of Australian suburbia, he raised the profile of the area in popular culture.

The large influx of European immigrants to the area in the post-war period brought significant cultural change to Moonee Ponds, reflected for example in the establishment of Italian cafes by the 1960s.

Place History

The red brick villa known as 'Gowrie' at 10 Ardmillan Road, Moonee Ponds, is located on the north side of the street, between Mantell Street and the Craigieburn railway line. By the 1870s, grand estates proliferated along this stretch of Ardmillan Road, with 'Ardmillan Estate' owned by Peter McCracken on the south side and James Robertson's estate to the north. In 1875, the area was described as having been erected with 'charming suburban retreats' of the municipality's key members (*Argus* 24 August 1870:2; *Age* 25 September 1875:2).

The current villa residence 'Gowrie' was built in three stages, the first house built in c1878 was Victorian and was reputedly one of the oldest houses in Moonee Ponds (*Age* 30 September 1995:53). The early house was built of brick, with a front verandah and a slate roof (RB 1878; *Age* 20 August 1881:3). According to a property sale notice in 1881, the house was occupied by the Misses Hetherington, and contained a drawing room, a dining room, three bedrooms, a kitchen, and a servants' room. The land at this time had an 84-foot frontage to Ardmillan Road, with a depth of 312 feet; it bordered the 'Trinafour Estate' to the north (*Age* 20 August 1881:3). The present Trinafour Street was constructed later on the southern border of the former estate (Realestate.com.au 2017).

Following the land sale, by c1881-82, the residence was owned by Scottish-born Douglas Elder, who was a surveyor for Lloyd's Register British & Foreign Shipping, 9A Market Street, Melbourne (S&Mc 1882; RB 1883; *Australasian*, 25 May 1907: 40). It appears that the residence was named 'Gowrie' upon Elder's arrival to the premises, with the name listed for the first time in the Sands & McDougall directory (S&Mc 1882). Gowrie is a region and ancient province of Scotland, covering most of the eastern part of what became Perthshire.

During Elder's ownership, some significant changes were made to the building. In January 1898, the house was advertised for public auction. 'Gowrie' was described as a 'substantial, well-finished and charmingly situated brick villa', containing drawing room, dining room (measuring 22 by 16 feet), four principal bedrooms, hall and vestibule, bathroom and lavatory, kitchen, servant's room, scullery, wash house, wine cellar, brick cemented underground tank, with detached outbuildings at rear. To the front of the house, there was an area of lawn, a carriage entrance, and a flower garden and shrubbery was established. The backyard was taken up with an orchard, kitchen garden, and poultry yard, and was installed with a surface drainage system (*Age* 26 January 1898:2).

The above-mentioned advertisement notes that it is a 'modern brick villa', that had rooms 'artistically decorated' with modern-design fittings (*Age* 26 January 1898:2). The council rate books also indicate the significant enhancement that occurred c1895 (RB 1895). This was possibly the construction of the current front façade and two rooms in the Queen Anne style. It would have been a relatively early example of the style, at a time when it had not spread to builder-designed houses yet (and the exquisite quality of this façade indicates the involvement of an architect). According to a 1995 newspaper article in the *Age*, however, the two front rooms were added to the house after 1902 by the then new owner (*Age* 30 September 1995:53). This second theory seems to be contradicted by the name 'Gowrie' inscribed on the coat-of-arms on the front bay window.

The building's footprint shown in the Melbourne & Metropolitan Board of Works Detail Plan No 1645, dated 1905, show that the second stage construction of the current house, including the current street elevation, was completed by c1905 at the latest (MMBW 1905). The earlier brick residence was incorporated into the current building, behind the Edwardian-era addition.

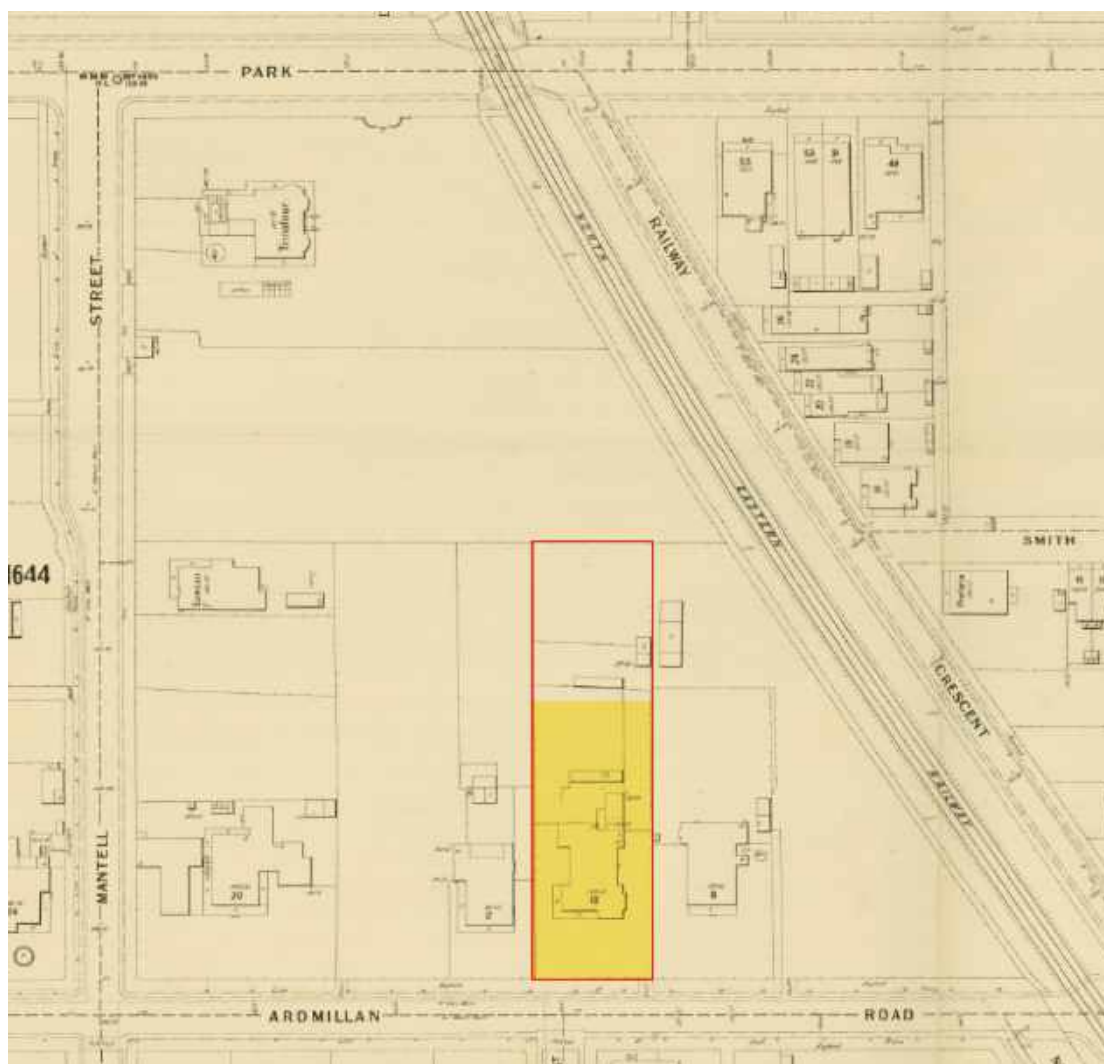


Figure 2. MMBW Detail Plan No 1645, dated 1905. The red lines depict the allotment boundary prior to subdivision. Shown in yellow is the current extent of the allotment at 10 Ardmillan Road, Moonee Ponds (source: State Library Victoria)

Between 1900 and 1930 'Gowrie' provided home for many short-term tenants: Mrs Mary Macdonald, widow of late Alexander Macdonald, of Launceston, Tasmania (c1900), William A Reid, retired man (c1903-c1905), Arthur Fenton, agent (c1906-c1910), Thomas Hastie, member of the Lands Purchase Board (c1912-c1915), Mrs Eliza Wragge, widow of Gerald Wragge, chemist (1916-c1920), and Frank Sutton, butcher (c1925) (S&Mc 1900-1930; AEC 1902-1925).

By 1930, William G Allum, a butcher, was the tenant. W G Allum's family members, Emma M, his wife, and daughters Margaret and Nellie, continued to reside at 'Gowrie' after William's death and up until the mid-1950s (S&Mc 1935-1950; AEC 1954).

During the twentieth century, 'Gowrie' has been sold at auction on a number of occasions - in 1919, 1950, 1981 and 1995. It appears that the allotment had been subdivided between 1919 and 1950, and the former backyard of 'Gowrie' is now occupied with modern units (*Argus* 4 September 1919:2; *Herald* 11 October 1950:6; *Age* 2 October 1981:27; *Age* 30 September 1995:53).

According to a 1981 advertisement, the house, noted as a 'gracious Edwardian solid brick residence', had been professionally restored and decorated (*Age* 26 September 1981:45; *Age* 2 October 1981:27).



Figure 3. A newspaper illustration showing the front elevation of 'Gowrie' in 1981 (source: *Age* 26 September 1981:45)

On the market again in 1995, 'Gowrie' was featured in a special article in the *Age*, with a detailed description given of the external and internal arrangements of the house.

Ardmillan Road is one of Moonee Ponds's best streets and the house at number 10 is an example of why this area of the suburb...is so prized.

There is land enough for its double garage, large front and side gardens, a pool in the rear garden and a couple of workshops at the back of the rambling house. ... There are higher ceilings in the front section and a substantial amount of leadlighting. So impressive is this section of the house that a local shopping centre used it as the setting for its brochure (Age 30 September 1995:53).

It continues to describe the Edwardian-era addition:

There are three arches in the high-ceilinged central hall, the first marking the end of the Edwardian extension and the start of the Victorian house. Three bedrooms open off the hall, some looking over the westerly side garden. The main bedroom, which was once the maid's room, has an en suite bathroom, a walk-in wardrobe and a door to a private courtyard... The family bathroom was once a bedroom and has plenty of room for the bath, shower and lavatory. There are two more bedrooms with fire-places. ... The ten-year-old kitchen was part of the third era... (Age 30 September 1995:53).

Recently, 'Gowrie' was sold by auction in January 2017. A 2017 photograph of 'Gowrie' suggests that the front garden was planted with shrubs and flowers after 1995.



Figure 4. A 1995 photograph of 'Gowrie' indicates that the residence was repainted after 1995 (source: *Age* 30 September 1995:53)

Description and Integrity

'Gowrie' at 10 Ardmillan Road, Moonee Ponds, a substantial single-storey Queen Anne brick villa with terracotta tile-clad roof, with an earlier Victorian rear wing, is located on the north side of the street, between Mantell and Trinafour streets, close to the railway line. A narrower residential street, Grosvenor Street, runs north-south opposite 'Gowrie'. The villa is set within established gardens and behind a low brick fence on the street boundary.

The house has a main hipped roof form with a long transverse ridge and a prominent gabled bay at the south-east corner, clad with terracotta tiles in the Marseilles pattern. On the east elevation, the rafter ends are exposed under the eaves. The main enveloping roof sweeps down with a change of angle to cover the front verandah, creating a 'broken-back' profile. Oriented towards the south, the walls of the front section of the house are tuckpointed red brick while the earlier Victorian central section, hardly visible from the street, has Hawthorn-style brown bricks with touches of cream detail.

The façade is asymmetrical with a projecting bay and bracketed gable end, which has half-timbering details. Below the gable is an oriel window resting on a roughcast rendered base. The oriel has elaborate Art Nouveau leaded glass panels in casement sashes and highlights. An elaborate floriated bas relief surmounting a heraldic shield above the window has the property name 'Gowrie' embossed. The half-timbered effect to the gable end has a mix of vertical, horizontal, and diagonal members. The verandah has a square trellis-pattern timber frieze above simple curved flat timber brackets and turned timber posts. The heavy panelled door has rich leadlight highlight and half-glazed sidelights. To the west of the entrance is a pair of tall timber-framed double-hung windows. Three chimneys are visible from the street with two more behind, hidden behind the high front roof. Two of the three very tall chimneys closest to the street are of red brick with simple recessed brickwork panels on the faces of the chimney shaft and rendered tops with a double cornice and terracotta pots, and another chimney to the west is of polychrome brick, indicating its earlier construction date (c1878).

In the front garden, a fountain has been installed, surrounded by the circular garden bed. The garden has young trees, flowering plants and shrubberies, and near the street boundary are more mature trees. The footpaths and the boundaries of garden beds have been paved with dark purple slates, but all this is presumably of relatively recent date. A timber fence has been installed in line with the extension made to the east elevation. Behind the metal gate, there is a driveway to a flat-roofed garage. Extensive additions have been made to the rear (north) of the property. While rooms from

the c1878 house are just behind the two front rooms of the Queen Anne front extension, it is not clear how far back this earlier section stretches.



Figure 5. 'Gowrie', east elevation, showing the Victorian-era brickwork incorporated with the later Edwardian-era addition to the front (source: Realestate.com.au)

10 Ardmillan Road, Moonee Ponds, is of high integrity with very few changes visible to original or early elements of the place, allowing for its staged construction. The building retains the core of its Victorian origins (still visible in parts of the external walls), the building form of the substantial enlargement of the house to provide its current front rooms, the roof forms of the front rooms (and possibly the roof form of the central Victorian section), and verandah to the front section.

The integrity of the building is enhanced by the high level of intactness of these main elements, which include details such as the original and early chimneys, verandah ornamentation, bay window and associated half-timbered gable, window and door joinery and leaded glass, and the unpainted face brick walls of the front section and remnants of the external walls of the earlier section.

The integrity of the place is diminished by the substantial extensions to the rear of the property, although the impact of this work is lessened through carefully siting and design of the building form to avoid jeopardising the view from the property frontage.

Comparative Analysis

The Queen Anne style refers to a revival in the late nineteenth and early twentieth centuries of an English architectural style prevalent during the reign of Queen Anne in Great Britain in the first decade of the eighteenth century.

The Queen Anne revival occurred at a time when Australian architects were grappling for an appropriately national style commensurate with the coming federation of the Australian colonies, and the freedoms inherently associated with England (and the Protestant Queen Anne) and the picturesque nature of its architecture made it a popular idiom.

The Queen Anne revival style, championed in Great Britain by influential architects such as Richard Norman Shaw, was transferred to Australia in the late 1880s and early 1890s but achieved its greatest prominence, largely through the agency of home builders, in the first decade and a half of the twentieth century.

Few direct links existed between the original eighteenth-century Queen Anne architecture and the later Queen Anne revival beyond a predilection for face brickwork and intangible links with the settled domesticity of English residential architecture.

The Queen Anne revival style in Australia was typified by fine brickwork in locally made pressed red bricks, use of roughcast render (often as a contrast to brick surfaces), Marseilles-pattern roof tiles and associated ridge cresting and finials (imported and then more commonly locally made), and timber detailing (often incorporating Art Nouveau of Arts and Crafts influences). Windows were typically casement sashes, often with highlights.

Queen Anne revival style residences were noted for their asymmetrical building forms and picturesque massing, the incorporation of relatively steeply pitched roofs (often sweeping down unbroken to cover verandahs), gabled roof ends with half-timbered effects, and tall, ribbed or corbelled chimneys.

The Queen Anne style is well represented in the Heritage Overlay in Moonee Valley. Displaying a high level of intactness and integrity, contributory examples within the Heritage Overlay display a consistency of built form designed in a picturesque manner. Common elements include asymmetrical forms, dominant and complex roofs with multiple hips and gables, dormer windows and tall chimneys. Superior examples included conical towers.

The following places are brick examples of the Queen Anne Style and are of individual significance within the City of Moonee Valley Heritage Overlay.



229 Buckley Street, Essendon, 1904 (HO170)

A substantial Queen Anne house of red brick construction, with corner verandah and faceted corner bay and projecting half-timbered gable ends. It has a slate roof with terra cotta ridge capping and prominent tall chimneys with stuccoed strapwork. There is stuccoed banding and a niche by the front door whilst the windows to the projecting bays have round arches. The verandah is carried on turned timber posts with a curved ladder frieze and horseshoe motif to the entry.



9 Fletcher Street, Essendon, 1905 (HO181)

A red brick Queen Anne house with a picturesque, asymmetrical form, projecting gable-roofed wings and a verandah resting on turned timber posts with ladder frieze. Elements characteristic of the period include the terracotta tiled roof with ridge capping and finials, tall chimneys with detailed strapwork, leadlit windows and window bays and rough cast with king post detailing to the gable ends.



33 Hoddle Street, Essendon, 1909 (HO231)

A substantial Queen Anne house of red brick and roughcast construction with a dominant slate roof with terracotta ridge cappings and tall chimneys, and a half-timbering to the gable ends. At the principal elevation, the roof has been extended to form a small corner verandah, supported on turned timber posts atop dwarf red brick piers. Window bays have leadlit glazing and bell cast window hoods.



37 Hoddle Street, Essendon, 1908 (HO232)

A richly decorated Queen Anne house, with dominant terracotta tiled roof, roughcast and half-timbering to the gable ends in a lattice pattern or with vertical boards. Tall, prominent corbelled chimneys with terracotta pots remain. Window bays with leadlit upper sashes flank the recessed entry, which is pronounced by a small plain, and possibly altered timber posted porch. The walls are of red brick with rough cast upper sections and banding. It has a later carport which is sympathetic to the original building.



204 Keilor Road, Essendon North (HO308)

A substantial Queen Anne house of brick construction occupying a corner block and set within an established garden. It has a steep slate roof with terracotta ridge capping and finials, and tall, strapped red brick chimneys. Detailing to the gable ends consists of roughcast with timber strapping. The elaborate return verandah addressing its corner location has square timber posts and ladder frieze. The entrance to the house comprises a wide front door and sidelights containing elaborate leadlit glazing.

Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study' are: 17 & 19 Union Road, Ascot Vale, 33 Brewster Street, Essendon, 23 McCarron Parade, Essendon and 83 Holmes Road, Moonee Ponds.

Discussion

'Gowrie' at 10 Ardmillan Road, Moonee Ponds, compares very well to the above examples in terms of both its architectural detailing and intactness as a fine example of a brick Queen Anne villa. It is distinguished by its steeply pitched gable end and bay with floriated bas-relief and extensive use of leadlight. Its sophisticated massing and detail clearly indicate the involvement of an architect in the design of the Queen Anne front section.

Overall, it incorporates characteristic details of the Queen Anne style including picturesque massing, prominent red brick chimneys, dominant roof form, half-timbering to the gable ends, verandah with turned timber posts and ornamental timber fretwork and brackets. The integrity of the building is enhanced by the high level of intactness of these main elements, including the retention of original

window and door joinery, leaded glazing and unpainted face brick walls. In this respect, it is most comparable to 37 Hoddle Street (HO) which also retains intact and rich decoration to original or early elements of the building. 'Gowrie', however, is a superior example to this and all the other comparisons in its overall quality and intricacy of design and ornamental detailing.

It is, however, a different class of Queen Anne dwelling than the comparative examples. While all of them exhibit the Australian adaptation of the style to incorporate a more horizontal form derived from the colonial homestead, the former 'Gowrie' at 10 Ardmillan Road has a far more vertical form in keeping with the style's British origins. The only other example of this type protected in Moonee Valley is Alexander McCracken's grand mansion 'North Park', built in 1888 to a design by architect Henry Kemp. It is regarded as a pioneering example of the style in Victoria (VHR H1286). The former 'Shotts' of 1905 at 83 Holmes Road, Moonee Ponds, also assessed as part of this study, also demonstrates this influence.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

'Gowrie' is of historical significance for the retention of a c1878 bichrome brick house at its middle, one of a small number of 1870s houses to survive in Moonee Ponds, constructed prior to the suburban development of the 1880s and later. It was still new enough to warrant extension instead of demolition when the current front rooms and façade were added around the turn of the century.

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

'Gowrie' is of architectural significance as a notable example of the Queen Anne style, incorporating characteristic forms and details including picturesque massing, prominent red brick chimneys, dominant roof form, half-timbering to the gable ends, return verandah with turned timber posts and ornamental timber fretwork and brackets. The integrity of the building is enhanced by the high level of intactness of these main elements, including the retention of original window and door joinery, leaded glazing and unpainted face brick walls.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

'Gowrie' is particularly distinguished aesthetically by the accomplished massing and exquisite detail of the front façade, particularly the oriel window with its floriated bas-relief above windows of rich Art Nouveau leadlights. A similar quality of leadlights windows are seen around the front door.

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

'Gowrie', a substantial single-storey Edwardian Queen Anne brick villa with an earlier Victorian rear wing, at 10 Ardmillan Road, Moonee Ponds, is significant. It was built in several stages, the first of which was a bichrome brick house of c1878. From c1881 to 1898 the property was owned by Scotman Douglas Elder, who named it 'Gowrie'. Elder extended the house c1895, which may have comprised the current front two rooms and façade, though some sources put the front façade as c1902-05.

- Significant elements include the: Surviving fabric of its Victorian origins (still visible in parts of the external walls and part of its built form), the Edwardian building and roof forms (and possibly the roof form of the central Victorian section), and verandah to the front section;
- unpainted face brick walls of the front section and remnants of the external walls of the earlier section, return verandah, turned timber posts, timber fretwork and brackets, original and early chimneys; and
- verandah ornamentation, bay window and associated half-timbered gable, window and door joinery and leaded glass.

The contemporary extension to the rear of the property are not significant.

How is it significant?

10 Ardmillan Road is of local historic, architectural (representative), and aesthetic significance to the City of Moonee Valley.

Why is it significant?

'Gowrie' is of historical significance for the retention of a c1878 bichrome brick house at its middle, one of a small number of 1870s houses to survive in the City of Moonee Ponds, constructed prior to the suburban development of the 1880s and later. It was still new enough to warrant extension instead of demolition when the current front rooms and façade were added around the turn of the century. (Criterion A)

'Gowrie' is of architectural significance as a notable example of the Queen Anne style, incorporating characteristic forms and details including picturesque massing, prominent red brick chimneys, dominant roof form, half-timbering to the gable ends, return verandah with turned timber posts and ornamental timber fretwork and brackets. The integrity of the building is enhanced by the high level of intactness of these main elements, including the retention of original window and door joinery, leaded glazing and unpainted face brick walls. It is particularly distinguished aesthetically by the accomplished massing and exquisite detail of the front façade, particularly the oriel window with its floriated bas-relief above windows of rich Art Nouveau leadlights. A similar quality of leadlights windows are seen around the front door. (Criteria D & E)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014.

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'Dinizulu'

Prepared by: Context

Address: 11 Ardmillan Road, Moonee Ponds

Name: 'Dinizulu'	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: 1920-21
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Interwar-Californian Bungalow



Figure 1. 11 Ardmillan Road, principal elevation. (source: Context 2018)

History and Historical Context

Thematic Context

The house at 11 Ardmillan Road, Moonee Ponds, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories, 2012):

Theme 6: Building Towns, Cities and the Garden State; 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)
Theme 9: Shaping Cultural and Creative Life; 9.1: Participating in Sport and Recreation

Contextual History

Moonee Ponds is a suburb that lies between the Moonee Ponds Creek and the Maribyrnong River. It takes its name from the Moonee Moonee Creek, which was a chain of waterholes that fed into the

West Melbourne Swamp. Although later named the Moonee Ponds Creek, it flowed as a creek only intermittently. The name 'Moonee Moonee' is an Aboriginal word.

The well-watered country close to the fledgling town of Melbourne attracted pastoral settlers and farmers in the early settlement period. A ploughing match was held in the area in 1848, which was an encouragement to local agricultural development. There was scattered settlement in the area from the 1850s, buoyed by the busy Mt Alexander Road, which carried traffic to and from the goldfields. This was the north-bound route of the ill-fated expedition in 1861 of the explorers Burke and Wills, who camped overnight on the Crown reserve in Moonee Ponds that would later become Queens Park.

In 1870 Moonee Ponds was largely agricultural and pastoral land and described as 'a small postal village' with the surrounding country described as 'elevated and remarkably healthy' (Baillieres 1870: 261). Large estates in the area in the nineteenth century included 'Ngarveno' (c.1860s), which fronted the Moonee Ponds Creek; 'Coilsfield' (1866, demolished); and 'Craigallan' (c.1895, demolished). The Moonee Valley Racecourse was established in 1883.

Residential development ensued in the 1880s, but the area retained a strong rural character with many small farms and market gardens flourishing well into the early twentieth century. From the late-nineteenth century, commercial and retail development centred on Puckle Street, with increased buildings in the interwar period. Significant industrial enterprises included Kinnears Rope Works. The suburb has a mix of Victorian, Edwardian, and interwar period residences, as well as many postwar homes.

Moonee Ponds formed part of the Borough of Essendon and Flemington, which was established in 1882, and later was part of the Town of Essendon (from 1890) and the City of Essendon (from 1909-1994). From 1886, the Essendon council offices were located in Moonee Ponds.

The Melbourne comedian Barry Humphries presented Moonee Ponds in the 1950s, as a quintessentially bland and culturally deficient Melbourne suburb. Yet through his fictional character Dame Edna Everage, who satirises the small-mindedness and social aspirations of Australian suburbia, he raised the profile of the area in popular culture.

The large influx of European immigrants to the area in the post-war period brought significant cultural change to Moonee Ponds, reflected for example in the establishment of Italian cafes by the 1960s.

Horse racing

The emergence of horse racing as a sport, entertainment and business enterprise also created jobs for many people in diverse roles. It began with thoroughbred racing in the 1840s when the Racecourse was established at Flemington, followed by the Moonee Valley Racecourse established by WS Cox at Moonee Ponds in 1883. From 1883 until 1942 JL Reilly's (later John Wren's) Ascot Racecourse was the place for pony racing and later trotting in the area east of the Melbourne Showgrounds. In addition, from 1946, night trotting (a new departure) was held at the Showgrounds, moving to the Moonee Valley Racecourse in 1976 and continuing there until 2010. These tracks and facilities have provided a working environment for trainers, jockeys, farriers, stable-hands, saddlers and caterers, both on the racecourses and in neighbouring precincts. Many horse trainers set up homes and stables in the area known as 'The Hill' (sometimes called Whiskey Hill), the area immediately west of Flemington Racecourse and the Showgrounds and including Langs Road, Fisher Parade, Leonard Crescent and Watson Terrace. From the 1970s these included Bart Cummings, Colin Hayes and in the 1980s Lee Freedman. From the 1880s at least 15 Melbourne Cup winners and other champion racehorses, including 'Manfred' and 'Dulcify', have been stabled and trained from The Hill. 'Saintly Place' at 22-24 Leonard Crescent, operated by Cummings, is one of the few remaining stables. In the Moonee Ponds area Joseph Cripps, who trained the 1893 Melbourne Cup winner 'Tarcoola', resided and trained at a large property at 25 Park Street (on the corner of Margaret Street). In West Essendon from 1948 until 1964 former champion jockey-turned-trainer, Alexander Fullarton, trained a steady stream of hurdle and steeplechase winners from his stables near the Maribyrnong River (Living Histories, 2012:111-12).

Place History

11 Ardmillan Road is located on the south-western corner of Ardmillan Road and Mantell Street, Moonee Ponds. By 1870s, grand estates proliferated along the stretch of Ardmillan Road, with 'Ardmillan Estate' of Peter McCracken Esq on the south side and James Robertson's estate to the north. In 1875, the area was described to have been erected with 'charming suburban retreats' of the municipality's key members (*Argus* 24 August 1870:2; *Age* 25 September 1875:2). The five-acre site of the Ardmillan Estate was one of the later subdivided mansion estates in the district. The Melbourne and Metropolitan Board of Works Detail Plan published in 1905 depicts, over two sheets of the plans, the Ardmillan Estate as a large estate surrounded by smaller allotments, the result of late-nineteenth-century subdivisions of former estates (MMBW Detail Plan no 1643 & 1644, 1905). The Ardmillan Estate was more popularly known as 'Hudson's Paddock'. The section of former Kent Street, off the south side of Derby Street, was later renamed Hudson Street.

Upon the death of the then owner of the Ardmillan Estate, Margaret Richardson, widow of James Richardson Esq, the subdivisional auction sale of the Ardmillan Estate was advertised in local newspapers during April 1916. The estate was subdivided into 46 villa sites, including the two-storey residence 'Ardmillan' (*Essendon Gazette and Keilor, Bulla and Broadmeadows Reporter* 6 April 1916:2). Following the sale on 15 April, the auctioneer and estate agent J D Graham, of 97 Queen Street, Melbourne, announced a very successful auction. 38 of the 46 allotments were sold, and the residence, which include five allotments, and three other allotments were withdrawn for private sale. Ardmillan Road frontages were sold for higher prices than the other lots, up to £5/12/6 (*Argus* 17 April 1916:9).

Prior to the sale, a petition was made to the council, expressing the desirability of proclaiming Ardmillan Road and Mantell Street as a designated brick area within the local government area. The petition was referred to as being urgent, in view of the projected subdivision and sale of 'Hudson's Paddock' (*Essendon Gazette and Keilor, Bulla and Broadmeadows Reporter* 16 March 1916:6).

Reflecting the desire for more brick housing idealised by contemporaries, the south side of Ardmillan Road was developed with substantial brick houses for a number of well-known sportsmen by 1920. In December 1920, a local magazine reported that the cross-country jockey, Collis Boyd, was building a 'fine house and stables in Ardmillan Road', and also noted that, on the right, next door was the residence of the ex-champion heavy-weight boxer, Bill Lang, and a champion of the Victorian Derby L Franklin's house was also in the near vicinity' (*Table Talk* 16 December 1920:34). The rate record from the 1921-22 financial year confirms that the current brick house at 11 Ardmillan Road was completed with six rooms for the owner, jockey Collis Boyd (RB 1921-22).

The red brick bungalow was called 'Dinizulu', fondly named after a horse of Boyd's. An article noted the sentiment deeply ingrained in jockeys: 'Cross-country jockey C Boyd's fine new house is called 'Dinizulu' after the gelding set him on the road to fame as a jumping rider'. According to the same article, L Franklin also named his house 'Eusebius' after a horse he rode in the Warrein Hurdle Race (*Barrier Miner* (NSW) 3 February 1922:3).

In the midst of remarkable success, Collis James Boyd was killed in 1926 after being struck by a passing horse. Aged only 27 and married for two years, his tragic death was much regretted by people across Australia. Obituaries were dedicated to Boyd in newspapers in every state (*Examiner* (Tas) 15 February 1926:3; *Murwillumbah* (NSW) 15 February 1926:3; *Daily Mail* (Qld) 15 February 1926:12; *Register* (SA) 19 February 1926:4; *Northern Territory Times and Gazette* (NT) 16 February 1926:2; *Sunday Times* (WA) 28 February 1926:3). One of the obituaries reads:

At the VATC (Victorian Amateur Turf Club) meeting on February 13, 1915, Collis J Boyd rode his first winner, on the grey gelding Dinizulu, who won the Warrein Hurdle Race. In the same race on Saturday, 11 years later to the day, Boyd had his last mount, Bindweed, who fell with him, and Boyd sustained concussion.

He was removed to the Trinafour Hospital at Moonee Ponds. He appeared to be recovering from his accident, and was chatting to some friends. Suddenly Boyd collapsed and died.

For the past 10 years Boyd had been the leading cross-country horseman in Australia. He rode the winner of two Grand National Hurdle Races, and won the Australasian Steeplechase on Cibye. He was also a good horseman on the flat, and was particularly successful on two-year-olds... (Daily Mail (Qld) 15 February 1926:12).



Figure 41. Collis Boyd, photographed in 1926 (source: *Examiner* (Tas) 15 February 1926:3).

Boyd's funeral was largely attended by the members of the racing circle: 'Almost every licensed jockey and trainer in Melbourne was present, and the jockeys marched in front of the hearse through Moonee Ponds. Most of the metropolitan racing clubs were represented' (*Register* (SA) 18 February 1926:14). Boyd's real and personal assets were estimated at around £4000 11/8 (*Age* 31 March 1926:11).

In September 1926, following Boyd's death 'Dinizulu' at 11 Ardmillan Road was sold by public auction by the local auctioneers Taddell Bros. The brick bungalow was described as having six grand rooms and six brick loose (stable) boxes (*Herald* 22 September 1926:25). Several month later in February 1927, Taddell Bros advertised the furniture sale at the premises. The items listed were:

Superior Art Furniture and Effects / Including Handsome Lounge Settee and Armchairs, Massive Jacobean 6ft Sideboard, Jacobean 10ft Ext Table, 8-piece Jacobean Dining Suite, Easy Armchairs, Jacobean Oak Hall Robe, Superior Carved Cherrywood Armchairs, Queensland Maple Bedroom Suite and Bedstead, Beautiful Royal Axminster and Wilton Pile Carpets, Inlaid Linos., Kitchen Utensils, Garden Tools, and General Household Furniture, Without Reserve (Argus 25 February 1927:2).

Later residents of the house at 11 Ardmillan Road were; Archibald Cunningham (c1930), William Jones (c1935), Adrian C and Robert C Turner (c1942-c1950) (S&Mc 1930-1950).

In 1949, the property was again on the market. At that time, the house had an entrance hall, lounge room, dining room (24 by 24 feet), den, kitchen, 3 bedrooms and vestibule, and was equipped with 'every modern amenity'. The outbuildings on the premises included a large brick garage (likely the former stable), measuring 25 by 60 feet, and a fernery (*Argus* 6 August 1949:17).

Description and Integrity

'Dinizulu' at 11 Ardmillan Road, Moonee Ponds, an interwar red brick California Bungalow, sits on a corner block at the south-western corner of Ardmillan Road and Mantell Street. Wide residential streets with nature strips on either side. The east side of the intersection is slightly elevated, so the

street has a wide view down the west of Ardmillan Road. With two street frontages, the main elevation of the bungalow is facing Ardmillan Road. The single-storey dwelling has a setback from Ardmillan Road, almost in line with other properties in that block, and a slight setback from Mantell Street. A garage fronts Mantell Street at the south end of the property. This appears to be the five-box stable, later a garage, mentioned in the history. 'Dinizulu' has a lower-roof rear extension to the south elevation.

'Dinizulu' is distinguished by the bold use of large white river pebbles both in supporting elements and as a decorative feature, which is an outstanding design element, rare in a local and state-wide context. Pillars finished with white pebbles support the verandahed porch and timber pergola whose beams penetrate the brick walls; the gateposts are also topped with matching pebbles for their capping.

The roof has a main hipped form with subsidiary projecting gables on the east, north and west, featured with an unusual broken jerkin-head ends with small gablets on the top. Both the main and the low-pitch gabled verandah roofs are terracotta tile clad. The terracotta ridge capping and finials are intact. Under the eaves are exposed rafter beams with projecting ends. 'Dinizulu' has three roughcast-finished concrete chimneys, one of which near the Mantell Street boundary has lost its top half. Under both gable ends, the brick wall has contrasting clinker brick detailing to the top sections, in line with the lower ends of the jerkinhead roofline. The clinker bricks are pointed in darker mortar, and the lower parts have been recently repointed in a brighter shade.

On the Mantell Street (east) elevation, there is a square bay window with leaded glass and exaggerated cantilevered awning. Another bay window is under the verandah, and the entrance is half glazed timber door with sidelights. The leading of the upper window sashes has small rectangular panes, while the lower sashes are in a diamond pattern, echoed in the small window to the north east.

Connecting the entrance porch and the main gate is an S-shape footpath in the front garden and there is another (recent) wooden gate from Mantell Street. The front garden boasts a Norfolk Island pine (*Araucaria heterophylla*) and a Norfolk Island oak (*Lagunaria pattersonii*), presumably planted as a pair after 1945. The two principal frontages are bordered with low red brick fence with contrasting dark brown brick capping at the top with the exception of the main gateposts; these brick fences may be later than the date of the residence, but they are highly sympathetic. The rear (south) half of residence and backyard is surrounded by higher brick wall, possibly dating from recent years.

At the rear of the property is a red brick structure with wide timber ledged double doors that open directly onto the Mantell Street footpath. It is a simple structure, with the gabled roof hidden behind a stepped parapet, and the double doors below a concrete lintel. The only ornament to its front façade is a cross made of projecting bricks in a darker shade of red on the parapet. The materials and ledged doors appear to be of the same age as the house, and this structure is far larger than a 1920s garage, indicating that it was built as Collis Boyd's stable.

11 Ardmillan Road, Moonee Ponds, is of very high integrity with very few changes visible to original or early elements of the place. The building retains its original building forms and roof form, verandah and pergola, and fenestration.

The integrity of the building is greatly enhanced by the high level of intactness of these main elements, which include details such the original chimneys, roof ridge finials, eaves detailing with exposed rafters and brick brackets, pebble-faced verandah and pergola pillars, window and door joinery, leaded glass window panels, and the unpainted face brick walls.

The integrity of the place is enhanced by the former stables at the rear of the property.

The integrity of the place is slightly diminished by the recent high brick fence along the side boundary to Mantell Street.

Comparative Analysis

The Californian Bungalow was at once a type of dwelling and a design style redolent of its West Coast American origins where it developed from nineteenth-century timber cottages and as a vernacular distillation of such diverse sources as Japanese architecture, Swiss chalets, and California's Spanish Mission heritage.

Originating in North America around the turn of the twentieth century and known in California as the Craftsman Bungalow, the so-called Californian Bungalow style was introduced to Australia during years immediately prior to the First World War and then greatly popularised in the 1920s.

The Californian Bungalow style had an immediate impact in Australia on account of its largely timber construction, its climatically (and historically) similar origins, and its relative affordability, popular with speculative builders and government housing instrumentalities alike.

The Californian Bungalow sat midway in pretension between a cottage and villa (to use popular nineteenth-century terminology) and provided a quintessential pre-war and interwar dwelling suited to Australia's relatively large allotments and Garden City ethos as a domestic repose in an industrial world.

Typical features of the Californian Bungalow style were its low-slung building form, substantial exterior transitional spaces sheltered under expansive verandahs with roofs supported on exaggerated piers or less typically as large recessed porches enveloped by the main roof, generally relating to a single dominant roof form (often a transverse gable).

Many stylistic characteristics of the Arts and Crafts or Craftsmen styles were shared by the Californian Bungalow style, often in a simplified form, including elements such as pergolas, projecting rafters, wide eaves overhangs, and sometimes a rustic use of natural materials.

The various styles and idioms of the interwar period are well represented in the Heritage Overlay in Moonee Valley. Displaying a high level of intactness and integrity, contributory example within the Heritage Overlay display a consistency of built form and a cohesive garden suburb character enhanced by original low front fences and outbuildings. Individually significant examples include detached houses, duplexes and flats.

The following places are of the interwar Californian Bungalow style and are of individual significance within the City of Moonee Valley Heritage Overlay.



28 Park Street is expressive of the Arts and Crafts movement as it was applied to the Californian Bungalow form in Australia. Important elements include the roof form and gable ended treatments, the accommodation of an upper level as an attic floor and the attention to detail demonstrating the principles of the Arts and Crafts movement.

28 Park Street Moonee Ponds c1923
(HO267)



192 Pascoe Vale Road, Ascot Vale, c1930
(HO206)

192 Pascoe Vale Road, Ascot Vale, was built in 1930. It is important as a substantially intact and highly representative Californian bungalow, complete with sympathetic garden, and although erected quite late in the period of the bungalow's dominance over other styles, is important in this respect.



"Melola" 33 Union Road, Ascot Vale c1930
(HO286)

"Melola" at 33 Union Road, Ascot Vale is aesthetically important. This importance is derived from the unusual expression given to the Bungalow style and the juxtaposition of elements common to the period giving it an unusually picturesque quality.



10 Leslie Road, Essendon, c1924-5 (HO 244)

A highly picturesque and substantial Arts and Crafts bungalow with cross ridged terra cotta shingle clad gable roof and attic storey windows in the gable ends.



113 McCracken Street, Essendon, c1924 (HO 258)

113 McCracken Street, Essendon, built in 1924, is aesthetically important as a highly successful Arts and Crafts design exploiting the popular Bungalow theme and using stylistic devices of the period including the single ridged attic villa form, curved window bays, attic floor balcony, window dormer and chalet roof, the links with English and American precedents being clearly evident.

Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study' are: 6 Banchory Street, Essendon, 1A and 3 Adelaide Street, Ascot Vale, 37 Sandown Road, Ascot Vale, 23 Ballater Street, Essendon, 25 Ballater Street, Essendon, 52 Hedderwick Street, Essendon, 20 Ascot Vale Road, Flemington and 89 Holmes Road, Moonee Ponds.

Discussion

'Dinizulu' is an exceptionally fine and intact example of an interwar Californian Bungalow. It compares well to the above examples in terms of both its architectural design, detailing and intactness.

What sets it apart is its unusually high level of attention to detail and unusual combination of design elements. The bold use of large white river pebbles on the porch and pergola pillars and the gate posts are rare in a local and state-wide context. The premier example of this treatment is seen in the State-significant 'The Pebbles', at 57A Droop Street, Footscray (VHR H1308), designed by architects Schreiber and Jorgensen in 1920, which is also noted for its Japanese-influenced joinery. There is another example in the area: 'Nundah' at 600 Barkly Street, Footscray, designed by the same architects in 1924 (Maribyrnong HO96). While the use of complex and decorative expressed joinery and pebbles (to chimneys as well as verandah piers) is more extensive at 'The Pebbles' than 'Dinizulu', they both have a very high level of external intactness. 'Nundah' is the most modest example of the three. The early date of 'Dinizulu', which was commenced in the same year as 'The Pebbles', suggests that it was also architect designed, though its author has not been identified.



