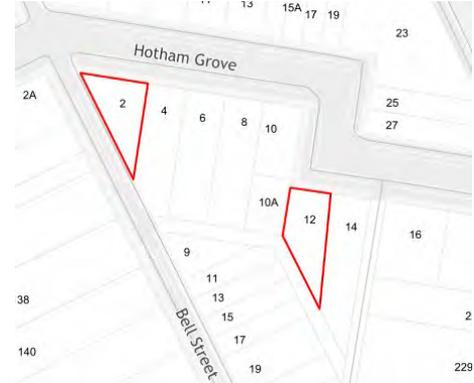


City of Port Phillip Heritage Review

Place name: Arden and Woodside
Other names: -

Citation No:
2331



Address: 2 and 12 Hotham Grove,
Ripponlea

Category: Residential: House

Style: Victorian

Constructed: 1886, 1889

Designer: Unknown

Amendment: C206port

Comment: Updated citation

Heritage Precinct: Not applicable

Heritage Overlay: HO418

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

The houses Arden and Woodside at 2 and 12 Hotham Grove, Ripponlea, are significant. No. 2 was built in 1889 by Joseph William Wild for himself and no. 12 was built in 1886 by John Reynolds and George Davidson Wright.

The detached, single-storey weatherboard houses, although of different designs, are both double-fronted and have with symmetrical compositions.

No. 2 has a T-shaped footprint enveloped on three sides by a double return verandah (supported on timber posts on roughcast rendered piers and likely rebuilt during the Interwar period) with projecting gabled wings to each side. The slate-clad hipped roof has three rendered chimneys with moulded caps. The doorway has highlight and sidelight windows, flanked by rectangular windows with timber-framed double-hung sashes. The projecting side wings have a pierced timber bargeboard to the gable ends with a finial, a quatrefoil vent (missing cover/register), and each has two. To the rear is a skillion roofed section with an angled side in response to the triangular site.

No.12 has a slate-clad hipped roof with paired brackets to the eaves and a single rendered chimney (the other chimney has been removed). The rectangular windows are timber-framed, double hung sashes (single pane). The doorway has highlight and sidelight windows, flanked by rectangular windows with timber-framed double-hung sashes. To the rear are skillion sections that can be seen from the laneway. The full width skillion verandah has been altered, probably during the Interwar period.

Alterations and additions are not significant. The current paint colour schemes are not significant.

How is it significant?

The houses at 2 and 12 Hotham Grove, Ripponlea are of local historical and representative significance to the City of Port Phillip.

Why is it significant?

The houses are historically significant for their association with an early phase of development in Ripponlea during the prosperous peak of Melbourne's boom period of the 1880s which saw subdivision and land speculation intensify across the suburbs in areas such as Elwood, Balaclava, Ripponlea, and St Kilda East, although this did not always eventuate in development. In Ripponlea, despite intensified interest, the absence of a station stalled widespread development until into the 20th century - the small pocket of mid-late 1880s subdivisional development in Hotham Grove was a rare exception and likely arose due to its proximity to the station in the neighbouring suburb of Elsternwick. (Criterion A)

They are of representative significance as largely intact examples of modest late Victorian timber housing in Ripponlea. They have a double-fronted symmetrical composition, a less common format for this period when asymmetrical compositions were favoured, but are otherwise typical with hipped roofs, rendered chimneys and front verandahs. No. 2 is a somewhat unusual and distinctive example notable for its atypical plan form comprising a T-shaped footprint with a double return verandah to three sides of the building. While 1880s timber houses are not uncommon elsewhere in the municipality, there are few comparable examples in Ripponlea and adjacent suburb Elwood which saw limited development until the early 20th century. They are part of a small proximate group of surviving 1880s timber houses which also include 7, 9 and 10 Hotham Grove and 1-5 Bell Street. (Criterion D)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.1 Early dwellings, 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.2 Workers and artisan housing)

History

Contextual history

The development of St Kilda began following the first land sales in 1842 and by 1854 there were over two hundred houses. The plan compiled in 1855 by James Kearney shows that most of these were situated to the west of Brighton Road (later High Street and now St Kilda Road). By comparison, the land east of Brighton Road was largely undeveloped.

In 1859, the railway to Brighton was opened and the establishment of the Balaclava station spurred subdivision and development in the St Kilda East and Balaclava areas. While a station was also evidently proposed at Ripponlea at this time (on Glen Eira Road) (Age 7 Sep 1859 p7) it did not eventuate until 1912. Consequently, the Ripponlea area remained dominated by larger estates such as *Erindale* and *Quat Quatta* and development was limited until into the 20th century.

During the peak of Melbourne's building boom in the 1880s, prosperity saw land speculation intensify across the suburbs in areas such as Elwood, Balaclava, Ripponlea, and St Kilda East. Despite the eager

subdivision of land however, the actual building of homes in these more remote subdivisions was often slow. For instance, the 1888 subdivision of the East St Kilda Estate in the northern part of Ripponlea created 100 allotments between Glen Eira Road and Grosvenor Street, but relatively few of these were developed during the 19th century.

The late 19th century pocket of development in the southern part of Ripponlea, in the vicinity of Hotham Grove, was supported by the nearby station at Elsternwick (established in 1859) which is situated just outside the municipality's boundaries.

2 and 12 Hotham Grove

The subject sites formed part of Crown portions 259 (5½ acres) and 268 (3¾ acres), Parish of Prahran at Elsternwick, County of Bourke, purchased at an unknown date (presumably 1850s) by J M Holloway, who also purchased a third adjoining allotment, 269, to the south (PP). Holloway, of Northampton Buildings in Acland Street, subsequently had the area surveyed for subdivision by surveyor, Sydney W Smith (SP). Hotham Grove at the time was named Susan Street. John Reynolds, a gentleman of Windsor, purchased the allotments associated with Susan Street.

The 1873 Vardy plan shows that Susan Street was not yet formed and there was no development in its vicinity. By the following year however Susan Street was listed in the rate book (RB 1874 Nov. no. 1918), although the street remained undeveloped. In 1887 the street was renamed Hotham Grove (RB). Hotham Grove was fully developed during the second half of the 1880s, mostly with timber houses, including a group of ten built in 1888 (of which only nos 7, 9 and 10 survive). The only brick house was no. 23, built in 1887 and set on a larger allotment.

No. 12

By 1877, a 2 roomed timber house with a NAV of £12 had been erected on the then combined site of nos 12 and 14 for owner occupier James Gerald Bailey, a painter (RB 1877 Dec. no. 2061; CT v.1353 f. 423). In 1884, the allotment comprising nos 12 and 14 was transferred to William Murray, gentleman of Caulfield, and the following year, in 1885, was transferred again to John Reynolds and George Davidson Wright, both builders of Windsor and Prahran respectively (CT v.1766 f.149). By the end of 1886, the earlier house had been replaced with a pair of five-roomed timber houses at nos.12 and 14 (presumably built by Reynolds and Wright) each with a NAV of £40 (RB 1886 Dec. nos 2810, 2811). No. 12 was initially tenanted by Kate Broom, a tailoress. In 1889, nos 12 and 14 were transferred to Thomas Cragg, gentleman of East Brighton (CT v.2141 f.141). By the end of the 1890s, Cragg was residing at no. 12 which he named 'Woodside' (SM) In 1919, the property was subdivided and thereafter nos. 12 and 14 were in different ownership (CT v.4093 f.559).

No. 2

Much of the other land in Hotham Grove, which at the time was owned by timber merchant John Perry of Russell Street Melbourne, formed part of a residential subdivision that was gazetted in August 1887 (LP 1622; CT v.1765 f.955). In May 1888, the site of no. 2 was purchased by the builders John Reynolds and George Davidson Wright, as were some other allotments on the north side of the street. Two months later in July 1888, it was transferred to Joseph William Wild who in rate books was variously described as a builder or carpenter (CT v. 2028 f.596). The November 1888 rate book records Wild as the owner of a still vacant lot, while the 1890 rate book records Wild as the owner occupier of a four-roomed timber house with a NAV of £36. Unlike no. 12, Wild seems to have been responsible for the house's construction rather than Reynolds and Wright.

Subsequent occupants included James Miller, plumber (1893), Miss Constance Giles, costumier (1894-95) and Alfred Brett (1897-98), Roger Cleghorn (1900-03), John Loller (1904) and F C R Spottiswood (1905). During this period, the house was listed in directories as 6 Hotham Grove and, in the first few years of the

twentieth century, was also identified as 'Arden' (SM). By 1910, the street address had been renumbered as no. 2.

General

The 1905 MMBW plan shows the footprints of the two subject houses. No. 2 (then numbered 5) is shown with a front verandah that returns on both sides, while no. 12 is shown with a front verandah that extends the full width of the façade. Freestanding water closets were located to the rear boundaries.

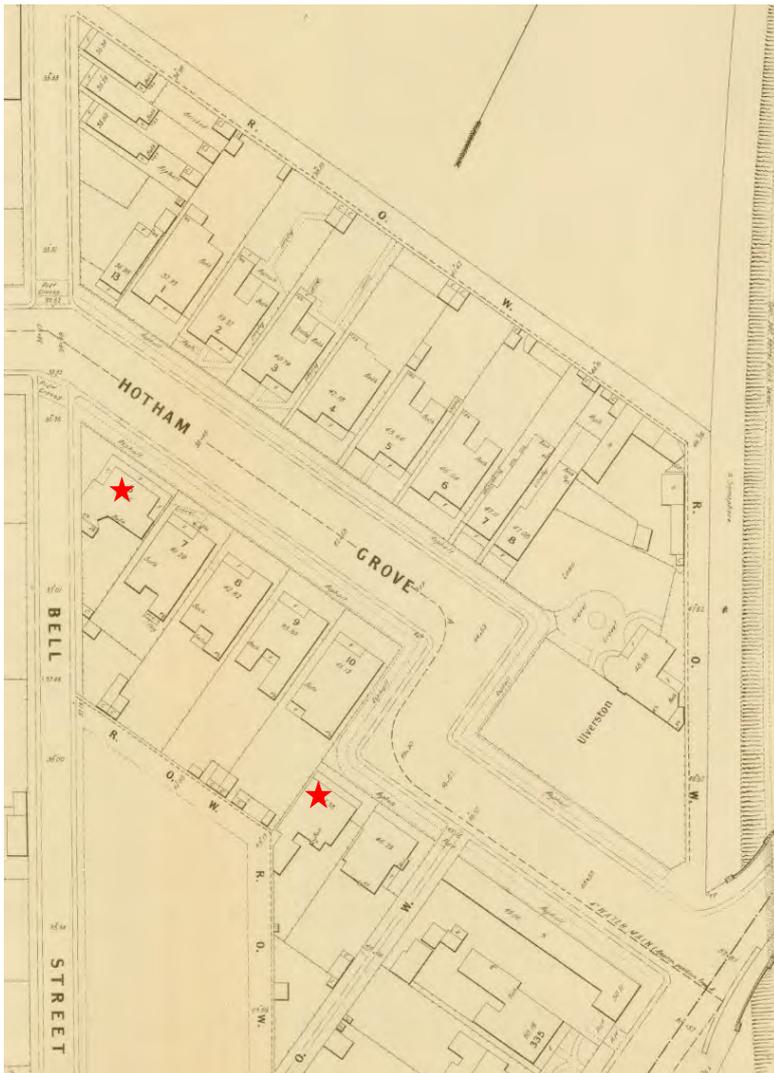


Figure 1- MMBW Detail Plan No. 1465 (dated 1905). The two subject sites are indicated with stars. (Source: State Library of Victoria)

The 1945 aerial photograph shows a similar situation to the earlier MMBW plan. Many of the houses in Hotham Grove were subsequently replaced.