'Nundah', 600 Barkly Street, Footscray
(Source: City of Maribyrnong)



'The Pebbles', 57A Droop Street, Footscray
(Source: Heritage Victoria)

The two bungalows by Schreiber and Jorgensen have the classic gabled roofs seen on most examples of the California Bungalow in Australia, while 'Dinizulu' is distinguished by its picturesque and unusual roof form. Whilst other examples in Moonee Valley (and elsewhere) use jerkin-head gable ends (28 Park Street Moonee Ponds, HO267 & "Melola" 33 Union Road, Ascot Vale c1930, HO286) the incorporation of small gablets above is unusual. Of note are the expressed rafter ends of the jerkin-head gable ends and the fully leaded windows with diamond pattern to the lower sashes and grid pattern above. Overall the composition is a fine example of an interwar Californian Bungalow incorporating aesthetic elements of the Arts and Crafts movement and a Japanese influence seen in the expressed joinery.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

Historically, 'Dinizulu' illustrates the theme of horse racing, which is particularly important to the municipality. Designed and built for its first owner, jockey Collis Boyd, along with a six-box stable in the rear yard, it illustrates how the homes and small stables of those working in the racing industry were clustered near the many racetracks (in Flemington, Ascot Vale and Moonee Ponds). After the mid-twentieth century, large on-site stables and training complexes were established at the race tracks, rendering the house-stables complex largely obsolete.

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

N/A

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

'Dinizulu' is a highly intact and successful bungalow design that is distinguished by its white pebble finish to verandah and pergola piers and the front gate posts, a strong Japanese influence seen in the expressed joinery of the roof and pergola, and the highly unusual roof form which combines the picturesque jerkin-head gable with a gablet. The high quality of the house is further visible in details such as the contrasting clinker brick to the gables and corbels beneath the expressed roof purlins, and the windows with square and diamond leadlights to the upper and lower sashes. The presentation of the house is enhanced by the pair of mature trees native to Norfolk Island, a Norfolk Island Pine and a Norfolk Island Oak in the front garden.

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

'Dinizulu' is associated with cross-country jockey Collis James Boyd, as it was built for him shortly after his marriage and included stables for his horses. While he was undoubtedly well-known in the industry during the interwar era, as demonstrated by the many obituaries and well-attended funeral following his tragic early death, he has not retained this fame and is not recognised, for example, in the *Australian Dictionary of Biography*. For this reason, the place is not considered significant at the local level due to its association with Boyd.

Statement of Significance

What is Significant?

'Dinizulu', at 11 Ardmore Road, Moonee Ponds, is significant. It was built for jockey Collis James Boyd in 1920-21 along with a six-box stable at the rear. The architect has not been identified.

Significant fabric includes the:

- original building forms and roof forms including verandah, pergola and fenestrations and the unusual roof form combining jerkin-head gables with gablets;
- terracotta roof tiles, ridge capings and finials;

- original chimneys;
- eaves detailing with exposed rafters and brick brackets;
- pebble faced verandah and pergola pillars;
- unpainted nface brick walls with contrasting clinker brickwork;
- window and door joinery and leaded glass window sashes; and
- former stable (now garage).

The low brick front fence, gate posts and high brick wall are not significant.

How is it significant?

11 Ardmillan Road is of local historical and aesthetic significance to the City of Moonee Valley.

Why is it significant?

Historically, 'Dinizulu' illustrates the theme of horse racing, which is particularly important to the municipality. Designed and built for its first owner, jockey Collis Boyd, along with a six-box stable in the rear yard, it illustrates how the homes and small stables of those working in the racing industry were clustered near the many racetracks (in Flemington, Ascot Vale and Moonee Ponds). After the mid-twentieth century, large on-site stables and training complexes were established at the race tracks, rendering the house-stables complex largely obsolete. (Criterion A)

'Dinizulu' is a highly intact and successful bungalow design that is distinguished by its white pebble finish to verandah and pergola piers, a strong Japanese influence seen in the expressed joinery of the roof and pergola, and the highly unusual roof form which combines the picturesque jerkin-head gable with a gablet. The high quality of the house is further visible in details such as the contrasting clinker brick to the gables and corbels beneath the expressed roof purlins, and the windows with square and diamond leadlights to the upper and lower sashes. The presentation of the house is enhanced by the use of the same white pebbles to cap the gate posts and the pair of mature trees native to Norfolk Island, a Norfolk Island Pine and a Norfolk Island Oak in the front garden. (Criterion E)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	Yes – former stable/garage
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No

Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014.

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Register (SA), as cited.

Sunday Times (WA), as cited.

House

Prepared by: Context

Address: 64 Bent Street, Moonee Ponds

Name: House	Survey Date: October 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: c1914
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Edwardian - Queen Anne



Figure 42. 64 Bent Street, Moonee Ponds, principal elevation (source: Context 2018)

History and Historical Context

Thematic Context

The house at 64 Bent Street, Moonee Ponds, relates to the following historic themes from the Thematic Environmental History of Moonee Valley (Living Histories 2012):

Theme 6: Building Towns, Cities and the Garden State; 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Contextual History

Moonee Ponds is a suburb that lies between the Moonee Ponds Creek and the Maribyrnong River. It takes its name from the Moonee Moonee Creek, which was a chain of waterholes that fed into the West Melbourne Swamp. Although later named the Moonee Ponds Creek, it flowed as a creek only intermittently. The name 'Moonee Moonee' is believed to be an Aboriginal word.

The well-watered country close to the fledgling town of Melbourne attracted pastoral settlers and farmers in the early settlement period. A ploughing match was held in the area in 1848, which was an encouragement to local agricultural development. There was scattered settlement in the area from the 1850s, buoyed by the busy Mt Alexander Road, which carried traffic to and from the goldfields. This was the north-bound route of the ill-fated expedition in 1861 of the explorers Burke and Wills, who camped overnight on the Crown reserve in Moonee Ponds that would later become Queens Park.

In 1870 Moonee Ponds was largely agricultural and pastoral land and described as ‘a small postal village’ with the surrounding country described as ‘elevated and remarkably healthy’ (Whitworth 1870: 261). Large estates in the area in the nineteenth century included ‘Ngarveno’ (c1860s), which fronted the Moonee Ponds Creek; ‘Coilsfield’ (1866, demolished); and ‘Craigallan’ (c1895, demolished). The Moonee Valley Racecourse was established in 1883.

Residential development ensued in the 1880s, but the area retained a strong rural character with many small farms and market gardens flourishing well into the early-twentieth century. From the late-nineteenth century, commercial and retail development centred on Puckle Street, with increased buildings in the interwar period. Significant industrial enterprises included Kinnears Rope Works. The suburb has a mix of Victorian, Edwardian, and interwar period residences, as well as many postwar homes.

Moonee Ponds formed part of the Borough of Essendon and Flemington, which was established in 1882, and later was part of the Town of Essendon (from 1890) and the City of Essendon (from 1909-1994). From 1886, the Essendon council offices were located in Moonee Ponds.

The Melbourne comedian Barry Humphries presented Moonee Ponds in the 1950s as a quintessentially bland and culturally deficient Melbourne suburb. Yet through his fictional character Dame Edna Everage, who satirises the small-mindedness and social aspirations of Australian suburbia, he raised the profile of the area in popular culture.

The large influx of European immigrants to the area in the postwar period brought significant cultural change to Moonee Ponds, reflected for example in the establishment of Italian cafes by the 1960s.

Place History

The single-storey Queen Anne timber residence at 64 Bent Street, Moonee Ponds, is located on the southern side of Bent Street. Bent Street runs east-west, and the site is located between Capulet (originally named Elizabeth Street in the Hoddle Estate advertisement) and Fanny streets. The site was initially numbered 66 Bent Street until 1928, however street directories indicate that this was changed to the present 64 Bent Street by 1929 (S&Mc).

The land comprising the site was formed with the first subdivision in 1888, of the 110-acre ‘Hoddle Estate’. This involved the whole of Crown Allotments 3 and 4, and part of Crown Allotment 2, Section 5, Town of Essendon, Parish of Doutta Galla. The land had been originally purchased by Robert Hoddle, surveyor-general of Victoria. Upon Hoddle’s death in 1881, his real and personal property valued at about £127,000 was granted absolutely to his second wife Mrs Fanny Agnes (née Baxter), who was the daughter of Captain Benjamin Baxter. She became Mrs Fanny Agnes Buxton, marrying Richard Buckhurst Buxton, solicitor, a mere three months after Hoddle’s death (*Argus* 18 May 1894:5).

In the land sales notice of 1888, the Hoddle Estate was described as follows:

Superlatively the finest allotments for the distinctive purposes of business or residence, in the whole of the now far-famed ‘Hoddle Estate’ ... [o]ne of the grandest, wealthiest, most progressive, most historical, and most aesthetically rural of Marvellous Melbourne’s most enchanting suburbs, the cherished haunts of the Colony’s earliest pioneers and the home of the Colony’s first Surveyor-General, the late Mr Hoddle (Age 22 September 1888:3).

The estate's 58 allotments had 'unusually large frontages' of 80, 60 and 106 ft by unvarying depth of 135 ft. The elevated topography of the site was advantageous of a 'peaceful and healthy rural felicity', secured with magnificent views. Furthermore, its proximity to the city and the ease of transportation was also emphasised, being within four miles or 'fifteen minutes of the city by rail or omnibus, and surrounded by those charming drives, busy thoroughfares'. The nearby Moonee Ponds railway station had 56 trains daily and the omnibuses ran continually (Age 22 September 1888:3).

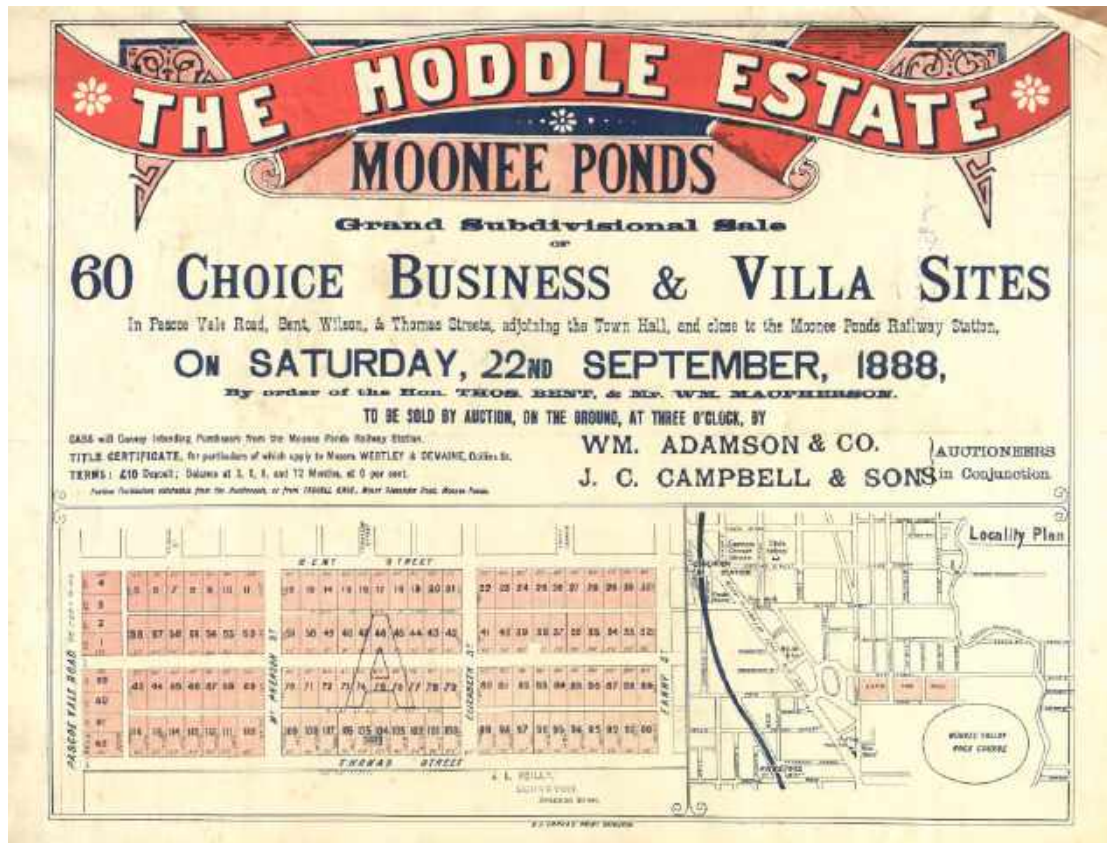


Figure 43. The Hoddle Estate subdivision plan provided at the time of the land sale in 1888 (source: State Library Victoria)

MMBW detail plans show that by 1909, most new building in the Hoddle Estate was predominantly to the west of Capulet Street. The population of Moonee Ponds and Essendon increased rapidly in the land boom era of the 1880s as estates were subdivided and marketed to speculators and investors. However, with the end of the land boom, and the onset of the subsequent widespread economic depression in the early 1890s, several of the estates were only partially built upon by the end of the nineteenth century. The presence of Victorian villas in this western portion of the Hoddle Estate indicates that the estate presumably suffered through the economic depression of the 1890s.

Of the original 110-acre Hoddle Estate, politician and land speculator Thomas Bent acquired 78.5 acres in November 1888, and Bent Street is named after him. The vacant site, sold as lot 24, was eventually acquired by the Commercial Bank in 1912. William Robert Cook and his wife Mary purchased the site in 1914, and the present house was erected at this time, consisting of five rooms (EHS 2018). Cook is listed as a builder on electoral rolls, and possibly built the house himself. The Cook family remained in residence until 1917, after which it was tenanted by various people. Frederick George Miller, a chemist, and his wife Frances Emma (née Dutton), lived at the site between 1924 and 1939.

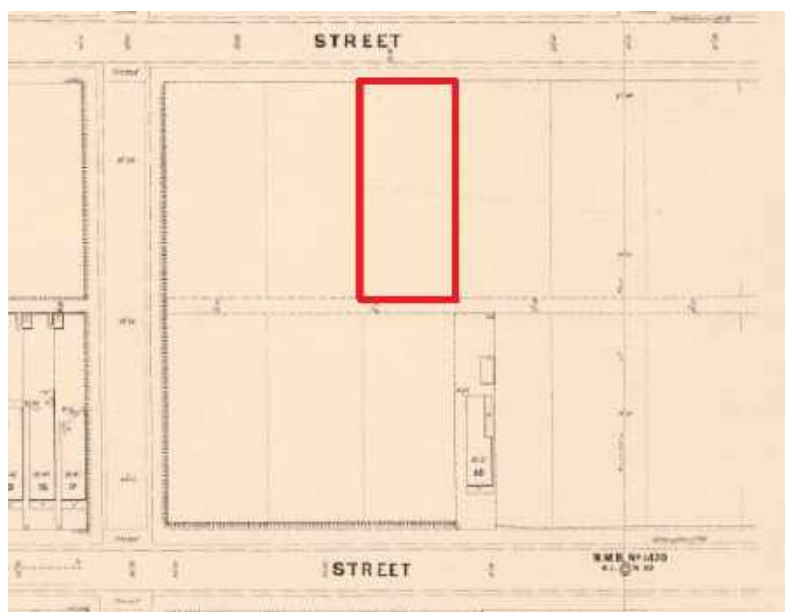


Figure 44. Extract from MMWB Detail Plan of 1909, showing vacant site (source: State Library Victoria)

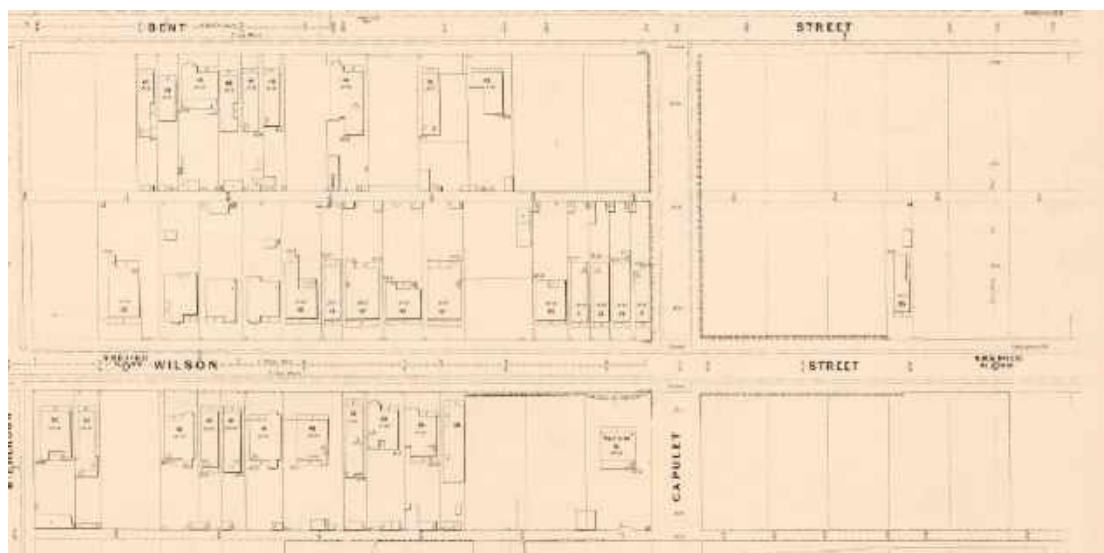


Figure 45. Extract from MMWB Detail Plan of 1909, showing heavier development in the western section of the Hoddle Estate (source: State Library Victoria)

The building permit card indicates that by 1966, the weatherboard and roughcast dwelling consisted of 6 rooms, one room more than the initial 5-room structure built by William Robert Cook. This room is already present by the commencement of the building permit card, indicating that it predates 1966. The form of the building shown in aerial photography indicates that this additional room is located at the rear of the dwelling. There is no mention of any other alterations to the dwelling on the building permit card (BP).



Figure 5. Extract from aerial photograph showing the subject site (source: VIC Planning Maps 2014, Department of Environment Land Water and Planning)

Description and Integrity

64 Bent Street, Moonee Ponds, is a single-fronted Queen Anne cottage. Sited on an allotment with a wide side setback, the dwelling fronts Bent Street to the north and abuts a bluestone laneway to the rear. It is a timber-framed construction with roughcast cement render above timber baseboards from sill height upwards; the central three weatherboards have been notched to give the appearance of shingle detailing. Bent Street slopes down gently in the direction of Moonee Ponds Creek in the east. The subject site is situated at the higher end of the street.

Comprising two intersecting corrugated iron-clad roof forms - a hipped roof with front-facing gablet transversing east-west and a projecting gabled roof room to the front - the building form is asymmetrically composed with the projecting gable being the most visible component of the principal elevation. A robust chimney of red brick with intervening square roughcast panels on the main shaft and an enlarged corbelled brick top surmounted by two terracotta chimney pots rises from the western section of the front room. The half-timbered gable sits above a roughcast rendered bolster. Encircling the roof on the eastern, western, northern, and possible southern, facades is modern, and square profile guttering. Unembellished bargeboards with rolled metal flashing accentuate the front gable end and frame the deep overhanging eaves, which, in turn, rest on sinuously moulded timber brackets. Centred below the gable end is a tripartite narrow casement window with top lights containing pressed coloured glass panes. Ornately detailed timber brackets support a corrugated iron hood above this window. A second, more squat, double-hung window looks out to Bent Street from a recessed wall plane on the western side of the building. A corrugated iron hood also covers this window.



Figure 6. Detail of the front porch fretwork and balustrade (source: Context 2018)

A broad, low set of stairs on the north façade returns on the east to a raised timber platform porch. A simple vertical timber balustrade (probably a later alteration) gives way to a more elaborately designed timber fretwork of Chinoiserie influence and decorative timber valance. The passage is framed by a striking timber keyhole arch, this circular motif is repeated around the porch. The entrance comprises a door, transom window and sidelight. A timber-framed side-hung casement window with an upper light divided into two smaller, square panes, each containing a simplified Art Nouveau leadlight design, punctuates the western wall. On the eastern wall is a narrow double-hung sash window, with the same frame design, but of different proportions.

Set within an established garden the house is partially obscured by a medium sized liquidambar tree. Large shrubs and hedges have been planted behind the modern front picket fence and along the western wall of the house, with mowed grass making up the remainder of the shallow front garden. On the eastern side of the allotment is an asphalt driveway next to a short paling fence. The use of asphalt and apparent wear of the driveway suggests that it was an early construction.

64 Bent Street, Essendon, is of high integrity with very few changes visible to the original or early elements of the place. The building retains its original built forms, roughcast rendered walls, porch, and fenestration.

The integrity of the place overall is enhanced by the high level of intactness of these main elements, which include the original chimney, decorative timber fretwork, window joinery and leaded glazing.

The integrity of the building is minimally diminished by a new extension behind the rear lean-to, but this is not visible from the street frontage and has not required demolition of original building fabric.

The integrity of the place is enhanced by the early driveway.

Comparative Analysis

64 Bent Street, Moonee Ponds, is a single-fronted Queen Anne cottage. The Queen Anne style refers to a revival in the late nineteenth and early twentieth centuries of an English architectural style prevalent during the reign of Queen Anne in Great Britain in the first decade of the eighteenth century.

The Queen Anne revival occurred at a time when Australian architects were grappling for an appropriately national style commensurate with the coming federation of the Australian colonies, and the freedoms inherently associated with England (and the Protestant Queen Anne) and the picturesque nature of its architecture made it a popular idiom.

The Queen Anne revival style, championed in Great Britain by influential architects such as Richard Norman Shaw, was transferred to Australia in the late 1880s and early 1890s but achieved its greatest prominence, largely through the agency of home builders, in the first decade and a half of the twentieth century.

Few direct links existed between the original eighteenth-century Queen Anne architecture and the later Queen Anne revival beyond a predilection for face brickwork and intangible links with the settled domesticity of English residential architecture.

The Queen Anne revival style in Australia was typified by fine brickwork in locally made pressed red bricks, use of roughcast render (often as a contrast to brick surfaces), Marseilles-pattern roof tiles and associated ridge cresting and finials (imported and then more commonly locally made), and timber detailing (often incorporating Art Nouveau or Arts and Crafts influences). Windows were typically casement sashes, often with highlights.

Queen Anne revival style residences were noted for their asymmetrical building forms and picturesque massing, the incorporation of relatively steeply pitched roofs (often sweeping down unbroken to cover verandahs), gabled roof ends with half-timbered effects, and tall, ribbed or corbelled chimneys.

The Queen Anne style is well represented in the Heritage Overlay in Moonee Valley. Displaying a high level of intactness and integrity, contributory examples within the Heritage Overlay display a consistency of built form designed in a picturesque manner. Common elements include asymmetrical forms, dominant and complex roofs with multiple hips and gables, dormer windows and tall chimneys. Superior examples included conical towers.

The following places are timber examples of the Queen Anne Style and are of individual significance within the City of Moonee Valley Heritage Overlay.



18 Brisbane Street, Ascot Vale, 1913 (HO41)

Set on a Y-plan, this ashlar-pattern timber house has two gabled bays, facing the street. A third gable surmounts the bullnose roofed verandah, which spans between the two room bays and a minor bay which forms the entrance. Characteristically intricate ornament consists of cast-iron friezes and turned timber post to the verandah, friezes to window hoods, and saltire-cross balustrading, half-timbering and gable finials.



30 Francis Street, Ascot Vale, 1914 (HO182)

A picturesque Queen Anne timber villa situated on top of the Francis Street hill and incorporating many decorative elements characteristic of the style, including fretted barge, decorative half timbering, elaborate window hoods, shingled weatherboards, turned timber posted bullnosed verandah with fretted frieze and spandrels, cross braced balustrading and cement strapwork to the tall red brick chimneys.



59 Lincoln Road, Essendon, 1909 (HO68)

A weatherboard Queen Anne style villa with bellied, half-timbered gables; multi-pane window bays, one with an octagonal tower over; Marseilles tiled, gabled and hipped roofs; and an intricately timbered return verandah which typically links the two gabled wings. An oriental influence is visible in the fine window glazing and the scrolled, match stick verandah ornament.



200 Maribyrnong Road, Moonee Ponds 1913 (HO254)

A picturesque Queen Anne villa having a corner tower with encircling faceted verandah, half-timbered gable ends, a steeply pitched slate roof with terra cotta ridge cresting and a curved ladder frame frieze to the turned timber posted verandah. The projecting wings that terminate the verandah have bayed windows whilst the projecting gable ends are supported by decorative timber brackets in the manner of the period. The composition is characteristic of the time with the corner tower giving dramatic emphasis to the diagonal axis.



10 Vanberg Road, Essendon, 1912 (HO290)

A picturesque Queen Anne villa with turned timber posted corner verandah terminated by projecting half-timbered gable ended wings and emphasis being given to the diagonal axis by means of a faceted leadlit window bay and surmounting gable. The half timbering adopts the lattice form and the corrugated galvanised iron roof cladding has terra cotta cresting. The lower level weatherboards are shingled, and the elevated verandah affords a commanding view over the intersection.

Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study' are: 65 Charles Street, Ascot Vale; 330 Buckley Street, Essendon; 2 Raleigh Street, Essendon; 2 and 4 Ngarveno Street, Moonee Ponds; and 29 Thomas Street, Moonee Ponds.

Discussion

64 Bent Street, Moonee Ponds, is a far more modest house than the above examples but it compares well to them in terms of its architectural detailing and intactness. It is a standard example of a small timber Queen Anne house, though elevated by its porch detail. Overall it incorporates typical details of the Queen Anne style including the use of an asymmetrical form, picturesque massing, dominant red brick chimneys with roughcast detailing, shingled weatherboards, gabled roof ends, decorative timber fretwork and window hoods.

The raised porch with its elaborately designed timber balustrade of Chinoiserie influence and decorative timber valance is unusual as is the striking timber keyhole arch at the entrance to the porch.

Overall it is of high integrity with very few changes visible to the original or early elements of the place. The building retains its original built forms, roughcast rendered walls, porch, original chimney, decorative timber fretwork, window joinery and leaded glazing.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

N/A

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

The house is a highly intact example of a modest Queen Anne house form, with a façade dominated by a central projecting gabled bay, and walls finished in roughcast render and weatherboards. It is distinguished from other examples of this type, however, by its elaborate front porch fretwork. This includes a timber balustrade with a diamond Chinoiserie pattern, the arched valance with wavy slats, and especially the striking timber keyhole arch at the entrance to the porch. This detail demonstrates how a builder might elevate a standard design with a creative use of ornament.

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

The Edwardian Queen Anne house with Art Nouveau references at 64 Bent Street, Moonee Ponds, is significant. It was built c1914, most likely by its first owner, builder William Cook.

Significant elements include the:

- Original building and roof forms, original chimney
- roughcast rendered walls, timber base boards and notched weatherboards, fenestration, porch; and
- decorative timber fretwork, brackets and barge boards, decorative gable ends, original window joinery and leaded glazing

The rear lean to addition is not significant.

How is it significant?

64 Bent Street is of local aesthetic significance to the City of Moonee Valley.

Why is it significant?

The house is a highly intact example of a modest Queen Anne house form, with a façade dominated by a central projecting gabled bay, and walls finished in roughcast render and weatherboards. It is distinguished from other examples of this type, however, by its elaborate front porch fretwork. This includes a timber balustrade with a diamond Chinoiserie pattern, the arched valance with wavy slats, and especially the striking timber keyhole arch at the entrance to the porch. This detail demonstrates how a builder might elevate a standard design with a creative use of ornament. (Criterion E)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions	No

Are there outbuildings and fences which are not exempt from notice and review?	
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014.

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'Tyneside'

Prepared by: Context

Address: 31 Dickens Street, Moonee Ponds

Name: 'Tyneside'	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: c1900
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Victorian - Italianate



Figure 1.

31 Dickens Street, Moonee Ponds, principal elevation (April 2018) (source: Context, 2018)

History and Historical Context

Thematic Context

The house at 31 Dickens Street, Moonee Ponds, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories, 2012):

Theme 6: Building Towns, Cities and the Garden State; 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Contextual History

Moonee Ponds is a suburb that lies between the Moonee Ponds Creek and the Maribyrnong River. It takes its name from the Moonee Moonee Creek, which was a chain of waterholes that fed into the West Melbourne Swamp. Although later named the Moonee Ponds Creek, it flowed as a creek only intermittently. The name 'Moonee Moonee' is an Aboriginal word.

The well-watered country close to the fledgling town of Melbourne attracted pastoral settlers and farmers in the early settlement period. A ploughing match was held in the area in 1848, which was an encouragement to local agricultural development. There was scattered settlement in the area from the 1850s, buoyed by the busy Mt Alexander Road, which carried traffic to and from the goldfields. This was the north-bound route of the ill-fated expedition in 1861 of the explorers Burke and Wills, who camped overnight on the Crown reserve in Moonee Ponds that would later become Queens Park.

In 1870 Moonee Ponds was largely agricultural and pastoral land and described as 'a small postal village' with the surrounding country described as 'elevated and remarkably healthy' (Whitworth 1870: 261). Large estates in the area in the nineteenth century included 'Ngarveno' (c1860s), which fronted the Moonee Ponds Creek; 'Coilsfield' (1866, demolished); and 'Craigallan' (c1895, demolished). The Moonee Valley Racecourse was established in 1883.

Residential development ensued in the 1880s, but the area retained a strong rural character with many small farms and market gardens flourishing well into the early twentieth century. From the late-nineteenth century, commercial and retail development centred on Puckle Street, with increased buildings in the interwar period. Significant industrial enterprises included Kinnears Rope Works. The suburb has a mix of Victorian, Edwardian, and interwar period residences, as well as many postwar homes.

Moonee Ponds formed part of the Borough of Essendon and Flemington, which was established in 1882, and later was part of the Town of Essendon (from 1890) and the City of Essendon (from 1909-1994). From 1886, the Essendon council offices were located in Moonee Ponds.

The Melbourne comedian Barry Humphries presented Moonee Ponds in the 1950s, as a quintessentially bland and culturally deficient Melbourne suburb. Yet through his fictional character Dame Edna Everage, who satirises the small-mindedness and social aspirations of Australian suburbia, he raised the profile of the area in popular culture.

The large influx of European immigrants to the area in the post-war period brought significant cultural change to Moonee Ponds, reflected for example in the establishment of Italian cafes by the 1960s.

Place History

The late Victorian brick villa at 31 Dickens Street, Moonee Ponds, was built by 1900.

In 1853, squatter, speculator and merchant Hugh Glass purchased land, now bordered by Racecourse Road, Ascot Vale Road, Kent Street and Citylink, for £4100. Glass built his opulent mansion, 'Flemington House', and by 1862 was reputed to be the richest man in Victoria with a fortune of £800,000. By 1869 Glass was in significant debt, with 'Flemington House' being one of the few properties not claimed to settle his debts of £500,000. At the same time, Glass's political influence was under attack, and he was briefly gaoled by a parliamentary select committee. Glass died in 1871, bequeathing 'Flemington House' to his wife and eight surviving children, who slowly sold the land to try to revive the family fortune. From 1872 lots were auctioned from 'Glass's Paddock', ultimately resulting in the concentrated development of Victorian-era housing that stretches from Newmarket Street past Newmarket Station in Flemington (Flemington Association 2011).

The population of Moonee Ponds increased markedly in the land boom era of the 1880s as estates were subdivided for the construction of suburban villas and substantial homes on high ground, particularly in proximity to the Essendon railway line. One such subdivision was Moonee Ponds Estate, established on the Glass family property in 1888.

In September 1888, the Thomas Bent Land Company advertised the Moonee Ponds Estate, also known as Glass's Paddock, for sale (*Argus* 28 August 1888:3). Thomas Bent, MLA for Brighton (1871-1894 and 1900- 1909), and Victorian premier and treasurer in 1909, was a notorious for his often-unscrupulous property speculation across Melbourne, and pushed hard for the expenditure of public money to underwrite expansion (Bate 1969).

'Business, mansion and villa sites' on the Moonee Valley Estate, with some streets named after literary figures, were put up for auction in October 1888 (*Age* 27 October 1888:10). In November of the same year, 61 allotments on the estate were sold on behalf of owner, Thomas Bent MLA. The November sale comprised lots with frontages to Mount Alexander Road, Brunswick Road, Dickens Street, Wordsworth Street, Addison Street and Filson Street, and realised a total of £40,140 (*Oakleigh Leader* 17 November 1888:7). Little construction took place during the economic depression of the early 1890s, and lots in the estate continued to be sold until 1913, when 33 building allotments in Holberg Street, Kipling Street and Pattison Street were sold (*Argus* 13 October 1913:11). The estate was also referred to as being located in Ascot Vale.

As part of the Moonee Valley Estate, the subject house 'Tyneside' at 31 Dickens Street (formerly addressed as 43 Dickens Street) was built in 1900, for the owner Frederick Ely, then a school teacher. Noted as a six-roomed brick house, it was first rated in 1900-01 (RB 1900-01). From 1900, for at least eighty years, the subject house continued to remain in the Ely family's ownership.

Born in Loddon, Victoria, in 1870 to an orchardist Henry and Marry Ann Ely, Frederick Ely married to Marion Ogilvie in 1893, and later that year, relocated from Harcourt, where most of his other family members had settled, to North Fitzroy. In the 1890s, Ely began his career as a teacher, by the early 1910s, had become a school master (*Bendigo Independent* 18 October 1893:2; *Mount Alexander Mail* 9 October 1912:2).

In 1930, following Frederick Ely's death, the property was granted to his son, David Henry Walter Ely, who worked as an insurance officer. David Henry W Ely lived at 'Tyneside' with his wife Ada Alice (nee Boucher) and sister Marion Freda Ely, typist. In 1987, upon death of David Henry, his estate was granted to his son Brian Frederick Ogilvie Ely, stock controller (*Age* 4 August 1987:52).

Description and Integrity

31 Dickens Street, Moonee Ponds, a small, single-storey, late-Victorian villa in restrained Italianate style constructed of red and cream brick with a slate roof, sits in a street of cohesive late Victorian and Queen Anne residences. Sited with small setbacks on relatively tight allotments, these modest villa dwellings have rear laneway access, a relic of the original earth-closet sanitation system in use prior to sewerage around the turn of the twentieth century. The gentle cross-fall (west to east across the site of 31 Dickens Street) forms part of the Moonee Ponds Creek valley, which in the nineteenth century deemed a picturesque feature of this vicinity.

The residence at 31 Dickens Street is characteristic of a late Victorian, Italianate villa but with some Queen Anne style influences. The house comprises a simple, single-storey form comprising principal rooms opening off a central hallway and having a front verandah stopping against an asymmetrically placed bay window to the principal eastern front room. The bull-nosed, corrugated iron, front verandah has a cast-iron frieze with pendants to the central portion and brackets to the columns. A modern single-storey rear addition of contrasting design (vertical timber boards and flat roof) is sited on the footprint of a former suite of brick and timber rear service rooms (presumably kitchen, laundry, and closet) - the extension sits behind and subsidiary to the original front rooms of the residence and is barely visible from the street frontage.

The hipped roof over the main rooms and projecting bay is clad in slate with simple metal ridge cappings; a central roof valley faces the rear of the site. The front pair of original red brick chimneys have a Queen Anne expression with stop-chamfered brick arises and central divisions (which break the bulk of these double chimneys) and are capped with generous cement-rendered cornices. The generally simple bracketed eaves detail is supported on paired console brackets. The walls are

predominantly of red brick, relieved by large but simply detailed cream brick quoins (having stop chamfers to the window reveals) and segmental arch-headed window openings with dressed basalt windowsills. The bi-chrome brickwork is confined to the principal south or street facade contrasting with simple side elevations. The brick detailing to the bay is an unusually simple treatment of a detail more normally replete in comparable Italianate villas with decorative rendered mouldings. Windows throughout are of double-hung sashes while the panelled front door is set within a doorcase consisting of fanlight, sidelights and panelling.

The frontage is defined by a picket fence of uncertain date and unusual design with rounded top pickets of alternating heights and posts having elongated turned caps. Two mature Fan Palms (*Trachycarpus fortunei*) are found in each side garden. These were popular palms in the nineteenth century and based on their size appear to be early plantings (Spencer 2005:49). A mature Oak (*Quercus* sp. species to be confirmed) is located at the rear of the property.

31 Dickens Street, Moonee Ponds, is of high integrity with very few changes visible to original or early elements of the place. The building retains its original building form, slated roof, face brick walls, front verandah, and fenestration to the principal and side elevations.

The integrity of the building is enhanced by the high level of intactness of these main elements, which include the original chimneys, slate roof, eaves detailing, unpainted face brickwork, window and door joinery, and the structure and decoration to the front verandah.

The integrity of the building is slightly diminished by a new extension at the rear but this is hardly visible from the street frontage, discreetly modern in style, and abuts the original building in such a way as to retain the bulk of the original roof form.

The integrity of the place is enhanced by its retention of its original allotment size, contributing to an understanding of the overall pattern of development in this vicinity.

Comparative Analysis

During the boom years during the 1880s, the City of Moonee Valley saw increased residential development through subdivision of large estates. Demonstrating the early phase of the suburban expansion near the railway lines or arterial roads, Victorian-era houses in Moonee Valley are mostly single-storey Italianate style villas, with some examples of mansions, double-storey villas, single- and double-storey terraces and detached cottages. Most are built of brick, with one timber example evident.

The Italianate style is a revival in the mid-nineteenth century of earlier Italian architectural forms and details, especially those from the time of the Renaissance, which were in themselves a revival and reappraisal of Greek and most importantly Roman architecture.

The Italianate style was also associated, but less commonly in Victoria and chiefly in the 1840s to 1860s but with lingering influence, with a revival of building forms of vernacular Italian rural buildings, particularly in their use of asymmetrical massing and towers producing a picturesque effect.

The Italianate style as applied to domestic architecture in Victoria favoured simple building forms, sometimes enlivened by bays and towers, with sheer wall surfaces in face brick (often bi-chrome or polychrome) or cement render generally incorporating quoining (often as surface decoration if not necessarily structural need).

Decoration in the Italianate style derived from Roman precedents and included elements from Classical entablatures and architectural orders, including a hierarchy of architraves, friezes, and cornices with associated moulding, panels, and brackets, applied to eaves, parapets and chimneys.

Eclectic touches were often married to the Italianate style, including Romanesque, Gothic, or stilted segmental arch-headed fenestration, incongruous replication of masonry features in timber, and excessive ornament that characterised the Boom style of the late nineteenth century.

The Italianate style is well represented in the Heritage Overlay in Moonee Valley. Individually significant examples included detached villas (both symmetrical and asymmetrical in plan), terrace houses and mansions. Double-storey examples are less common, and often distinguished with its scale. Typically, they are set within a garden with a low front fence at the street frontage with rear laneway access. Detailing ranges from modest to elaborate, typically including features from the era including cast-iron verandah friezes and posts and polychrome masonry to the front façade. The level of intactness of the Victorian-era Italianate villas in the City of Moonee Valley is moderate to very high.

31 Dickens Street expresses some aspects of Queen Anne style in its use of plain red brick and simplified cream brick quoining and the chimneys.

Comparable examples to 31 Dickens Street, Moonee Ponds, which have been identified as being Individually Significant within the City of Moonee Valley include:



3 Aberfeldie Street, Essendon, 1892-1897 (HO143), is a white tuck-pointed bi-chrome asymmetrical villa with Gothic windows and bold bi-chromatic patterning. It has faceted projecting wing, corner cast iron verandah with cement floor and distinguishing round arched windows to the wing with lancet arched drip moulds. The integrity is high.



The house at 23 Brown Avenue, Ascot Vale, c1891 (HO392), is a typical boom era Victorian asymmetrical villa with two projecting three-sided bays containing a return verandah. The hipped roof is clad in slate. Constructed of bi-chromatic brick, the house features implied quoining around the windows and at the wall corners, with diaper patterns below the windows, at mid-wall height and at the eaves between the brackets, and to the chimneys that have rendered cornices. The verandah has been reconstructed in a sympathetic style. A discreet addition has been made to the house on the south side, which is detailed to match the house, and there are additions at the rear, which are not visible from the street. The bricks may have been sandblasted.

In the northwest corner of the site is the former stables block, which is also significant.



'Anastasia' at 55 Holmes Road, Moonee Ponds, 1898 (HO322), is a single-storey double-fronted Victorian bichromatic brick villa on a bluestone plinth. Occupying a corner site, the asymmetrical house has two street frontages, each with a canted bay window at one end, connected by a return verandah.



28 Nicholson Street, Essendon, 1891 (HO265), is a representative asymmetrical polychrome brick late Victorian villa with slate roof and faceted protruding wing given architectural character by means of its lancet-shaped white brick voussoirs contrasting with black body bricks. The eaves are bracketed and there is decorative string coursing at impost level and elsewhere using reds with whites. The cast iron lace verandah has a timber frieze rail, the verandah floor is tiled and there are prominent chimneys. The condition is sound, and the integrity is high.



30 Chaucer Street, Moonee Ponds (Contributory in HO16 Ascot Vale Estate), is a relatively less intact and modest example of an asymmetric brick villa featuring a canted bay with arched windows. The verandah does not return around the corner.

Similar examples of Victorian-era Italianate polychrome villas in asymmetrical form of potential individual significance that are assessed part of 'Moonee Valley 2017 Heritage Study' include the houses at:

- 18 and 20 Locke Street, Essendon
- 89 Primrose Street, Essendon
- 27 and 32 Robb Street, Essendon
- 59 and 61 Tennyson Street, Moonee Ponds

Discussion

Built c1900, 31 Dickens Street, Moonee Ponds, is a fine and intact example of a late Victorian-era Italianate style villa of restrained detailing with Queen Anne style influences. Sited in a relatively tight allotment, the house is a representative example of a modest double-fronted villa typology, with simpler building scheme with verandah provided only to the principal elevation. The integrity of the place is also high, with very few changes visible. The building retains its original building form, roof form and other features characteristic of Italianate villas such as slate roof, eaves detailing, unpainted face brickwork, window and door joinery, and the structure and decoration to the front verandah.

Although constructed with a relatively modest building program with only one projected bay, it compares well to the above examples of individual heritage significance in terms of both intactness and representativeness. While simpler in detailing, it is more closely comparable to 3 Aberfeldie Street, Essendon, 1892-1897 (HO143) and 23 Brown Avenue, Ascot Vale, c1891 (HO392), with its small setback from the street frontage.

30 Chaucer Street, Moonee Ponds (Contributory in HO16 Ascot Vale Estate), while not of individual significance, is a less intact but similar example of a modest brick villa typology. 31 Dickens Street is far more intact than 30 Chaucer Street, given its main elements such as original chimneys and slate roof retained.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

31 Dickens Street, Moonee Ponds, is significant as an example of a Victorian era Italianate villa with some Queen Anne features. The Italianate style is well represented in the Heritage Overlay in Moonee Valley with detached houses forming the largest typological grouping. Individually significant examples comparable with 31 Dickens Street include 3 Aberfeldie Street, Essendon, 1892-1897 (HO143), 23 Brown Avenue, Ascot Vale c.1891 (HO392), 28 Nicholson Street, Essendon, 1891 (HO265), each of which demonstrate the same single storey and asymmetrical form as 31 Dickens Street with variations of detail.

31 Dickens Street is a fine and intact example of an Italianate villa of restrained detailing with a Queen Anne style influence. The building retains its original building and roof forms and other features including a slate roof, eaves detailing, bichrome brickwork, window and door joinery and the cast iron front verandah. The Queen Anne style design influence extends to the form and detailing of the chimneys and the use of red brick as the main wall colour and the simplified contrasting cream brick patterning. The building retains its original building form, slate roof, face brick walls, front verandah and fenestration to the principal and side elevations. 31 Dickens Street is of high integrity with very few changes visible to original or early elements of the place.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

31 Dickens Street, Moonee Ponds is aesthetically significant for the two mature Fan Palms (*Trachycarpus fortunei*) in the side garden.

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

31 Dickens Street, Moonee Ponds, a late Victorian era Italianate villa built c.1900 is significant. Two mature Fan Palms (*Trachycarpus fortunei*) in the side garden are also significant.

Significant fabric includes the:

- single-storey asymmetric built form with a projecting bay;
- main hipped roof form and slate roofing;
- unpainted face brickwork;
- original chimneys and eaves detailing;
- original pattern of fenestration and elements of window and door joinery;
- curtilages of the allotment.

The discreetly rear extension is not significant.

How is it significant?

31 Dickens Street, Moonee Ponds, is of local architectural significance to the City of Moonee Valley.

Why is it significant?

31 Dickens Street, Moonee Ponds, is significant as an example of a Victorian-era Italianate villa with some Queen Anne style features. The Italianate style is well represented in the Heritage Overlay in Moonee Valley with detached houses forming the largest typological grouping. Individually significant examples comparable with 31 Dickens Street include 3 Aberfeldie Street, Essendon, 1892-1897 (HO143), 23 Brown Avenue, Ascot Vale c.1891 (HO392), 28 Nicholson Street, Essendon, 1891 (HO265), each of which demonstrate the same single-storey and asymmetrical form as 31 Dickens Street with variations of detail.

31 Dickens Street is a fine and intact example of an Italianate villa of restrained detailing with a Queen Anne style influence. The building retains its original building and roof forms and other features including a slate roof, eaves detailing, bichrome brickwork, window and door joinery and the cast iron front verandah. The Queen Anne style design influence extends to the form and detailing of the chimneys and the use of red brick as the main wall colour and the simplified contrasting cream brick patterning. The building retains its original building form, slate roof, face brick walls, front verandah and fenestration to the principal and side elevations. 31 Dickens Street is of high integrity with very few changes visible to original or early elements of the place. (Criterion D)

31 Dickens Street is aesthetically significant for the two mature Fan Palms (*Trachycarpus fortunei*) in the side garden, a popular nineteenth-century planting. (Criterion E)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	Yes - two Fan palms (<i>Trachycarpus fortunei</i>)
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan	No

Does an Incorporated Plan apply to the site?	
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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‘Sans Souci’

Prepared by: Context

Address: 12 Grosvenor Street, Moonee Ponds

Name: ‘Sans Souci’	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: c1881-83
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Victorian-Italianate

**Figure 46.****12 Grosvenor Street, Moonee Ponds, principal elevation (April 2018) (source: Context, 2018)****History and Historical Context*****Thematic Context***

The house at 12 Grosvenor Street, Moonee Ponds, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories 2012):

Theme 6: Building Towns, Cities and the Garden State; 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Theme 9: Shaping Cultural and Creative Life; 9.1: Participating in Sport and Recreation

Contextual History

Moonee Ponds is a suburb that lies between the Moonee Ponds Creek and the Maribyrnong River. It takes its name from the Moonee Moonee Creek, which was a chain of waterholes that fed into the West Melbourne Swamp. Although later named the Moonee Ponds Creek, it flowed as a creek only intermittently. The name 'Moonee Moonee' is an Aboriginal word.

The well-watered country close to the fledgling town of Melbourne attracted pastoral settlers and farmers in the early settlement period. A ploughing match was held in the area in 1848, which was an encouragement to local agricultural development. There was scattered settlement in the area from the 1850s, buoyed by the busy Mt Alexander Road, which carried traffic to and from the goldfields. This was the north-bound route of the ill-fated expedition in 1861 of the explorers Burke and Wills, who camped overnight on the Crown reserve in Moonee Ponds that would later become Queens Park.

In 1870 Moonee Ponds was largely agricultural and pastoral land and described as 'a small postal village' with the surrounding country described as 'elevated and remarkably healthy' (Whitworth 1870: 261). Large estates in the area in the nineteenth century included 'Ngarveno' (c1860s), which fronted the Moonee Ponds Creek; 'Coilsfield' (1866, demolished); and 'Craigallan' (c1895, demolished). The Moonee Valley Racecourse was established in 1883.

Residential development ensued in the 1880s, but the area retained a strong rural character with many small farms and market gardens flourishing well into the early twentieth century. From the late-nineteenth century, commercial and retail development centred on Puckle Street, with increased buildings in the interwar period. Significant industrial enterprises included Kinnears Rope Works. The suburb has a mix of Victorian, Edwardian, and interwar period residences, as well as many postwar homes.

Moonee Ponds formed part of the Borough of Essendon and Flemington, which was established in 1882, and later was part of the Town of Essendon (from 1890) and the City of Essendon (from 1909-1994). From 1886, the Essendon council offices were located in Moonee Ponds.

The Melbourne comedian Barry Humphries presented Moonee Ponds in the 1950s, as a quintessentially bland and culturally deficient Melbourne suburb. Yet through his fictional character Dame Edna Everage, who satirises the small-mindedness and social aspirations of Australian suburbia, he raised the profile of the area in popular culture.

The large influx of European immigrants to the area in the postwar period brought significant cultural change to Moonee Ponds, reflected for example in the establishment of Italian cafes by the 1960s.

Place History

The Victorian weatherboard villa 'Sans Souci' (a French house name that means 'without worries') at 12 Grosvenor Street, Moonee Ponds, was erected on the east side of the street by 1885. In the mid-1870s, the site, then owned by the Victoria Land and Building Society, was subdivided and sold by public auction. The subdivision included allotments with frontages in Mantell Street, Holmes Road, Sydenham Road and Grosvenor Street (*Argus* 25 September 1877:3). Until the early 1880s, Grosvenor Street was formerly called Young Street and then Fisher Street (S&Mc 1972-1880; *Argus* 25 September 1877:3).

In October 1875, James Leverett, saddler, purchased two allotments in Grosvenor Street (then Young Street), comprising the current property at 12 Grosvenor Street (CT: V799 F715). Although the build date of the subject house is unclear, it appears to date from c1881-1883 (S&Mc 1880-84). Leverett's son James Richard Leverett (or James Leverett Junior), also a saddler, had been residing on the opposite side of the same street by the late 1870s, having purchased the land in November 1875 (S&Mc 1978; CT: V796 F063).

Born in 1824 in Birmingham, England, the second son of William Leverett and Anne (née Grosvenor), James Leverett (1824-1897) arrived in Melbourne in 1854 with his wife Mary Ann (née Johnson)

(‘Robinson Family Tree’, via Ancestry.com). Soon after their arrival, James Leverett appears to have established a saddlery Hards & Leverett in 1854 (*Age* 14 July 1865:5). After the partnership dissolved in 1867, Leverett operated his own saddlery, which later became James Leverett and son, saddlers and harness makers, with James Leverett Jnr joining the business (*Argus* 24 August 1867:7; S&Mc 1884). In the 1880s, he had a paddock in Ardmillan Road, Moonee Ponds, in close proximity to his residence at 12 Grosvenor Street (*North Melbourne Advertiser* 29 August 1884:2). His wife Annie died in May 1890 at their Grosvenor Street residence, which was then known as ‘Almond Villa’ (*Argus* 12 May 1890:1). Upon his death in 1897, the subject house was granted to his son James Richard Leverett (CT: V799 F795).

From c1899, James Leverett Jnr lived at his late father’s residence at 12 Grosvenor Street until his death in 1922 (S&Mc 1900-23). In his death notice, the residence was referred to ‘Sans Souci’ (*Herald* 9 February 1923:5). His assets included real estate of £15,770 and personal property of £988; the house was granted to his widow for life, and afterwards to his children, provisionally (*Argus* 10 February 1923:28).

In 1923, the subject site (with dimensions of 128 by 168 feet) was subdivided and only the southern section contained ‘Sans Souci’ was retained by the Leverett family (CT: V799 F715).

In 1930, the furniture and furnishing at 12 Grosvenor Street were sold by auction, indicating that the Leveretts were departing the premises. The items included a piano, walnut bed and dining room suite, sideboard, and hallstand (*Argus* 31 January 1930:1).

By 1933, the subject house was leased to H J Rust, who advertised for boarders (*Age* 18 July 1933:7; S&Mc 1933-35).

From 1942 up until 1990, 12 Grosvenor Street was a family home for the Boseleys. Between 1942 and 1952, the property was occupied by Albert Edward Boseley, a maintenance engineer, and his wife Olive Alice Joyce Boseley, who were made joint proprietors in 1948 (S&Mc 1942-1950; CT: V7208 F531). In 1952-54, John Francis Boseley, plumber, and his sister Amelia May Berling (possibly relatives of Albert Edward Boseley) were joint proprietors, followed by Desmond Darrien Boseley, clerk, and Terrence Vincent Boseley, seaman, who were registered as proprietors in 1966 (CT: V7208 F531).

Description and Integrity

12 Grosvenor Street, Moonee Ponds, a substantial late-nineteenth century weatherboard villa, is located on the east side of a narrow residential street with the busy arterial Holmes Road a short distance to the south; a rear lane provides a right of way. The property is close to Moonee Ponds railway station, as well as the busy Puckle Street commercial centre and nearby development centred on the intersection of Mount Alexander Road and Pascoe Vale Road to the east, which now looms large as a backdrop.

Set relatively close to the street frontage behind a high timber paling fence (of relatively recent date), 12 Grosvenor Street, Moonee Ponds, has a central entry with principal rooms to either side under the main roof, with hipped roof forms to the rear (east) and a projecting canted bay with its own semi-octagonal hipped roof; a flat skillion roof to a more recent section at the rear links these earlier wings. The house is of weatherboard construction with a timber block front (resembling ashlar construction) giving the main street frontage and bay enhanced architectural prominence. A verandah covers the street facade and follows the plan form of the polygonal bay, then returns along both north and south sides.

The building has a hipped slate roof with metal ridge cappings and retains three original cement-rendered chimneys with conventional Italianate cornices (one at rear of the north bay-windowed room, a large central one, and one to south). The return verandah has a concave-profile roof of corrugated iron (with panels at intervals of translucent acrylic of relatively recent date), cast iron frieze and brackets, and simple timber columns. The windows are simple timber double-hung sashes.

Behind the high timber paling front and side fences is a garden with several mature trees and shrubs. A large Silky Oak (*Grevillea robusta*) dominates southern portion of the front garden, flanked by emergent cordylines, but it is difficult to ascribe the planting to an early date.

12 Grosvenor Street, Moonee Ponds, is of very high integrity with very few changes visible to original or early elements of the place. The building retains its original building form, roof forms, return verandah, timber block and weatherboard cladding, and window joinery.

The integrity of the building is enhanced by the high level of intactness of these main elements, which include details such as the slate roof, original chimneys, cast iron frieze and brackets and simple timber columns of the verandah.

The integrity of the building is slightly diminished by the flat skillion roofed extension to the rear, although this is an extremely discreet addition that is not visible from the street frontage,

The integrity of the place is slightly diminished by the high timber-paling fence along the frontage.

Comparative Analysis

During the boom years during the 1880s, the City of Moonee Valley saw increased residential development through subdivision of large estates. Often demonstrating the early phase of the suburban expansion near the railway lines or arterial roads, Victorian-era houses in Moonee Valley are mostly single-storey Italianate style villas, with some examples of mansions, double-storey villas, single- and double-storey terraces and detached cottages. Most are built of brick, with one timber example evident.

The Italianate style is a revival in the mid-nineteenth century of earlier Italian architectural forms and details, especially those from the time of the Renaissance, which were in themselves a revival and reappraisal of Greek and most importantly Roman architecture.

The Italianate style was also associated, but less commonly in Victoria and chiefly in the 1840s to 1860s but with lingering influence, with a revival of building forms of vernacular Italian rural buildings, particularly in their use of asymmetrical massing and towers producing a picturesque effect.

The Italianate style as applied to domestic architecture in Victoria favoured simple building forms, sometimes enlivened by bays and towers, with sheer wall surfaces in face brick (often bi-chrome or polychrome) or cement render generally incorporating quoining (often as surface decoration if not necessarily structural need).

Decoration in the Italianate style derived from Roman precedents and included elements from Classical entablatures and architectural orders, including a hierarchy of architraves, friezes, and cornices with associated moulding, panels, and brackets, applied to eaves, parapets and chimneys.

Eclectic touches were often married to the Italianate style, including Romanesque, Gothic, or stilted segmental arch-headed fenestration, incongruous replication of masonry features in timber, and excessive ornament that characterised the Boom style of the late nineteenth century.

The Italianate style is well represented in the Moonee Valley Heritage Overlay. Individually significant examples included detached villas (both symmetrical and asymmetrical in plan), terrace houses and mansions. Typically, they are set within a garden with a low front fence at the street frontage. Detailing ranges from modest to elaborate, typically including features from the era including cast-iron verandah friezes and posts and polychrome masonry to the front façade. The level of intactness of the Victorian-era Italianate villas in the City of Moonee Valley is moderate to very high.

Some examples are cited below. Almost all the examples are of masonry construction, and there is only one timber example, which is Goodwood at 42 Myross Avenue, Ascot Vale.



40-42 Vida Street, Aberfeldie, c1892 (HO319), is a single-storey double-fronted detached red brick asymmetrical Italianate villa with projecting faceted bay window with three windows to the right wing, cast iron verandah posts, concave verandah roof, hipped slate roofs, decorative gutter brackets, corbelled rendered chimney stacks. There are rendered quoins in the front elevation. The condition is sound, and the integrity is very high.



3 Aberfeldie Street, Essendon, 1892 (HO143), is a white tuck-pointed bl-chrome asymmetrical villa with faceted projecting wing, cast iron verandah with cement floor and distinguishing round arched windows to the wing with lancet arched drip mounds. The condition is sound, and the integrity is high.



28 Nicholson Street, Essendon, 1891 (HO265), is a representative asymmetrical polychrome brick late Victorian villa with slate roof and faceted protruding wing given architectural character by means of its lancet-shaped white brick voussoirs contrasting with black body bricks. The eaves are bracketed and there is decorative string coursing at impost level and elsewhere using reds with whites. The cast iron lace verandah has a timber frieze rail, the verandah floor is tiled and there are prominent chimneys. The condition is sound, and the integrity is high.



42 Myross Avenue, Ascot Vale, c1890 (HO225), is a single-fronted timber Victorian villa with timber posted verandah, hipped corrugated iron clad roof, symmetrical stuccoed chimneys and shingled weatherboards. To the rear are the timber framed stables. This is the only Italianate timber villa on the Heritage Overlay in the City of Moonee Valley.

Similar examples of Victorian-era Italianate timber villas in asymmetrical form that are assessed part of 'Moonee Valley 2017 Heritage Study' include:

- 35 St Leonards Road, Ascot Vale;
- 76 Margaret Street, Moonee Ponds (Significant in the proposed Margaret Street & Park Street precinct);

Discussion

In comparison to the above examples, the Italianate-style timber villa at 12 Grosvenor Street, Moonee Ponds, is of comparable and, in some instances, possibly higher intactness. Overall, it is a highly intact timber Italianate style timber villa with a number of features typical of the style including timbered block detailing to the façade, a slate hipped roof, cast-iron frieze and brackets and simple timber columns of the verandah. The integrity of the house is very high, with very few changes visible.

12 Grosvenor Street compares well with the masonry examples cited above, in terms of the intactness, and also for its adoption of typical elements of the style such as a slate hipped roof and cast-iron frieze detailing in the verandah. It also compares well with 42 Myross Avenue, Ascot Vale (HO225), being an example of Italianate-style timber villa, however, is distinguished for having asymmetric form and for the use of ashlar board on the façade.

12 Grosvenor Street, Moonee Ponds, is a good representative example of an Italianate asymmetrical timber villa from the late Victorian era.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

12 Grosvenor Street, Moonee Ponds, is significant as a Victorian-era Italianate house. It demonstrates the villa typology of the 1880s, being free-standing and more substantial than terrace housing, but not as large in scale as the two-storey mansion houses. The Victorian era and the Italianate style are well represented in the Moonee Valley Heritage Overlay. Nos 40-42 Vida Street, Aberfeldie (HO319) and 3 Aberfeldie Street, Essendon (HO143), are amongst many comparative examples of villas of this period. Although most villas are built of brick and timber examples are less common, a timber house at 42 Myross Avenue, Ascot Vale (HO225), is a solitary example on the Heritage Overlay.

12 Grosvenor Street demonstrates the attributes of the Italianate style through its form, materials and detail. It demonstrates the asymmetrical form of the Italianate style including a projecting room with

canted bay and semi-octagonal hipped roof. The main hipped slate roof features three cement rendered chimneys. The weatherboard construction is embellished by a timber ashlar block frontage, whilst the verandah with timber post construction and cast-iron frieze is typical of the Italianate style and follows the plan of the bay window, returning along both sides of the house.

12 Grosvenor Street, Moonee Ponds, is a house of very high integrity being only slightly diminished by an extension to the rear, but with very few changes visible to original or early elements of the place.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

'Sans Souci' at 12 Grosvenor Street, Moonee Ponds, a late Victorian era timber Italianate villa built 1881-1883 is significant.

Significant fabric includes the:

- single-storey asymmetric built form with a projecting bay;
- original hipped roof form and slate roofing;
- timber block and weatherboard cladding, bay window detailing and verandah decoration;
- original cement-rendered chimneys and eaves detailing; and
- original pattern of fenestration and elements of window joinery.

The skillion-roofed extension is not significant.

How is it significant?

'Sans Souci' at 12 Grosvenor Street, Moonee Ponds, is of local architectural significance to the City of Moonee Valley.

Why is it significant?

'Sans Souci' at 12 Grosvenor Street, Moonee Ponds, is significant as a Victorian-era Italianate house. It demonstrates the villa typology of the 1880s, being free-standing and more substantial than terrace housing, but not as large in scale as the two-storey mansion houses. The Victorian era and the Italianate style are well represented on the Moonee Valley Heritage Overlay. Nos 40-42 Vida Street, Aberfeldie (HO319), and 3 Aberfeldie Street, Essendon (HO143), are amongst many comparative examples of villas of this period. Although most villas are built of brick and timber examples are less common, a timber house at 42 Myross Avenue, Ascot Vale (HO225), is a solitary example on the Heritage Overlay.

12 Grosvenor Street, Moonee Ponds, demonstrates the attributes of the Italianate style through its form, materials and detail. It demonstrates the asymmetrical form of the Italianate style including a projecting room with canted bay and semi-octagonal hipped roof. The main hipped slate roof features three cement rendered chimneys. The weatherboard construction is embellished by a timber ashlar block frontage, whilst the verandah with timber post construction and cast-iron frieze is typical of the Italianate style and follows the plan of the bay window, returning along both sides of the house.

12 Grosvenor Street, Moonee Ponds, is a house of very high integrity being only slightly diminished by an extension to the rear, but with very few changes visible to original or early elements of the place. (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register	No

Is the place included on the Victorian Heritage Register?	
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Grading and Recommendations

This section is to be completed in a subsequent stage of the Moonee Valley Heritage Study.

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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'Creand'

Prepared by: Context

Address: 89 Holmes Road, Moonee Ponds

Name: 'Creand'	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: 1924
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Interwar - Californian Bungalow



Figure 1. 89 Holmes Road, Moonee Valley, principal elevation (source: Context 2018)

History and Historical Context

Thematic Context

The house at 89 Holmes Road, Moonee Ponds, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories, 2012):

Theme 6: Building Towns, Cities and the Garden State; 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Contextual History

Moonee Ponds is a suburb that lies between the Moonee Ponds Creek and the Maribyrnong River. It takes its name from the Moonee Moonee Creek, which was a chain of waterholes that fed into the West Melbourne Swamp. Although later named the Moonee Ponds Creek, it flowed as a creek only intermittently. The name 'Moonee Moonee' is an Aboriginal word.

The well-watered country close to the fledgling town of Melbourne attracted pastoral settlers and farmers in the early settlement period. A ploughing match was held in the area in 1848, which was an encouragement to local agricultural development. There was scattered settlement in the area from the 1850s, buoyed by the busy Mt Alexander Road, which carried traffic to and from the goldfields. This was the north-bound route of the ill-fated expedition in 1861 of the explorers Burke and Wills, who camped overnight on the Crown reserve in Moonee Ponds that would later become Queens Park.

In 1870 Moonee Ponds was largely agricultural and pastoral land and described as 'a small postal village' with the surrounding country described as 'elevated and remarkably healthy' (Whitworth 1870: 261). Large estates in the area in the nineteenth century included 'Ngarveno' (c1860s), which fronted the Moonee Ponds Creek; 'Coilsfield' (1866, demolished); and 'Craigallan' (c1895, demolished). The Moonee Valley Racecourse was established in 1883.

Residential development ensued in the 1880s, but the area retained a strong rural character with many small farms and market gardens flourishing well into the early twentieth century. From the late-nineteenth century, commercial and retail development centred on Puckle Street, with increased buildings in the interwar period. Significant industrial enterprises included Kinnears Rope Works. The suburb has a mix of Victorian, Edwardian, and interwar period residences, as well as many postwar homes.

Moonee Ponds formed part of the Borough of Essendon and Flemington, which was established in 1882, and later was part of the Town of Essendon (from 1890) and the City of Essendon (from 1909-1994). From 1886, the Essendon council offices were located in Moonee Ponds.

The Melbourne comedian Barry Humphries presented Moonee Ponds in the 1950s, as a quintessentially bland and culturally deficient Melbourne suburb. Yet through his fictional character Dame Edna Everage, who satirises the small-mindedness and social aspirations of Australian suburbia, he raised the profile of the area in popular culture.

The large influx of European immigrants to the area in the post-war period brought significant cultural change to Moonee Ponds, reflected for example in the establishment of Italian cafes by the 1960s.

Place History

The interwar brick bungalow 'Creand' at 89 Holmes Road, Moonee Ponds, was built in 1924. It occupies land that had formed part of the estate of Alexander Smith, of Pearson, Rowe, Smith & Co, stock and station agents. With three other allotments in that block, the site measuring 60 by 145 feet was sold by auction in 1916 (*Argus* 4 March 1916:3). Until c1920, the south side of Holmes Road between Hopetoun Street and Gardenvue Terrace was unoccupied, except for a 1905 villa currently addressed as 83 Holmes Road.

Completed in 1924, the first owner-occupiers of the house were Morton Cresswell, dentist, and his wife Emily Jane Cresswell, dental assistant. The house was in Emily's name as she was rated for an eight-roomed brick residence in 1926 (S&Mc 1925; ER 1925; RB 1926-27). Morton Cresswell had opened his own practice in 1918 at 127 Puckle Street, Moonee Ponds (*Flemington Spectator* 21 February 1918:2).

In June 1926, following the sale of the house by the Cresswells, the furniture and furnishings were advertised for sale, including the contents of the lounge room, dining room, hall, breakfast room, sitting room and four bedrooms (*Age* 1 June 1926:2).

Later that year, in October 1926, with all furnishing removed, the house was converted to a convalescent home for elderly ladies, managed by Sister Kelly (*Argus* 2 October 1926:19).

In 1927, the house appears as 'vacant' in the Sands & McDougall Directory of Victoria, and by 1928, Francis T Beamish, retired farmer, and his wife Elizabeth were the tenants (S&Mc 1927-28). Both born in Werribee, they had lived there for most of their lives. According to an obituary, Elizabeth was well known in the township for her charitable nature and willingness to support others, and her death was much regretted (*Werribee Shire Banner* 22 November 1928:7). Francis Beamish occupied the house until 1930 (S&Mc 1927-1930).

Names of short-term tenants were listed in the Sands & McDougall Directory after the departure of Beamish. It appears that the property was used as a boarding house or guest house from this time (ER).

In 1938, 'Creand' was advertised as offering vacant double and single rooms at modest prices (*Age* 4 June 1938:10). In 1941, the property was again referred to as 'Creand Guest House' (*Age* 2 January 1941:2). The house has since reverted to a single dwelling.

Description and Integrity

'Creand', a substantial interwar red brick Californian Bungalow, is situated on a corner block at the south-eastern corner of Holmes Road, an arterial road, and Hopetoun Street, a gently sloped residential street, with views to the south. Opposite on Holmes Road is a large community facility complex. 'Creand' shows a very direct transmission of aspects of the bungalow from California, combined with an attic form that suggests the influence of the east coast Craftsman style. The overall building form is asymmetrical but relatively simple, with a very large low-pitched gable roof. The squarish original building footprint has been extended towards the rear of the house with more recent additions.

The bungalow has an asymmetrical façade featuring a curved bow window and a projected, street-facing shingled gable supported by tapered pylons which forms the front verandah. This gable is wide and has the very low, Japanese-influenced slope that was so characteristic of Californian Bungalows in their home state. The attic dormer treated as a balcony above the front gable is a distinctive feature of the house. It has strongly expressed rafter tails along the shed roof, a solid timber balustrade, behind which is a strapped fibro wall with windows and a door with a Japanese-influenced surround. Both the front gable and the attic balcony features distinctive curved brackets. At attic level, the gable ends are covered in flat sheeting with thin cover straps, and incorporating a window with a small, shingled section above, forming a pediment to the tip of the gable. The main structure of the bungalow is of brick of two shades, with tuckpointed red brick above a deep band of red-blue bricks; the junction between the two is of a course of red-blue brick headers. The windows on the ground floor level feature diamond-panes and are all timber-framed double-hung sash windows. The ground-level window on the west elevation is hooded with a ripple-iron roofed awning with timber brackets. The attic-storey windows on the western gable end are multi-pane sliding windows. Under the gabled porch are four diamond-pane double-hung windows. One chimney is visible to the Hopetoun Street frontage.

The property is entered via a timber-framed pergola (behind the entrance gate and timber latticing), medium-height brick fences to the street boundaries, and decorative Cyclone wire and metal gate appear to be original. The brick fence has clinker brick piers with pyramidal rendered caps, and red-brick sections in between with a projecting decorative motif at the centre. The name of the house 'Creand' is incorporated in the terrazzo entrance path, which curves its way to the front door. The southern section of the western allotment boundary is walled with new high timber paling fence that returns around the south, and on the east is lattice fencing. With a generous setback, its front garden features mature cedar trees and palm trees, with brick-lined garden beds and the curved terrazzo footpath. The rear of the house borders a rear bluestone laneway. Alterations have been undertaken, mainly at the rear of the property, where another dormer has been added and ground-floor extension with skillion roof made. The timber-framed carport entry is sympathetic to the design of the main gate but is a recent addition. It appears that there is an original garage set behind it.

'Creand' is of high integrity with very few changes visible to original or early elements of the place. The building retains its original building form and roof form, gable ends and attic dormer, verandah, and fenestration.

The integrity of the building is enhanced by the high level of intactness of these main elements, which include details such as an original chimney, terracotta roof tiles, detailing of gable ends, detailing to attic dormer, window and door joinery, leaded glass window panels, and unpainted face brick walls.

The integrity of the building is slightly diminished by the rear addition, although this has been designed to so that it is subsidiary in bulk and height to the original residence.

The integrity of the place is greatly enhanced by the brick fence to both main frontages, splayed entry with terrazzo panel, pergola and gate, which all appear to be original and employ details common to the building.

Comparative Analysis

The Californian Bungalow was at once a type of dwelling and a design style redolent of its West Coast American origins where it developed from nineteenth-century timber cottages and as a vernacular distillation of such diverse sources as Japanese architecture, Swiss chalets, and California's Spanish Mission heritage.

Originating in North America around the turn of the twentieth century and known in California as the Craftsman Bungalow, the so-called Californian Bungalow style was introduced to Australia during years immediately prior to the First World War and then greatly popularised in the 1920s.

The Californian Bungalow style had an immediate impact in Australia on account of its largely timber construction, its climatically (and historically) similar origins, and its relative affordability, popular with speculative builders and government housing instrumentalities alike.

The Californian Bungalow sat midway in pretension between a cottage and villa (to use popular nineteenth-century terminology) and provided a quintessential pre-war and interwar dwelling suited to Australia's relatively large allotments and Garden City ethos as a domestic repose in an industrial world.

Typical features of the Californian Bungalow style were its low-slung building form, substantial exterior transitional spaces sheltered under expansive verandahs with roofs supported on exaggerated piers or less typically as large recessed porches enveloped by the main roof, generally relating to a single dominant roof form (often a transverse gable).

Many stylistic characteristics of the Arts and Crafts or Craftsmen styles were shared by the Californian Bungalow style, often in a simplified form, including elements such as pergolas, projecting rafters, wide eaves overhangs, and sometimes a rustic use of natural materials.

The Craftsman style was popularised in North American domestic architecture in the period 1890 to the 1920s and formed an American equivalent of the British Arts and Crafts movement.

Hallmarks of the Craftsman style were honesty and originality in building work often most clearly expressed structural detailing (notably timberwork), use of local materials, simplicity in decoration and a corresponding absence of imitative ornament, and celebration of hand work in preference to machine-made componentry.

Like the Arts and Crafts movement, Craftsman style architecture responded to contemporary social concerns, such as low-cost bungalow-type housing, but the expense of bespoke originality meant that many of the most accomplished examples were architect designed for clients of substance. Craftsman houses on the east coast of North America were far more vertical in their orientation, often with dormers serving an attic storey, a form that was inspired by the early colonial houses. In contrast,

on the west coast, craftsman bungalows had a strong Japanese influence on joinery and massing leading to low-pitched roofs and horizontal lines.

In Australia, Craftsman influence was most prevalent in the period from 1910–20, especially in attic-type and bungalow residences.

The various styles and idioms of the interwar period are well represented in the Heritage Overlay in Moonee Valley. Displaying a high level of intactness and integrity, contributory examples within the Heritage Overlay display a consistency of built form and a cohesive garden suburb character enhanced by original low front fences and outbuildings. Individually significant examples include detached houses, duplexes and flats.

The following places are of the interwar Californian Bungalow style and are of individual significance within the City of Moonee Valley Heritage Overlay.



28 Park Street, Moonee Ponds, is expressive of the Arts and Crafts movement as it was applied to the Californian Bungalow form in Australia. Important elements include the roof form and gable ended treatments, the accommodation of an upper level as an attic floor and the attention to detail demonstrating the principles of the Arts and Crafts movement.

28 Park Street, Moonee Ponds, c1923
(HO267)



192 Pascoe Vale Road, Ascot Vale, was built in 1930. It is important as a substantially intact and highly representative Californian bungalow, complete with sympathetic garden, and although erected quite late in the period of the bungalow's dominance over other styles, is important in this respect.

192 Pascoe Vale Road, Ascot Vale, c1930
(HO206)



'Melola' at 33 Union Road, Ascot Vale, is aesthetically important. This importance is derived from the unusual expression given to the Bungalow style and the juxtaposition of elements common to the period giving it an unusually picturesque quality.

"Melola" 33 Union Road, Ascot Vale, c1930
(HO286)



10 Leslie Road, Essendon, c1924-25 (HO 244)

10 Leslie Road, Essendon, is a highly picturesque and substantial Arts and Crafts bungalow with cross-ridged terra cotta shingle clad gable roof and attic storey windows in the gable ends.



113 McCracken Street, Essendon, c1924 (HO 258)

113 McCracken Street, Essendon, built in 1924, is aesthetically important as a highly successful Arts and Crafts design exploiting the popular Bungalow theme and using stylistic devices of the period including the single ridged attic villa form, curved window bays, attic floor balcony, window dormer and chalet roof, the links with English and American precedents being clearly evident.

Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study' are: 6 Banchory Street, Essendon, 1A and 3 Adelaide Street, Ascot Vale, 37 Sandown Road, Ascot Vale, 23 Ballater Street, Essendon, 25 Ballater Street, Essendon, 52 Hedderwick Street, Essendon, 20 Ascot Vale Road, Flemington and 11 Ardmillan Road, Moonee Ponds.

Discussion

'Creand', at 89 Holmes Road, Moonee Ponds is an exceptionally fine and intact example of an interwar Californian Bungalow which displays elements of earlier attic-style American craftsman influences. It compares well to the above examples in terms of both its overall design, architectural detailing and intactness. It is of high integrity with very few changes visible to original or early elements of the place. The building retains its original building form and roof form, gable ends and attic dormer, verandah, and fenestration.

Set below a large transverse gabled roof with street facing gable over the verandah the house is nominally similar to 192 Pascoe Vale Road, Ascot Vale (HO206). It is a superior design, however, thanks to the long, low lines of its shingled front gable, in keeping with the original Japanese-influenced examples of the style, which is unusually but skilfully translated into an attic-storey form. The high-quality detailing is continued to the attic dormer/balcony, which unusually has not been enclosed and retains details such as expressed rafter ends, overlaid curved brackets, and a Japanese-influenced door surround. The house incorporates a number of key stylistic elements of the Californian Bungalow style including eaves detailing, gable end and associated detailing, verandah tapered pylons and leaded glass sash windows in box frames.

Unusually for the time the attic dormer is treated as a balcony above the front gable and is a distinctive feature of the house. This sets it apart to examples such as 10 Leslie Road, Essendon, c1924-5 (HO 244) and 113 McCracken Street, Essendon, c1924 (HO 258) where attic rooms are set under the main ridgeline of the house.

The integrity of the place is greatly enhanced by the brick fence to both main frontages, splayed entry with terrazzo panel and gate and timber framed pergola which all appear to be original or early and employs details common to the building. This assemblage is of very high quality and is unusually

intact. It has similarities to the brick fence with lattice panels seen at 'The Pebbles', at 57A Droop Street, Footscray (VHR H1308), though the pergola gateway of that State-significant house is far more elaborate than that of 'Creand'.

Overall, it is clear that a skilled designer, most likely an architect, was responsible for 'Creand' and its setting.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

N/A

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

'Creand' is a highly accomplished design which successfully combines the long, low lines of the Japanese-inspired early bungalows seen in California, with the attic-storey form of the east coast American Craftsman bungalow. It is also distinguished by Japanese-inspired expressed structural elements used as ornament, such as rafter ends, overlaid curved brackets, and a Japanese-influenced door surround. The house is greatly enhanced by the high quality and intricately overlaid entrance to the property, combining well-detailed brick fence, timber lattice fence insets, a timber pergola, ornament metal gate, and terrazzo entrance path with the house's name displayed.

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

'Creand', at 89 Holmes Road, Moonee Ponds, is significant. It was built in 1924 for owners Morton and Emily Cresswell.

Significant fabric includes the:

- original building form and roof form, gable ends and attic dormer, verandah and fenestrations;
- terracotta roof tiles and original chimney;
- detailing of gable ends;
- the expression of the attic dormer as an open balcony;
- detailing of the attic dormer including expressed rafter ends, overlaid curved brackets and Japanese influenced door surround;
- unpainted brick walls;
- window and door joinery and leaded glass sash windows in box frames;
- brick fence, pergola entrance incorporating a lattice entry and ornate metal and wire gate;
- the terrazzo front path; and
- the rear garage

The later rear extensions and timber framed carport entry are not significant

How is it significant?

'Creand', at 89 Holmes Road, Moonee Ponds, is of local historical, architectural, and associative significance to the City of Moonee Valley.

Why is it significant?

'Creand', at 89 Holmes Road, Moonee Ponds, is a highly accomplished design which successfully combines the long, low lines of the Japanese-inspired early bungalows seen in California, with the attic-storey form of the east coast American Craftsman bungalow. It is also distinguished by Japanese-inspired expressed structural elements used as ornament, such as rafter ends, overlaid curved brackets, and a Japanese-influenced door surround. The house is greatly enhanced by the high quality and intricately overlaid entrance to the property, combining well-detailed brick fence, timber lattice fence insets, a timber pergola, ornament metal gate, and terrazzo entrance path with the house's name displayed. (Criterion E)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No

Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	Yes - front fence and pergola
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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'Parthenon Flats'

Prepared by: Context

Address: 57 Holmes Road, Moonee Ponds

Name: 'Parthenon Flats'	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: c1941
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Interwar - Moderne

**Figure 1.**

57 Holmes Road, Moonee Ponds, principal elevation (source: Context, 2018)

History and Historical Context***Thematic Context***

The flats at 57 Holmes Road, Moonee Ponds, relate to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories 2012):

Theme 6: Building Towns, Cities and the Garden State; 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Contextual History

Moonee Ponds is a suburb that lies between the Moonee Ponds Creek and the Maribyrnong River. It takes its name from the Moonee Moonee Creek, which was a chain of waterholes that fed into the West Melbourne Swamp. Although later named the Moonee Ponds Creek, it flowed as a creek only intermittently. The name 'Moonee Moonee' is an Aboriginal word.

The well-watered country close to the fledgling town of Melbourne attracted pastoral settlers and farmers in the early settlement period. A ploughing match was held in the area in 1848, which was an encouragement to local agricultural development. There was scattered settlement in the area from the 1850s, buoyed by the busy Mt Alexander Road, which carried traffic to and from the goldfields. This was the north-bound route of the ill-fated expedition in 1861 of the explorers Burke and Wills, who camped overnight on the Crown reserve in Moonee Ponds that would later become Queens Park.

In 1870 Moonee Ponds was largely agricultural and pastoral land and described as 'a small postal village' with the surrounding country described as 'elevated and remarkably healthy' (Whitworth 1870: 261). Large estates in the area in the nineteenth century included 'Ngarveno' (c1860s), which fronted the Moonee Ponds Creek; 'Coilsfield' (1866, demolished); and 'Craigallan' (c1895, demolished). The Moonee Valley Racecourse was established in 1883.

Residential development ensued in the 1880s, but the area retained a strong rural character with many small farms and market gardens flourishing well into the early twentieth century. From the late-nineteenth century, commercial and retail development centred on Puckle Street, with increased buildings in the interwar period. Significant industrial enterprises included Kinnears Rope Works. The suburb has a mix of Victorian, Edwardian, and interwar period residences, as well as many postwar homes.

Moonee Ponds formed part of the Borough of Essendon and Flemington, which was established in 1882, and later was part of the Town of Essendon (from 1890) and the City of Essendon (from 1909-1994). From 1886, the Essendon council offices were located in Moonee Ponds.

The Melbourne comedian Barry Humphries presented Moonee Ponds in the 1950s as a quintessentially bland and culturally deficient Melbourne suburb. Yet through his fictional character Dame Edna Everage, who satirises the small-mindedness and social aspirations of Australian suburbia, he raised the profile of the area in popular culture.