Figure 2 - Aerial photograph dated 1945, showing the subject sites. (Source: Landata, Proj No 5, Run 16, Frame 57847)

References

Certificates of Title (CT)

Newspapers, various

Parish Plan - at Elwood, Parish of Prahran, P81-13 (PP)

Port Phillip Thematic Environmental History (TEH), February 2021

Sands and McDougall's street directories (SM)

St Kilda Rate Books (RB) 1859-1900 viewed at Ancestry.com

Subdivision Plan (SP): 'Plan of subdivision of portions 259, 268 and 269, parish of Prahran, forming part of St. Kilda'. Held in Vale Collection, State Library of Victoria. Undated, but estimated to be 1860s.

Description

The houses at 2 and 12 Hotham Grove are located on the south side of the street. Although of different designs, the houses are both detached single-storey double-fronted late Victorian timber villas with symmetrical compositions. The front fences are not original but are sympathetic low timber types.

No. 2

Occupying a triangular-shaped corner site, the house has a slate-clad hipped roof penetrated by three rendered chimneys with moulded caps. The walls are clad in weatherboards. The house is of note for its relatively unusual form, with projecting gabled wings to each side, clad in corrugated sheet metal, forming a squat T-shaped footprint, enveloped on three sides by a double return verandah. The verandah, likely rebuilt during the Interwar period, now comprises a low-pitched hipped roof, clad in corrugated metal sheeting and supported on turned timber posts (and one stop-chamfered post) that are surmounted by capped brick piers with a roughcast rendered finish. Otherwise, the symmetrical façade has a central doorway (with highlight and sidelight windows) flanked by rectangular windows with timber-framed double-hung sashes. The projecting side wings have a pierced timber bargeboard to the gable ends with a finial, a quatrefoil vent (missing cover/register), and each has two windows – one of which opens onto the verandah space. To the rear is a skillion roofed section.

No.12

The house has a slate-clad hipped roof with paired brackets to the eaves and a pair of rendered chimneys.

The walls are clad in weatherboards. The windows to the front are timber-framed, double hung sashes (single pane) with moulded timber architraves. The front door - panelled with upper glazed panel is not original (typical of the early 20th century) is surrounded by highlights and sidelights. The rear skillion parts survive and can be seen from the laneway.

The full width verandah has been altered a few times. It has a skillion roof clad in slate, which is unusual and likely an alteration (the minimum pitch for slate is 20 degrees), and projecting rafter ends, which is suggestive of an Interwar period modification. Currently it is supported by square timber posts and has a low screen/balustrade however until recently, there were circa mid-20th century decorative metal pilasters.

Comparative analysis

The subject group of houses are intact examples of modest late Victorian timber housing in Ripponlea. They were part of the same 1880s subdivision and survive as remnants of a pocket of late 19th century housing in the southern tip of the municipality close to the Elsternwick station (which lies outside municipal boundaries). While not an uncommon building type elsewhere in the municipality, there are few examples in the southern most suburbs (that is, Ripponlea and Elwood) which saw limited development until the early 20th century.

The houses have double-fronted symmetrical compositions, a less common format for this period when asymmetrical compositions were favoured. They are otherwise typical of the period with hipped roofs, rendered chimneys and front verandahs. While they have undergone some alteration, as almost invariably occurs with early timber cottages, importantly they retain original building formats and chimneys. Where fabric has been replaced it has generally been in a similar manner or in keeping with the original character/period.

Other individually significant late Victorian timber houses in and around Hotham Grove include 7, 9 and 10 Hotham Grove (Citation 2332) which adopt a more typical asymmetrical composition and 1-5 Bell Street (Citation 2346) which are narrow single-fronted gable roofed cottages. Other surviving Victorian houses in Ripponlea tend to be masonry and more substantial. The most pertinent nearby comparisons in terms of building type are in John Street, Elwood, including no. 10 (not in heritage overlay), and the cohesive row at nos 24-30 (Citation 2333) which have bay windows to one side lending a suggestion of asymmetry. There are two examples at 1 and 17 Clarke Street, Elwood, neither of which are included in the heritage overlay.

None of the above examples however are truly comparable to 2 Hotham Street, which is of particular interest for its unusual plan form: namely, a T-shaped plan with a return verandah on three sides of the building. The MMBW map of Elwood (c.1897) shows that there were once a number of such villas in the area, albeit invariably of masonry rather than timber construction. Most of these, however, have been demolished. By far the most comparable example was the double-fronted symmetrical timber villa Ivica at 95 Ormond Road, which had a double return verandah and canted bay windows, however has been demolished.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Amend HO418 in the HO schedule and map to include 12 Hotham Grove, Ripponlea.

Apply external paint controls in the Schedule to the Heritage Overlay (to ensure complementary colour schemes are employed).