The large influx of European immigrants to the area in the postwar period brought significant cultural change to Moonee Ponds, reflected for example in the establishment of Italian cafes by the 1960s.

Place History

By 1905, the corner allotment currently addressed as 57 Holmes Road, Moonee Ponds, was occupied by a house that was owned by Mary Treyphena North and later by her daughter, Ada Elizabeth North. The site was originally designated as 31 Holmes Road, and was renumbered 57 Holmes Road by the mid-1920s (S&Mc 1924-1928; CT: V192 F645). Until 1939, the site was occupied by the earlier house (S&Mc 1924-1938).

On 27 October 1939, the property was transferred to Georgia Raftopoulos, who together with her husband Arthur Raftopoulos owned 'Spot Café' on the ground-floor of 'Mitchell House' (built 1937), Elizabeth Street, Melbourne (CT: V6343 F496).

The two-storey block of brick flats were built by c1941, replacing the earlier house, for the owner G Raftopoulos. Upon its completion, the flats were referred to as 'Parthenon Flats' in the Sands & McDougall post office directory (S&Mc 1904, 1942). Named after the famous temple of Ancient Greece, the name 'Parthenon' was chosen to acknowledge the Greek heritage of the owner.

Built with two storeys, it had two units on each level, and motor garages were also built on the premises, with access from Laura Street.

In 1963, Aspasia Flocas, Arthur and Georgia Raftopoulos's daughter, became the proprietor of the property, in conjunction with Victoria Black, a resident of East Malvern.

On 3 December 1983, the Parthenon Flats appeared in an auction notice. The description was as follows:

The best in bricks and mortar. Outstanding investment opportunity. 4 very spacious older style brick flats each comprising lounge, dining room, 2 bedrooms, separate kitchen, bathroom and garage. Land 894.6 square meter. Prime location... (Age 3 December 1983:69).

It is not known if the land sale on 15 December 1983 was successful. The property was granted to Victoria Black and her husband Michael George Black, following Aspasia Flocas's death on 10 December 1983 (CT: V6343 F496). In 1992, the property was subdivided; each unit of the Parthenon Flats was granted a separate title, and a body corporate was created (CT: V10070 F445; V10060 F782).

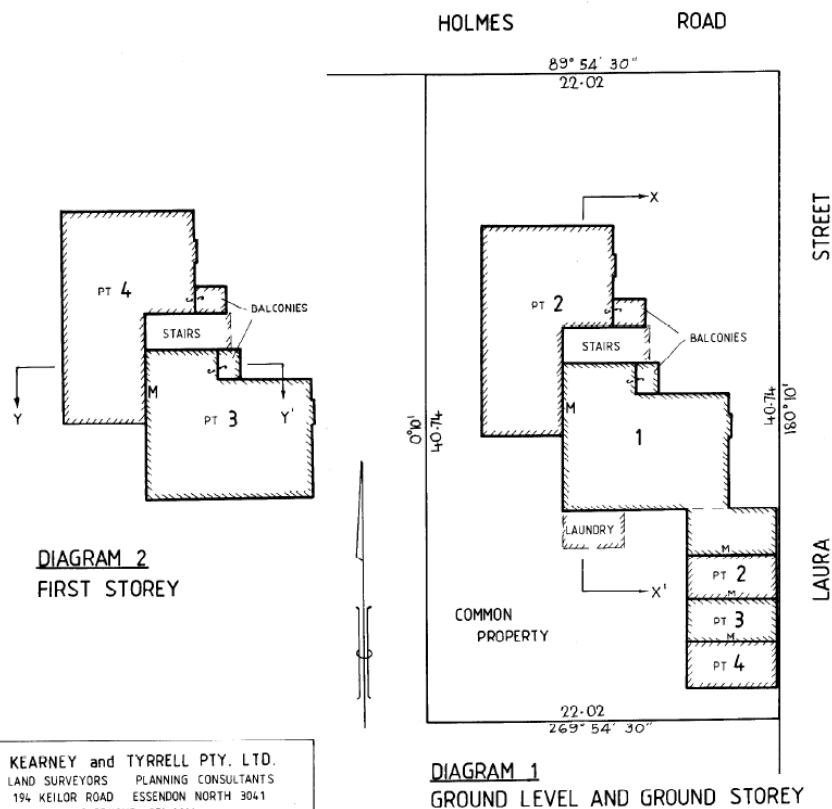


Figure 2. Subdivision plan, 1992, from Certificate of Title V10070 F445 (source: Land Victoria)

Description and Integrity

Designed in the Moderne style with Art Deco influences, 'Parthenon', a two-storey block of four flats, sits on a corner allotment at the south-western corner of Holmes Road, an arterial road, and Laura Street, a residential street. The allotment boundaries are marked with the original low fence with bricks in colours to match the building. The overall building footprint comprises three intersecting rectangles producing two hipped roof forms, with a slightly lower projecting hip at the centre. Between the porches of the units 1 & 2 is an opening to the staircase leading to the upper level. Units 1 & 2 are accessed directly through the individual ground floor porches enclosed by medium-height brick fences. On the first floor, units 3 and 4 are accessed through individual exposed open-air porches, placed on top of the porches of the units 1 and 2. Units 1 and 3 face north west, while units 2 & 4 are oriented to the south-easterly direction. Access is via open stairwells that house painted reinforced

concrete stairs. The name of the flats, 'Parthenon', is displayed in metal lettering on a first-floor balcony adjacent to the stairwell.

The main walls are of cream brick with contrasting red-blue clinker brick bands across the building, stopping around the main entrance and two chimneys. The external chimney breasts have panels of mottled cream brick to create an intermediate colour slightly darker than the walls. Stepping above the eaves, the chimneys are positioned close to the street boundaries, on the eastern elevations of each wing, being used as design elements emphasising vertical lines in the dominant horizontal design idiom. Similarly, the four-pane stairwell window with yellow textured glass expresses strong verticality continued from the main entrance below. Other compositional elements include boxed eaves, window frames and cantilevered slab above the ground floor entrances, and the contrasting orange-brown half-bricks that line the openings to the stairwells. The flats have sheltered balconies on each level to the west side elevation. The north-facing windows are larger than the east-facing ones. All window frames appear to be original. The handrails on stairs to the upper level are also original. The building appears to be highly intact to its built date externally, except for the introduction of screen doors to the units 1 and 2.

From the corner gate, a slightly curved, concreted footpath leads to the residences that sit behind a generous setback. The front garden with simple garden beds and a group of tall trees appears to be the original setting of the flats. The low front fence, of clinker brick and cream brick capping, and mild steel gates, is also original. Another distinctive feature is the original set of four garages near the southeast corner of the land, accessed from Laura Street, though their roller doors are replacements.

57 Holmes Road, Moonee Ponds, is of very high integrity with very few changes visible to original or early elements of the place. This block of flats retains its original building and roof forms, fenestration, and original building setbacks with generous front and side garden space.

The integrity of the building is greatly enhanced by the unusually high level of intactness of these main elements, which include the terracotta-tile clad roof, unpainted face brick chimneys, boxed eaves, unpainted face brick walls of a variety of colours, open stairwells with reinforced concrete stairs and metal handrails, open porches and cantilevered concrete slabs above the ground floor entrances, and door and window joinery.

The integrity of the place is enhanced by the original and early garden elements including the concrete footpaths, simple garden beds, group of tall trees, original low fence to the two street frontages, mild steel gate, and original bank of garages.

Comparative Analysis

The Moderne style was to architecture what Art Deco was to the decorative arts - a modern break from past styles, escapist rather than intellectual, inherently decorative rather than stridently functional.

The Moderne style straddled the Depression of the late 1920s and early 1930s, when simple lines held the promise of reduced cost and decoration was an achievable form of home improvement, an economical sentiment that carried through to the years of World War Two.

Moderne architecture favoured geometric forms, especially sheer wall planes, curved corners and copings, interpenetration of volumes and surfaces, and a beguilingly brisk articulation of forms, often emphasising horizontal, vertical, or diagonal lines in a pleasing blend of fluidity and starkness.

Frosted and opaque glass, chromium or nickel plating, wrought iron, colourful accents of glazed tapestry bricks or tiles, contrasting colours and patterns were all part of the Moderne architectural vocabulary.

The various styles and idioms of the interwar period, of which Moderne is one, are well represented in the Heritage Overlay in Moonee Valley. Displaying a high level of intactness and integrity, contributory example with the Heritage Overlay display a consistency of built form and a cohesive garden suburb character enhanced by original low front fences and outbuildings. Individually significant examples include detached houses, duplexes and a small number of flats.

The following places are of the interwar Moderne style and are of individual significance within the City of Moonee Valley Heritage Overlay.



125-135 Mooltan Street, Travancore, 1939 (HO133)

The three blocks of three-storey flats at 125-135 Mooltan Street, Travancore (HO133), were designed by architect James Wardrop in a mix of the Moderne and Old English styles. They are noted for their skilful three-dimensional composition using a blend of popular suburban styles to create an original and dominant composition. Walls are of clinker and deep cream bricks, and the flats all retain original front brick fences and garages (doors replaced).



34 Petersleigh Grove, Essendon, c1940 (HO97)

34 Peterleigh Grove, Essendon (HO97), built 1940, demonstrates banding of brickwork, concrete porch roof and the tiered parapet capping providing a strong horizontal emphasis which is counter pointed by the verticality of the tripartite Manganese fin at the entry. The house is generally intact. The fence is also of bi-chrome brickwork and has an interlocking, stepped form.



93-95 Mooltan Street, Travancore, c1940 (HO75)

93-95 Mooltan Street, Travancore (HO75), built 1940, demonstrates Moderne styling including the glass and streamlined stucco, which is further stratified by bands of clinker brickwork and vertical detailing above the porch.



2-4 Sherbourne Street, Essendon, c1936 (HO279)



2 Riverview Road, Essendon, c1935 (VHR H1160, HO108)



6 Peterleigh Grove, Essendon, c1940 (HO96)

2-4 Sherbourne Street, Essendon (HO279), built c1936, is a two-storey flat development demonstrating elements of Moderne styling. Its simplification of form and emphasis given to the horizontal is strengthened by the use of corner windows with narrow concrete hoods and sills. The same themes are repeated in the patterned brickwork to the raised central parapet coping, the darker manganese bricks being arranged in horizontal rows with a central vertical fin.

2 Riverview Road, Essendon (VHR H1160, HO108), designed in 1935, is a dominant two-storey dwelling constructed in face brickwork in the Moderne style. The roofs are flat and there is a combination of parapets and projecting eaves.

Resembling 34 Peterleigh Grove, this two-storey cream brick house is more unexpectedly Moderne in its design, given the Neo Tudor and European villa styles adjoining. Composed of geometric, interlocking forms, using glass bricks, steel windows and flat concrete roofing, this house reflects the European Moderne domestic styles which had been used in Victoria only since the start of the 1930s. The house has a high degree of external integrity when viewed from the street and is in good condition.

Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study'

include: 50 Fletcher Street Essendon, 57 Brewster Street, Essendon; 54 Lincoln Road, Essendon; 62 Napier Crescent, Essendon (flats); 66 Napier Crescent, Essendon, 1-3 Albion Street, Essendon; and 519 Mt Alexander Road, Moonee Ponds (flats).

Discussion

57 Holmes Road, Moonee Ponds, compares well to the above examples in terms of both its detailing and intactness. It is a fine and representative example of late Moderne flats.

The Moderne style is typified by the use of decorative accents of contrasting materiality, geometric patterning present in brickwork detailing, projecting masses of the porches and chimneys, and the horizontal emphasis of its form. This block of flats demonstrates a very high level of intactness of

these stylistic elements which includes the horizontal banding in the brickwork, narrow concrete hood above the entry, the use of sheer planes of face cream brick and the mild steel signage of an appropriately modernist font bearing the name 'Parthenon'. Inspired by functionalist design approaches 'Parthenon' features simple design elements devoid of applied detail yet incorporating subtly decorative use of structural materials. These elements compare well to 2-4 Sherbrooke Street, Essendon c1936 (HO279), and 34 Petersleigh Grove, Essendon c1940 (HO97), though it lacks the decorative curves of the later, indicating a more austere form.

57 Holmes Road, Moonee Ponds, is of very high integrity with very few changes visible to original or early elements of the place. This block of flats retains its original building forms and roof forms, fenestration, and original building setbacks with generous front and side garden space.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

'Parthenon Flats' are historically significant for their illustration of the higher housing densities that began to appear in the municipality around World War II, marking a change from the detached villa character seen previously in suburbs like Moonee Ponds and Essendon.

The flats are also of historic interest, though not to the level of local significance, for their indication of the beginning influence of southern European immigration on the character of Melbourne, exemplified by the Greek café proprietors who had the flats constructed.

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

'Parthenon Flats' are an intact and representative example of late interwar Moderne flats, built at a time when architectural forms were becoming far more austere, both under the influence of Modernism and the war. Despite the lack of showy curves or corner windows, a high level of visual interest was created by the use of four brick colours in strong horizontal bands balanced by the delicate verticals of the chimney and stairwell. The mild-steel name above the entry adds a stylish and up-to-date note. The flats are enhanced by the survival of their original setting, including the low boundary fence in matching two-toned brick, a curved concrete pedestrian path, and the bank of garages along the secondary frontage.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

'Parthenon Flats' at 57 Holmes Road, Moonee Ponds, is significant. It was constructed in c1941 for Georgia and Arthur Raftopoulos, owners of the Spot Café in Melbourne.

The significant fabric includes:

- original building and roof forms and fenestrations;
- original building setbacks with generous front and side garden spaces;
- terra-cotta roof tiles and chimneys;
- unpainted face brick walls;
- boxed eaves;
- open stairwells with reinforced concrete stairs and metal hand rails;
- open porches and cantilevered concrete slabs above ground floor entrances;
- door and window joinery;
- low brick fence to both street frontages and curved concrete path; and
- original bank of garages.

How is it significant?

'Parthenon Flats' is of local historical and architectural (representative) significance to the City of Moonee Valley.

Why is it significant?

'Parthenon Flats' are historically significant for their illustration of the higher housing densities that began to appear in the municipality around World War II, marking a change from the detached villa character seen previously in suburbs like Moonee Ponds and Essendon. (Criterion A)

'Parthenon Flats' are an intact and representative example of late interwar Moderne flats, built at a time when architectural forms were becoming far more austere, both under the influence of Modernism and the war. Despite the lack of showy curves or corner windows, a high level of visual interest was created by the use of four brick colours in strong horizontal bands balanced by the delicate verticals of the chimney and stairwell. The mild-steel name above the entry adds a stylish and up-to-date note. The flats are enhanced by the survival of their original setting, including the low boundary fence in matching two-toned brick, a curved concrete pedestrian path, and the bank of garages along the secondary frontage. (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	Yes – brick front fence and garages
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

References

Age, as cited.

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Di Lorenzo, Gioconda 2001. *Solid Brick Houses and Vegie Patches: A History of Italian Migration to Moonee Ponds*, History Department, University of Melbourne, Parkville.

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Victorian Places: www.victorianplaces.com.au

'The Oaks' (former 'Shotts')

Prepared by: Context

Address: 83 Holmes Road, Moonee Ponds

Name: 'The Oaks' (former 'Shotts')	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: 1905
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Edwardian - Queen Anne



Figure 47. 83 Holmes Road, Moonee Ponds, north and west elevations (source: Realestate.com.au 2017)



Figure 48. 83 Holmes Road, Moonee Ponds, north and east elevations (source: Realestate.com.au 2017)

History and Historical Context

Thematic Context

The house at 83 Holmes Road, Moonee Ponds, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories, 2012):

Theme 6: Building Towns, Cities and the Garden State; 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Contextual History

Moonee Ponds is a suburb that lies between the Moonee Ponds Creek and the Maribyrnong River. It takes its name from the Moonee Moonee Creek, which was a chain of waterholes that fed into the West Melbourne Swamp. Although later named the Moonee Ponds Creek, it flowed as a creek only intermittently. The name 'Moonee Moonee' is an Aboriginal word.

The well-watered country close to the fledgling town of Melbourne attracted pastoral settlers and farmers in the early settlement period. A ploughing match was held in the area in 1848, which was an encouragement to local agricultural development. There was scattered settlement in the area from the 1850s, buoyed by the busy Mt Alexander Road, which carried traffic to and from the goldfields. This was the north-bound route of the ill-fated expedition in 1861 of the explorers Burke and Wills, who camped overnight on the Crown reserve in Moonee Ponds that would later become Queens Park.

In 1870 Moonee Ponds was largely agricultural and pastoral land and described as 'a small postal village' with the surrounding country described as 'elevated and remarkably healthy' (Whitworth 1870: 261). Large estates in the area in the nineteenth century included 'Ngarveno' (c1860s), which fronted the Moonee Ponds Creek; 'Coilsfield' (1866, demolished); and 'Craigallan' (c1895, demolished). The Moonee Valley Racecourse was established in 1883.

Residential development ensued in the 1880s, but the area retained a strong rural character with many small farms and market gardens flourishing well into the early twentieth century. From the late-nineteenth century, commercial and retail development centred on Puckle Street, with increased buildings in the interwar period. Significant industrial enterprises included Kinnears Rope Works. The suburb has a mix of Victorian, Edwardian, and interwar period residences, as well as many postwar homes.

Moonee Ponds formed part of the Borough of Essendon and Flemington, which was established in 1882, and later was part of the Town of Essendon (from 1890) and the City of Essendon (from 1909-1994). From 1886, the Essendon council offices were located in Moonee Ponds.

The Melbourne comedian Barry Humphries presented Moonee Ponds in the 1950s, as a quintessentially bland and culturally deficient Melbourne suburb. Yet through his fictional character Dame Edna Everage, who satirises the small-mindedness and social aspirations of Australian suburbia, he raised the profile of the area in popular culture.

The large influx of European immigrants to the area in the postwar period brought significant cultural change to Moonee Ponds, reflected for example in the establishment of Italian cafes by the 1960s.

Place History

The Edwardian brick villa at 83 Holmes Road, Moonee Ponds, was built in 1905 for William Cattanach (c1865-1932). He was first rated in 1904-05 for a nine-roomed brick residence named 'The Oaks' (RB 1904-05). Cattanach was appointed as one of three State Water commissioner in 1906, and Chair in 1915, of the State Rivers and Water Supply Commission. He is also known for playing 'a leading part in obtaining government support for co-operative canneries at Kyabram and Mooroopna on the lines of the successful Shepparton cannery', and setting up co-operative fruit packing sheds and marketing canned fruits overseas (East 1979).

The 1905 MMBW plan shows the site shortly before the construction of the house at 83 Holmes Road:

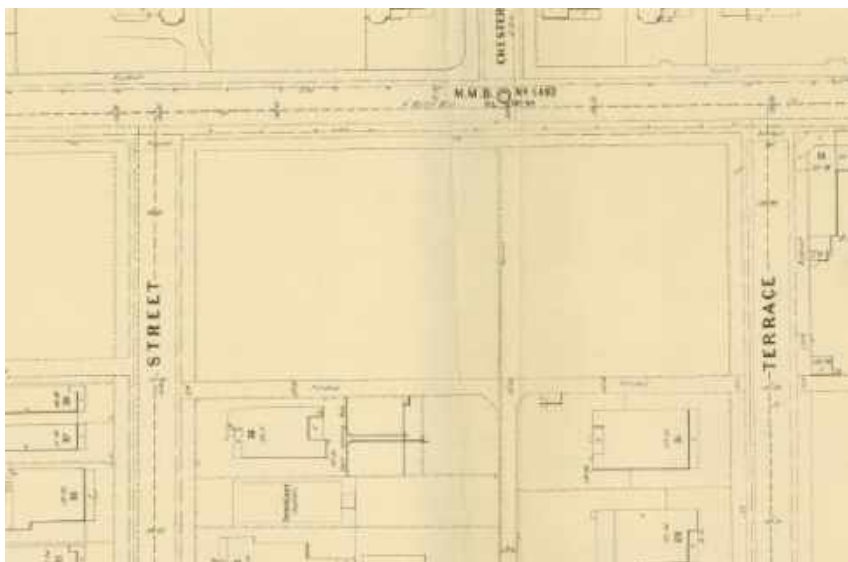


Figure 3. MMBW Detail Plan No 1614, date 1905 (source: State Library Victoria)

William Cattanach lived there until c1919. Until that point, the subject house (addressed as 63 Holmes Road) was the only house between Hopetoun Street and Gardenvue Terrace, suggesting the land on the south side of Holmes Road between Hopetoun Street and Gardenvue Terrace was part of his estate (S&Mc 1906-1919). Other houses in that block were erected from 1920, with Cattanach having left the premises (S&Mc 1920).

By 1919, Cattanach and his wife Kate Lachlan Cattanach had left the subject house. Referring to his role as chair of the State Rivers and Water Supply Commission, historian Ronald East claimed: 'Cattanach had made a substantial contribution to the development of Victorian water-resources, the expansion of irrigation, the subdivision of large holdings for closer settlement and the development of the fruit industry' (East 1979).

Following Cattanach's departure in 1919, the residence was occupied by a successful public accountant Walter Henry John Griffiths Tompson and his wife Margaret (ER 1919-1924; Jones 1927). Tompson left the house around 1925.

By 1925, Jane Catherine Williamson and her four unmarried daughters moved into the subject house, relocating from Yea in north-east Victoria. Jane Williamson and her late husband Thomas had at least 13 children ('O'Neill/Kelly Family Tree', via Ancestry.com). In 1926-27, the house was readdressed as 83 Holmes Road (S&Mc 1927, ER 1926).

In 1930, Jane Catherine Williamson died at home at 83 Holmes Road, which was then known as 'Shotts' (*Age* 12 February 1930:1; *Australasian* 15 February 1930:18). The main tenant listed in the Sands & McDougall directory was Hanna Williamson, 'home duties' (S&Mc 1926-1931; ER 1931). Living with her, Hannah's sisters Alexandra Love, Annie Anderson and Janet Todd were all nurses. The sisters lived together in various locations including Ruabon Road, Toorak, and Hotham Road, St Kilda, and remained unmarried.

In the early 1930s, Lincoln Charles Neale, contractor, and Amy Amelia Neale were the tenants at 83 Holmes Road (ER 1931). In 1935-36, Thomas Skene, nightwatchman, and Julia Skene were the tenants (ER 1935). By c1938-39, Stanley Richard Parkes, salesman, Doris Sylvia Parkes (née Horne) their five children, and Doris' parents Joseph and Isabella Horne moved to 83 Holmes Road; Stanley Richard Parkes died in September 1939 (*Argus* 16 February 1939:10; 'Parkes Family Tree', via Ancestry.com).

In 1945, Doris married Henry Midgley, and continued to live with her children at 83 Holmes Road. Doris Midgley died in June 1953, and her address at that time was still 83 Holmes Road (*Herald* 29 June 1953:6).

In January 1954, quotations were sought by the tenants for the alterations and modernisation of bedrooms, kitchen and laundry (*Age* 5 January 1954:6).

In June 1954, the property including the household furniture was sold by the auctioneers Tadgell Bros. It comprised nine spacious rooms, including a lounge (20 by 16 feet) with Super Axminster wall-to-wall carpet, blinds, curtains and pelmet; a bedroom (18 by 15 feet) with Super Axminster wall-to-wall carpet, velvet drapes, blinds and pelmet; two bedrooms (15 by 15 feet); a sunroom and three attic rooms; a kitchen with stainless steel sink built-in, cupboards, cool storage cupboards, Laminex tops to work benches, Chef De Luxe gas stove and lino, pantry shelves; a bathroom with imported Persian brown bath and basin; and an internal toilet with tiled walls and rubbered floor. The outbuildings included a laundry, a brick garage and an external toilet. The allotment measured 84 by 145 feet and had a rear car entrance (*Age* 3 November 1954:16).

By 1956, it is likely that the house was renovated as flats by the new owner. A double bedroom was advertised for lease (*Age* 23 June 1956:23). In 1961, another advertisement noted that the 'well-furnished' flat is close to transportation (*Age* 3 June 1961:56).

In August 1964, the subject villa, then converted as flats, was auctioned again by Tadgell Bros in conjunction with Goddard & Montgomerie Pty Ltd, with instructions by the executor of the will of the late owner Emma Amelia Pedley. The residence was described as a 'substantial 2-storey brick dwelling, let as three flats, returning £900 per annum. Two flats were fully furnished. The property consisted four bedrooms, a lounge and three kitchens each equipped with a gas stove and stainless steel sink, two bathrooms and two internal and external toilets. A garage and rotary hoist were also noted (*Age* 1 August 1964:41).

In 1987, the subject property was advertised for sale. By this time, the property comprised three self-contained flats. The auction notice suggested restoration to original family home of the 'gracious Edwardian era brick attic residence' or redevelopment of the site (*Age* 7 November 1987:82; *Age* 25 November 1987:63).

The property was sold in a recent auction sale, which noted its name as 'The Oaks' (Nelson Alexander 2017)

Description and Integrity

The Edwardian-era red brick villa with terracotta roof known as 'The Oaks' at 83 Holmes Road, Moonee Ponds, is located on the south side of the arterial road, near a large local community centre. The residence comprises two levels, one a small attic storey.

Like other houses in that block between Grandview and Hopetoun streets, the solid brick villa is situated on a large allotment surrounded by established gardens. The house is well set back from the street boundary, along which has been erected a recent medium-height red brick and metal fence. To the rear of the allotment is a bluestone right-of-way.

The villa is of a substantial scale, with face red brick walls and a very high-pitched hip and gable roof that dominates views from the street. With two main points of access, from the either ends of the street boundary, the impressions from the two directions are somewhat different, due to the asymmetrically placed design elements. Built in the Queen Anne style, the unusual parapeted bay on the south-west corner of the house, at an angle to the main axes of the house with roughcast render and floral relief, has hallmarks of the Art Nouveau style and amplifies the picturesque character of the overall design. This element, and the overall design, strongly suggests that the house was designed by an architect, though the name of the architect has not been identified.

The form and line of the pyramidal roof is complex. The main roof of terracotta tiles, with ridge capping and the finials of the same material, sweeps down in a single declivity to cover the verandah, with just a slight flattening of pitch. The residence has tall red brick chimneys with brick ribs that run down from the brick lip at the top and are topped with terracotta pots. There is a gabled dormer on the front slope of the roof. All gable ends have decorative timber trusswork with exposed red brick underneath. The front gable sits above the verandah, giving it a floating form. The ends of rafter beams are visible under the eaves of the front verandah that returns around the southeast corner of the house. The verandah has timber frieze of alternating panels of vertical and horizontal slats, and fretted timber brackets supported by the turned timber posts. The main entrance is on the east side of the house. The half-glazed moulded door is set with a massive highlight and a sidelight with original leadlight panels having Art Nouveau patterns. There is a subsidiary doorway on the north elevation. The windows are casements, and the leadlight in the corner bay appears to be original. One exception is the group of three four-over-one double-hung sash windows on the east side of the front façade. They are located in what appears to be an early addition to the house, infilling the end of the verandah. The west side of this infill is finished in render, painted to match the brick (the front face is hidden beneath plantings). As is apparent from real estate plans, a projecting bay window sat beneath the parapeted bay at the north-east corner, but has now been enclosed by this addition on the west side.

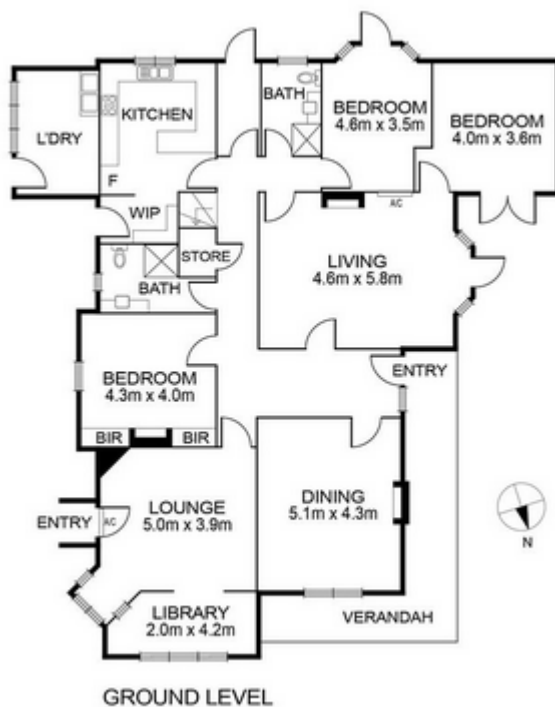


Figure 49. Current ground floor plan of 83 Holmes Road, Moonee Ponds; note the extension at the front to create the 'Library', which has partially enclosed the corner bay window (source: Realestate.com.au, 2017)

A skillion-roofed addition sits at the south-east corner of the original building. There is also a recent studio and substantial workshop attached to the double garage accessed via the rear right of way. The footpaths and driveways to the front of the house are brick-paved and the landscaping appears to be of a relatively recent date.

83 Holmes Road, Moonee Ponds, is of relatively high integrity with very few changes visible to original or early elements of the place. The building retains its original building form and roof form, gable ends, verandah, parapeted bay, and fenestration.

The integrity of the building is enhanced by the high level of intactness of these main elements, which include details such as the original chimneys, terracotta roof tiles with ridge cresting and finials, detailing of gable ends, detailing to parapeted bay, window and door joinery, leaded glass window panels, and unpainted face brick walls.

The integrity of the building is somewhat diminished by infill of the front verandah and the visible rear addition, although both have been designed so they blend in and are subsidiary in bulk and height to the original residence.

Comparative Analysis

The Queen Anne style refers to a revival in the late nineteenth and early twentieth centuries of an English architectural style prevalent during the reign of Queen Anne in Great Britain in the first decade of the eighteenth century.

The Queen Anne revival occurred at a time when Australian architects were grappling for an appropriately national style commensurate with the coming federation of the Australian colonies, and the freedoms inherently associated with England (and the Protestant Queen Anne) and the picturesque nature of its architecture made it a popular idiom.

The Queen Anne revival style, championed in Great Britain by influential architects such as Richard Norman Shaw, was transferred to Australia in the late 1880s and early 1890s but achieved its

greatest prominence, largely through the agency of home builders, in the first decade and a half of the twentieth century.

Few direct links existed between the original eighteenth-century Queen Anne architecture and the later Queen Anne revival beyond a predilection for face brickwork and intangible links with the settled domesticity of English residential architecture.

The Queen Anne revival style in Australia was typified by fine brickwork in locally made pressed red bricks, use of roughcast render (often as a contrast to brick surfaces), Marseilles-pattern roof tiles and associated ridge cresting and finials (imported and then more commonly locally made), and timber detailing (often incorporating Art Nouveau or Arts and Crafts influences). Windows were typically casement sashes, often with highlights.

Queen Anne revival style residences were noted for their asymmetrical building forms and picturesque massing, the incorporation of relatively steeply pitched roofs (often sweeping down unbroken to cover verandahs), gabled roof ends with half-timbered effects, and tall, ribbed or corbelled chimneys.

The Queen Anne style is well represented on the Moonee Valley Heritage Overlay. Displaying a high level of intactness and integrity, contributory examples within the Heritage Overlay display a consistency of built form designed in a picturesque manner. Common elements include asymmetrical forms, dominant and complex roofs with multiple hips and gables, dormer windows and tall chimneys. Superior examples included conical towers.

The following places are brick examples of the Queen Anne Style and are of individual significance within the City of Moonee Valley Heritage Overlay.



229 Buckley Street, Essendon, 1904 (HO170)

A substantial Queen Anne house of red brick construction, with corner verandah and faceted corner bay and projecting half-timbered gable ends. It has a slate roof with terra cotta ridge capping and prominent tall chimneys with stuccoed strapwork. There is stuccoed banding and a niche by the front door whilst the windows to the projecting bays have round arches. The verandah is carried on turned timber posts with a curved ladder frieze and horseshoe motif to the entry.



9 Fletcher Street, Essendon, 1905 (HO181)

A red brick Queen Anne house with a picturesque, asymmetrical form, projecting gable-roofed wings and a verandah resting on turned timber posts with ladder frieze. Elements characteristic of the period include the terracotta tiled roof with ridge capping and finials, tall chimneys with detailed strapwork, leadlit windows and window bays and rough cast with king post detailing to the gable ends.



33 Hoddle Street, Essendon, 1909 (HO231)

A substantial Queen Anne house of red brick and roughcast construction with a dominant slate roof with terracotta ridge cappings and tall chimneys, and a half-timbering to the gable ends. At the principal elevation, the roof has been extended to form a small corner verandah, supported on turned timber posts atop dwarf red brick piers. Window bays have leadlit glazing and bell cast window hoods.



37 Hoddle Street, Essendon, 1908 (HO232)

A richly decorated Queen Anne house, with dominant terracotta tiled roof, roughcast and half-timbering to the gable ends in a lattice pattern or with vertical boards. Tall, prominent corbelled chimneys with terracotta pots remain. Window bays with leadlit upper sashes flank the recessed entry, which is pronounced by a small plain, and possibly altered timber posted porch. The walls are of red brick with rough cast upper sections and banding. It has a later carport which is sympathetic to the original building.



204 Keilor Road, Essendon North (HO308)

A substantial Queen Anne house of brick construction occupying a corner block and set within an established garden. It has a steep slate roof with terracotta ridge capping and finials, and tall, strapped red brick chimneys. Detailing to the gable ends consists of roughcast with timber strapping. The elaborate return verandah addressing its corner location has square timber posts and ladder frieze. The entrance to the house comprises a wide front door and sidelights containing elaborate leadlit glazing.

Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study' are: 33 Brewster Street, Essendon; 10 Ardmillan Road, Moonee Ponds; and 29 Thomas Street, Moonee Ponds.

Discussion It is comparable to the above examples for its architectural detailing and intactness as a fine and representative example of a brick Queen Anne villa. It is distinguished from the above examples by its unusual parapeted bay on the south-west corner of the house, and incorporation of Art Nouveau detailing to this element as well as in the original leadlight patterns in the high and sidelight glazing to the front door. No similar parapeted forms have been identified in the City of Moonee Valley, but this was a design motif used by several architects in the early years of the century, often for an entry porch (see 19 Linda Crescent, Hawthorn; and 167 Cotham Road, Kew, and 315 Barkers Road, Kew). Overall, the place has an enhanced picturesque character in comparison to other similar places in the Moonee Valley Heritage Overlay.

Overall, it incorporates typical details of the Queen Anne style including picturesque massing, prominent red brick chimneys, dominant roof form with ridge cappings and finials, half-timbering to the gable ends, verandah with turned timber posts and ornamental timber fretwork and brackets. The integrity of the building is enhanced by the high level of intactness of these main elements, including

the retention of original window and door joinery, leaded glazing, unpainted face brick walls and detailing to the parapeted bay. In this respect, it is most comparable to 37 Hoddle Street (HO), which also retains intact and rich decoration to original or early elements of the building.

It is, however, a different class of Queen Anne dwelling than the comparative examples. While all of them exhibit the Australian adaptation of the style to incorporate a more horizontal form derived from the colonial homestead, the former 'Shotts' at 83 Holmes Road has a far more vertical form in keeping with the style's British origins. The only other example of this type identified in Moonee Valley is Alexander McCracken's grand mansion 'North Park', built in 1888 to a design by architect Henry Kemp. It is regarded as a pioneering example of the style in Victoria (VHR H1286).

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

The former 'Shotts' at 83 Holmes Road, Moonee Ponds, is a fine representative example of an Edwardian Queen Anne villa with a strong English influence, a type that is rare in the City of Moonee Valley. Instead of the spreading horizontals typically seen amongst Queen Anne villas in Australia, 'Shotts' is dominated by steep verticals including the tall pyramidal roof enclosing a small attic level and the steep gables to three elevations, including the floating gable to the front façade with decorative trusswork on a brick ground in lieu of the typical half-timbering. Other features typical of the style are the terracotta tiles, ridge-capping and finials to the roof, the casement windows with leadlight highlights, and the timber verandah posts and fretwork, here in a Japanese-inspired pattern of verticals and horizontals.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

The house is aesthetically significant for its high-quality and unusual details, particularly the parapet with Art Nouveau bas-relief above the corner bay window, and the overblown Art Nouveau leadlights around the front door.

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

The house at 83 Holmes Road, Moonee Ponds, is historically significant for its close association with William Cattnach, who commissioned the house in 1905 and resided there with his wife until about 1919. Cattnach was at the height of his career at this time, and was appointed a founding member of the State Rivers and Water Supply Commission the following year, and Chair of the State Rivers and Water Supply Commission in 1915. He is recognised in the *Australian Dictionary of Biography* for his substantial contribution to the development of Victorian water resources, the expansion of irrigation, the subdivision of large holdings for closer settlement, and the development of the fruit industry. The high quality of the design and detail of the house expresses Cattnach's elevated social and economic standing at that time.

Statement of Significance

What is Significant?

The former 'Shotts', now 'The Oaks', an Edwardian Queen Anne villa with Old English and Art Nouveau references, at 83 Holmes Road, Moonee Ponds, is significant. It was built in 1905 as the home of William Cattnach.

Significant fabric includes the:

- Original built form and roof form, gable ends, terracotta roof tiles with ridge cresting and finials, and original chimneys;
- Parapeted bay, unpainted face brick walls, verandah with turned timber posts and ornamental timber fretwork and brackets, pattern of fenestration; and Half-timbering to gable ends, detailing to parapeted bay, window and door joinery, leaded glass window panels, and unpainted face brick walls.

The infill of the front verandah to create the library and the skillion-roofed addition at the south-west corner of the house are not significant.

How is it significant?

83 Holmes Road, Moonee Ponds, is of local architectural (representative), aesthetic, and associative significance to the City of Moonee Valley.

Why is it significant?

The former 'Shotts' at 83 Holmes Road, Moonee Ponds, is a fine representative example of an Edwardian Queen Anne villa with a strong English influence, a type that is rare in Moonee Valley. Instead of the spreading horizontals typically seen amongst Queen Anne villas in Australia, 'Shotts' is dominated by steep verticals including the tall pyramidal roof enclosing a small attic level and the steep gables to three elevations, including the floating gable to the front façade with decorative trusswork on a brick ground in lieu of the typical half-timbering. Other features typical of the style are the terracotta tiles, ridge-capping and finials to the roof, the casement windows with leadlight highlights, and the timber verandah posts and fretwork, here in a Japanese-inspired pattern of verticals and horizontals. The house is aesthetically significant for its high quality and unusual details, particularly the parapet with Art Nouveau bas-relief above the corner bay window, and the overblown Art Nouveau leadlights around the front door. (Criteria D and E)

The place is historically significant for its close association with William Cattnach, who commissioned the house in 1905 and resided there with his wife until about 1919. Cattnach was at the height of his career at this time, and was appointed a founding member of the State Rivers and

Water Supply Commission the following year, and Chair of the State Rivers and Water Supply Commission in 1915. He is recognised in the *Australian Dictionary of Biography* for his substantial contribution to the development of Victorian water resources, the expansion of irrigation, the subdivision of large holdings for closer settlement, and the development of the fruit industry. The high quality of the design and detail of the house expresses Cattnach's elevated social and economic standing at that time. (Criterion H)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014.

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House

Prepared by: Context

Address: 40 Maribyrnong Road, Moonee Ponds

Name: House	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: c1903
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Edwardian - Italianate Survival



Figure 50. 40 Maribyrnong Road, Moonee Ponds, principal elevation (source: Context 2018)

History and Historical Context

Thematic Context

The house at 40 Maribyrnong Road, Moonee Ponds, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories 2012):

Theme 6: Building Towns, Cities and the Garden State; 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Contextual History

Moonee Ponds is a suburb that lies between the Moonee Ponds Creek and the Maribyrnong River. It takes its name from the Moonee Moonee Creek, which was a chain of waterholes that fed into the West Melbourne Swamp. Although later named the Moonee Ponds Creek, it flowed as a creek only intermittently. The name 'Moonee Moonee' is an Aboriginal word.

The well-watered country close to the fledgling town of Melbourne attracted pastoral settlers and farmers in the early settlement period. A ploughing match was held in the area in 1848, which was an encouragement to local agricultural development. There was scattered settlement in the area from the 1850s, buoyed by the busy Mt Alexander Road, which carried traffic to and from the goldfields. This was the north-bound route of the ill-fated expedition in 1861 of the explorers Burke and Wills, who camped overnight on the Crown reserve in Moonee Ponds that would later become Queens Park.

In 1870 Moonee Ponds was largely agricultural and pastoral land and described as 'a small postal village' with the surrounding country described as 'elevated and remarkably healthy' (Whitworth 1870: 261). Large estates in the area in the nineteenth century included 'Ngarveno' (c1860s), which fronted the Moonee Ponds Creek; 'Coilsfield' (1866, demolished); and 'Craigallan' (c1895, demolished). The Moonee Valley Racecourse was established in 1883.

Residential development ensued in the 1880s, but the area retained a strong rural character with many small farms and market gardens flourishing well into the early twentieth century. From the late-nineteenth century, commercial and retail development centred on Puckle Street, with increased buildings in the interwar period. Significant industrial enterprises included Kinnears Rope Works. The suburb has a mix of Victorian, Edwardian, and interwar period residences, as well as many postwar homes.

Moonee Ponds formed part of the Borough of Essendon and Flemington, which was established in 1882, and later was part of the Town of Essendon (from 1890) and the City of Essendon (from 1909-1994). From 1886, the Essendon council offices were located in Moonee Ponds.

The Melbourne comedian Barry Humphries presented Moonee Ponds in the 1950s, as a quintessentially bland and culturally deficient Melbourne suburb. Yet through his fictional character Dame Edna Everage, who satirises the small-mindedness and social aspirations of Australian suburbia, he raised the profile of the area in popular culture.

The large influx of European immigrants to the area in the postwar period brought significant cultural change to Moonee Ponds, reflected for example in the establishment of Italian cafes by the 1960s.

Place History

The early Edwardian-era brick villa at 40 Maribyrnong Road, Moonee Ponds, is located on the north side of Maribyrnong Road, near the corner of Ascot Vale Road. In 1888-89, George Parsons, then a councillor for the Borough of Essendon, subdivided his land of over four acres - bounded by Ascot Vale, Maribyrnong and Mount Alexander roads and Elizabeth Street - into 41 allotments of various sizes. Earlier, a section on the north side of Maribyrnong Road was acquired as a site for the Ascot Vale Masonic Hall, which was established in c1886 (*North Melbourne Advertiser* 25 June 1886:4). In May 1888, the subdivision 'Parsons' Paddock' (or 'Mr Councillor George Parsons' Paddock) was advertised as comprising 'valuable business, shop and villa sites'. The site was surveyed and prepared with a title certificate by the Hon Walter Madden, MLA (*North Melbourne Advertiser* 12 May 1888:3).

In May 1889, the subject land, equivalent to allotments 17 and 18 of the mentioned subdivision, was transferred to Anne Cowlshaw, of 'Otaio Villa', Gatehouse Street, Parkville; in May 1902 the property was transferred to Charles Henry Judd (CT: V2147 F209; V2873 F547).

The current brick residence was erected in 1903-04, for C H Judd, foreman, who remained the owner-occupier until his death in January 1943. He lived there with his wife Maria (née Pickering) and their son Percival (b 1883). Twin daughters Edith and Florence were born in 1895, but sadly Florence died at birth and Edith died in childhood in June 1902 ('Judd Family Tree', accessed via Ancestry.com).

In 1905, the newly finished villa was depicted in the Melbourne & Metropolitan Board of Works Detail Plan No 1609. This shows a single-fronted house noted as number 22, with a projected bay on the façade, and a return verandah on the front and north side. It also had a shed, laundry trough and toilet in the backyard (MMBW 1905).

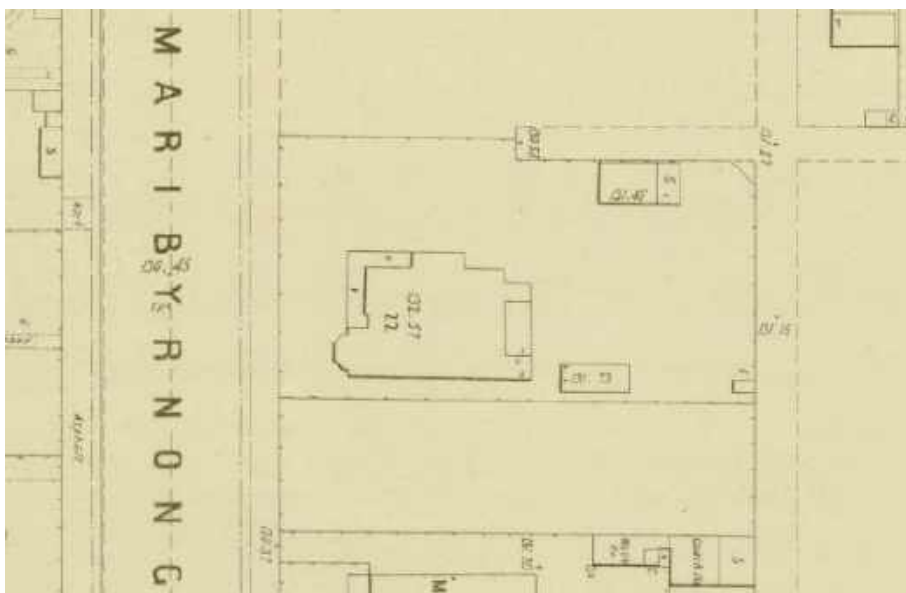


Figure 51. Melbourne & Metropolitan Board of Works Detail Plan No 1609, dated 1905, showing the allotment, currently known as 40 Maribyrnong Road, Moonee Ponds, occupied by a brick residence and outbuildings (source: State Library Victoria)

In the 1920s the house was numbered 30 Maribyrnong Road and by 1928 it was designated 40 Maribyrnong Road.

Upon Charles H Judd's death in 1943, the property passed to his son Percival Henry Judd, real estate agent. Percy Judd and his wife Ruby (née Henshall) resided at the premises until the 1950s; Ruby and Percy Judd died in 1972 and 1973 respectively (CT: V2873 F547; S&Mc 1950; VBDM).

Description and Integrity

The large slate-roofed brick villa at 40 Maribyrnong Road, Moonee Ponds, sits on the north side of this busy arterial road. Although built in 1903 this residence retains many original features characteristic of the Victorian Italianate style. The house is set within a relatively large allotment behind a simple front garden with low-profile plantings. A wide driveway is provided to the west of the villa, giving this elevation of the house a relatively substantial outlook. The site abuts a rear service lane and has an unusual side access lane to the west, which extends partway (almost halfway) down the side boundary from the rear.

The house is asymmetrical in form with projecting bays to the south-east and at the rear on the west elevations; the former also contains a canted bay with windows. The main roof is hipped and also incorporates a small semi-octagonal hipped roof on the canted bay. The rear extensions have a skillion roof, but these are not visible from the street frontage. The roof is clad in slate with metal ridge capping and has bracketed eaves. The three face-brick chimneys have strapped detailing to shafts, corbelling to chimney tops, and are topped by terracotta chimney pots; these represent a departure from the Italianate influence on display elsewhere, and reflect the date of this building, looking more to Edwardian architecture with its influence of the Queen Anne style. A return verandah along the south and west spans between the bays. This has a bull-nosed corrugated iron roof

supported by slender iron columns with Corinthian capitals, and cast iron brackets and frieze. The verandah has a tessellated tiled floor. The walls of the house are predominantly of brown brick, with red and cream polychrome highlights, notably three bands of stringcourses and headers to the principal windows. The front wall (except for the canted bay) has been recently tuck-pointed with a white ribbon, presumably replacing earlier pointing. The windows to the canted bay are segmental arched double-hung sash windows and the front door has sidelights and highlights. The east elevation, treated in a subsidiary manner to the street frontage, is of red face brick, with three segmental-arched window openings.

There is a single-storey extension of unknown date to the rear of the residence, set behind the original section of the building. The property also has a gabled shed with slate roof and timber doors near the rear western allotment boundary; this may be the original structure shown on the 1904 Melbourne & Metropolitan Board of Works plan. (It is possible the other outbuilding close to the eastern boundary, shown on the same plan, may also survive, but was not inspected as part of this assessment.) The current low brick and wrought iron fence provided to the street boundary is a later addition. The fencing on the western allotment boundary is of mixed construction, bordering with the neighbour's house and cement block walls. The eastern boundary is marked by timber paling fence.

40 Maribyrnong Road, Moonee Ponds, is of high integrity with very few changes visible to original or early elements of the place. The building retains its original building form and roof form, verandah, fenestration, and original building setbacks.

The integrity of the building is greatly enhanced by the unusually high level of intactness of these main elements, which include the unpainted brick chimneys, slate roof, eaves details, verandah decoration, unpainted face brickwork, and window and door joinery.

The integrity of the building is slightly diminished by the rear extension, although this is modest in size and scale, and is hardly visible from the street frontage.

The integrity of the place is enhanced by the survival of early shedding, believed to be that shown on the 1904 MMBW plan, as well as the front and side curtilages, which largely retain their original configuration.

Comparative Analysis

During the boom years during the 1880s, the City of Moonee Valley saw increased residential development through subdivision of large estates. By the turn of the century, some residential allotments near the railway lines and tramways that remained unoccupied during the 1890s economic depression became gradually developed. Demonstrating the enduring suburban expansion during the very early Edwardian-era, these transitional-period houses sometimes display Italianate-style features and forms, blended with new architectural trends of the early twentieth century. These examples are sometimes referred to as Italianate Survival style.

The Italianate style is a revival in the mid-nineteenth century of earlier Italian architectural forms and details, especially those from the time of the Renaissance, which were in themselves a revival and reappraisal of Greek and most importantly Roman architecture.

The Italianate style was also associated, but less commonly in Victoria and chiefly in the 1840s to 1860s but with lingering influence, with a revival of building forms of vernacular Italian rural buildings, particularly in their use of asymmetrical massing and towers producing a picturesque effect.

The Italianate style as applied to domestic architecture in Victoria favoured simple building forms, sometimes enlivened by bays and towers, with sheer wall surfaces in face brick (often bi-chrome or polychrome) or cement render generally incorporating quoining (often as surface decoration if not necessarily structural need).

Decoration in the Italianate style derived from Roman precedents and included elements from classical entablatures and architectural orders, including a hierarchy of architraves, friezes, and cornices with associated moulding, panels, and brackets, applied to eaves, parapets and chimneys.

Eclectic touches were often married to the Italianate style, including Romanesque, Gothic, or stilted segmental arch-headed fenestration, incongruous replication of masonry features in timber, and excessive ornament that characterised the Boom style of the late nineteenth century.

The Italianate style is well represented in the Heritage Overlay in Moonee Valley. Individually significant examples included detached villas (both symmetrical and asymmetrical in plan), terrace houses and mansions. Typically, they are set within a garden with a low front fence at the street frontage. Detailing ranges from modest to elaborate, typically including features from the era including cast-iron verandah friezes and posts and polychrome masonry to the front façade. The level of intactness of the Victorian-era Italianate villas in the City of Moonee Valley is moderate to very high. On the current Heritage Overlay, a few transitional-period villas are identified as Italianate Survival style.

Comparable examples to 40 Maribyrnong Road, Moonee Ponds, which have been identified as being Individually Significant within the City of Moonee Valley include:



28 Nicholson Street, Essendon, 1891 (HO265), is a representative asymmetrical polychrome brick late Victorian villa with slate roof and faceted protruding wing given architectural character by means of its lancet-shaped white brick voussoirs contrasting with black body bricks. The eaves are bracketed and there is decorative string coursing at impost level and elsewhere using reds with whites. The cast iron lace verandah has a timber frieze rail, the verandah floor is tiled and there are prominent chimneys. The condition is sound, and the integrity is high.



40-42 Vida Street, Aberfeldie, c1892 (HO319) is a single-storey, double-fronted, detached red brick asymmetrical Italianate villa with projecting faceted bay window with three windows to the right wing, cast iron verandah posts, concave verandah roof, hipped slate roofs, decorative gutter brackets, corbelled rendered chimney stacks. There are rendered quoins in the front elevation. The condition is sound, and the integrity is very high. The house's significance is enhanced by a generous symmetrical garden design with several older palm trees; a tall and slender Washington Palm (*Washingtonia robusta*) and two Canary Island Date Palms.



'Olinda', 6 Addison Street, Moonee Ponds, 1903 (HO146) is of aesthetic significance as a richly decorated symmetrical Federation-era timber villa in Victorian manner with some Federation-period details indicative of its period of construction. It has central door flanked by half-timbered rough cast gablets above projecting rectangular window bays. The reconstructed verandah has turned timber posts with cast-iron lacework, also in the tympanum of the central verandah pediment. The facade has ashlar weatherboards and there is a corrugated iron clad hipped roof. Integrity of the house is high.



26 Fletcher Street, Essendon, c1905 (HO300) is a bi-chromatic Federation-era brick villa of Italianate Survival style. Asymmetrical in plan it has a hip roof clad in slate tiles with a projecting bay and there is a return verandah with a cast-iron frieze. The projecting bay has a pair of round-headed windows. There is another pair of double hung sash timber in the main elevation beneath the verandah. The front door has sidelights and highlights. Other original features include the paired eaves brackets and bi-chromatic brick chimneys. The house is in good condition and has a moderate degree of external integrity. Some of the original materials have been replaced sympathetically. A large two storey addition has been added at the rear along with a masonry and steel grille fence along the front and side boundaries and a new garage in the rear yard.

Another similar place considered as part of 'Moonee Valley 2017 Heritage Study' is 17 Combermere Street, Aberfeldie. The full assessment this place was unable to be progressed as an onsite inspection could not be arranged, and the principal elevation is rather obscured from the street. It is recommended to be deferred for full assessment in a future study.

Discussion

40 Maribymong Road, Moonee Ponds, compares well with the above examples on Moonee Valley Heritage Overlay. Overall, it is an unusually intact example of an Edwardian Italianate revival style villa retaining its original design elements and form. The integrity of the house is also high, with very few changes visible from the street.

Typical Italianate style features include the slate hipped roof, unpainted brickwork, eaves details, verandah decoration, unpainted face brickwork, and window and door joinery. In this regard, 40 Maribymong Road is comparable to other earlier examples of Italianate style houses such as 28 Nicholson Street, Essendon, 1891 (HO265), and 40-42 Vida Street, Aberfeldie, c1892 (HO319), in terms of its intactness and integrity as well as its use of asymmetric building form with a projected canted bay on the principal elevation and a projecting flat bay on the side elevation.

Yet, the house is distinct from the late-Victorian period Italianate style houses, for its use of later elements such as terracotta chimney pots, influenced by Edwardian-era domestic Queen Anne style

architecture. 40 Maribyrnong Road particularly compares well with the Italianate Survival style houses 'Olinda', 6 Addison Street, Moonee Ponds, built in 1903 (HO146), and 26 Fletcher Street, Essendon, built c1905 (HO300). All these examples of transitional-period display the typical Victorian-era characters and building form such as the hipped roof, with some Federation-period details indicative of its period of construction. 26 Fletcher Street, Essendon, may be a more closely-comparable example, given its use of polychrome masonry and asymmetric building form expressed with two projected bays with a return verandah in-between.

In summary, 40 Maribyrnong is a representative example of a double-fronted Edwardian Italianate Survival style villa constructed in the beginning of the twentieth century, distinguished with its highly intact original elements displaying both Italianate and Queen Anne style details indicative of its construction period.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

40 Maribyrnong Road, Moonee Ponds, is significant as an Italianate villa built in the Edwardian era with a Queen Anne style influence. Victorian-era detached houses are the most common typology in Moonee Ponds, with many examples included on the Heritage Overlay. By the late 1890s aspects of the Queen Anne style may appear with those of the Victorian Italianate and the style is referred to as 'Italianate Survival'. These transitional houses display Italianate features and forms blended with new architectural trends of the early twentieth century. 40 Maribyrnong Road is a representative example of this design approach. Other examples include the Italianate Survival example at 26 Fletcher Street, Essendon, c1905 (HO300), however it is a less intact example than 40 Maribyrnong Road is. A timber example at 6 Addison Street Moonee Ponds, built 1903 (HO146), also has a transitional character that includes both Victorian and Edwardian elements.

40 Maribyrnong Road demonstrates its Italianate style through its asymmetrical form with projecting room with canted bay window, return verandah with cast iron frieze and use of polychrome brickwork with dark brown as the main wall colour. The chimneys are the Queen Anne element, featuring the elaborate moulded brickwork and corbelling of this later period and style. 40 Maribyrnong Road, Moonee Ponds, is of high integrity with very few changes visible to original or early elements of the place. The building retains its original building and roof forms, verandah, fenestration, and original allotment size with outbuilding.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

40 Maribyrnong Road, Moonee Ponds, an early Edwardian era Italianate Survival villa built in 1903 is significant. The gabled shed with slate roof at the rear of the residence is also significant.

Significant fabric includes the:

- single-storey asymmetric built form with two projecting bays (on western and northern elevations);
- main hipped roof form and slate roofing;
- unpainted polychrome brickwork;
- original brick chimneys (reflecting Edwardian era Queen Anne style influences) and eaves detailing;
- original pattern of fenestration and elements of window and door joinery; and
- original side (northern) and front setbacks.

The rear extension is not significant.

How is it significant?

40 Maribyrnong Road, Moonee Ponds, is of local architectural significance to the City of Moonee Valley.

Why is it significant?

40 Maribyrnong Road, Moonee Ponds, is significant as a Victorian villa built in the Edwardian era with a Queen Anne influence. Victorian era detached houses are the most common typology in Moonee Ponds with many examples included on the Heritage Overlay. By the late 1890s aspects of the Queen Anne style may appear with those of the Victorian Italianate and the style is referred to as 'Italianate Survival'. These transitional houses display Italianate features and forms blended with new architectural trends of the early twentieth century. 40 Maribyrnong Road is a representative example of this design approach. Other examples include the Italianate Survival example at 26 Fletcher Street, Essendon, c1905 (HO300), however it is a less intact example than 40 Maribyrnong Road is. A timber example at 6 Addison Street Moonee Ponds, built 1903 (HO146), also has a transitional character that includes both Victorian and Queen Anne elements.

40 Maribyrnong Road demonstrates its Italianate style through its asymmetrical form with projecting room with canted bay window, return verandah with cast iron frieze and use of polychrome brickwork with dark brown as the main wall colour. The chimneys are the Queen Anne element, featuring the elaborate moulded brickwork and corbelling of this later period and style. 40 Maribyrnong Road, Moonee Ponds, is of high integrity with very few changes visible to original or early elements of the place. The building retains its original building and roof forms, verandah, fenestration, and original allotment size with outbuilding. (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls	No

Is a permit required to remove a tree?	
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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House

Prepared by: Context

Address: 519 Mount Alexander Road, Moonee Ponds

Name: Flats	Survey Date: October 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Simmie & Co Pty Ltd
Extent of Overlay: To title boundaries	Construction Date: 1942
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Interwar - Moderne



Figure 52. 519 Mount Alexander Road, Moonee Ponds, principal elevation (source: Context 2018)

History and Historical Context

Thematic Context

The block of flats at 519 Mt Alexander Road, Moonee Ponds, relates to the following historic themes from the Thematic Environmental History of Moonee Valley (Living Histories 2012):

Theme 6: Building Towns, Cities and the Garden State; 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Contextual History

Moonee Ponds is a suburb that lies between the Moonee Ponds Creek and the Maribyrnong River. It takes its name from the Moonee Moonee Creek, which was a chain of waterholes that fed into the West Melbourne Swamp. Although later named the Moonee Ponds Creek, it flowed as a creek only intermittently. The name 'Moonee Moonee' is believed to be an Aboriginal word.

The well-watered country close to the fledgling town of Melbourne attracted pastoral settlers and farmers in the early settlement period. A ploughing match was held in the area in 1848, which was an encouragement to local agricultural development. There was scattered settlement in the area from the 1850s, buoyed by the busy Mt Alexander Road, which carried traffic to and from the goldfields. This was the north-bound route of the ill-fated expedition in 1861 of the explorers Burke and Wills, who camped overnight on the Crown reserve in Moonee Ponds that would later become Queens Park.

In 1870 Moonee Ponds was largely agricultural and pastoral land and described as 'a small postal village' with the surrounding country described as 'elevated and remarkably healthy' (Whitworth 1870: 261). Large estates in the area in the nineteenth century included 'Ngarveno' (c1860s), which fronted the Moonee Ponds Creek; 'Coilsfield' (1866, demolished); and 'Craigallan' (c1895, demolished). The Moonee Valley Racecourse was established in 1883.

Residential development ensued in the 1880s, but the area retained a strong rural character with many small farms and market gardens flourishing well into the early twentieth century. From the late-nineteenth century, commercial and retail development centred on Puckle Street, with increased buildings in the interwar period. Significant industrial enterprises included Kinnears Rope Works. The suburb has a mix of Victorian, Edwardian, and interwar period residences, as well as many postwar homes.

Moonee Ponds formed part of the Borough of Essendon and Flemington, which was established in 1882, and later was part of the Town of Essendon (from 1890) and the City of Essendon (from 1909-1994). From 1886, the Essendon council offices were located in Moonee Ponds.

The Melbourne comedian Barry Humphries presented Moonee Ponds in the 1950s, as a quintessentially bland and culturally deficient Melbourne suburb. Yet through his fictional character Dame Edna Everage, who satirises the small-mindedness and social aspirations of Australian suburbia, he raised the profile of the area in popular culture.

The large influx of European immigrants to the area in the post-war period brought significant cultural change to Moonee Ponds, reflected for example in the establishment of Italian cafes by the 1960s.

Place History

The land at 519 Mount Alexander Road, Moonee Ponds, is located on the western side of the road between Montgomery and Elizabeth streets, and bound on the rear (west) by Newton Parade. The land was known as 429 Mount Alexander Road, occupied by a residence known as 'Anchorage', which belonged to George E. Pearce, who was well known in Melbourne as the housekeeper of Legislative Council for forty-eight years from 1854. Pearce owned a ship, the *Prince Albert* (*Argus* 3 October 1907:1; *Age* 3 October 1907:7).

In 1932, the block of land was owned by Dalzel Hearn, a 'gentleman', and Archie Boadle Hearn, a Queensland-based grazier, and in April 1941, it was acquired by William James Simmie, a Melbourne builder (CT V5786 F039).

It is likely that the two-storey brick flats were completed in 1942, as the Sands & McDougall Street Directory noted that the flats were being built during the previous year at 519 Mount Alexander Road (S&Mc 1942). The development comprised seven units, with the owner Simmie occupying the largest unit, number 7 (BP; ER 1963 & 1977). Each of the units 1 to 6 was single-storey and the Unit 7 was a double-storey building stretching towards the north, separated from other units by a staircase. Also on the premises were an external laundry and a garage for each unit (PS818212; BP).

In 1973, the property was transferred to Simmie Nominees Pty Ltd, and W J Simmie remained on the premises until his death in 1986 (CT V5786 F039; BP). In 1992, the flats were subdivided, and seven new strata titles have been created (PS 818212).

In the City of Essendon Building Permit Cards, no major alteration or addition has been noted (BP).

Simmie & Co Pty Ltd, builders

William James Simmie was one of three presidents of Simmie & Co Pty Ltd, Melbourne-based builders and contractors. In the 1910s, Simmie, then a carpenter, had reported insolvency due to pressure of creditors, by the 1920s, however, he re-established a successful business that expanded its practice to Canberra and New South Wales. In 1926, Simmie & Co was appointed for the erection of Canberra branches for the Commercial Banking Co of Sydney, in co-operation with the architects Oakley and Parkes, and in 1927, the company erected buildings in the Canberra civic centre on behalf of Canberra Shops Ltd (*Construction and Local Government Journal*, NSW 17 November 1926:18; *Canberra Times* 13 April 1927:10). During the 1930s, the company was responsible for a number of large projects, including the construction of the first portion of the National War Memorial at Canberra; the construction of St Monica's Catholic Church, 818 Mount Alexander Road, Moonee Ponds (VHR H1217); the earthworks and reinforced concrete works at the Maribyrnong munitions factory; and for reconstruction of St Kilda Baths (*Prahran Telegraph* 17 July 1930:3; *Advocate* 1 February 1934:7; 19 January 1935:12). In 1936, Simmie & Co opened an official New South Wales branch. In 1928, W J Simmie was also a secretary of the Melbourne Master Builders' Association (*Construction and Local Government journal*, NSW 26 September 1928:14).

Description and Integrity

519 Mount Alexander Road, Moonee Ponds, faces east on a large allotment fronting a main arterial road and abutting Newton Parade to the rear. The building is a double-storey interwar cream brick apartment block with a terracotta tiled roof. It is utilitarian in style with some gentle references to the Moderne aesthetic.

The built form comprises two substantial conjoined hipped roof structures arranged perpendicularly in a largely L-shape plan. The front wing aligns east-west, while the rear wing, aligning north-south, is set back from the street and has a smaller hipped roof projection attached to its northernmost end. The terracotta roof comes down to simple eaves with a narrow-boarded soffit. Four short chimneys of slightly differing proportions pierce the roof, distributed two to the front wing and one to each of the rear wings. The chimneys are made of yellow-brown clinker bricks and capped with red-blue clinker bricks laid on edge with simple metal flues atop.

Constructed of cream brick laid in stretcher bond, the wall planes form expansive unadorned surfaces with simple paired casement windows evenly punctuating the elevations. The windows have minimal decoration except for the angled brown-blue clinker bricks that form the sills. On the upper pane of each window is a timber mullion that lends a gentle horizontal appearance to the building's design. A narrow band of red-blue clinker bricks encircling the base of the building reinforces this horizontal element in the design.

On the western façade of the rear wing is a protruding yellow-brown clinker brick panel containing an entrance door beneath an elongated vertical pane of glazing and housing the stairwell internally. Two narrow horizontal bands of recessed Roman bricks decorate the space between the door and window. The same Roman bricks are paired to imitate quoins around the glazed opening. The windows have frosted glass decorated with a single continuous line in a geometric pattern. Externally, they have three horizontal members dividing the glazed surface and a sill of angled brown bricks. Next to the entrance door is a narrow-fixed window comprising glass blocks. Beneath the building's eaves is a shallow concave roof and simple cornice capping the protruding brick panel. A second brick panel of matching design is centred on the northern façade of the front wing.

The eastern elevation is painted brick with single windows evenly spaced along the first storey. An external timber stairwell with a simple horizontal beam balustrade connects the first and ground floors. A tall vertically boarded gate secures access to the southern elevation of the apartments.

A low red-blue clinker brick fence delineates the eastern boundary of the allotment. It is interspersed with slightly taller brick piers enlivened by two bands of Roman cream bricks above the main fence component. The fence is capped with brown bricks headers, surmounted by simple mild steel panels

with a stretched diagonal motif. The fence has an apron approach turning slightly inward at the main entrance path, closer to the northern boundary. At the approach is an intact low mild steel gate featuring the same motif as the fence. Behind this gate are two brick letterboxes, matching the brick fence piers in design and material but made to a larger scale. The letterboxes are narrow wooden boxes with individual doors above separate, concrete cylindrical openings. Each letterbox has a small metal number affixed and several have intact metal keyholes. The fence, gates and letterboxes appear to be original or early. Two concrete paths lead off from the fence openings. The first, on the southern end, leads to a tall timber gate that provides private access to the rear of the building. The second path leads to the main entrance doors. The garden is generously sized with mature and well-maintained hedges and bushes planted alongside the boundary fences. Low, rubble-course masonry borders run parallel to the western and northern walls of the front wing containing shrubs of various sizes. In the north-facing courtyard several birch trees form a row alongside the entrance path. A row of established rose bushes along the western fence appears to be an early planting.

It does not appear that any additions have been made to the main built form, but some of the rear and side elevation has been overpainted. The garage and external laundry at the rear of the property are intact, apart from overpainting of the garages. Six metal garage doors, five of which are early or original, punctuate the brick wall abutting the site's western perimeter. The early or original garage doors are divided into ten panels, organised by two horizontal and five verticals.

519 Mount Alexander Road, Moonee Ponds, is of very high integrity with very few changes visible to original or early elements of the place. The building retains its main built forms, unpainted face brick, tiled roofs, fenestration, external garages and laundry, and fence.

The integrity of the building is enhanced by the high level of intactness of these main elements which include original chimneys, face brick detail (including sills, raised brick panels and capping), metal-framed windows, original counterweight garage doors, front fence, gate, letterboxes, and mild steel details on the fence.

The integrity of the place is greatly enhanced by its original curtilage and generous garden setting, original front fence and gate, and early rose garden.

Comparative Analysis

519 Mt Alexander Road, Moonee Ponds, is a double-storey interwar cream brick apartment block built in 1941-42. It is utilitarian in style with some gentle references to the Moderne aesthetic. The simplicity of the flats represents an austerity of design influenced by a shortage of building materials during and post war.

The Moderne style was to architecture what Art Deco was to the decorative arts - a modern break from past styles, escapist rather than intellectual, inherently decorative rather than stridently functional.

The Moderne style straddled the Depression of the late 1920s and early 1930s, when simple lines held the promise of reduced cost and decoration was an achievable form of home improvement, an economical sentiment that carried through to the years of World War II.

Moderne architecture favoured geometric forms, especially sheer wall planes, curved corners and copings, interpenetration of volumes and surfaces, and a beguilingly brisk articulation of forms, often emphasising horizontal, vertical, or diagonal lines in a pleasing blend of fluidity and starkness.

Frosted and opaque glass, chromium or nickel plating, wrought iron, colourful accents of glazed tapestry bricks or tiles, contrasting colours and patterns were all part of the Moderne architectural vocabulary.

The various styles and idioms of the interwar period are well represented in the Heritage Overlay in Moonee Valley. Displaying a high level of intactness and integrity, contributory example within the Heritage Overlay display a consistency of built form and a cohesive garden suburb character

enhanced by original low front fences and outbuildings. Individually significant examples include detached houses, duplexes and flats.

The following places are all of the interwar Moderne architectural style within the City of Moonee Valley Heritage Overlay.



125-135 Mooltan Street, Travancore, 1939 (HO133)



34 Petersleigh Grove, Essendon c1940 (HO97)



93-95 Mooltan Street, Travancore, c1940 (HO75)

The three blocks of three-storey flats at 125-135 Mooltan Street, Travancore (HO133), were designed by architect James Wardrop in a mix of the Moderne and Old English styles. They are noted for their skilful three-dimensional composition using a blend of popular suburban styles to create an original and dominant composition. Walls are of clinker and deep cream bricks, and the flats all retain original front brick fences and garages (doors replaced).

34 Peterleigh Grove, Essendon (HO97), built 1940, demonstrates banding of brickwork, concrete porch roof and the tiered parapet capping providing a strong horizontal emphasis which is counter pointed by the verticality of the tripartite Manganese fin at the entry. The house is generally intact. The fence is also of bi-chrome brickwork and has an interlocking, stepped form.

93-95 Mooltan Street, Travancore (HO75), built 1940, demonstrates Moderne styling, including the glass and streamlined stucco, which is further stratified by bands of clinker brickwork and vertical detailing above the porch.



2-4 Sherbourne Street, Essendon, c1936 (HO279)

2-4 Sherbourne Street, Essendon (HO279), is a late interwar 1936 two-storey flat development demonstrating elements of Moderne styling. Its simplification of form and emphasis given to the horizontal is strengthened by the use of corner windows with narrow concrete hoods and sills. The same themes are repeated in the patterned brickwork to the raised central parapet coping, the darker manganese bricks being arranged in horizontal rows with a central vertical fin.



2 Riverview Road, Essendon, c1935 (VHR H1160, HO108)

2 Riverview Road, Essendon, 1935 (VHR H1160, HO108) was designed in 1935 and is a predominantly two-storey dwelling constructed in face brickwork in the Moderne style. The roofs are flat and there is a combination of parapets and projecting eaves.



6 Peterleigh Grove, Essendon, c1940 (HO96)

Resembling 34 Peterleigh Grove, this two-storey cream brick house is more unexpectedly Moderne in its design, given the Neo Tudor and European villa styles adjoining. Composed of geometric, interlocking forms, using glass bricks, steel windows and flat concrete roofing, this house reflects the European Moderne domestic styles which had been used in Victoria only since the start of the 1930s. The house has a high degree of external integrity when viewed from the street and is in good condition.

Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study' include: 50 Fletcher Street Essendon; 57 Brewster Street, Essendon; 1-3 Albion Street, Essendon; 54 Lincoln Road, Essendon; 66 Napier Crescent, Essendon; 57 Holmes Road, Moonee Ponds; and 62 Napier Crescent, Essendon (flats).

Discussion

519 Mt Alexander Road, Moonee Ponds, is comparable to the above examples in terms of both its architectural detail and intactness. It is a representative example of how scarcity of building materials and labour during the war impacted on construction techniques in a shift towards a functional austerity. This is evident in its simple design that is devoid of applied elements yet incorporates subtle details such as the contrasting brick sills, horizontal glazing mullions, clinker brick base work and contrasting brick detailing around the entry porches. Overall this gives the building a gentle Moderne feel that reflects a restraint required for the period in which it was built.

It compares well to 6 Peterleigh Grove, Essendon, c1940 (HO96), for its use of large unadorned wall planes of cream brick punctuated with simple windows. It also compares to 2-4 Sherbourne Street, Essendon, c1936 (HO279) although this later example demonstrates a higher level of Moderne detailing which is representative of its earlier date of construction. It contrasts in its lack of flamboyance with the 125-135 Mooltan Street, Travancore (HO133), built just a few years earlier, indicating the impact of the war.

519 Mount Alexander Road, Moonee Ponds, is of very high integrity with very few changes visible to original or early elements of the place. The building retains its main built forms, unpainted face brick, tiled roofs and fenestration. The garage and external laundry at the rear of the property are intact. The integrity of the place is greatly enhanced by its original curtilage and generous garden setting, original front fence and gate, and early rose garden.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

The apartment building at 519 Mount Alexander Road, Moonee Ponds, is historically significant for its illustration of the higher housing densities that began to appear in the municipality around World War Two, marking a change from the detached villa character seen previously in suburbs like Moonee Ponds and Essendon. Its austere form and lack of detail beyond the use of contrasting brick colours and shapes illustrates the changes wrought by World War II on architecture, both during and after the conflict.

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

The apartment building at 519 Mount Alexander Road, Moonee Ponds, is a representative example of how scarcity of building materials and labour during the war impacted on construction techniques in a shift towards a functional austerity. This is evident in its simple design that relies on massing and subtle details for visual interest, such as the contrasting brick sills, horizontal glazing mullions, clinker brick base work and contrasting brick detailing around the entry porches. Overall this gives the building a gentle Moderne feel that reflects a restraint required for the period in which it was built, without losing the overall quality of execution that one would expect of a building that was constructed in part as the home of the head of a major construction company.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

The apartment building at 519 Mount Alexander Road, Moonee Ponds, is significant. It was built in 1941-42 by owner William James Simmie, a Melbourne builder, who was a president of major interwar construction company Simmie & Co Pty Ltd. The building contained six apartments for rent, and a larger two-storey unit that was William Simmie's home until his death.

Significant fabric includes the:

- original building form, roof form and fenestrations;
- tiled roofs and chimneys;
- unpainted face brick walls;
- face brick details including contrasting sills, clinker brick base and brick detailing around the entry porches;
- window and door joinery;
- metal framed windows with horizontal glazing mullions;
- brick garages, laundry and counter-weighted garage doors; and
- front fence including mild steel gate, letterboxes and mild steel details

The generous garden setting and early rose garden are contributory elements.

How is it significant?

519 Mount Alexander Road, Moonee Ponds, is of local historical and architectural (representative) significance to the City of Moonee Valley.

Why is it significant?

The apartment building at 519 Mount Alexander Road, Moonee Ponds, is historically significant for its illustration of the higher housing densities that began to appear in the municipality around World War Two, marking a change from the detached villa character seen previously in suburbs like Moonee Ponds and Essendon. (Criterion A)

The apartment building at 519 Mount Alexander Road is a representative example of how scarcity of building materials and labour during the war impacted on construction techniques in a shift towards a functional austerity. This is evident in its simple design that relies on massing and subtle details for visual interest, such as the contrasting brick sills, horizontal glazing mullions, clinker brick base work and contrasting brick detailing around the entry porches. Overall this gives the building a gentle Moderne feel that reflects a restraint required for the period in which it was built, without losing the overall quality of execution that one would expect of a building that was constructed in part as the home of the head of a major construction company. The place is enhanced by the retention of its original setting, including the garages, external laundry, generous garden setting, original front fence and gate, and early rose garden. (Criteria A and D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No

Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	Yes, garages and front fence
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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Duplex

Prepared by: Context

Address: 2 and 4 Ngarveno Street, Moonee Ponds

Name: Duplex	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Robert James Wilson (attributed)
Extent of Overlay: To title boundaries	Construction Date: c1909
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Edwardian - Queen Anne



Figure 53.

2 and 4 Ngarveno Street, Moonee Ponds, principal elevation (source: Context 2018)

History and Historical Context

Thematic Context

The pair of houses at 2 and 4 Ngarveno Street, Moonee Ponds, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories 2012):

Theme 6: Building Towns, Cities and the Garden State; 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Contextual History

Moonee Ponds is a suburb that lies between the Moonee Ponds Creek and the Maribyrnong River. It takes its name from the Moonee Moonee Creek, which was a chain of waterholes that fed into the West Melbourne Swamp. Although later named the Moonee Ponds Creek, it flowed as a creek only intermittently. The name 'Moonee Moonee' is an Aboriginal word.

The well-watered country close to the fledgling town of Melbourne attracted pastoral settlers and farmers in the early settlement period. A ploughing match was held in the area in 1848, which was an encouragement to local agricultural development. There was scattered settlement in the area from the 1850s, buoyed by the busy Mt Alexander Road, which carried traffic to and from the goldfields. This was the north-bound route of the ill-fated expedition in 1861 of the explorers Burke and Wills, who camped overnight on the Crown reserve in Moonee Ponds that would later become Queens Park.

In 1870 Moonee Ponds was largely agricultural and pastoral land and described as 'a small postal village' with the surrounding country described as 'elevated and remarkably healthy' (Whitworth 1870: 261). Large estates in the area in the nineteenth century included 'Ngarveno' (c1860s), which fronted the Moonee Ponds Creek; 'Coilsfield' (1866, demolished); and 'Craigallan' (c1895, demolished). The Moonee Valley Racecourse was established in 1883.

Residential development ensued in the 1880s, but the area retained a strong rural character with many small farms and market gardens flourishing well into the early twentieth century. From the late-nineteenth century, commercial and retail development centred on Puckle Street, with increased buildings in the interwar period. Significant industrial enterprises included Kinnears Rope Works. The suburb has a mix of Victorian, Edwardian, and interwar period residences, as well as many postwar homes.

Moonee Ponds formed part of the Borough of Essendon and Flemington, which was established in 1882, and later was part of the Town of Essendon (from 1890) and the City of Essendon (from 1909-1994). From 1886, the Essendon council offices were located in Moonee Ponds.

The Melbourne comedian Barry Humphries presented Moonee Ponds in the 1950s, as a quintessentially bland and culturally deficient Melbourne suburb. Yet through his fictional character Dame Edna Everage, who satirises the small-mindedness and social aspirations of Australian suburbia, he raised the profile of the area in popular culture.

The large influx of European immigrants to the area in the post-war period brought significant cultural change to Moonee Ponds, reflected for example in the establishment of Italian cafes by the 1960s.

Place History

The semi-detached pair of weatherboard cottages at 2 and 4 Ngarveno Street, Moonee Ponds, was built on the east side of the street by c1909 (S&Mc 1910-11). The unnumbered houses were listed as 'vacant' in 1910, indicating that the pair was newly constructed.

The proprietor registered in 1908 was the Second Australian Starr Bourkett Building Society, Collins Street, Melbourne (CT:V3304 F754). In October 1913, the property was transferred to Robert James Wilson, builder and carpenter, who quite possibly constructed the subject pair with financial assistance from the building society (CT:V3304 F754). His younger son Robert James Wilson was also a builder and carpenter (ER 1909-12). In 1909, Robert J Wilson Snr, his wife Eliza Ann Wilson and his children Annie, Robert James Jnr and Olive Emily Sarah, tailoress, lived nearby at 41 Ormond Road. Moonee Ponds, and by the early 1910s, they relocated to 8 Ngarveno Street, with Robert Wilson Jnr leaving the family to reside at 37 Ormond Road, Moonee Ponds (ER 1909-1913).

Moving in by 1910, the first occupant of 2 Ngarveno Street was William Burton Wilson, painter, elder son of R J Wilson Snr (VBDM). William Wilson and his wife Annie occupied the house until 1916 (ER 1912-1913).

4 Ngarveno Street was known as 2a Ngarveno Street up until the mid-1920s. In 1911-13, James Drummond Bissland, letter carrier, occupied the cottage at 4 Ngarveno Street, followed by a bricklayer James Marshall and his wife Alice (S&Mc 1911-13; ER 1915). James Marshall then resided at 2 Ngarveno Street in 1915-17 (S&Mc).

In December 1916, the land and properties at 2 and 4 Ngarveno Street were taken over by Bowen & Pomeroy Pty Ltd, timber merchants, to which the property was mortgaged from July 1916 (CT:V3304 F754).

In 1917, Archibald McDougall Jodd, carpenter, of 20 Erroll Street, North Melbourne, purchased the property. In 1934, James Wright Jodd, grocer, of 22 Moore Street, Footscray, was granted the estate of late Archibald M Jodd (CT:V4012 F236).

According to the Sands & McDougall Directory and the Electoral Rolls, the cottages were tenanted by often short-term residents, including couples and families who only stayed there for a year or so (S&Mc 1911-1950; ER 1912-15). One longer-term occupant was William Pears, salesman, who was the tenant at 4 Ngarveno Street (S&Mc).

By the 1950s, the land comprising 2 and 4 Ngarveno Street had been subdivided and separate titles created, with 4 Ngarveno Street (lot 1) being transferred to a new owner in 1958 and 2 Ngarveno Street (lot 2) in 1964 (CT:V4012 F236).