Primary source

RBA Architects & Conservation Consultants, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2*, 2021

Other studies

Heritage Alliance, *Elwood Heritage Review*, 2005

Andrew Ward & Associates, *Port Phillip Heritage Review*, 1998

Other images



12 Hotham Grove

Area to be included in HO



City of Port Phillip Heritage Review

Place name: Houses
Other names:

Citation No:
2332

INSERT MAP



Address: 7, 9 and 10 Hotham Grove,
Ripponlea

Heritage Precinct: Not applicable

Category: Residential: House

Heritage Overlay: HO419

Style: Victorian: Italianate

Graded as: Significant

Constructed: 1888

Victorian Heritage Register: No

Designer: Unknown

Amendment: TBC

Comment: Updated citation

Significance

What is significant?

The houses at 7, 9 and 10 Hotham Grove, Ripponlea, built 1888 by Patrick John Murphy for the Premier Permanent Building Land and Investment Association, are significant.

Detached, single-storey, double-fronted timber houses with asymmetrical façades. Hipped roofs with bracketed eaves, pairs of rendered chimneys, and hip roofed verandahs. Nos 7 and 10 retain a slate roof, while no. 9 has been reclad with metal sheeting. Walls are clad in shiplapped boards to the façades and weatherboards to the sides. Verandah detailing, including cast iron friezes, differs to each (unclear what elements may be original). Front windows are in a tripartite arrangement and are timber framed double hung sashes (single pane) with moulded timber architraves. The front doors are timber panelled surrounded by highlights and sidelights. The rear skillion parts survive to no. 10.

Alterations and additions are not significant. The current paint colour schemes are not significant.

How is it significant?

The houses at 7, 9 and 10 Hotham Grove, Ripponlea are of local historical and representative significance to the City of Port Phillip.

Why is it significant?

The houses are historically significant for their association with an early phase of development in Ripponlea during the prosperous peak of Melbourne's boom period of the 1880s which saw land speculation intensify across the suburbs in areas such as Elwood, Balaclava, Ripponlea, and St Kilda East, although this did not always eventuate in development. In Ripponlea, despite intensified interest, the absence of a station stalled widespread development until into the 20th century - the small pocket of mid-late 1880s development in Hotham Grove was a rare exception and likely arose due to its proximity to the station in the neighbouring suburb of Elsternwick. The three houses are remnants of an original group of ten identical timber houses

which were built to both sides of Hotham Grove for the Premier Permanent Building Land and Investment Association, one of the largest building societies operating in Melbourne at the time. (Criterion A)

The three houses are of representative significance as largely intact examples of modest late Victorian timber housing in Ripponlea, which, typical of the 1880s, have double-fronted asymmetrical compositions, hipped roofs, rendered chimneys and front verandahs. Originally built to the same design, they demonstrate the recurring use of standard designs in speculative Boom-era subdivisions such as these. While not an uncommon building type elsewhere in the municipality, there are few comparable examples in Ripponlea and adjacent suburb Elwood which saw limited development until the early 20th century. They are part of a small proximate group of surviving 1880s timber houses which also include 2 and 12 Hotham Grove and 1 - 5 Bell Street. (Criterion D)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.1 Early dwellings, 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.2 Workers and artisan housing)

History

Contextual history

The development of St Kilda began following the first land sales in 1842 and by 1854 there were over two hundred houses. The plan compiled in 1855 by James Kearney shows that most of these were situated to the west of Brighton Road (later High Street and now St Kilda Road). By comparison, the land east of Brighton Road was largely undeveloped.

In 1859, the railway to Brighton was opened and the establishment of the Balaclava station spurred subdivision and development in the St Kilda East and Balaclava areas. While a station was also evidently proposed at Ripponlea at this time (on Glen Eira Road) (Age 7 Sep 1859 p7) it did not eventuate until 1912. Consequently, the Ripponlea area remained dominated by larger estates such as *Erindale* and *Quat Quatta* and development was limited until into the 20th century.

During the peak of Melbourne's boom period in the 1880s, prosperity saw land speculation intensify across the suburbs in areas such as Elwood, Balaclava, Ripponlea, and St Kilda East. Despite the eager subdivision of land however, the actual building of homes in these more remote subdivisions was often slow. For instance, the 1888 subdivision of the East St Kilda Estate in the northern part of Ripponlea created 100 allotments between Glen Eira Road and Grosvenor Street, but relatively few of these were developed during the 19th century.

The late 19th century pocket of development in the southern part of Ripponlea, in the vicinity of Hotham Grove, was supported by the nearby station at Elsternwick (established in 1859) which is situated just outside the municipality's boundaries.

7, 9 and 10 Hotham Grove

The subject sites formed part of Crown portions 259 (5½ acres) and 268 (3¾ acres), Parish of Prahran at Elsternwick, County of Bourke, purchased at an unknown date (presumably 1850s) by J M Holloway, who

also purchased a third adjoining allotment, 269, to the south (PP). Holloway, of Northampton Buildings in Acland Street, subsequently had the area surveyed for subdivision by surveyor, Sydney W Smith (SP). Hotham Grove at the time was named Susan Street. John Reynolds, a gentleman of Windsor, purchased the allotments associated with Susan Street.

The 1873 Vardy plan shows that Susan Street was not yet formed and there was no development in its vicinity. By the following year however Susan Street was listed in the rate book (RB 1874 Nov. no. 1918), although the street remained undeveloped. In 1887 the street was renamed Hotham Grove (RB). Hotham Grove was fully developed during the second half of the 1880s, mostly with timber houses (the only brick house was no. 23, built in 1887 and set on a larger allotment).