Description and Integrity

2 and 4 Ngarveno Street, Moonee Ponds, is a symmetrical pair of semi-detached single-storey weatherboard houses, located on the east side of this residential street, close to Ormond Road, an arterial road. Number 2 is to the southmost of the pair and it abuts a basalt-pitched east-west laneway that connects through to Stuart Street at the east. Set back from the street, this Edwardian-era pair shares a pyramidal hipped roof (with a west-facing gablet to the ridge), each with a projecting gable on the outer sides facing the street frontage.

Generally, the pair mirrors each other in form and detail. The roof is of corrugated iron and each house retains two corbelled red brick chimneys. The front walls are of timber ashlar blocks with weatherboards to the sides and rear. The frontages are articulated by projecting bow windows adjacent to recessed front entries. The bow windows have five casement windows with highlights, those of number 4 appearing to be the most intact of the pair. The polygonal bow transitions to the straight gable end with a curved roughcast render panel, with lining boards to the gable soffits. The gable ends themselves are treated with a half-timbered effect over roughcast and a toothed valence to the upper edge of the lobed bargeboards. The bow windows sit over a shingled base. The recessed entry porches have decorative frieze of S-shaped timber slats and intricately fretted brackets. The half-glazed timber doors at both houses are surrounded by intact half-glazed sidelights and highlights all with decorative leadlight panels (number 2 has a replaced door). Number 4 has timber-framed double-hung windows to its side (north) elevation while those on number 2 appear to have been replaced by simple modern casement windows. Number 2 has a small rear extension with a new door adjacent to the side lane. The roughcast render in the gabled of number 2 has been replaced with flat sheeting, and its green pressed glass window highlights have been replaced with painted panels.

The street frontages have recent picket fences (of non-matching design) and that of number 2 returns down the lane, transitioning to a solid fence (timber-framed with ripple iron cladding) towards the rear. The rear boundaries (along a secondary right-of-way) are a mix of brick and horizontal corrugated iron, with garage doors to both properties (gabled red brick garage serving number 2, and roller door serving number 4). A low, timber, paling fence divides the front gardens, which have recent landscaping.

The pair at 2 and 4 Ngarveno Street, Moonee Ponds, is of relatively high integrity with few changes visible to original or early elements of the place, particularly number 4. The place retains the original

building form of this semi-detached pair of residences, original roof forms, porches, fenestration, and original building setbacks.

The integrity of the buildings is enhanced by the high level of intactness of these main elements, which include the unpainted brick chimneys, gable ends and bow windows including roughcast panels, timber block front and weatherboard cladding, porch decoration, elements of the window and door joinery, and leaded glass panels to the entrances.

The integrity of the building is slightly diminished by small changes to the facade details (such as the bow window joinery and half-timbering) that detract from the uniformity of this pair, as well as the rear extension of Number 2, although this is modest in size and scale.

Comparative Analysis

2 and 4 Ngarveno Street, Moonee Ponds, are an unusual and highly ornamented example of a pair of timber semi-detached houses in the Queen Anne style, massed to resemble a more prestigious detached villa.

The Queen Anne style refers to a revival in the late nineteenth and early twentieth centuries of an English architectural style prevalent during the reign of Queen Anne in Great Britain in the first decade of the eighteenth century.

The Queen Anne revival occurred at a time when Australian architects were grappling for an appropriately national style commensurate with the coming federation of the Australian colonies, and the freedoms inherently associated with England (and the Protestant Queen Anne) and the picturesque nature of its architecture made it a popular idiom.

The Queen Anne revival style, championed in Great Britain by influential architects such as Richard Norman Shaw, was transferred to Australia in the late 1880s and early 1890s but achieved its greatest prominence, largely through the agency of home builders, in the first decade and a half of the twentieth century.

Few direct links existed between the original eighteenth-century Queen Anne architecture and the later Queen Anne revival beyond a predilection for face brickwork and intangible links with the settled domesticity of English residential architecture.

The Queen Anne revival style in Australia was typified by fine brickwork in locally made pressed red bricks, use of roughcast render (often as a contrast to brick surfaces), Marseilles-pattern roof tiles and associated ridge cresting and finials (imported and then more commonly locally made), and timber detailing (often incorporating Art Nouveau or Arts and Crafts influences). Windows were typically casement sashes, often with highlights.

Queen Anne revival style residences were noted for their asymmetrical building forms and picturesque massing, the incorporation of relatively steeply pitched roofs (often sweeping down unbroken to cover verandahs), gabled roof ends with half-timbered effects, and tall, ribbed or corbelled chimneys.

The Queen Anne style is well represented in the Moonee Valley Heritage Overlay. Displaying a high level of intactness and integrity, contributory examples within the Heritage Overlay display a consistency of built form designed in a picturesque manner. Common elements include asymmetrical forms, dominant and complex roofs with multiple hips and gables, dormer windows and tall chimneys. Superior examples included conical towers.

The following places are timber examples of the Queen Anne Style and are of individual significance within the City of Moonee Valley Heritage Overlay.



18 Brisbane Street, Ascot Vale, 1913 (HO41)

Set on a Y-plan, this ashlar-pattern timber house has two gabled bays, facing the street. A third gable surmounts the bullnose roofed verandah, which spans between the two room bays and a minor bay which forms the entrance. Characteristically intricate ornament consists of cast-iron friezes and turned timber post to the verandah, friezes to window hoods, and saltire-cross balustrading, half-timbering and gable finials.



30 Francis Street, Ascot Vale, 1914 (HO182)

A picturesque Queen Anne timber villa situated on top of the Francis Street hill and incorporating many decorative elements characteristic of the style, including fretted barges, decorative half timbering, elaborate window hoods, shingled weatherboards, turned timber posted bullnosed verandah with fretted frieze and spandrels, cross braced balustrading and cement strapwork to the tall red brick chimneys.



59 Lincoln Road, Essendon, 1909 (HO68)

A weatherboard Queen Anne style villa with bellied, half-timbered gables; multi-pane window bays, one with an octagonal tower over; Marseilles tiled, gabled and hipped roofs; and an intricately timbered return verandah which typically links the two gabled wings. An oriental influence is visible in the fine window glazing and the scrolled, match stick verandah ornament.



200 Maribyrnong Road, Moonee Ponds, 1913 (HO254)

A picturesque Queen Anne villa having a corner tower with encircling faceted verandah, half-timbered gable ends, a steeply pitched slate roof with terracotta ridge cresting and a curved ladder frame frieze to the turned timber posted verandah. The projecting wings that terminate the verandah have bayed windows whilst the projecting gable ends are supported by decorative timber brackets in the manner of the period. The composition is characteristic of the time with the corner tower giving dramatic emphasis to the diagonal axis.



10 Vanberg Road, Essendon, 1912 (HO290)

A picturesque Queen Anne villa with turned timber posted corner verandah terminated by projecting half-timbered gable ended wings and emphasis being given to the diagonal axis by means of a faceted leadlit window bay and surmounting gablet. The half timbering adopts the lattice form and the corrugated galvanised iron roof cladding has terracotta cresting. The lower level weatherboards are shingled, and the elevated verandah affords a commanding view over the intersection.

Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study' are: 65 Charles Street, Ascot Vale; 330 Buckley Street, Essendon; 2 Raleigh Street, Essendon; 64 Bent Street, Moonee Ponds;; and 29 Thomas Street, Moonee Ponds.

Discussion

2 and 4 Ngarveno Street, Moonee Ponds, are a fine and expressive example of a pair of semi-detached timber Queen Anne dwellings. As they have been massed to resemble a single villa, they can be compared against the detached examples provided above. Most Edwardian-era semi-detached houses were expressed as discrete, though attached units, usually visually separated by projecting party walls. This pair compares well to the above illustrated examples in terms of both architectural detailing and intactness. Overall, they incorporate typical details of the Queen Anne style including the use of picturesque massing, dominant red brick chimneys, blocked weatherboards, half-timbered gabled roof ends, and decorative timber fretwork. Whilst each dwelling is asymmetrical in form the overall composition of the pair as a whole is symmetrical and reads almost as a single dwelling, with a shared overarching roof. This approach to the duplex form is seen frequently in suburbs such as Hawthorn, Canterbury and Camberwell, but is unusual for Moonee Valley.

As a pair they are of relatively high integrity with few changes visible to original or early elements of the place, particularly number 4. The place retains the original building form of this semi-detached pair of residences, original roof forms, porches, fenestration, and original building setbacks.

Whilst pairs of dwellings are not an unusual building form for this time, 2-4 Ngarveno Street display an unusual arrangement of built elements. Its presence is heightened by the integration of the two mirror-image dwellings in a single building under a continuous roofline.

Currently there are no other individually significant semi-detached timber Queen Anne dwellings listed on the Heritage Overlay. There are contributory examples in precincts of a more conventional form, such as the two pairs at 1-7 Wellington Street, and the pair at 24-26 Bryant Street, both in Flemington (HO24).

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

N/A

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

The semi-detached pair at 2-4 Ngarveno Street is of aesthetic significance for its massing of two mirror-image dwellings under a dominant shared roof to appear like one, large detached villa; a more prestigious type of building. While this approach was seen during the Edwardian period in some of Melbourne's eastern suburbs, it was an unusual approach in Moonee Valley at the time. The design is successful, thanks to its exuberant decoration, including half-timbering in a king-post pattern, above a bow window with a roughcast render neck above and shingled skirt below, and a deep fretwork frieze and intricate brackets both with a curvilinear Art Nouveau influence.

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

The semi-detached pair at 2 and 4 Ngarveno Street, Moonee Ponds, is significant. The pair was constructed for, and likely by, Robert James Wilson, builder and carpenter, in 1909, and number 4 was then occupied by his son.

The two dwellings are significant to the extent of their 1909 fabric. Significant fabric includes the:

- Single-storey, semi-detached built form;
- timber block front and weatherboard cladding;
- shared pyramidal hipped roof of corrugated iron (with a west-facing gablet to the ridge),
- unpainted brick chimneys;
- detailing to the porch, gable ends;

- original pattern of fenestration, elements of window and door joinery, and decorative leaded glazing; and
- original building setbacks.

The rear extension to number 2 not significant.

How is it significant?

The pair at 2 and 4 Ngarveno Street, Moonee Ponds, is of local aesthetic significance to the City of Moonee Valley.

Why is it significant?

The semi-detached pair at 2 and 4 Ngarveno Street, Moonee Ponds, is of aesthetic significance for its massing of two mirror-image dwellings under a dominant shared roof to appear like one, large detached villa; a more prestigious type of building. While this approach was seen during the Edwardian period in some of Melbourne's eastern suburbs, it was an unusual approach in the City of Moonee Valley (then the City of Essendon) at the time. The design is successful, thanks to its exuberant decoration, including half-timbering in a king-post pattern, above a bow window with a roughcast render neck above and shingled skirt below, and a deep fretwork frieze and intricate brackets both with a curvilinear Art Nouveau influence. (Criterion E)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually Significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014.

References

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'Lamboreen Villas'

Prepared by: Context

Address: 32-42 Taylor Street, Moonee Ponds

Name: 'Lambooreen Villas'	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: 1881
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Victorian - Italianate



Figure 1.

32-42 Taylor Street, Moonee Ponds, principal elevation (April 2018) (source: Context, 2018)

History and Historical Context***Thematic Context***

The houses at 32-42 Taylor Street, Moonee Ponds, relate to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories 2012):

Theme 6: Building Towns, Cities and the Garden State; 6.3: Shaping the Suburbs (Expanding services to meet demands); 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Contextual History

Moonee Ponds is a suburb that lies between the Moonee Ponds Creek and the Maribyrnong River. It takes its name from the Moonee Moonee Creek, which was a chain of waterholes that fed into the West Melbourne Swamp. Although later named the Moonee Ponds Creek, it flowed as a creek only intermittently. The name 'Moonee Moonee' is an Aboriginal word.

The well-watered country close to the fledgling town of Melbourne attracted pastoral settlers and farmers in the early settlement period. A ploughing match was held in the area in 1848, which was an encouragement to local agricultural development. There was scattered settlement in the area from the 1850s, buoyed by the busy Mt Alexander Road, which carried traffic to and from the goldfields. This was the north-bound route of the ill-fated expedition in 1861 of the explorers Burke and Wills, who camped overnight on the Crown reserve in Moonee Ponds that would later become Queens Park.

In 1870 Moonee Ponds was largely agricultural and pastoral land and described as 'a small postal village' with the surrounding country described as 'elevated and remarkably healthy' (Whitworth 1870: 261). Large estates in the area in the nineteenth century included 'Ngarveno' (c1860s), which fronted the Moonee Ponds Creek; 'Coilsfield' (1866, demolished); and 'Craigallan' (c1895, demolished). The Moonee Valley Racecourse was established in 1883.

Residential development ensued in the 1880s, but the area retained a strong rural character with many small farms and market gardens flourishing well into the early twentieth century. From the late-nineteenth century, commercial and retail development centred on Puckle Street, with increased buildings in the interwar period. Significant industrial enterprises included Kinnears Rope Works. The suburb has a mix of Victorian, Edwardian, and interwar period residences, as well as many postwar homes.

Moonee Ponds formed part of the Borough of Essendon and Flemington, which was established in 1882, and later was part of the Town of Essendon (from 1890) and the City of Essendon (from 1909-1994). From 1886, the Essendon council offices were located in Moonee Ponds.

The Melbourne comedian Barry Humphries presented Moonee Ponds in the 1950s, as a quintessentially bland and culturally deficient Melbourne suburb. Yet through his fictional character Dame Edna Everage, who satirises the small-mindedness and social aspirations of Australian suburbia, he raised the profile of the area in popular culture.

The large influx of European immigrants to the area in the postwar period brought significant cultural change to Moonee Ponds, reflected for example in the establishment of Italian cafes by the 1960s.

Place History

The Victorian brick terraces at 32-42 Taylor Street, Moonee Ponds, were constructed by 1881, when their address was given as Nos 1-6 Lambooreen Villas, Taylor Street, Essendon. By 1892, the address of Nos 1-6 Lambooreen Villas was Moonee Ponds, and by 1896 their address was given as 32-42 Taylor Street (S&Mc 1892, 1896).

The population of Essendon (including today's Moonee Ponds) increased markedly during the land boom era of the 1880s as estates were subdivided for the construction of garden villas and substantial homes on high ground, particularly in proximity to the Essendon railway line. In 1888, for instance, A J Hales subdivided and sold ten 'superb residence sites' between Taylor Street, Margaret Street and Albert Street in today's Moonee Ponds (*Age* 13 June 1888:2). By 1905, the area in which the subject buildings are located contained a number of residences (see Figure 2). The subject houses, the Lambooreen Villas (shown as 32-42 Taylor Street in Figure 2), however, were constructed well before this time and are unusual because of their earlier construction date.

In 1877, agents Stubbs and Taylor offered for auction a 'well built brick villa' with nearly two acres of land at the corner of Margaret Street and Taylor Street, Moonee Ponds (likely 44 Taylor Street as shown in Figure 2) (*Argus* 10 February 1877:2). It appears that auctioneer William Taylor, who left

the partnership of Stubbs and Taylor to operate as an agent in his own right, purchased the property, as, in 1878 Taylor was listed as the owner of a house in Taylor Street between Mount Alexander Road and the railway (S&Mc 1878). This is the first street directory entry for Taylor Street, likely named after William Taylor. In 1886, in newspaper notices informing the public of his nomination for the office of councillor in the Moonee Ponds ward of the Borough of Essendon election, William Taylor listed his address as 'Sunnyside' in Taylor Street (*North Melbourne Advertiser* 30 July 1886:3; *North Melbourne Advertiser* 6 August 1886:3).

In February 1881, the subject houses, built on part of Crown Allotment B, Section 6, Parish of Doutta Galla, were advertised for lease:

Taylor Street, elevated position, three minutes' walk from station. Handsome two-storey homes, verandah, balcony, six rooms, with pantry, bathroom, safe, scullery, with copper. Gas and water pipes, £65 per annum. Taylor, 91 Collins-street west (Argus 19 February 1881:5).

Six residents were listed on the north side of Taylor Street in 1882: Henry Mawley, William Pitt, Mrs Helen Mackenzie, auctioneer F S Taylor (likely William Taylor's son), Mrs Margaret Robertson, and William Taylor (S&Mc 1882). Apart from William Taylor, most of these residents occupied the Lambooreen Villas. F S Taylor was living with his wife at No 2 Lambooreen Villas in 1883, the year their daughter was born (*Leader* 17 March 1883:41).

In 1884, William Taylor auctioned 'six handsome two-story houses known as Lamboreen Villas permanently let to respectable tenants and producing an annual income of £312' (*Age* 29 May 1884:2).

Such tenants included Lorenz Andresen who lived at No 1 Lambooreen Villas up until his death in 1887 (*Age* 15 April 1887:8). Emma Crumpton, who, in leaving for England after her husband's death, sold her furniture from No 1 and No 3 Lambooreen Villas in 1889 (*Argus* 2 December 1889:2; *Argus* 4 December 1889:2).

By 1888, gentleman, Archibald Colquhoun of Essendon was the owner of the villas (CT: V1918 F383404). After Colquhoun's death in 1893, the properties were sold in 1906 to engineer, Alexander Macdonald. On Macdonald's death in 1910, the terraces passed to the ownership of merchant, Albert James, in 1920. George Admans became the owner in 1924, and manager, George Pearson, was the proprietor from 1925 to 1941 (CT: V1918 F383404).

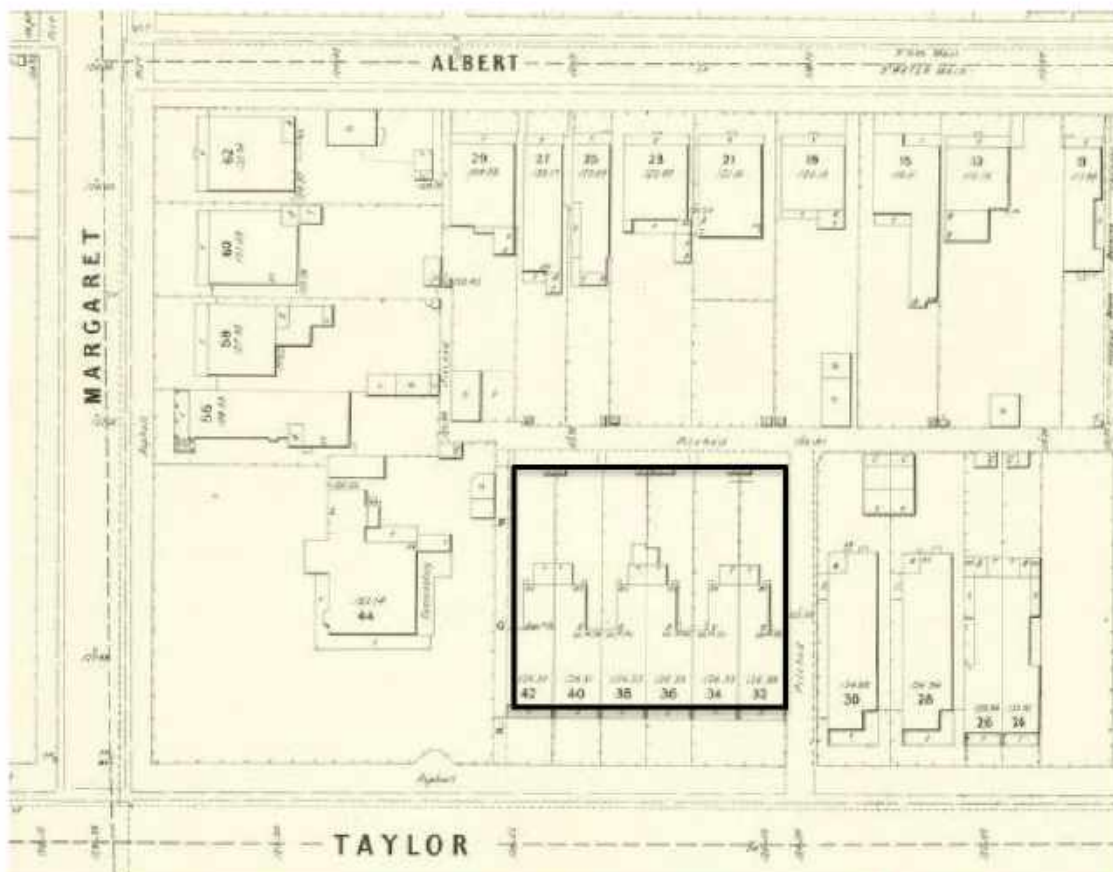


Figure 2. Melbourne & Metropolitan Board of Works Detail Plan No 1648, showing the subject houses (outlined in black) in 1905 (source: State Library Victoria)

Description and Integrity

32-42 Taylor Street, Moonee Ponds, is a two-storey terraced row of six Victorian-era dwellings erected in an Italianate style. Its south-facing location is sited in a short section of Taylor Street, a narrow, one-way residential street in the heart of the suburb, at a T-intersection. Each dwelling has a generous setback to its front (south) property edge, while a bluestone laneway delineates the side (east) and rear (north) boundaries.

Each residence comprises two distinct building forms: a principal building with a frontage to Taylor Street, sharing a common roof form among the dwellings hipped to the front (south) elevation and having individual cross-hipped roofs to the rear of each residence; and a rear adjoining wing to each pair of buildings with a common hipped roof. The roofs to numbers 40 and 42 are clad in later terracotta tiles while those to numbers 32, 34, 36 and 38 have been replaced with corrugated cladding. Each dwelling has a simple rendered chimney, save for number 42, and number 34 also has a red brick chimney servicing its rear wing.

The brick walls of each dwelling are finished in cement render, painted in varying pale hues. The principal façades are arranged uniformly, and fenestration is largely intact. Confined within projecting party walls, each residence has a two-level cast-iron verandah with elaborate cast-iron balustrade and frieze, cast-iron brackets anchored to a column capped with a Corinthian-style capital and shallow, skillion verandah roofs; a timber front door with narrow sidelights and rectangular fanlight above. Most residences retain an original large timber-framed double-hung sash window with narrow double-hung sashes either side at the ground level, housed within a moulded architrave and complete with cast-iron mullions and masonry sills. At the first floor, all dwellings retain an original pattern of fenestration, though the frames to those of numbers 32, 36 and 42 have been replaced. The end of each party wall is adorned with precast console corbels at each verandah beam, and mouldings depicting heads and lion masks between. Most of these decorations are fully intact save for those at the ground level between numbers 32 and 34, 36 and 38, and 40 and 42. At ground level, most

verandahs are slightly raised, and some retain original or restored tessellated tiling. While half of the dwellings retain their (presumably original) six-panel timber front doors, the remainder have had later screen doors added. The fanlight to number 40 features the name 'Larnoo' in gold, while leaded glazing has been incorporated to the sidelights and fanlight to number 34. House nameplates between the front door and window to numbers 32 and 34 read 'Brindabella' and 'Winslow' respectively.

At the side (east) elevation, a front (south) section of the wall is cement rendered, reflecting the depth of the balcony, while the remainder is left as bare brown face brick. Rough basalt foundations supporting the terraced row are visible at this elevation, as is a metal ogee gutter with timber fascia. Toward the rear of number 32 is the brown brick wall of recent extension, as well as a fence of corrugated iron upon a large concrete plinth to delineate the remainder of this eastern property boundary.

Low, timber picket fences provide a boundary between the front yards to each dwelling. Front fences are recent, and either cast-iron palisades (numbers 32, 34 and 42) or timber pickets (numbers 36, 38 and 40), with matching gates. Double palisades to numbers 32 and 42 are riveted to substantial cast-iron posts topped with finials, while number 34 has a single palisade fence resting on a basalt plinth, its posts surmounted by cast-iron spheres. The timber pickets increase in height as they approach simple gate posts. The front gardens are laid out with a tiled path to one side, leading directly to the principal entry, and an ornamental shrubbery to the other, most with geometric shaped beds planted with low-profile plants, centring on an urn or feature planting. At the rear laneway, each dwelling has a recent, freestanding garage door, save for number 40, and later rear extensions are visible at numbers 32 and 42.

32-42 Taylor Street, Moonee Ponds, is of high integrity with very few changes visible to original or early elements of the place. The building retains the original building form and roof forms of the individual terraces, external walls and wing walls, front verandahs, and fenestration.

The integrity of the building is enhanced by the high level of intactness of these main elements, which include details such as the original chimneys, parapet ornamentation, window and door joinery, verandah ornamentation, and areas of unpainted face brickwork (all elements noted in detail in the Description above).

The integrity of the place is slightly diminished by the recent extensions to numbers 32 and 42, just visible from the street frontage.

Comparative Analysis

In the Moonee Valley Heritage Overlay, the Italianate style is well represented. Individually significant examples include detached villas, which make up the majority of places, followed by terrace houses and mansions. The majority of Italianate style dwellings in the City of Moonee Valley are of masonry construction, with one timber example included.

The Italianate style is a revival in the mid-nineteenth century of earlier Italian architectural forms and details, especially those from the time of the Renaissance, which were in themselves a revival and reappraisal of Greek and most importantly Roman architecture.

The Italianate style was also associated, but less commonly in Victoria and chiefly in the 1840s to 1860s but with lingering influence, with a revival of building forms of vernacular Italian rural buildings, particularly in their use of asymmetrical massing and towers producing a picturesque effect.

The Italianate style as applied to domestic architecture in Victoria favoured simple building forms, sometimes enlivened by bays and towers, with sheer wall surfaces in face brick (often bi-chrome or polychrome) or cement render generally incorporating quoining (often as surface decoration if not necessarily structural need).

Decoration in the Italianate style derived from Roman precedents and included elements from Classical entablatures and architectural orders, including a hierarchy of architraves, friezes, and cornices with associated moulding, panels, and brackets, applied to eaves, parapets and chimneys.

Eclectic touches were often married to the Italianate style, including Romanesque, Gothic, or stilted segmental arch-headed fenestration, incongruous replication of masonry features in timber, and excessive ornament that characterised the Boom style of the late nineteenth century.

The City of Moonee Valley's Italianate terraces range from single- to double-storey and are typically set in a shallow front garden delineated by a low fence at the street frontage. Most commonly, terraces in the City of Moonee Valley are sited on narrow allotments but there is a small group of double-fronted terraces, built on more substantial sites, evident in the area. The level of intactness of the Victorian-era terrace houses in the City of Moonee Valley is moderate to very high. Some Italianate examples included in the Moonee Valley Heritage Overlay are cited below.



2-8 Bayview Terrace, Ascot Vale, c1890 (HO18)
(significant in precinct)

2-8 Bayview Terrace, Ascot Vale, is a two-storey Italianate bichromatic brick terrace row comprising four houses. The terraces feature stuccoed parapet roofs and a two-level cast-iron verandah and iron palisade fence. The raised pedimented entablature is the focus of the ornate cement parapet detailing, which includes balustrading, acroteria and urns atop piers; the provision of a window bay at each ground level further distinguishes the row.

The row is in good condition and has a relatively high degree of integrity.



18-20 Davies Street, Moonee Ponds, c1890 (HO174)

18-20 Davies Street, Moonee Ponds, is a two-storeyed bichromatic brick terrace pair. The two terrace dwellings feature ornate, two-storey iron verandahs with tessellated tiled flooring. The party walls are extended as high brick fences to pillars at the property frontages where they are connected by double palisade iron fences on a bluestone base.

The houses are in good condition and have a high degree of external integrity. Overpainting of some of the lighter bricks of no 18 has slightly diminishing effect upon that terrace's integrity.



15-23 Saint James Street, Moonee Ponds, c1886-88
(HO213)

'Sandford Terrace' at 15-23 Saint James Street, Moonee Ponds, built c1886-88, is a two-storeyed bichrome brick terraced row in Essendon.

The five dwellings share a common hipped roof, unusual for a terrace, and a partially reconstructed central pediment featuring the name 'Sandford' in cast cement. There are no dividing fire walls although each verandah is defined by wing walls. The verandahs feature cast iron lacework and reconstructed floors.

Sandford Terrace is of sound condition with medium integrity. The integrity of the dwellings has been diminished by sandblasting of the brick fabric and later fence addition.

Comparable examples of double-storeyed Italianate terraces in the 'Moonee Valley 2017 Heritage Study' include 14-16 Spencer Street, Essendon, and 57-71 Napier Street, Essendon.

Discussion

Two-storey Victorian terraces are relatively underrepresented in the Moonee Valley Heritage Overlay and typically have varying levels of intactness and integrity in each row. In comparison to other two-storey Italianate terraces in Moonee Valley, 32-42 Taylor Street, Moonee Ponds, is a good stylistic example of Victorian Italianate architecture and as a single-fronted two-storey terrace type with high integrity and high intactness. It is distinguished from the examples given above as the only cement-rendered terrace. Like the terraces at 15-23 St James Street, Moonee Ponds, the subject terraces do not have extending party walls to the fence.

Overall, the terrace row at 32-42 Taylor Street demonstrates key characteristics associated with the Victorian boom period and Italianate style including the uniform arrangement of the principal facades, the two-storey cast iron verandah, ornate parapet and party wall ends and fenestration. The combination of these stylistic elements with the terrace's high levels of intactness and integrity make it an individually significant and rare example of a two-storey terrace in the City of Moonee Valley.

In comparison to other double-storey terrace rows on the Moonee Valley Heritage Overlay, the Lamboreen Villas in Taylor Street, Moonee Ponds, have a relatively early construction date of 1881.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

Lambooreen Villas at 32-42 Taylor Street, Moonee Ponds, constructed in 1881, is significant as an Italianate terrace. The Italianate style is well represented in Moonee Valley, however most examples are individual houses, with terraces being less common. Two-storey terraces such as Lambooreen Villas are a relatively uncommon type within Moonee Valley and 32-42 Taylor Street has a high integrity consistent with other examples on the Heritage Overlay. These include 2-8 Bayview Terrace, Ascot Vale c.1890 (HO18), and 18-20 Davies Street, Moonee Ponds c.1890 (HO174). The place retains its original overall building form and other distinguishing elements of a Victorian era terrace including the repetitive forms of each house divided by party walls, front verandahs, and fenestration pattern.

Lambooreen Villas demonstrate key elements of the Italianate style including the narrow allotment width of each house and front setbacks that allow for small front gardens. The two storey verandahs featuring cast iron balustrades and friezes are signature elements of the Italianate style and are evident on each of the houses. The style is also evident in the materials of plain brick and cement render with decorative render work applied to the parapets, chimneys, party walls and to enhance fenestration. Patterns of fenestration conform to established rhythm of single narrow sashes with side panels employed for larger windows.

The main elements of the two-storey terrace house form and the Italianate style are well represented in Lambooreen Villas at a high level of integrity that is consistent with other examples on the Heritage Overlay.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

Lamboreen Villas, 32-42 Taylor Street, Moonee Ponds, a two-storey Italianate terrace row built in 1881 is significant.

Significant elements include the:

- original built form and roof forms of individual terraces;
- wing walls including their decorative ends where intact; original chimneys, parapets and ornamentation;
- pattern of fenestration, original window and door joinery; two-level cast iron verandahs including original posts, cast iron balustrades and friezes; and
- original tessellated verandah floor tiles

The rear extensions to Nos 32 and 42 are not significant

How is it significant?

Lamboreen Villas, 32-42 Taylor Street, Moonee Ponds, is of local architectural significance to the City of Moonee Valley.

Why is it significant?

Lamboreen Villas, 32-42 Taylor Street, Moonee Ponds, constructed in 1881, is significant as an Italianate terrace. The Italianate style is well represented in the City of Moonee Valley, however most examples are individual houses, with terraces being less common. Two-storey terraces such as Lamboreen Villas are a relatively uncommon type within the City of Moonee Valley and 32-42 Taylor Street has a high integrity consistent with other examples on the Heritage Overlay. These include 2-8 Bayview Terrace, Ascot Vale c1890 (HO18), and 18-20 Davies Street, Moonee Ponds, c1890 (HO174). The place retains its original overall building form and other distinguishing elements of a Victorian-era terrace including the repetitive forms of each house divided by party walls, front verandahs, and fenestration pattern.

Lamboreen Villas demonstrate key elements of the Italianate style including the narrow allotment width of each house and front setbacks that allow for small front gardens. The two storey verandahs featuring cast iron balustrades and friezes are signature elements of the Italianate style and are evident on each of the houses. The style is also evident in the materials of plain brick and cement render with decorative render work applied to the parapets, chimneys, party walls and to enhance fenestration. Patterns of fenestration conform to established rhythm of single narrow sashes with side panels employed for larger windows.

The main elements of the two-storey terrace house form and the Italianate style are well represented in Lamboreen Villas at a high level of integrity that is consistent with other examples on the Heritage Overlay. (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

References

Age, as cited.

Aldous, Grant 1979. *The Stop-over that Stayed: A history of Essendon*. City of Essendon, Essendon.

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Houses

Prepared by: Context

Address: 59 and 61 Tennyson Street, Moonee Ponds

Name: Houses	Survey Date: May 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: c1892
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Victorian - Italianate



Figure 1.

59 & 61 Tennyson Street, Moonee Ponds, principal elevation (source: Context 2018)



Figure 2. 59

Tennyson Street, Moonee Ponds, principal elevation (source: Context, 2018)



Figure 3. 61 Tennyson Street, Moonee Ponds, principal elevation (source: Context, 2018)

History and Historical Context

Thematic Context

The houses at 59 and 61 Tennyson Street, Moonee Ponds, relate to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories, 2012):

Theme 6: Building Towns, Cities and the Garden State; 6.3: Shaping the Suburbs (Expanding services to meet demands); 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Contextual History

Moonee Ponds is a suburb that lies between the Moonee Ponds Creek and the Maribyrnong River. It takes its name from the Moonee Moonee Creek, which was a chain of waterholes that fed into the West Melbourne Swamp. Although later named the Moonee Ponds Creek, it flowed as a creek only intermittently. The name 'Moonee Moonee' is an Aboriginal word.

The well-watered country close to the fledgling town of Melbourne attracted pastoral settlers and farmers in the early settlement period. A ploughing match was held in the area in 1848, which was an encouragement to local agricultural development. There was scattered settlement in the area from the 1850s, buoyed by the busy Mt Alexander Road, which carried traffic to and from the goldfields. This was the north-bound route of the ill-fated expedition in 1861 of the explorers Burke and Wills, who camped overnight on the Crown reserve in Moonee Ponds that would later become Queens Park.

In 1870 Moonee Ponds was largely agricultural and pastoral land and described as 'a small postal village' with the surrounding country described as 'elevated and remarkably healthy' (Whitworth 1870: 261). Large estates in the area in the nineteenth century included 'Ngarveno' (c1860s), which fronted the Moonee Ponds Creek; 'Coilsfield' (1866, demolished); and 'Craigallan' (c1895, demolished). The Moonee Valley Racecourse was established in 1883.

Residential development ensued in the 1880s, but the area retained a strong rural character with many small farms and market gardens flourishing well into the early twentieth century. From the late-nineteenth century, commercial and retail development centred on Puckle Street, with increased buildings in the interwar period. Significant industrial enterprises included Kinnears Rope Works. The suburb has a mix of Victorian, Edwardian, and interwar period residences, as well as many postwar homes.

Moonee Ponds formed part of the Borough of Essendon and Flemington, which was established in 1882, and later was part of the Town of Essendon (from 1890) and the City of Essendon (from 1909-1994). From 1886, the Essendon council offices were located in Moonee Ponds.

The Melbourne comedian Barry Humphries presented Moonee Ponds in the 1950s, as a quintessentially bland and culturally deficient Melbourne suburb. Yet through his fictional character Dame Edna Everage, who satirises the small-mindedness and social aspirations of Australian suburbia, he raised the profile of the area in popular culture.

The large influx of European immigrants to the area in the post-war period brought significant cultural change to Moonee Ponds, reflected for example in the establishment of Italian cafes by the 1960s.

Place History

The Victorian brick houses at 59 and 61 Tennyson Street, Moonee Ponds, were built by 1892 on land that comprised the Essendon Park Estate, where allotments were sold from 1885. Tennyson Street was constructed between Vanberg Road and Montague Street as part of the Essendon Park Estate subdivision.

The population of Essendon (including today's Moonee Ponds) increased markedly in the land boom era of the 1880s as estates were subdivided for the construction of garden villas and substantial homes on high ground, particularly in proximity to the Essendon railway line, and marketed to speculators and investors. However, with the end of the land boom in the late 1880s, and the onset of the subsequent widespread economic depression, several of the estates were only partially built upon by the end of the nineteenth century.

An 1885 advertisement for the auction of Essendon Park Estate allotments read:

Essendon Park Estate, situated at Moonee Ponds, and within a stone throw of the Essendon Railway station and the omnibus route. Gas and water are laid on all over the estate, which has been subdivided into suitable mansion and villa sites (North Melbourne Advertiser 16 October 1885:3).

In 1886, the Essendon Park Company Limited became the proprietors of the land on which the Essendon Park estate was established, approximately 117 acres comprising Crown Allotments 1 and 2, Section 5, Parish of Doutta Galla (CT: V1855 F370922). From 1885 to 1918 allotments were sold on the Essendon Park Estate, which was bounded by Moonee Ponds Creek, Albion Street and Pascoe Vale Road ('Final Sale! Essendon Park, Moonee Ponds' 1888-1890, SLV). One of the investors in the Essendon Park estate was James P Macpherson, MLC for Nelson from November 1887 to August 1891 (*Argus* 19 March 1901:2). By 1909, most of the estate allotments in the vicinity of the subject site had been built on.

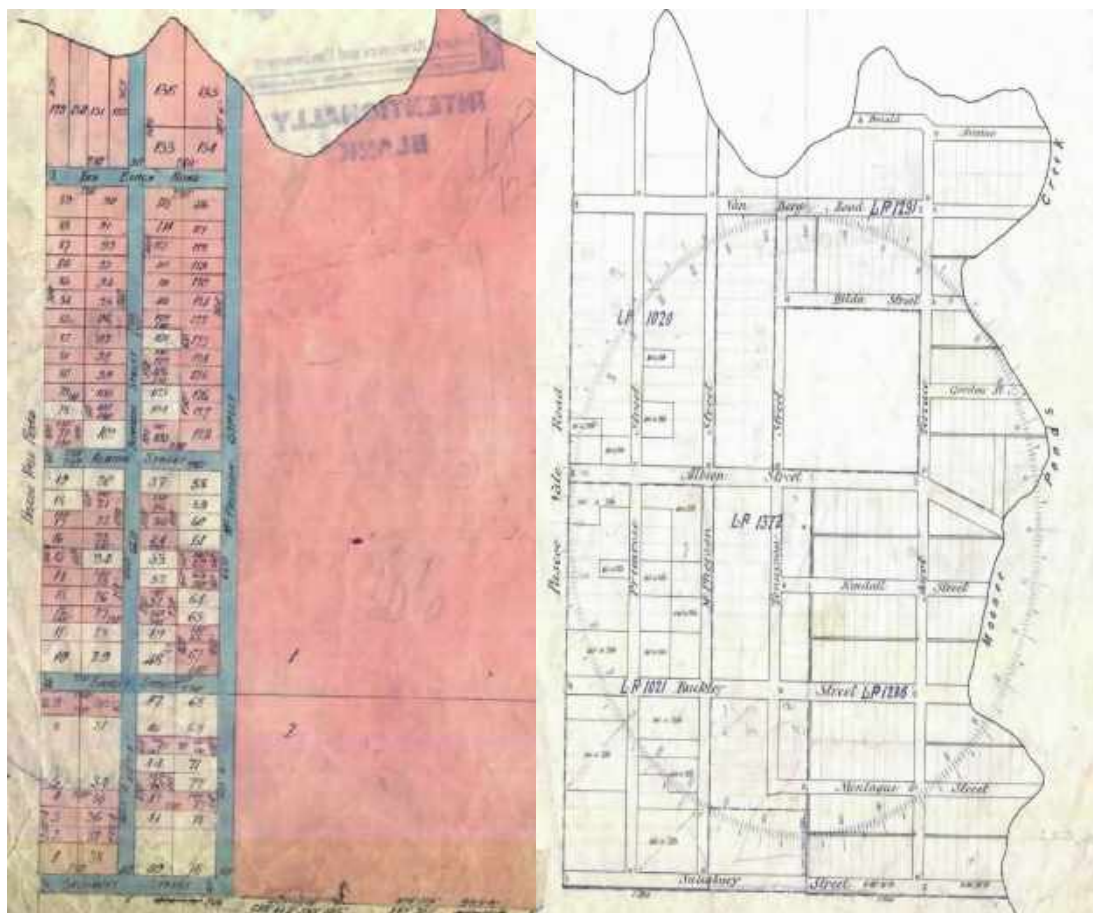


Figure 4. Plans from Certificate of Title V1855 F370922, showing the Essendon Park Estate partially subdivided (LHS); and fully subdivided c1888 (RHS) (source: Land Victoria)

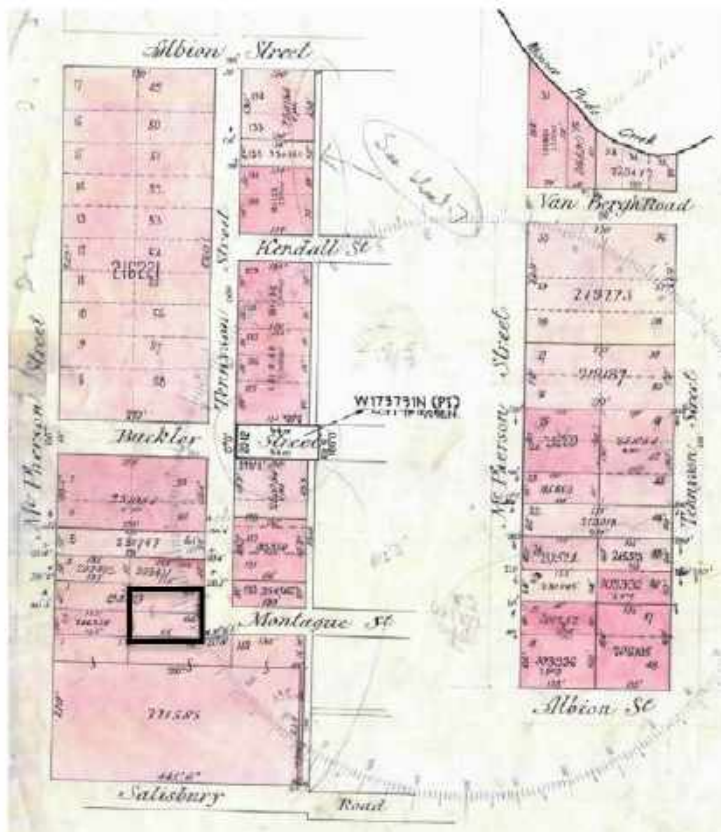


Figure 5. Plan from Certificate of Title V1855 F370922, showing the Essendon Park Estate with the subject allotments outlined in black (source: Land Victoria)

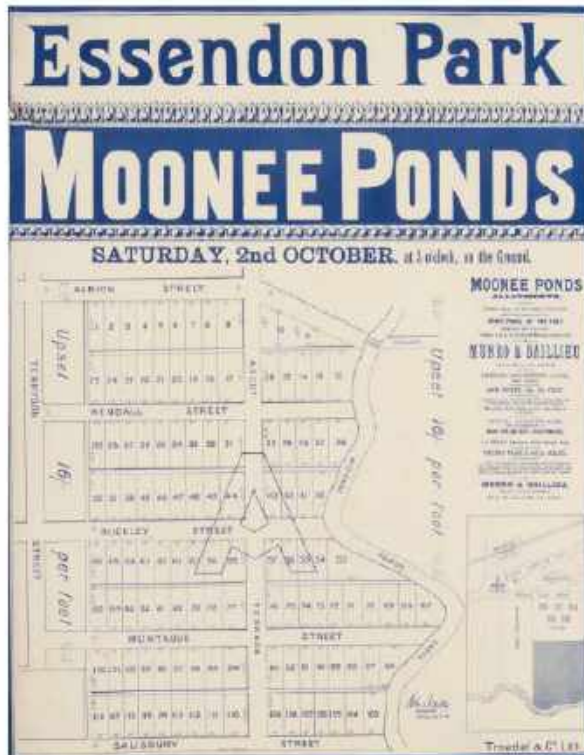


Figure 6. Essendon Park Estate, Moonee Ponds, 1886 (subject allotments not shown) (source: State Library Victoria)

By 1887, Hannah Rhodes Fettes of Mabel Villa in South Melbourne owned the land on which the subject houses stand (Lots 63 and 64 on the plan of subdivision Number 1372). Fettes transferred

title to John Langtree Reilly in 1888 (CT: V1935 F386970). Later in 1888, Reilly transferred the property on which 59 Tennyson Street stands to George Gardiner; and the property on which 61 Tennyson Street stands to the Metropolitan Permanent Building and Investment Society (CT:V1984 F396620).