In August 1887, a residential subdivision was gazetted comprising much of the land in Hotham Grove, which at the time was owned by timber merchant John Perry of Russell Street Melbourne (LP 1622; CT v.1765 f.955). Rate books show that, by the end of 1887, six allotments on the north side of the street (numbered 5-10) and four allotments on the south side (numbered 29-32), each 40ft wide, were owned by P J Murphy (presumably Patrick John Murphy), each valued at £9 (RB 1887 Dec. nos 3257-3262, 3274-3277). Patrick John Murphy was a building contractor associated with (or financially backed by) the Premier Permanent Building Land and Investment Association who were the officially recorded owners on the Certificate of Title (Argus 24 Jun 1890 p9).

The Premier Permanent Building Land and Investment Association was one of the largest building societies during Melbourne's land boom of the 1880s, and one of the first to collapse in March 1890 when it was liquidated having accumulated large debts. Subsequently, the society was the subject of a court case in response to alleged fraudulent activity and general mismanagement, in which Murphy was implicated and numbered amongst the defendants (Kerang Times 2 May 1890 p3).

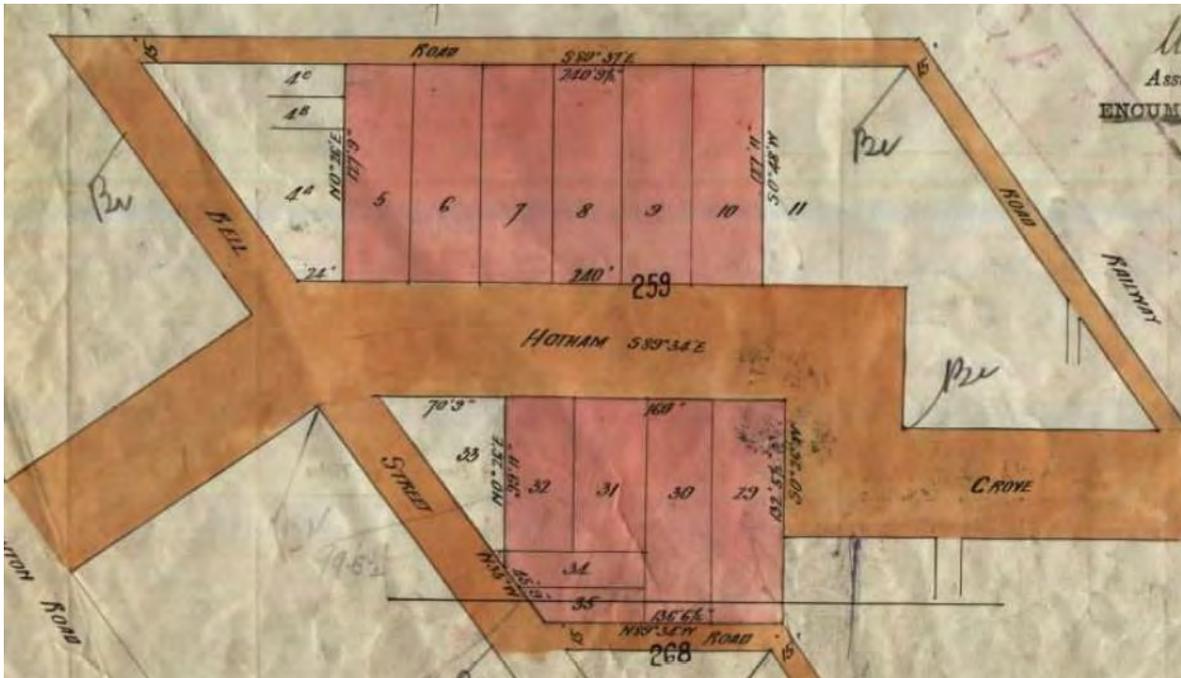


Figure 1 - Diagram showing the 10 allotments (shaded red) developed by the Premier Permanent Building Land and Investment Association (Source: Certificate of Title vol. 2011 fol. 154)

The 1888 rate book records that 10 five-roomed timber houses (including the three subject houses), each valued at £40, had been built on these lots (RB 1888 Nov. nos 3778-3783, 3789-3792). The new houses were either leased or sold. The rate book for 1891 records that all three houses were owner occupied: no. 7 by gardener Jacob Bacon, no. 9 by tanner Peter Cherry, and no. 10 by bookkeeper John Clark (RB 1891 Jan. nos 3943, 3944, 3953).

The 1905 MMBW plan (Figure 2) shows the three subject houses, then numbered 2, 3 and 10. All ten of the houses in the subdivisional development had the same asymmetric footprint at the front with part-width verandahs, although there was variation in the configuration at the rear probably due to later additions/alterations. Water closets and other freestanding outbuildings were located to the rear boundaries.

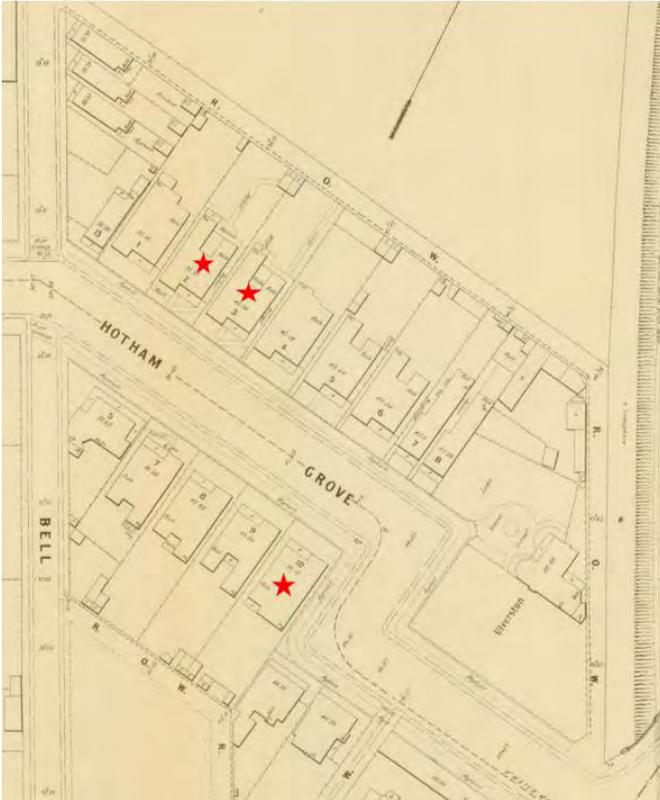


Figure 2- MMBW Detail Plan No. 1465 (dated 1905). The subject houses are indicated with stars. (Source: State Library of Victoria)

The 1945 aerial photograph (Figure 3) shows a similar situation to the earlier MMBW plan. Subsequently, seven of the ten houses were demolished.