59 Tennyson Street

An 1892 Sands and McDougall street directory states that the property at 59 Tennyson Street was vacant in that year, perhaps indicating that the residence had been recently completed (S&Mc 1892).

By 1894, Emma Jane Cliff owned and lived in 59 Tennyson Street; in 1913 title was transferred to Eva Lilian Hoare. In 1917, Elizabeth Hartnett became the owner of the property and lived there with her husband and sons until c1924 (CT:V2060 F411873; S&Mc 1894; *Argus* 22 March 1924:17). Between 1930 and 1942 architect G H Hartnett, likely Elizabeth Hartnett's son, was listed as the occupant of 59 Tennyson Street (S&Mc 1930-42).

61 Tennyson Street

In 1892 61 Tennyson Street was occupied by A J Wilkinson (S&Mc 1892). In 1894, Ellen Louisa Wilkinson was listed as the owner of the property, 'Pembala', at 61 Tennyson Street, Moonee Ponds (CT: V2060 F411874). Wilkinson lived at the residence with her husband, Alfred, and five children (*Age* 20 January 1913:1). After Ellen Wilkinson's death in 1920, the property was put up for sale in 1921. A sale notice in that year described the property as a brick family residence of seven 'spacious rooms, slate roof, [with] bright outlook' (*Argus* 30 July 1921:1).

In 1926 a 'substantial brick villa built on bluestone foundations, with return tiled verandah, containing 8 rooms, bathroom, washhouse, [and] pantry' at 61 Tennyson Street was auctioned; the residence was part of the estate of the late E L Wilkinson (*Argus* 18 September 1926:3). Josephine Matilda Hayes became the proprietor in that year (CT: V2060 F411874).

Other owners of 61 Tennyson Street included Daniel Ahern in 1934; William O'Dwyer in 1947; and Archibald J Shaw Pty Ltd in 1967 (CT: V2060 F411874).

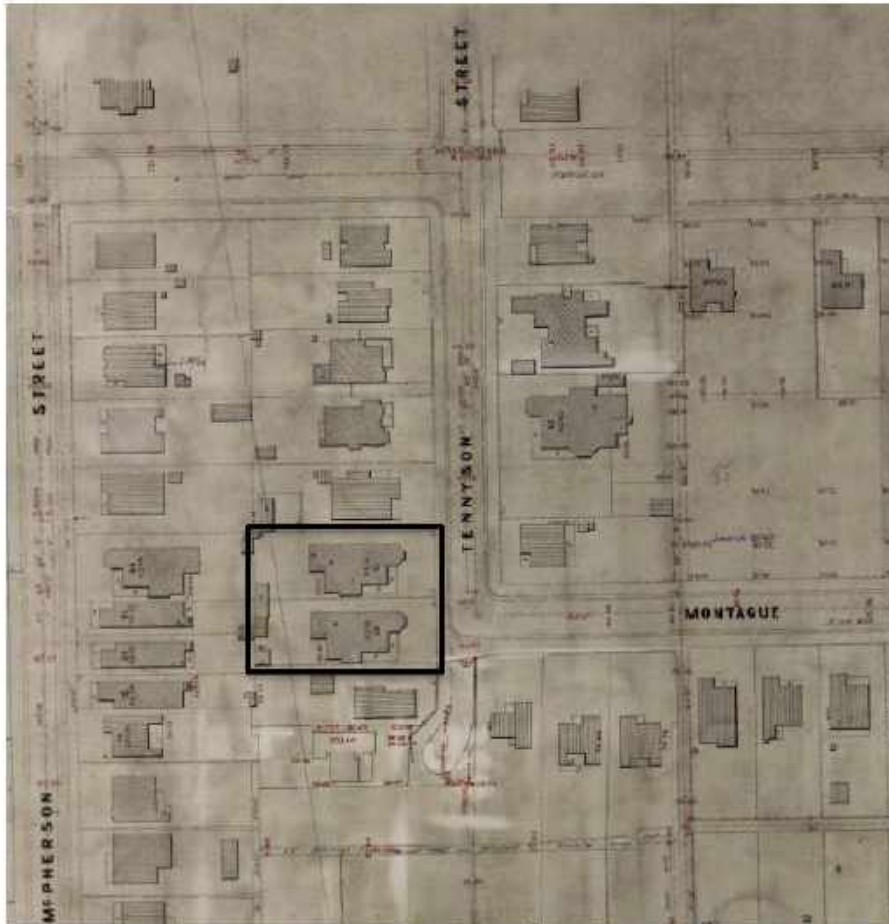


Figure 7. Melbourne & Metropolitan Board of Works Detail Plan No 2276, showing the subject houses in 1909 (outlined in black) (source: State Library Victoria)

Description and Integrity

59 and 61 Tennyson Street, Moonee Ponds, comprise a pair of single-storey, Victorian-era brick villas erected in an Italianate style. The pair is sited on the western side of Tennyson Street at its intersection with Montague Street, a wide residential thoroughfare with a generous eastern slope at this juncture. This topography, coupled with a gentle southerly aspect, contributes to a significant vista formed by the pair on approach when travelling west up Montague Street. Each house has a generous setback allowing for a large front garden space, contained within a driveway to the north of each property and a cast-iron palisade fence to the front (east) allotment boundary of number 59, and a timber picket fence to that of number 61.

The original c.1892 section of each residence is identical in its asymmetrical form, with a projecting canted bay to the principal façade as well as a rectangular projection to the side (south) elevation. The roof form comprises a main hip to the northern wing with a small, semi-octagonal roof to the canted bay, and a hipped roof in an S-shape to the southern portion of the house. Number 59 has a roof of later terracotta tiles while that of number 61 is clad with slate. Each house has tall, bi-chrome brick chimneys with Italianate-style rendered cornices, retaining four and three chimneys respectively. The eaves to the principal façades are supported on moulded brackets. A raised, return verandah wraps around the east and south elevations of each dwelling, with an ogee profile roof of corrugated iron supported on slender iron columns with Corinthian capitals, cast-iron brackets and frieze. Each villa has bi-chrome brick walls, predominately red to number 59 and brown to number 61, each with contrasting stringcourses and headers in cream brick to the principal windows. There are three segmental arched double-hung windows to the canted bays, while the verandahs house two double-hung sash windows to the principal façades. All windows retain masonry sills. The southern elevation to each house presumably contains the principal entries, though this view is obscured from street view.

A driveway to the north of each property (concrete to number 59 and brick-paved to number 61), leads directly to later garages at the rear of the house. The front yards have a similar arrangement, of a brick path (presumably early or original) from the drive leading across the front of the house to two masonry steps servicing the verandah, garden beds along the exterior walls, and a central garden space. Number 61 also has a path leading from a pedestrian gate at the front of the property directly to the verandah, and its central garden space is geometrically landscaped with low hedges and feature plantings. A large grassed area to number 59 is contained within a later, albeit sympathetic, cast-iron double palisade fence, resting on a heavy, stepped basalt plinth with ornate cast-iron gateposts topped with finials, and a matching gate. Number 61 has a timber picket fence with posts capped with cast-iron pieces, a matching vehicular gate, and a timber pedestrian gate with arched top rail. Separating the properties to the northern boundary of number 59 is a capped timber, paling fence with protruding pier, while a high hedge separates number 61 from the neighbouring property to its north. There are substantial, later, single-storey extensions to the rear of each dwelling, and while mostly hidden from street view, but largely erected in an Italianate-style to match the original residences.

59 & 61 Tennyson Street, Moonee Ponds, are of high integrity with very few changes visible to original or early elements of the place. The buildings retain their original building forms and roof forms, verandahs, fenestration, and original building setbacks.

The integrity of the buildings is enhanced by the high level of intactness of these main elements, which include the unpainted brick chimneys, slate roof (of Number 61), eaves details, verandah decoration, unpainted face brickwork, and window and door joinery.

The integrity of each building is slightly diminished by their rear extensions, which, although relatively large in the case of Number 61, have a modest scale and are hardly visible from the street frontage; the integrity of Number 59 is diminished by the later tiled roof.

Comparative Analysis

During the boom years during the 1880s, the City of Moonee Valley saw increased residential development through subdivision of large estates. Demonstrating the early phase of the suburban expansion near the railway lines or arterial roads, Victorian-era houses in Moonee Valley are mostly single-storey Italianate style villas, with some examples of mansions, double-storey villas, single- and double-storey terraces and detached cottages. Most are built of brick, with one timber example evident.

The Italianate style is a revival in the mid-nineteenth century of earlier Italian architectural forms and details, especially those from the time of the Renaissance, which were in themselves a revival and reappraisal of Greek and most importantly Roman architecture.

The Italianate style was also associated, but less commonly in Victoria and chiefly in the 1840s to 1860s but with lingering influence, with a revival of building forms of vernacular Italian rural buildings, particularly in their use of asymmetrical massing and towers producing a picturesque effect.

The Italianate style as applied to domestic architecture in Victoria favoured simple building forms, sometimes enlivened by bays and towers, with sheer wall surfaces in face brick (often bi-chrome or polychrome) or cement render generally incorporating quoining (often as surface decoration if not necessarily structural need).

Decoration in the Italianate style derived from Roman precedents and included elements from classical entablatures and architectural orders, including a hierarchy of architraves, friezes, and cornices with associated moulding, panels, and brackets, applied to eaves, parapets and chimneys.

Eclectic touches were often married to the Italianate style, including Romanesque, Gothic, or stilted segmental arch-headed fenestration, incongruous replication of masonry features in timber, and excessive ornament that characterised the Boom style of the late nineteenth century.

The Italianate style is well represented in the Heritage Overlay in Moonee Valley. Individually significant examples included detached villas (both symmetrical and asymmetrical in plan), terrace houses and mansions. Double-storey examples are less common, and often distinguished with its scale. Typically, they are set within a garden with a low front fence at the street frontage with rear laneway access. Detailing ranges from modest to elaborate, typically including features from the era including cast-iron verandah friezes and posts and polychrome masonry to the front façade. The level of intactness of the Victorian-era Italianate villas in the City of Moonee Valley is moderate to very high.

Comparable examples to the pair of houses at 59 and 61 Tennyson Street, Moonee Ponds, which have been identified as being Individually Significant within the City of Moonee Valley include:



3 Aberfeldie Street, Essendon, 1892-1897 (HO143), is a white tuck-pointed bi-chrome asymmetrical villa with Gothic windows and bold bi-chromatic patterning. It has faceted projecting wing, corner cast iron verandah with cement floor and distinguishing round arched windows to the wing with lancet arched drip moulds. The integrity is high.



The house at 23 Brown Avenue, Ascot Vale, c1891 (HO392), is a typical boom-era Victorian asymmetrical villa with two projecting three sided bays containing a return verandah. The hipped roof is clad in slate. Constructed of bi-chromatic brick, the house features implied quoining around the windows and at the wall corners, with diaper patterns below the windows, at mid-wall height and at the eaves between the brackets, and to the chimneys that have rendered cornices. The verandah has been reconstructed in a sympathetic style. A discreet addition has been made to the house on the south side, which is detailed to match the house, and there are additions at the rear, which are not visible from the street. The bricks may have been sandblasted.

In the northwest corner of the site is the former stables block, which is also significant.



‘Anastasia’ at 55 Holmes Road, Moonee Ponds, 1898 (HO322), is a single-storey, double-fronted Victorian bi-chromatic brick villa on a bluestone plinth. Occupying a corner site, the asymmetrical house has two street frontages, each with a canted bay window at one end, connected by a return verandah.



28 Nicholson Street, Essendon, 1891 (HO265), is a representative asymmetrical, late-Victorian polychrome brick villa with a slate roof and faceted protruding wing given architectural character by means of its lancet-shaped white brick voussoirs contrasting with black body bricks. The eaves are bracketed and there is decorative string coursing at impost level and elsewhere using reds with whites. The cast iron lace verandah has a timber frieze rail, the verandah floor is tiled and there are prominent chimneys. The condition is sound, and the integrity is high.



27 Sydney Road, Ascot Vale

27 & 29 Sydney Street, Ascot Vale, 1892 (HO283), are two similar boom-period detached polychrome brick villas with wing walls and balustraded parapets in the terraced form having a protruding central round arched porch with surmounting broken curved pediment in the form of an aedicule in the parapet above. Dark brown body bricks are relieved with whites and reds. Verandahs either side of the porch are concave with cast iron lace ornamentation and there are coupled double hung windows also on either side reinforcing the symmetry of the designs. The integrity of the place is high.



29 Sydney Road, Ascot Vale

Similar examples of Victorian-era Italianate polychrome villas in asymmetrical form of potential individual significance that are assessed part of 'Moonee Valley 2017 Heritage Study' include the houses at: 18 and 20 Locke Street, Essendon, 89 Primrose Street, Essendon, 27 and 32 Robb Street, Essendon and 31 Dickens Street, Moonee Ponds.

Discussion

The houses at 59 and 61 Tennyson Street, Moonee Ponds, are representative and intact examples of Italianate style asymmetric brick villa. Developed as a pair, the two houses have similar elements including their original building forms and roof forms, verandahs, fenestration, and original building setbacks. The integrity of this place is also high, with the existing original or early features representative of the style. The main elements include the unpainted brick chimneys, slate roof (of No 61), eaves details, verandah decoration, unpainted face brickwork, and window and door joinery.

The provision of a projecting canted bay with arched windows on each facet on the principal elevation and a projecting flat bay on the secondary elevation with a return verandah on the subject houses

represents the influence of the Italianate style architecture of the time. Although less elaborate in detailing, each house is comparable to the above examples of double-fronted asymmetric brick villas of similar building forms, in terms of the intactness and integrity of the place.

59 and 61 Tennyson Street are distinguished from other asymmetric villas of individual significance, given that it was developed as a pair of almost identical designs. In this regard, the houses are also comparable to the pair of detached villas at 27 and 29 Sydney Road, Ascot Vale, built in 1892 (HO283).

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

59 and 61 Tennyson Street are significant as a pair of Victorian era Italianate villas. Single storey villas of the Victorian era designed in the Italianate style are well represented on the Heritage Overlay in Moonee Valley. Detached houses are a common typology and the majority of these are single storey. Similar examples (although not found in pairs) are found at 23 Brown Avenue Ascot Vale, c.1891 (HO392), and 28 Nicholson Street, Essendon, 1891 (HO265). Pairs of detached houses are less common, with the only other example on the Heritage Overlay at 27 and 29 Sydney Road, Ascot Vale, built in 1892 (HO283).

59 and 61 Tennyson Street demonstrate the Italianate style through their asymmetrical building forms with projecting front room and canted bay windows, cast iron verandahs, and bichrome brickwork to the walls using dark brown brick as the main wall colour offset in cream string coursing and moulding. Other elements of the style include including the unpainted brick chimneys, slate roof (of Number 61), eaves details and window and door joinery. 59 and 61 Tennyson Street are of high integrity comparable with other examples and with very few changes visible to original or early elements of the place.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

59 and 61 Tennyson Street Moonee Ponds, a pair of Victorian era Italianate villas built in c.1892 is significant.

Significant fabric includes:

- single-storey, detached built form and its position as a pair (both 59 and 61);
- original hipped roof form (59 and 61) and slate roofing (61 only);
- original pattern of fenestration and elements of window and door joinery (both 59 and 61);
- unpainted brick chimneys, eaves details and verandah decoration (both 59 and 61);
- unpainted face brickwork (both 59 and 61); and
- setback at the front (both 59 and 61).

The rear extensions at both 59 and 61 Tennyson Street and the later tiled roof at number 59 are not significant.

How is it significant?

59 and 61 Tennyson Street, Moonee Ponds, are of local architectural significance to the City of Moonee Valley.

Why is it significant?

59 and 61 Tennyson Street, Moonee Ponds, are significant as a pair of Victorian-era Italianate villas. Single-storey villas of the Victorian era designed in the Italianate style are well represented on the Heritage Overlay in Moonee Valley. Detached houses are a common typology and the majority of these are single storey. Similar examples (although not found in pairs) are found at 23 Brown Avenue, Ascot Vale, c1891 (HO392), and 28 Nicholson Street, Essendon, 1891 (HO265). Pairs of detached houses are less common, with the only other example on the Heritage Overlay at 27 and 29 Sydney Road, Ascot Vale, built in 1892 (HO283).

59 and 61 Tennyson Street, Moonee Ponds, demonstrate the Italianate style through their asymmetrical building forms with projecting front room and canted bay windows, cast iron verandahs, and bichrome brickwork to the walls using dark brown brick as the main wall colour offset in cream string coursing and moulding. Other elements of the style include including the unpainted brick chimneys, slate roof (of No 61), eaves details and window and door joinery. 59 and 61 Tennyson Street are of high integrity comparable with other examples and with very few changes visible to original or early elements of the place. (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions	No

Are there outbuildings and fences which are not exempt from notice and review?	
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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House

Prepared by: Context

Address: 29 Thomas Street, Moonee Ponds

Name: House	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: c1910
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Edwardian - Queen Anne



Figure 54.

29 Thomas Street, Moonee Ponds, principal elevation (source: Context 2018)

History and Historical Context

Thematic Context

The house at 29 Thomas Street, Moonee Ponds, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories, 2012):

Theme 2: Peopling Victoria's Places and Landscapes; 2.7: Promoting Settlement (Developing private townships and housing estates)

Theme 6: Building Towns, Cities and the Garden State; 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Contextual History

Moonee Ponds is a suburb that lies between the Moonee Ponds Creek and the Maribyrnong River. It takes its name from the Moonee Moonee Creek, which was a chain of waterholes that fed into the West Melbourne Swamp. Although later named the Moonee Ponds Creek, it flowed as a creek only intermittently. The name 'Moonee Moonee' is an Aboriginal word.

The well-watered country close to the fledgling town of Melbourne attracted pastoral settlers and farmers in the early settlement period. A ploughing match was held in the area in 1848, which was an encouragement to local agricultural development. There was scattered settlement in the area from the 1850s, buoyed by the busy Mt Alexander Road, which carried traffic to and from the goldfields. This was the north-bound route of the ill-fated expedition in 1861 of the explorers Burke and Wills, who camped overnight on the Crown reserve in Moonee Ponds that would later become Queens Park.

In 1870 Moonee Ponds was largely agricultural and pastoral land and described as 'a small postal village' with the surrounding country described as 'elevated and remarkably healthy' (Whitworth 1870: 261). Large estates in the area in the nineteenth century included 'Ngarveno' (c1860s), which fronted the Moonee Ponds Creek; 'Coilsfield' (1866, demolished); and 'Craigallan' (c1895, demolished). The Moonee Valley Racecourse was established in 1883.

Residential development ensued in the 1880s, but the area retained a strong rural character with many small farms and market gardens flourishing well into the early twentieth century. From the late-nineteenth century, commercial and retail development centred on Puckle Street, with increased buildings in the interwar period. Significant industrial enterprises included Kinnears Rope Works. The suburb has a mix of Victorian, Edwardian, and interwar period residences, as well as many postwar homes.

Moonee Ponds formed part of the Borough of Essendon and Flemington, which was established in 1882, and later was part of the Town of Essendon (from 1890) and the City of Essendon (from 1909-1994). From 1886, the Essendon council offices were located in Moonee Ponds.

The Melbourne comedian Barry Humphries presented Moonee Ponds in the 1950s, as a quintessentially bland and culturally deficient Melbourne suburb. Yet through his fictional character Dame Edna Everage, who satirises the small-mindedness and social aspirations of Australian suburbia, he raised the profile of the area in popular culture.

The large influx of European immigrants to the area in the post-war period brought significant cultural change to Moonee Ponds, reflected for example in the establishment of Italian cafes by the 1960s.

Place History

The weatherboard house at 29 Thomas Street, Moonee Ponds, is located on the northern side of Thomas Street, which is located close to the Moonee Valley Racecourse. The north side of Thomas Street between McPherson Street and Elizabeth Street was not developed for residential use until the late 1900s, with one exception being the bluestone house currently known as 33 Thomas Street, which predates the subdivision of the Hoddle Estate.

The site at 29 Thomas Street was formed with the first subdivision in 1888, of the 110-acre 'Hoddle Estate'. This involved the whole of Crown Allotments 3 and 4, and part of Crown Allotment 2, Section 5, Town of Essendon, Parish of Doutta Galla. The land had been originally purchased by Robert Hoddle, Surveyor-General of Victoria. Upon Hoddle's death in 1881, his real and personal property valued at about £127,000 was granted to his second wife Mrs Fanny Agnes Buxton (née Baxter), daughter of Captain Benjamin Baxter. She became Mrs Fanny Agnes Buxton, marrying Richard Buckhurst Buxton, solicitor, a mere three months after Hoddle's death (*Argus* 18 May 1894:5).

In the land sale notice of 1888, the Hoddle Estate was described as follows:

Superlatively the finest allotments for the distinctive purposes of business or residence, in the whole of the now far-famed 'Hoddle Estate' ... [o]ne of the grandest, wealthiest, most progressive, most historical, and most aesthetically rural of Marvellous Melbourne's most enchanting suburbs, the cherished haunts of the Colony's earliest pioneers and the home of the Colony's first Surveyor-General, the late Mr Hoddle (Age 22 September 1888:3).

The estate's 58 allotments had 'unusually large frontages' of 80, 60 and 106 feet by unvarying depth of 135 feet. The elevated topography of the site was advantageous for a 'peaceful and healthy rural felicity', secured with magnificent views. Furthermore, its proximity to the city and the ease of transportation was also emphasised, being within four miles or 'fifteen minutes of the city by rail or omnibus, and surrounded by those charming drives, busy thoroughfares'. The nearby Moonee Ponds railway station had 56 trains daily and the omnibuses ran continually (Age 22 September 1888:3).

The subject land currently addressed as 29 Thomas Street was allotment 106 of the Hoddle Estate subdivision (Figure 55), which was sold in 1889 with three other lots (allotments 107, 108 and 109) extending to the west of no 106. The purchaser was George Glasscock, successful manager and an amateur jockey, who died in November 1891 after an accident at his then workplace Kirk's Horse Bazaar, in Bourke Street, Melbourne (*Herald* 14 November 1891:1). Upon Glasscock's death, the land comprising the subject site remained part of his estate without any further development, up until the beginning of the 1910s.

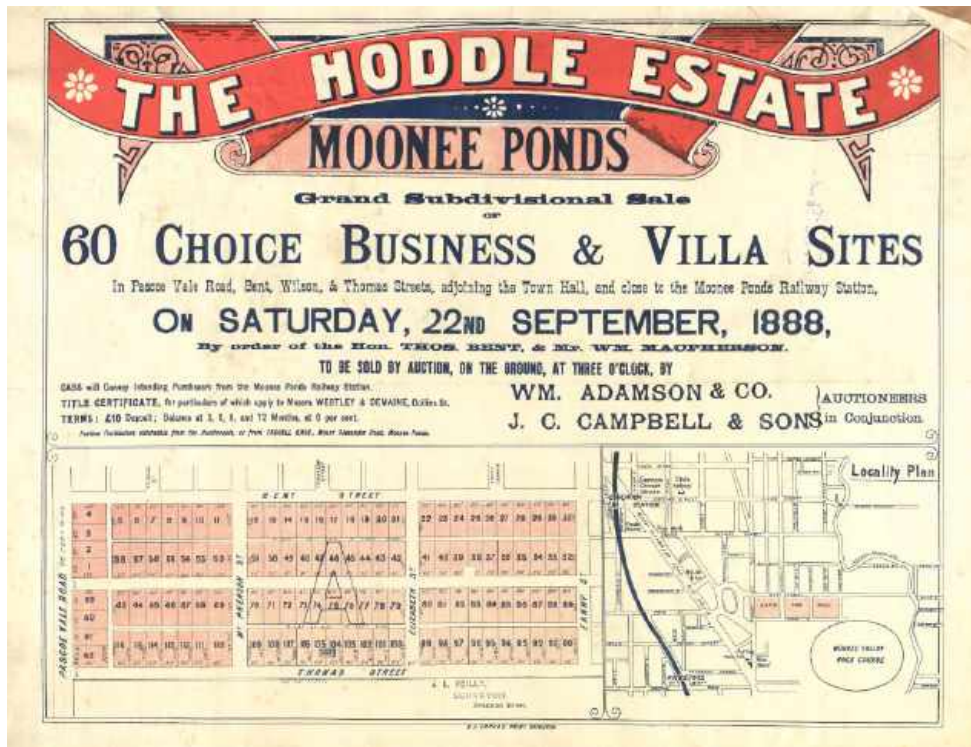


Figure 55. The subdivision plan provided at the time of the land sale in 1888 (source: State Library Victoria)

In 1910-1911, the real estate of late George Glasscock that had been left to his relatives, including 1321 acres of rural estate in Monomeith, had been sold through various public auction sales. It is likely that the Thomas Street site, comprising the land at 29 Thomas Street, was sold along with his other metropolitan land holdings. By c1910-11, each of the villa sites at current 23, 25, 27 and 29 Thomas Street were occupied by newly built houses (*Argus* 1 November 1910:4; *Age* 16 November 1911:8).

In 1911-12, the Sands & McDougall Directory of Victoria listed 29 Thomas Street (then addressed as 31 Thomas Street), a single-storey weatherboard house with a hipped and gabled roof, for the first time, with Henry Gerald Wragge, analytical chemist, as the tenant (S&Mc). Wragge occupied the

subject house for less than two years, before moving to Warrick Street, Ascot Vale (*Weekly Times* 22 February 1913:36).

From 1912 up until the 1990s, the subject house was owned and occupied by the Glennie family (S&Mc 1913; Age 9 February 1994:21). Sarah Louisa Glennie, widow of William Joseph Glennie, who died on the premises in July 1912, continued to reside at 29 Thomas Street with her two children Alice Louise and John Joseph (ER 1922). Following Sarah Glennie's death in 1947, her son John, a telegraphist and radio technician, returned to live at 29 Thomas Street with his wife Linda Victoria Ellison (ER 1942; S&Mc 1950).

An aerial photograph from c1950s shows the property at 29 Thomas Street planted with large trees in the backyard. The residence was still in its original form, without the large rear extension that mirrors much of the building form of the original front section (Pratt c1950s, 'Moonee Valley Race Course', SLV). The alteration occurred by the 1980s, as shown in a later aerial photograph (Moss c1985, 'Moonee Valley', SLV).



Figure 56. A section of an aerial photograph by Charles Pratt c1950s, showing 29 Thomas Street before the rear extension (source: State Library Victoria)

In 1994, the subject building was granted to the two executors, presumably his daughters, appointed by John Glennie's Will: Mary Louisa Maxfield, married woman, and Maureen Patricia Vernon, dental nurse (Age 5 February 1994:21).

Description and Integrity

The single-storey weatherboard house with a hipped and gabled roof at 29 Thomas Street, Moonee Ponds, is in close proximity to Moonee Valley Racecourse. The residence is on the north side of the street, which in this vicinity doglegs around the north-western boundary of the racecourse and connects to Wilson Street, an arterial road. The car park for the patrons is on the opposite side of the street. 29 Thomas Street has a relatively generous setback, in line with numbers 31 and 33 to the east of the site.

The original front section of this residence has a pyramidal roof form with projecting gables at the south and east. The chimneys are of red brick; one has decorative cement moulding on the top with terracotta pots while the other two have corbelled brick tops. The roof cladding is of diamond pattern cement slates with terracotta ridge capping, cresting and scrolled finials on the front section, all presumed to be original. The gable ends have decorative timber trusses with vertical slats sitting

proud of the weatherboards. The roof extends down in one unbroken pitch to cover the verandah, which returns along the front (south) and east side. The verandah has turned timber posts with Japanese-influenced frieze of alternating panels of horizontal and vertical timber slats and sinuous fretted timber brackets. The main front door at the back of the verandah serves a small foyer (contained under the verandah) with a double-hung timber sash window and timber-framed awning to the east. This door has a sidelight to west and highlight. A secondary door under the verandah enters the south-facing front bay. The two projecting rooms have square bay windows comprising three casement windows and highlights under simple skillion roofs, covered with the same diamond pattern slates. The front corner of the residence has a smaller bay window set at a diagonal angle under the verandah (but not expressed in the roof form).

The house has a large modern rear extension that mirrors much of the building form of the original front section. A recent swimming pool is located in the back yard behind a modern gable-roofed shed. The front boundary has a recent timber picket fence and the garden comprises expanses of lawn and recent brick paving.

29 Thomas Street, Moonee Ponds, is of high integrity with very few changes visible to original or early elements of the place. The building retains its original building form and roof form, verandah, fenestration, and original building setbacks.

The integrity of the building is enhanced by the high level of intactness of these main elements, which include the unpainted brick and roughcast chimneys, diamond pattern cement roofing slates, terracotta ridge cresting, cappings, and finials, decorative timberwork to verandah, window hoods, and door and window joinery.

The integrity of the building is slightly diminished by the rear extension, which although substantial in size and scale is hardly visible from the street frontage and joins the original section of the building in a manner that retains the bulk of the original roof form.

Comparative Analysis

29 Charles Street, Moonee Ponds, is a double-fronted timber Queen Anne Villa built in 1910.

The Queen Anne style refers to a revival in the late nineteenth and early twentieth centuries of an English architectural style prevalent during the reign of Queen Anne in Great Britain in the first decade of the eighteenth century.

The Queen Anne revival occurred at a time when Australian architects were grappling for an appropriately national style commensurate with the coming federation of the Australian colonies, and the freedoms inherently associated with England (and the Protestant Queen Anne) and the picturesque nature of its architecture made it a popular idiom.

The Queen Anne revival style, championed in Great Britain by influential architects such as Richard Norman Shaw, was transferred to Australia in the late 1880s and early 1890s but achieved its greatest prominence, largely through the agency of home builders, in the first decade and a half of the twentieth century.

Few direct links existed between the original eighteenth-century Queen Anne architecture and the later Queen Anne revival beyond a predilection for face brickwork and intangible links with the settled domesticity of English residential architecture.

The Queen Anne revival style in Australia was typified by fine brickwork in locally made pressed red bricks, use of roughcast render (often as a contrast to brick surfaces), Marseilles-pattern roof tiles and associated ridge cresting and finials (imported and then more commonly locally made), and timber detailing (often incorporating Art Nouveau or Arts and Crafts influences). Windows were typically casement sashes, often with highlights.

Queen Anne revival style residences were noted for their asymmetrical building forms and picturesque massing, the incorporation of relatively steeply pitched roofs (often sweeping down unbroken to cover verandahs), gabled roof ends with half-timbered effects, and tall, ribbed or corbelled chimneys.

The Queen Anne style is well represented in the Heritage Overlay in Moonee Valley. Displaying a high level of intactness and integrity, contributory examples within the Heritage Overlay display a consistency of built form designed in a picturesque manner. Common elements include asymmetrical forms, dominant and complex roofs with multiple hips and gables, dormer windows and tall chimneys. Superior examples included conical towers.

The following places are timber examples of the Queen Anne Style and are of individual significance within the City of Moonee Valley Heritage Overlay.



18 Brisbane Street, Ascot Vale, 1913 (HO41)

Set on a Y-plan, this ashlar-pattern timber house has two gabled bays, facing the street. A third gable surmounts the bullnose roofed verandah, which spans between the two room bays and a minor bay, which forms the entrance. Characteristically intricate ornamentation consists of cast-iron friezes and turned timber post to the verandah, friezes to window hoods, and saltire-cross balustrading, half-timbering and gable finials.



30 Francis Street, Ascot Vale, 1914 (HO182)

A picturesque Queen Anne timber villa situated on top of the Francis Street hill and incorporating many decorative elements characteristic of the style, including fretted barge, decorative half timbering, elaborate window hoods, shingled weatherboards, turned timber posted bullnosed verandah with fretted frieze and spandrels, cross-braced balustrading and cement strapwork to the tall red brick chimneys.



59 Lincoln Road, Essendon, 1909 (HO68)

A weatherboard Queen Anne style villa with bellied, half-timbered gables; multi-pane window bays, one with an octagonal tower over; Marseilles tiled, gabled and hipped roofs; and an intricately timbered return verandah which typically links the two gabled wings. An oriental influence is visible in the fine window glazing and the scrolled, match stick verandah ornament.



200 Maribyrnong Road, Moonee Ponds, 1913 (HO254)

A picturesque Queen Anne villa having a corner tower with encircling faceted verandah, half-timbered gable ends, a steeply pitched slate roof with terra cotta ridge creasing and a curved ladder frame frieze to the turned timber posted verandah. The projecting wings that terminate the verandah have bayed windows whilst the projecting gable ends are supported by decorative timber brackets in the manner of the period. The composition is characteristic of the time with the corner tower giving dramatic emphasis to the diagonal axis.



10 Vanberg Road, Essendon, 1912 (HO290)

A picturesque Queen Anne villa with turned timber posted corner verandah terminated by projecting half-timbered gable ended wings and emphasis being given to the diagonal axis by means of a faceted leadlit window bay and surmounting gable. The half-timbering adopts the lattice form and the corrugated galvanised iron roof cladding has terracotta creasing. The lower-level weatherboards are shingled, and the elevated verandah affords a commanding view over the intersection.

Discussion

29 Thomas Street, Moonee Ponds, compares well to the above examples in terms of both its architectural detailing and intactness, though it is somewhat more modest. It is a good representative example of a timber Queen Anne Villa.

Overall it is of high integrity with very few changes visible to original or early elements of the place. The building retains its original building form and roof form, verandah, fenestration, and original building setbacks.

The integrity of the building is enhanced by the high level of intactness of these main elements, which include the unpainted brick and roughcast chimneys, diamond pattern cement roofing slates, terracotta ridge creasing, cappings, and finials, decorative timberwork to verandah, window hoods, and door and window joinery.

While somewhat smaller, it compares most closely to 30 Francis Street, Ascot Vale, of 1914 (HO182) as this comparative example displays an asymmetrical front facade with picturesque massing incorporating a return verandah, decorated gabled roof ends and slate roof with terracotta ridge creasing and finials. The cement roof shingles laid on the angle to produce a diamond pattern is unusual. Compressed fibrous-cement roofing tile, designed to look like shingles or slates, were popular in the Edwardian and early interwar periods, and often laid on corner to create a picturesque diamond pattern. A diagonal emphasis is given by the bay under the verandah which compares to 10 Vanberg Road, Essendon, built in 1912 (HO290), and 200 Maribyrnong Road, Moonee Ponds, built in 1913 (HO254), although the latter is emphasised by a conical tower.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

The house is an excellent and intact representative example of the typical double-fronted Edwardian Queen Anne villas built in the City of Moonee Valley. It displays key characteristics of the style including a tall pyramidal roof with projecting gabled bays to two elevations which bracket a return verandah between them, the further emphasis on a diagonal axis created by the corner bay window beneath the verandah, the tall red brick chimneys with render caps, the casement windows with pressed glass highlights, the decorative trusswork in the gables, and the verandah detail of trunked timber posts and Japanese-inspired fretwork. The house is of particular interest for the survival of its diamond patterned cement shingle roof, which is finished with terracotta ridge capping and finials.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

The Edwardian Queen Anne house at 29 Thomas Street, Moonee Ponds, is significant. It was built in c1910.

Significant elements include the:

- Original building and roof forms, unpainted brick and roughcast chimneys, diamond pattern cement roofing slates, terracotta ridge cresting, cappings, and finials; and
- verandah, decorative timberwork to verandah, fenestration, window hoods, and door and window joinery.

The later rear extension and fence are not significant.

How is it significant?

29 Thomas Street is of local architectural (representative) significance to the City of Moonee Valley.

Why is it significant?

The house 29 Thomas Street, Moonee Ponds, is an excellent and intact representative example of the typical double-fronted Edwardian Queen Anne villas built in the City of Moonee Valley. It displays key characteristics of the style including a tall pyramidal roof with projecting gabled bays to two elevations which bracket a return verandah between them, the further emphasis on a diagonal axis created by the corner bay window beneath the verandah, the tall red brick chimneys with render caps, the casement windows with pressed glass highlights, the decorative trusswork in the gables, and the verandah detail of trunked timber posts and Japanese-inspired fretwork. The house is of particular interest for the survival of its diamond patterned cement shingle roof, which is finished with terracotta ridge capping and finials. (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014.

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Victorian Places: www.victorianplaces.com.au

House

Prepared by: Context

Address: 33 Thomas Street, Moonee Ponds

Name: House	Survey Date: April 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: c1877
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Victorian



Figure 1. 33 Thomas Street, Moonee Ponds, current front elevation (source: Context 2018)

History and Historical Context

Thematic Context

The house at 33 Thomas Street, Moonee Ponds, relates to the following historic themes from the Moonee Valley Thematic Environmental History (Living Histories, 2012):

Theme 6: Building Towns, Cities and the Garden State; 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Contextual History

Moonee Ponds is a suburb that lies between the Moonee Ponds Creek and the Maribyrnong River. It takes its name from the Moonee Moonee Creek, which was a chain of waterholes that fed into the

West Melbourne Swamp. Although later named the Moonee Ponds Creek, it flowed as a creek only intermittently. The name 'Moonee Moonee' is an Aboriginal word.

The well-watered country close to the fledgling town of Melbourne attracted pastoral settlers and farmers in the early settlement period. A ploughing match was held in the area in 1848, which was an encouragement to local agricultural development. There was scattered settlement in the area from the 1850s, buoyed by the busy Mt Alexander Road, which carried traffic to and from the goldfields. This was the north-bound route of the ill-fated expedition in 1861 of the explorers Burke and Wills, who camped overnight on the Crown reserve in Moonee Ponds that would later become Queens Park.