Figure 3 - Aerial photograph dated 1945, showing the subject houses. (Source: Landata, Proj No 5, Run 16, Frame 57847)

References

Certificates of Title (CT)

Newspapers, various

Parish Plan - at Elwood, Parish of Prahran, P81 - 13 (PP)

Port Phillip Thematic Environmental History (TEH), February 2021

Sands and McDougall's street directories (SM)

St Kilda Rate Books (RB) 1859-1900 viewed at Ancestry.com

Subdivision Plan (SP): 'Plan of subdivision of portions 259, 268 and 269, parish of Prahran, forming part of St. Kilda'. Held in Vale Collection, State Library of Victoria. Undated, but estimated to be 1860s.

Description

The three sites at 7, 9 and 10 Hotham Grove are rectangular and located on both sides of Hotham Grove. The houses are detached single-storey double-fronted late Victorian timber houses. They are, or were, more or less identical in their form and detailing: hipped U-shaped roofs with bracketed eaves and pairs of rendered chimneys, and asymmetrical facades with hip-roofed verandahs. The houses at nos 7 and 10 retain a slate roof, while no. 9 has been reclad with metal sheeting.

The verandah detailing varies to each, and it is unclear what elements may be original - all have cast iron friezes (different designs), and nos 7 and 9 also have cast iron posts (plain and fluted respectively) while no. 10 has square timber posts.

The walls are clad in horizontally orientated shiplapped boards to the façades and weatherboards to the sides. The windows to the front are in a tripartite arrangement and are all timber framed double hung sashes (single pane) with moulded timber architraves. The front doors are timber panelled surrounded by highlights and sidelights. The windows to the projecting bays have canopies in different formats.

The rear skillion parts survive to no. 10 and are visible from the east side which is exposed. The rear parts to nos 7 and 9 have been replaced.

The front gardens have various plantings including trees and bushes. The front fences are neither original nor early, with nos 7 and 10 being timber and no. 9 being brick.

Comparative analysis

The subject group of houses are intact examples of modest late Victorian timber housing in Ripponlea. They were part of the same 1880s speculative development and survive as remnants of a pocket of late 19th century housing in the southern tip of the municipality close to the Elsternwick station (which lies outside municipal boundaries). While not an uncommon building type elsewhere in the municipality, there are few examples in the southern most suburbs (that is, Ripponlea and Elwood) which saw limited development until the early 20th century.

The houses are typical of the 1880s, having a double-fronted asymmetrical composition, hipped roof and front verandahs. While they have all undergone some alteration, as almost invariably occurs with early timber cottages, importantly they retain original building formats and chimneys. Where fabric has been replaced it has generally been in a similar manner or in keeping with the original character/period.

Other individually significant late Victorian timber houses in and around Hotham Grove include 2 and 12 Hotham Grove (Citation 2331), which have a symmetrical façade, and 1-5 Bell Street (Citation 2346), which are narrow single-fronted gable roofed cottages. Other surviving Victorian houses in Ripponlea tend to be

masonry and more substantial. The most pertinent nearby comparisons in terms of building type are 20-28 Moore Street, Elwood, a group of five late Victorian houses which have a similar asymmetric composition however with ashlar boarding to the façade (Contributory within HO404 precinct).

The subject group of houses also provide evidence of the former extent of a typical Boom-era residential subdivision and, moreover, the repeated use of standard designs in such estates. In this regard, the houses can be compared to a few surviving rows or pairs of Victorian housing across Elwood, including the aforementioned row at 20-28 Moore Street, the row at 24-30 John Street of double-fronted symmetrical timber villas (Citation 2333, HO420), and the two pairs at 54-56 Spray Street (Citation 2343, HO434) and 99-101 Tennyson Street (not in Heritage Overlay) (all double-fronted asymmetrical rendered brick villas, since much altered).

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Amend HO419 in the Heritage Overlay schedule and map to include 10 Hotham Grove, Ripponlea.

Apply external paint controls in the Schedule to the Heritage Overlay (to ensure complementary colour schemes are employed).

Primary source

RBA Architects & Conservation Consultants, *HO7 Elwood St Kilda Baladava Ripponlea Precinct heritage review Stage 2, 2021*

Other studies

Heritage Alliance, *Elwood Heritage Review, 2005*

Andrew Ward & Associates, *Port Phillip Heritage Review, 1998*

Other images



No. 7 (left), no. 9 (right)



No. 10

City of Port Phillip Heritage Review

Place name: Sheffield Manor & Wansbeck
Other names: -

Citation No:
2431



Address: 110 & 125 Westbury Street,
Balaclava

Heritage Precinct: Not applicable

Category: Residential: Flats

Heritage Overlay: HO561

Style: Interwar: Old English

Graded as: Significant

Constructed: 1938

Victorian Heritage Register: No

Designer: James H Wardrop

Amendment: C206port

Comment: New citation

Significance

What is significant?