In 1870 Moonee Ponds was largely agricultural and pastoral land and described as 'a small postal village' with the surrounding country described as 'elevated and remarkably healthy' (Whitworth 1870: 261). Large estates in the area in the nineteenth century included 'Ngarveno' (c1860s), which fronted the Moonee Ponds Creek; 'Coilsfield' (1866, demolished); and 'Craigallan' (c1895, demolished). The Moonee Valley Racecourse was established in 1883.

Residential development ensued in the 1880s, but the area retained a strong rural character with many small farms and market gardens flourishing well into the early twentieth century. From the late-nineteenth century, commercial and retail development centred on Puckle Street, with increased buildings in the interwar period. Significant industrial enterprises included Kinnears Rope Works. The suburb has a mix of Victorian, Edwardian, and interwar period residences, as well as many postwar homes.

Moonee Ponds formed part of the Borough of Essendon and Flemington, which was established in 1882, and later was part of the Town of Essendon (from 1890) and the City of Essendon (from 1909-1994). From 1886, the Essendon council offices were located in Moonee Ponds.

The Melbourne comedian Barry Humphries presented Moonee Ponds in the 1950s, as a quintessentially bland and culturally deficient Melbourne suburb. Yet through his fictional character Dame Edna Everage, who satirises the small-mindedness and social aspirations of Australian suburbia, he raised the profile of the area in popular culture.

The large influx of European immigrants to the area in the postwar period brought significant cultural change to Moonee Ponds, reflected for example in the establishment of Italian cafes by the 1960s.

Place History

The single-storey bluestone and brick residence at 33 Thomas Street, Moonee Ponds, is located on the northern side of Thomas Street. The house, mainly of bluestone construction, was originally oriented towards the west, with a large area to the east of the residence. Whilst its exact build date is not known, it appears to be the oldest residence in the area, predating the subdivision of the neighbourhood, and associated with farming and grazing activities.

It is possible that the house was erected around 1877, for the farmer Patrick McNamara. Between c1877 and 1888, McNamara leased the whole block of land being the Crown Allotments 3 and 4, Section 5, Town of Essendon, Parish of Doutta Galla (CT: V1200 F998). Leaving Ireland for Melbourne in 1858, P McNamara lived in Moonee Ponds, and his eldest son Edward was also a farmer in Pascoe Vale Road (S&Mc 1970-1977; 'Patrick McNamara', via Ancestry.com). With the land being subdivided and auctioned in September 1888, McNamara left the premises by November 1888, selling all of his horses, cows and farming implements and machinery (Age 2 November 1888:11).

The house was originally located on Crown allotments 3 and 4 Section 5, Town of Essendon, Parish of Doutta Galla (CT: V1200 F998), originally purchased by Robert Hoddle (1794-1881), Surveyor-General of Victoria. Hoddle died in 1881, and the land was subsequently sold. The land was subdivided in 1888 to form the Hoddle Estate. The land sale notice described the estate as follows:

Superlatively the finest allotments for the distinctive purposes of business or residence, in the whole of the now far-famed 'Hoddle Estate' ... [o]ne of the grandest, wealthiest, most progressive, most historical, and most aesthetically rural of Marvellous Melbourne's most enchanting suburbs, the cherished haunts of the Colony's earliest pioneers and the home of the Colony's first Surveyor-General, the late Mr Hoddle (Age 22 September 1888:3).

The estate's 58 allotments had 'unusually large frontages' of 80, 60 and 106 ft by unvarying depth of 135 ft. The elevated topography of the site was promoted for its 'peaceful and healthy rural felicity', as were the magnificent views. Furthermore, its proximity to the city and good transport connections were also emphasised, being within four miles or 'fifteen minutes of the city by rail or omnibus'. The nearby Moonee Ponds railway station had 56 trains daily and the omnibuses ran frequently (Age 22 September 1888:3).

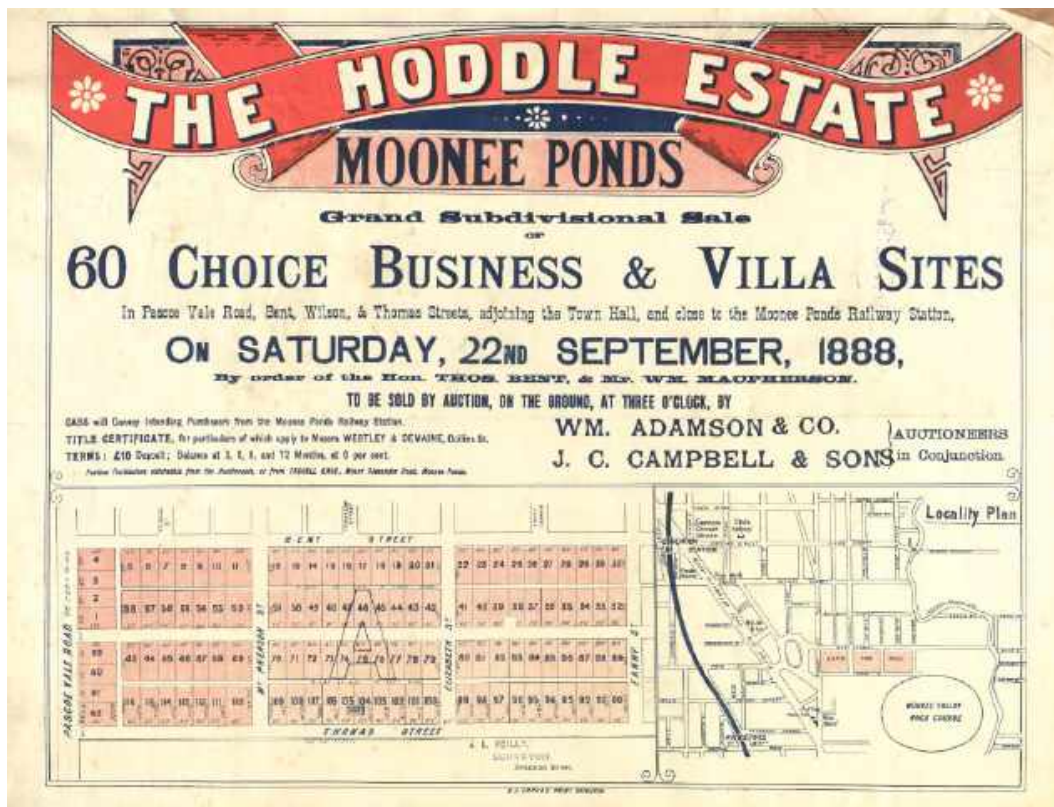


Figure 2. The subdivision plan provided at the time of the land sale in 1888, with the subject house extant. (source: State Library Victoria)

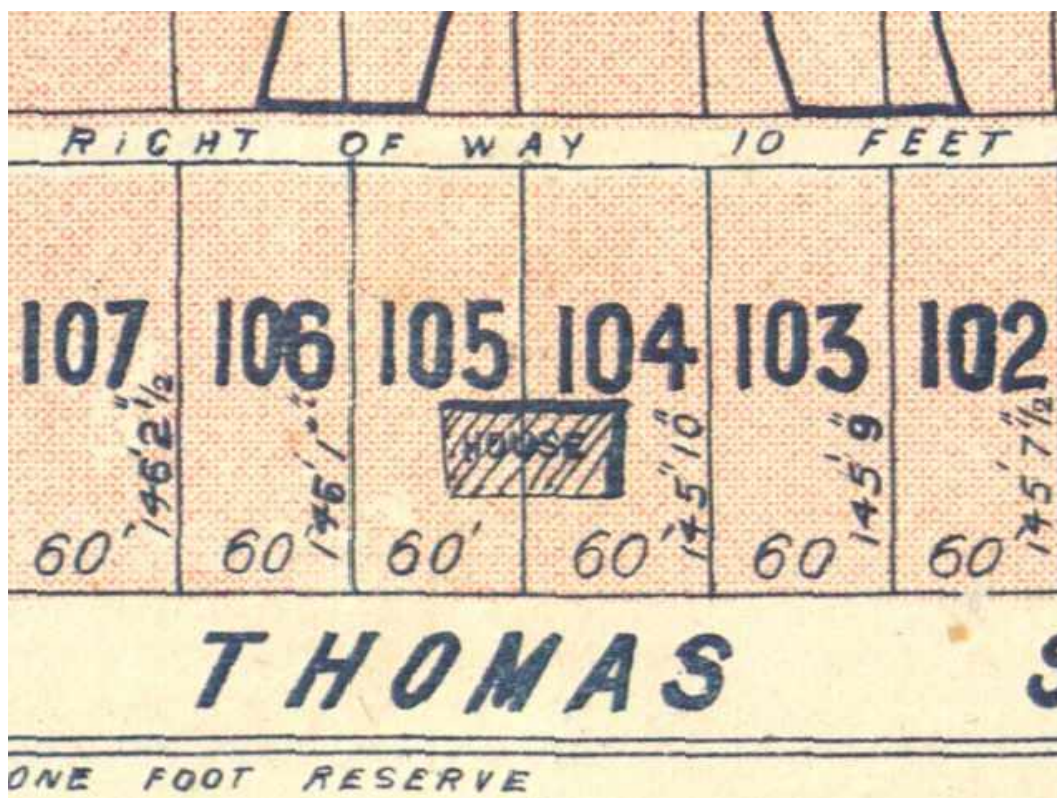


Figure 3. Detail from sales notice of 1888, showing the subject house occupying allotments 104 and 105. (source: State Library Victoria)

By 1889, the allotments 102, 103, 104 and 105 on the northern side of Thomas Street were purchased by James O'Donnell, dairyman. He also acquired five other allotments in various locations from the same subdivision (CT:V2187 F295).

James O'Donnell, born in Donegal, Ireland, c1830s, and his wife Ellen (née Lannan) had been residents in Moonee Ponds since c1867 ('Drennan Family Tree', via Ancestry.com; S&Mc 1867). During the 1870s and 1880s, he lived in various locations in Moonee Ponds. In 1871-75, working as a cabman, he lived in Ascot Vale Road. Between c1875 and 1883, he was the licensee of the former Junction Hotel, at Moonee Ponds Junction. As a publican he served the horse-racing fraternity. He left the Junction Hotel c1883, around the time of the hotel's major rebuilding work (*Advocate* 29 May 1875:15; *Leader* 25 August 1877:15; *Australasian*, 30 October 1880: 2; *Sportsman* 12 April 1882:3; *North Melbourne Advertiser* 1 June 1883:3; S&Mc 1871-90).

By the time he purchased the land in Thomas Street in 1888, he was a dairyman, employing milkmen and trading at farmers' markets and yard sales in the city and surrounding areas (*Age* 30 November 1887:7; *Argus* 21 January 1897:7; *Age* 10 August 1899:2). He also kept horses and ponies (*Age*, 28 August 1890: 10).

Moving into Thomas Street by c1890, James O'Donnell and his wife Ellen and children may have been the only residents in that section of the street between the east side of McPherson Street and the Moonee Ponds Creek (S&Mc 1892-1910). James O'Donnell departed the house around c1901-02, shortly after Ellen's death in 1900 (*Australasian*, 3 February 1900:55; CT:V2187 F295).

The subsequent proprietors John George Duke and William Henry Croker, solicitors, subdivided and sold the land in portions from October 1908 (CT:V2187 F295). Between 1903 and 1910, the house was tenanted to various short-term residents who each stayed for less than a year. In 1907, the house was vacant, with G Hevwood listed as caretaker (S&Mc 1903-1910).

In 1909, the property was depicted in the Melbourne & Metropolitan Board of Works Detail Plan No 2274. Retaining relatively substantial land parcel, the residence, then oriented towards the west, had a return verandah on the north, west and south elevations. The eastern wing had a laundry trough, a bath and a small enclosed section. There was an underground well on the north-east corner outside the house. The presence of a well indicates that the house predates a connection with the Yan Yean water supply and, as such, supports the 1870s build date. Outbuildings, including a toilet and three large stables were located at a distance from the residence, towards the eastern boundary of the allotment (MMBW 1909).

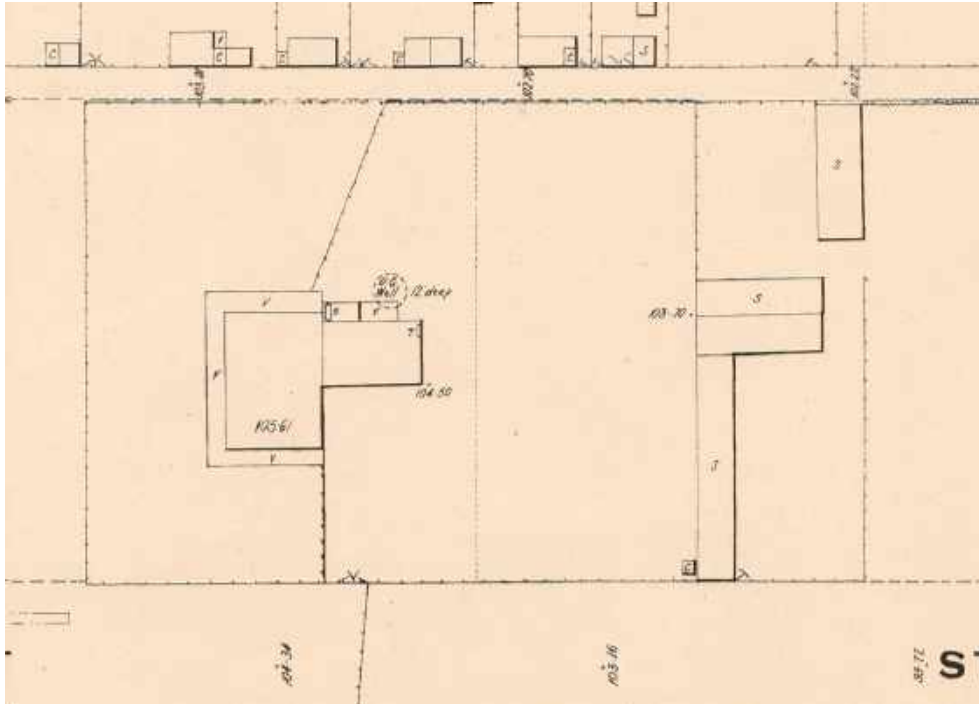


Figure 4. MMBW Detail Plan No 2274, dated 1909, depicted the residence facing westwards with large stables to the rear (east) of the residence (source: State Library Victoria)

After the 1908 subdivision, in 1914, the land that included 33 Thomas Street was acquired by Jeannette Lamont Bullock, wife of Samuel S Bullock, cabinet maker (CT:V3769 F654). Jeannette and Samuel Bullock were the tenants of the property from 1910, and were owner-occupiers until 1919 (S&Mc 1910-1919; CT: V3769 F654). With multiple shifts of ownerships between 1920 and 1930, the subject site was further subdivided to form the current allotment measuring 39.2 by 146 feet that tightly borders with the west and east elevations of the bluestone house (CT: V5667 F369).

Residential developments in the neighbourhood began c1910, and a major development period was during the 1920s (S&Mc 1910-1930). By 1930, the north side of Thomas Street was fully occupied by houses, and the south side between McPherson and Capulet streets was reserved for the Moonee Valley Racecourse as car parking space for the patrons.



Figure 5. Charles Pratt aerial photo, showing the subject house and surroundings in the c1950s (Source: Picture Collection, State Library Victoria)

As shown by an aerial photograph dating from c1950s, the original verandah had been removed from 33 Thomas Street by that time. Figure 6 shows that a 1920s porch had been constructed on the west side. Extensions and outbuildings had also been constructed at the north (now rear) of the house, but were replaced with a hipped roof extension after 1980 (Moss c1985, 'Moonee Valley', SLV).

During the past two decades, several significant alterations occurred at the premises. Up until 1997, the bluestone ashlar had been over-rendered, as noted in an advertisement for the property sale, suggesting the render has since been removed (*Age* 4 October 1997:136). Auction notices dated 1997 noted bluestone walls exposed internally (*Age* 4 October 1997:136).



Figure 6. View of the current front (south) elevation of the house prior to the reinstatement of the return verandah, removal of coatings from the bluestone and brick, and removal of the large tapered brick chimney. (Source: www.realestateview.com, nd)



Figure 7. 33 Thomas Street after reinstatement of two sides of the verandah, but prior to the replacement of the metal tiled roof and removal of the chimney. (Source: Context 2013)

Recent works include a two-storey addition to the rear of the property; the addition of a garage and swimming; and the replacement of the metal tile roof with slate in 2015 at which time the front and rear chimneys were removed. (DELWP 2014; Nearnmap Dec. 2015).



Figure 8. Aerial photograph showing the residence prior to construction of the two-storey rear addition and removal of the chimneys (source: Vic Planning Maps 2014, Department of Environment Land Water and Planning)

Description and Integrity

The single-storey bluestone house at 33 Thomas Street, Moonee Ponds, is located in close proximity to the Moonee Valley Racecourse. The residence is on the north side of the street, which doglegs around the north-western boundary of the racecourse and connects to Wilson Street, an arterial road. The carpark for the patrons is on the opposite side of the street. 33 Thomas Street has a relatively generous setback, in line with the later numbers 29 and 31 to the west of the site.

The original bluestone house is relatively modest in scale compared to other later residences in the street. The primary elevation was changed to the south as the result of subdivisions. As evidenced in the historical research, the Victorian-era residence was initially oriented to the west, which explains why its M-hipped roof is oriented to the side of the site. The recent boxy two-storey addition at the rear is visible in oblique views from the street frontage, though it is no higher in height and sits entirely behind the original roof form. To the rear of the house, there is a new garage with pitched gable roof.

The exterior of the house at 33 Thomas Street is mainly of bluestone, with dressing of face red brick to the window architraves (these were commonly used for bluestone buildings as they created precisely dimensioned window and door openings). The window sills are of a different type or finish of stone. The house had been rendered over the stone and subsequently restored and repointed. The main entrance is on the west elevation, but not visible from the street. There are three rectangular windows with double-hung sashes under the verandah, and on the east elevation, there are two windows and a doorway, which may have been the rear entrance to the premises. The present verandah structure is a recent replacement with a skillion roof and simple timber posts. It returns around the west and south elevations only. All chimneys have been removed, coinciding with the 2015 replacement of the corrugated iron roof with slate.

The brick-paved front yard and garden beds are of modern construction. The picket fence and gate on the street boundary is also recent addition.

33 Thomas Street, Moonee Ponds, is of moderate integrity with few changes visible to original or early elements of the place. The building retains its basic original building form and roof forms, basalt walls, stone window sills, and brick dressings.

The integrity of the building is diminished by the 1950s additions, loss of the original verandah and though the simplified replacement interprets the original appearance of the house.

The integrity of the place is diminished by subdivision that has constricted the setting of the building (the main facade of which originally presented to the west) and thereby compromising the orientation and appearance of the house. The positioning of the front door on a side elevation does, however, indicate the pre-subdivision origins of this house along with its bluestone construction.

Comparative Analysis

Mid-Victorian houses of simple form and detail are rare in Moonee Valley. Possessing a vernacular quality that predates the Italianate may be an indicator of an early construction date prior to 1880. Bluestone houses are atypical in the Moonee Valley Heritage Overlay. Most commonly, Moonee Valley houses, including cottages and villas, are of brick construction and are usually single-storey asymmetrical houses. Of the small group, only one is included in the Heritage Overlay; some are recommended for inclusion in the 'Moonee Valley 2017 Heritage Study'. These places are listed below. The level of intactness of the Victorian-era stone places in the City of Moonee Valley is low-moderate.



24 Ascot Vale Road, Flemington, pre-1881 (HO303)

The house is of symmetrical design with a Victorian M shaped hipped roof. The house is made of bluestone dimension stone with decorative polychrome brick quoining now painted white. The existing verandah consists of simple square posts (possible replacements) and decorative iron fretwork. The brick chimney is reasonably intact and also contains polychrome brickwork. The roof has a tiled cladding but originally would have been slate. Windows and doors have been replaced but

original openings are clearly legible. Openings suggest that originals were French windows.

24 Ascot Vale Road is of sound condition: and fair integrity.

71 Primrose Street, Essendon, recommended for inclusion as an individually significant place in the Heritage Overlay in 'Moonee Valley 2017 Heritage Study' is comparable to the subject house architecturally and in levels of intactness and integrity.



71 Primrose Street, Essendon, c1891-92 (Recommended for HO)

While 71 Primrose Street also uses bluestone, it is a later example than the subject house. It also exhibits a higher degree of architectural quality, whereas 33 Thomas Street illustrates the simple vernacular houses built prior to suburbanisation.

Discussion

33 Thomas Street, Moonee Ponds, is a rare surviving example of a bluestone house in Moonee Valley. The bluestone fabric distinguishes this house from other single-storey double-fronted Victorian houses in the Heritage Overlay that are predominately Italianate in style and constructed of brick (face or rendered) or timber. The only other place constructed of bluestone that is included in the Heritage Overlay, 24 Ascot Vale Road (HO303), is directly comparable as a bluestone, single-storey and double fronted house with brick dressing to openings. Like 33 Thomas Street, its integrity has been diminished by alterations to the original fabric.

71 Primrose Street, on the other hand, is quite a different sort of building to both 33 Thomas Street and 24 Ascot Vale Road. Built over a decade later than these two, in c1891, it was constructed during the intensive suburban development of Moonee Valley. Here bluestone is used in a decorative fashion instead of out of necessity. This is indicated both by the ornamentally carved freestone dressings, as well as the brick side and rear walls. When the two earlier houses were constructed, bluestone was readily available and used for solid stone walls, while bricks were expensive and reserved for essential uses, such as the creation of precisely squared window and door openings.

Overall, the subject house is a rare example of a bluestone house in Moonee Valley, of the type associated with an early phase of residential development, although the integrity and intactness of the house has been somewhat diminished.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

33 Thomas Street, Moonee Ponds, is historically significant as an early house in Moonee Valley, dated to the 1870s, and predating the 1888 subdivision of this area as the Hoddle Estate. Its orientation to the west, now a side boundary, is a tangible illustration of its pre-subdivision origins.

The physical form and fabric of the house are expressive of this early date, particularly the use of bluestone (basalt) dimension stone with more expensive brick dressings to window openings. The M-hipped roof form is in keeping with its mid-Victorian build date, without the level or ornamentation seen on Italianate houses from the mid-1880s onward.

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

33 Thomas Street is a rare example of the use of stone in residential construction in Moonee Valley. Stone, Moonee Ponds, is an atypical residential building material and rare amongst places on the Heritage Overlay. Houses in the City of Moonee Valley are most commonly of brick or timber construction. Bluestone was the first stone to be used in the Melbourne area, and is indicative of the early phase of development. 33 Thomas Street is a rare example of a house using bluestone as its main construction material, with only one other example identified (HO303 24 Ascot Vale Road, Flemington).

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

N/A

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

N/A

Statement of Significance

What is Significant?

33 Thomas Street, Moonee Ponds, a bluestone mid-Victorian house, built c1877, is significant.

Significant fabric includes:

- original single-storey, symmetric building form oriented towards the west;
- original hipped roof forms;
- basalt walls, stone window sills, and brick quoins; and
- original pattern of openings.

The rear extension, verandah and fence are not significant.

How is it significant?

33 Thomas Street, Moonee Ponds, is of local historical significance and rarity value to the City of Moonee Valley.

Why is it significant?

33 Thomas Street, Moonee Ponds, is historically significant as an early house in Moonee Valley, dated to the 1870s, and predating the 1888 subdivision of this area as the Hoddle Estate. Its orientation to the west, now a side boundary, is a tangible illustration of its pre-subdivision origins. The physical form and fabric of the house are expressive of this early date, particularly the use of bluestone (basalt) dimension stone with more expensive brick dressings to window openings. The M-hipped roof form is in keeping with its mid-Victorian build date, without the level or ornamentation seen on Italianate houses from the mid-1880s onward. (Criterion A)

33 Thomas Street is a rare example of the use of stone in residential construction in Moonee Valley. Stone, Moonee Ponds, is an atypical residential building material and rare amongst places on the Heritage Overlay. Houses in the City of Moonee Valley are most commonly of brick or timber construction. Bluestone was the first stone to be used in the Melbourne area, and is indicative of the early phase of development. 33 Thomas Street is a rare example of a house using bluestone as its main construction material, with only one other example identified (HO303 24 Ascot Vale Road, Flemington). (Criterion B)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	No
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No
Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	No
Prohibited uses may be permitted	No

Can a permit be granted to use the place for a use which would otherwise be prohibited?	
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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Victorian Places: www.victorianplaces.com.au

House

Prepared by: Context

Address: 198 Woodland Street, Strathmore

Name: House	Survey Date: October 2018
Place Type: Residential	Architect: Not known
Grading: Local Significance	Builder: Not known
Extent of Overlay: To title boundaries	Construction Date: 1940
Recommended Heritage Protection: Heritage Overlay, Moonee Valley Planning Scheme	Architectural Style: Interwar - Old English



Figure 57.

198 Woodland Street, Strathmore, principal elevation (source: Context 2018)

History and Historical Context

Thematic Context

The house at 198 Woodland Street, Strathmore, relates to the following historic themes from the Thematic Environmental History of Moonee Valley (Living Histories 2012):

Theme 6: Building Towns, Cities and the Garden State; 6.7: Making Homes for Victorians (Establishing homes for the wealthy, working class homes, middle class homes)

Contextual History

Strathmore is a suburb located immediately to the north of Essendon. Aboriginal people remained in the area in the 1850s and 1860s, despite being greatly diminished in numbers and displaced from their land. The last recorded corroboree in the area was in the 1860s.

Strathmore was named by early settler Thomas Napier after a place in Scotland. In the mid-nineteenth century Strathmore was a farming district that was regarded favourably for its pleasant undulating country. A remnant of the original indigenous vegetation has been preserved at Napier Park in Woodlands Road. Napier's 'Rosebank' estate boasted a grand two-storey Victorian mansion, which was owned for several decades by Catholic religious orders. Other significant early properties that defined early development included 'North Bank' (1889) and 'Lebanon House' (c.1881). Harry H. Peck, the well-known stock and station agent and author of *Memoirs of a Stockman* (1942), lived at 'Hiawatha' (1891) in Kilburn Street. The area retained a distinctly rural character into the early twentieth century.

Pressure for new homes in the 1920s and 1930s saw large estates subdivided. The Rosebank Estate, for example, was advertised for sale in 1920 (Living Histories 2012: 42). This brought a wave of home-buyers to Strathmore. The typical dwelling in the interwar period was a three-bedroom detached home in timber or brick with a side garage, and much of the interwar housing stock survives. The depression of the 1930s, however, slowed the development of infrastructure and essential services in the area.

After much lobbying since the 1930s, a state school finally opened in 1945. Initially, however, roads remained unmade and there was no electricity (Strathmore history website). Strathmore High School was completed and opened in 1957.

In the 1950s, new pressures on housing during the postwar baby boom and sizable immigrant intake in Melbourne, the Strathmore area was once again popular for housing. Larger modern homes were erected, many in the elevated Strathmore Heights area and these were typically constructed from oatmeal brick. In the 1960s the suburb was bisected by the new Tullamarine Freeway, constructed to provide road access to the Tullamarine Airport. The fictional Kerrigan family home from the popular Australian film, *The Castle* (1999), stood in Dagonet Street, Strathmore. The popularity of the film elevated this typical postwar suburban home to a place in popular culture.

Place History

198 Woodland Street, Strathmore, is an irregularly shaped allotment with a frontage of 43 feet and 3 inches to Woodland Street, bounded by Balmanno Crescent on the east and by a drainage and sewerage reserve on the west.

This land was originally owned by Scottish settler Thomas Napier, and later by his son Theodore (*Argus* 28 November 1925:3). Thomas Napier was an early settler in the area, who purchased 100 acres of land on Moonee Ponds Creek from E J Brewster in 1845. The Napiers occupied this land into the 1920s (SCH n.d.). Following the death of Theodore Napier, Magdala Estate was subdivided into 109 villa sites and these were sold from late 1925 to the 1930s. The subject site was allotment 49 of 'Magdala Estate' (EHS).

Up until 1940, the subject site remained unoccupied. In 1940, a seven-roomed brick veneer house was erected for the joint owners William John Northey, civil servant, and his wife Mary Annie Hood (CT V6493 F598; RB).

W J Northey was employed as a Metropolitan Lands Officer at the Lands Department. During the 1930s, he was the secretary of the committee of management of Albert Park and a member of Glen Waverley Railway Trust (*Age* 29 November 1933:5; *Age* 12 February 1937:6). He was also the president of the committee of management of Princes Park in Carlton in 1932-33 (carlton.vic.cricket.com.au). A shelter shed erected at Princes Park after World War II was named after W.J. Northey ('History of Princes Park': www.blueseum.org). In September 1935, Northey was appointed as one of six members of the Victorian Government's Housing Board, which planned the experimental housing scheme at Fisherman's Bend (*Age* 17 September 1935:11).

W J Northey died at 198 Woodland Street in 1966, and the property remained in the Northey family until 1969 (CT V6493 F598). In 1968, the residence had a cement-tiled roof with seven rooms,

including three bedrooms, a living room, a dining room, a den and kitchen. It also had a carport and a brick storage (BP). In 1974, brick additions were carried out at a cost of \$20,000. In 1978, an external brick fence was added to the property, which appears to be the high wall around the rear yard (BP).

Description and Integrity

198 Woodland Street, Strathmore, is situated on a generous, irregular shaped, corner allotment with frontages to Woodlands Street and Balmanno Crescent. The allotment backs on to a grassy drainage easement containing new and established tree plantings. The house is of red-blue clinker brick construction with a concrete tiled roof. In style the design exhibits characteristics of the Old English aesthetic with subtle Georgian elements articulated in a solid, simplified manner.

Several intersecting gables, arranged asymmetrically, make up the main built forms. The main gable form is aligned east-west, fronting Balmanno Crescent to the east. The second built form is set back from the main gable form and protrudes in a southward direction to Woodland Street. A third gabled wing extends west. Two shallow roof forms, one gable and one hipped, extend from the northern elevation appear to be the 1978 addition. On the main gable form, the gable end is decorated with a central small square panel containing a floral low relief. On the façade of the southern projection an external brick chimney covers the gable end. The chimney has wide and shallow proportions with a curved S-shaped structural plate affixed to its centre by way of ornament. It finishes squarely above the gable apex and is devoid of capping or chimney pots. The gable ends are vergeless, as was characteristic of the Tudor variant of the Old English style, producing a flush finish appearance with solid moulded masonry brackets supporting the eaves. The side walls of the projecting forms are recessed with square box guttering underlying the simple eaves.

The house's fenestration consists of timber-framed double-hung sash windows with mullions dividing each of the top and bottom panes into six smaller panes. They punctuate, intermittently, the southern and eastern facades. External timber louvred shutters with a decorative pierced motif at the top flank the windows on the eastern façade. A Tudoresque depressed arch opening, with imitation quoining surrounds, provides access to the raised, recessed porch and entrance door. Apart from the modest single-storey hipped and gable form extensions on the northern elevation of the house, it does not seem that the house has been externally altered.

Delineating the southern and eastern boundary lines is an early, low brick and mild steel fence. The fence is constructed from red-blue clinker bricks laid in stretcher bond, with header brick capping. Breaking up the fence incrementally are well-defined brick piers with the same capping. A splayed corner mild steel gate leads on to a simple concrete path that cuts diagonally through an established cottage garden. At the approach, a mild steel numberplate that appears to be original is affixed to the pier on the north-eastern side of the gate. In the southern corner of the garden is a Callistemon species (Red Flowering Bottlebrush) that is noted for its unusually large size. At the north-eastern corner of the allotment, the brick fence increases significantly in height with a metal gate opening into a rear driveway. The raised brick fence and metal gate are later additions. The western and northern fences are timber paling.

198 Woodland Road, Strathmore, is of high integrity with very few changes visible to original or early elements of the place. The building retains its main built forms, concrete tile roofs, recessed porch, fenestration, unpainted face brick walls and low brick fence.

The integrity of the building is enhanced by the level of intactness of these elements which includes details such as the original chimneys, masonry eaves brackets, window joinery and shutters, bas-relief panel, vergeless gable ends, low brick fence, wrought iron work gate and numberplate.

The integrity of the building is slightly diminished by the extensions on the northern elevation melded in a matching style. The integrity of the place is greatly enhanced by its original curtilage, early or original front fence and gate, and the large Callistemon species in the front garden.

Comparative Analysis

Australian architecture of the interwar period was highly eclectic encompassing numerous styles and idioms.

The Old English style, sometimes also known as Tudor Revival, sought to marry the respectability of age with a spirit of progress, whereby rubbed brickwork, ancient oak, and leaded glass casements were deftly turned out in pressed reds and clinkers, veneered beams, and double-hung sashes.

The Old English style, although sometimes adopted for commercial premises, found most favour in Australia (as elsewhere) in residences for the middle classes, often sitting with smug comfort amid rows of Spanish Mission, Moderne, and occasional Georgian Revival interwar dwellings.

The Old English style harked back to the Tudor period of the late fifteenth to early seventeenth centuries (which included the late period of the Elizabethan reign) at a time when late medieval architecture was moving away from centuries of dominance by Gothic architecture.

This was not the first revival of Old English architecture: architects of the mid and late nineteenth century had been attracted to its charms, but the interwar revival was the one that produced such a great impact on Australia's suburbs and assumed its greatest prominence during the 1930s.

Hallmarks of the Old English style included asymmetrical forms, the low pointed Tudor arch, half-timbered construction (especially of upper floors or gable ends), steeply pitched (and generally tiled) roofs, prominent chimneys, and snug porches under the main roof sweep.

The various styles and idioms of the interwar period are well represented in the Heritage Overlay in Moonee Valley. Displaying a high level of intactness and integrity, contributory example with the Heritage Overlay display a consistency of built form and a cohesive garden suburb character enhanced by original low front fences and outbuildings. Individually significant examples include detached houses, duplexes and flats.

The following places are identified as being of the interwar Old English style and are of individual significance within the City of Moonee Valley.



A substantial and picturesque Old English style residence recalling the massing of earlier Arts and Crafts architects and demonstrating the evolution of the style in the latter days of its popularity.

35 Leslie Road, Essendon, c1937 (HO245)



A large, neo-Tudor clinker brick and rough-cast stucco, gabled roof house. The Marseille pattern roof tiles are blended in colour; as is the clinker brick fence, and the surrounding landscape is mature and original.

41 Leslie Road, Essendon, c1935 (HO64)



32 Vida Street, Aberfeldie (HO317), built 1935 is a highly intact Interwar Old English Cottage with rendered walls with decorative brick features, tall chimneys all on a picturesque asymmetry. Windows consist of casement sashes with geometric lead lighting to upper panes.

32 Vida Street, Aberfeldie, c1935 (HO317)



No 61 to 79 Ormond Road, Moonee Ponds, consists of a row of very substantial interwar duplexes with distinct references to the Californian Bungalow and Inter War architecture. The composition of the buildings is almost identical. In particular, number 71 demonstrates elements of the Old English style with steep roofs, decorative gable ends, textured rendered surfaces, textured brickwork, corbelled brickwork to chimneys and leadlight glazing.

71 Ormond Road, Moonee Ponds, c1937 (HO315)

Other similar places assessed as part of the 'Moonee Valley 2017 Heritage Study' include: 55 Brewster Street, Essendon; 127-137 Kent Street, Ascot Vale; 30 Levien Street, Essendon; and 15 Park Street, Aberfeldie.

Discussion

198 Woodland Street, Strathmore, is a fine and intact representative example of an Old English residence that incorporates some Georgian Revival elements. It compares well to the above examples in terms of both its architectural detailing and intactness. Its elongated corner block allows the full expression and appreciation of its two gabled wings, which is not possible for the comparative examples bound by narrower suburban lots.

It incorporates typical details of the interwar Old English style that gained popularity during the 1930s. These include the use of red-blue clinker brick work, steeply pitched vergeless gable ends, prominent chimneys and porches sheltered almost under the main sweep of the roof. These details compare well to those found at 41 Leslie Road, Essendon, c1935 (HO64), 35 Leslie Road, Essendon, c1937 (HO245) and 32 Vida Street, Aberfeldie, c1935 (HO317). In this instance the walls have been left in face brickwork with rendered feature elements such as the solid moulded masonry eave brackets, bas-relief panel and Tudoresque depressed arch with imitation quoining providing detail relief. Georgian Revival elements are evident in the multi paned vertical windows with louvered shutters. This combination of stylistic elements was common for 1930s Old English houses, which often incorporated Moderne details. The use of Georgian Revival elements is more in keeping with the historicism of Old English. The house also compares well due to its large size, larger than all but 41 Leslie Street, making it one of the more substantial examples of this style in the municipality.

198 Woodland Road, Strathmore, is of high integrity with very few changes visible to these original or early elements of the place. The integrity of the place is greatly enhanced by its original curtilage, early or original front fence and gate, and the large Callistemon species in the front garden.

Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised August 2018, modified for the local context.

CRITERION A: Importance to the course or pattern of the City of Moonee Valley's cultural or natural history (historical significance).

N/A

CRITERION B: Possession of uncommon, rare or endangered aspects of the City of Moonee Valley's cultural or natural history (rarity).

N/A

CRITERION C: Potential to yield information that will contribute to an understanding of the City of Moonee Valley's cultural or natural history (research potential).

N/A

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

198 Woodland Street is a fine representative example of the interwar Old English style. The designer has taken full advantage of its elongated corner block, extending gabled wings toward both street frontages. These wings are constructed of clinker brick with steep vergeless gables, typical of the style in the 1930s, but they are distinguished by the incorporation of thoughtful details such as large masonry brackets below the eaves (instead of typical corbelled brick), a floral bas-relief to the eastern gable, as well as the Tudoresque depressed arch with imitation quoining of the front entry. As is common for 1930s dwellings, a number of elements from another style have been incorporated into the design, in this case Georgian Revival. These elements include the six-over-six double hung sash windows, which have louvered shutters with a decorative pierced element at the top, and the S-shaped structural plate on the southern gable. The designer has successfully integrated these two historicising styles. The dwelling is very substantial in comparison to other houses of this type in Moonee Valley, and appreciation of its massing is enhanced by the long front garden on this triangular block, with its original brick front fence and mild steel gate, and the mature Red Flowering Bottlebrush tree.

CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).

N/A

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

N/A

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).

N/A

CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the City of Moonee Valley's history (associative significance).

While W J Northey was an influential civil servant during the interwar period, and he was commemorated in the naming of a Princes Park shelter shed during his lifetime, there is no evidence that he was particularly important in the Strathmore or Moonee Valley area nor that his contribution is still recognised. For this reason, the places is not considered to reach the threshold of local significance for this association.

Statement of Significance

What is Significant?

The house at 198 Woodland Street, Strathmore, is significant. It was built in 1940 for civil servant William John Northey and his wife Mary Annie (née Hood)

Significant fabric includes the:

- original building form, roof form and fenestrations;
- concrete roof tiles and chimneys;
- unpainted face brick work, masonry eaves brackets, and gable end details with bas relief panels and s-shaped structural panels
- recessed porch with Tudoresque flattened arch and imitation quoining;
- window and door joinery and shutters;
- low brick front and side fence, mild steel gate and number plate; and
- red Flowering Bottlebrush in the front garden.

The rear hip roofed extension and tall brick fence with gates are not significant.

How is it significant?

1988 Woodland Street, Strathmore, is of local architectural (representative) significance to the City of Moonee Valley.

Why is it significant?

198 Woodland Street, Strathmore, is a fine representative example of the interwar Old English style. The designer has taken full advantage of its elongated corner block, extending gabled wings toward both street frontages. These wings are constructed of clinker brick with steep vergeless gables, typical of the style in the 1930s, but they are distinguished by the incorporation of thoughtful details such as large masonry brackets below the eaves (instead of typical corbelled brick), a floral bas-relief to the eastern gable, as well as the Tudoresque depressed arch with imitation quoining of the front entry. As is common for 1930s dwellings, a number of elements from another style have been incorporated into the design, in this case Georgian Revival. These elements include the six-over-six double hung sash windows, which have louvered shutters with a decorative pierced element at the top, and the S-shaped structural plate on the southern gable. The designer has successfully integrated these two historicising styles. The dwelling is very substantial in comparison to other houses of this type in Moonee Valley, and appreciation of its massing is enhanced by the long front garden on this triangular block, with its original brick front fence and mild steel gate, and the mature Red Flowering Bottlebrush tree. (Criterion D)

Grading and Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Moonee Valley Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Moonee Valley Planning Scheme:

External Paint Controls Is a permit required to paint an already painted surface?	No
Internal Alteration Controls Is a permit required for internal alterations?	No
Tree Controls Is a permit required to remove a tree?	Yes - Red Flowering Bottlebrush (<i>Callistemon</i> sp.)
Victorian Heritage Register Is the place included on the Victorian Heritage Register?	No
Incorporated Plan Does an Incorporated Plan apply to the site?	No

Outbuildings and fences exemptions Are there outbuildings and fences which are not exempt from notice and review?	Yes – front fence and gate
Prohibited uses may be permitted Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
Aboriginal Heritage Place Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

Identified By

Context Pty Ltd, 'Moonee Valley Stage 1 Gap Study', October 2014

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Victorian Places website: <http://www.victorianplaces.com.au/>