Sheffield Manor at 110 Westbury Street and Wansbeck at 125 Westbury Street, Balaclava, designed by James H Wardrop are significant.

Sheffield Manor was constructed by J A Trencher for owners Myer and Sarah Lasky in 1937-38. It is a brick building with a terracotta tiled roof, expressed as two volumes: a single-storey section at the front and double-storey behind it. The front section is clad in clinker brick, while the two-storey section employs clinker and salmon bricks used in bands and other decorative patterns. Both sections have a hipped roof, though the two-storey volume also has gables to two elevations. Applied ornament to both sections consists of large timber brackets supporting window and door hoods. The driveway is entered via a clinker brick gateway, with the building's name in mild-steel lettering. The garages are also contributory elements.

Wansbeck was created out of the conversion and extension of a 1914 single-storey house for owner John Clough in 1938. It is a two-storey apartment building with a complex hipped roof and projecting front gabled volume, all clad with terracotta tiles. There is a front chimney, sitting to one side of the front gable. Walls are of red brick, with a vertical band of clinker and salmon bricks to the front façade. The north side of the front façade has a curved balcony, set below a tiled hood on large timber brackets. The garages, brick fence and metal pedestrian gate are also contributory elements.

Alterations and additions are not significant.

How is it significant?

The flats at 110 (Sheffield Manor) and 125 (Wansbeck) Westbury Street, Balaclava are of local historical and aesthetic significance to the City of Port Phillip.

Why is it significant?

Sheffield Manor and Wansbeck are of historical significance as representative of flats constructed during the Interwar period when huge growth in flat development characterised St Kilda and Elwood as the transition from detached single family dwellings to flat living became increasingly popular encouraged by the proximity to the beach, parklands and good public transport networks. Sheffield Manor was designed to appear like 'one large home', with a single-storey front volume transitioning to a two-storey rear section. This contextual design allowed it to fit into the Westbury Street streetscape which was still transitioning from single-family homes to denser development. Wansbeck illustrates another characteristic manner in which this transition took place: the conversion of an earlier dwelling into flats, which is a distinctive building typology in the St Kilda. While some conversion designs were of poor-quality, both aesthetically and in regard to amenity, Wansbeck was designed seamlessly with great skill, resulting in a skilfully massed composition that incorporates the red-brick materiality and window details of the 1914 house. (Criterion A)

Sheffield Manor and Wansbeck are of aesthetic significance as intact examples of the late 1930s fashion to combine historicising styles, in this case Old English/Tudor Revival, with the ahistorical Moderne style. They exemplify the idiosyncratic approach of the architect James H Wardrop who was adept at working with these two styles, both individually and in combination to create hybrid designs, and who was responsible for a number of flats in the municipality. Both buildings exhibit characteristics of Old English, such as vergeless gables, and timber brackets to porches and hoods, and characteristics of Moderne such as multicoloured brickwork in horizontal and vertical bands, and the use of small parapets and chimneys as vertical accents. The curved rendered balcony, with incised horizontal lines at Wansbeck is also strongly Moderne. Both flats are distinguished by their lively use of multicoloured brickwork. Wansbeck employs a broad vertical band of alternating solid courses of salmon and dark clinker bricks on a backdrop of red bricks with a curved brown glazed centre element. Sheffield Manor features salmon and clinker brickwork, used as banding, recessed vertical lines and in soldier courses. Sheffield Manor is further aesthetically distinguished by the sculptural massing of the two-storey volume, with a vergeless gable abutting a short length of parapet and a corner chimney. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so

valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahran Telegraph 18 Oct 1919 p4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Westbury Street, with access to Alma Park and tram routes at either end, and close to Balaclava Railway Station, became a popular location for flats during the Interwar period. The first block, constructed in 1927 at the south end of the street (now 147 Westbury Close), was to remain the only flats until 1934, when a further three blocks were built. This was the start of minor boom in flat building in the street, which saw at least a further 12 blocks constructed in the five years from 1935 to 1940 (SM).

Sheffield Manor & Wansbeck, 110 & 125 Westbury Street

The subject sites formed part of Crown portion 153A, parish of Prahran at East St Kilda (PP). The four-acre allotment was purchased in November 1853 by W R Belcher. No development is shown on this land on the 1855 Kearney Plan of Melbourne. Westbury Street was originally known as Bull Street until 1865 when the name was changed at the request of the street's residents (Herald 30 March 1865 p3).

The 1873 Vardy plan (Figure 1) shows there was residential development along much of Carlisle Street. The land that now comprises 125 Westbury Street was part of the rear yard of a villa facing Carlisle Street. The extensive land of this villa (blocks 171-173 on the Vardy Plan) was owned by George Rolfe. The land that that now comprises 110 Westbury Street was the rear yard of an attached pair of dwellings. This land was also owned by George Rolfe (blocks 190 & 191), as was the large block to the north (No. 189) and several blocks of land to the west fronting Blenheim Street (Nos. 177-179).

George Rolfe and his son, also George Rolfe, were partners in Rolfe and Co., merchants, headquartered on Bourke Street, Melbourne. George Sr. had emigrated from England to Adelaide in 1848 and was a member of the Victorian Parliament in the 1860s. His daughter, Marian Australia, was married to Frederick Thomas Sargood (the first owner of Ripponlea house), who was also a partner in Rolfe and Co.

In 1870, George Sr. and George Jr. lived quite near the subject sites - George Jr. on the north side of Carlisle Street, just east of Balston Street, while George Sr. lived on the south side of the street, around 239 Carlisle Street (neither of these houses survive). By the time of his death in December 1871, George Sr. resided on Balaclava Road (*Telegraph, St Kilda, Prahran and South Yarra Guardian* 23 Dec 1871 p8).

From his probate, it is clear that it was George Rolfe Sr. who owned the subject sites, and not his son. At the time of his death in 1871, George Sr. had extensive landholdings in the area. This included land and two houses on Blenheim Street, his own house on Carlisle Street as well as 'Irona', 'Aston Lodge', 'Woodslee' and two more unnamed houses on that street, and vacant land at the corner of Alma and Brighton roads,

at the corner of St Kilda Road and Carlisle Street, and on Westbury Street. George Sr. also owned the company headquarters on Bourke Street, and land elsewhere in Victoria.

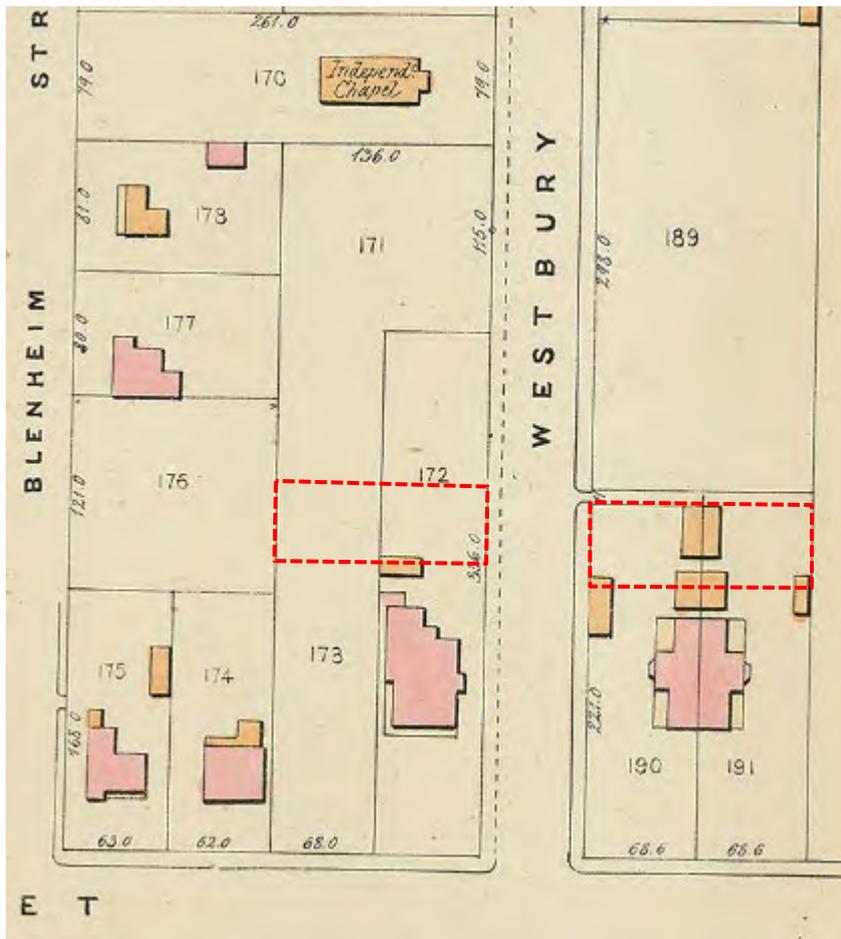


Figure 1 - Plan of the Borough of St Kilda, No. 2 south-west (J.E.S. Vardy, 1873). Showing part of Crown allotment 153A, and the approximate location of the subject sites (outlined) (Source: St Kilda Historical Society).

From late 1879, the blocks containing the attached dwellings on the east corner (including 110 Westbury Street) was owned by John Blythe Lucas, a 'gentleman' of Swanston Street, Melbourne (CT). He took a mortgage out against the property in 1890 to Walter Lucas and William Lucas Flint. Instead of discharging the mortgage, he transferred the property to four members of his family in 1897. Various members of the Lucas family resided at 326 Carlisle Street (the eastern attached dwelling, labelled 191 on the Vardy Plan) until the Interwar period.

By 1889, the villa site on the west corner (including 125 Westbury Street) was owned by William Cross Yuille. Yuille was one of the first Tasmanian settlers in the Port Phillip District, arriving in 1837 with a flock of sheep. He initially settled in Ballarat, then moved to Melbourne in 1839 where he became a well-known horse trader and recognised authority on horse-racing in Victoria for over 40 years. Yuille lived on George Street, East Melbourne, at the time of his death in 1894 (*Australasian* 21 July 1894 p15). He did not reside at the Carlisle Street property.

In 1891, Yuille sold to Alfred Fowler, whose address was already Carlisle Street, and nurseryman George Brunning, of Brighton Road. After George Brunning died, in 1893, his half of the property was inherited by sons George Edward and Herbert George Brunning, also nurserymen, and Frederick Hamilton Brunning, a seedsman. George Brunning founded a nursery dynasty in St Kilda in 1860, with premises initially on Argyle Street and later on Brighton Road, which was carried on by his sons after his death. Under the ownership of Fowler and the Brunnings, the property at the west corner continued to be leased to a series of occupants through the early years of the 1900s.

The 1898 MMBW plan (Figures 2 and 3) shows the villa on the west corner (including 125 Westbury Street) and the semi-detached pair (named ‘Dacresfield’ and ‘Levuka’) and their stables on the east corner of Carlisle and Westbury streets (including 110 Westbury Street). Part of the extensive rear yard behind the villa (then 322 Carlisle Street) had been developed with double-fronted houses facing Westbury Street. The land where the flats at 125 Westbury Street now stands was still an undeveloped part of the villa’s rear yard.

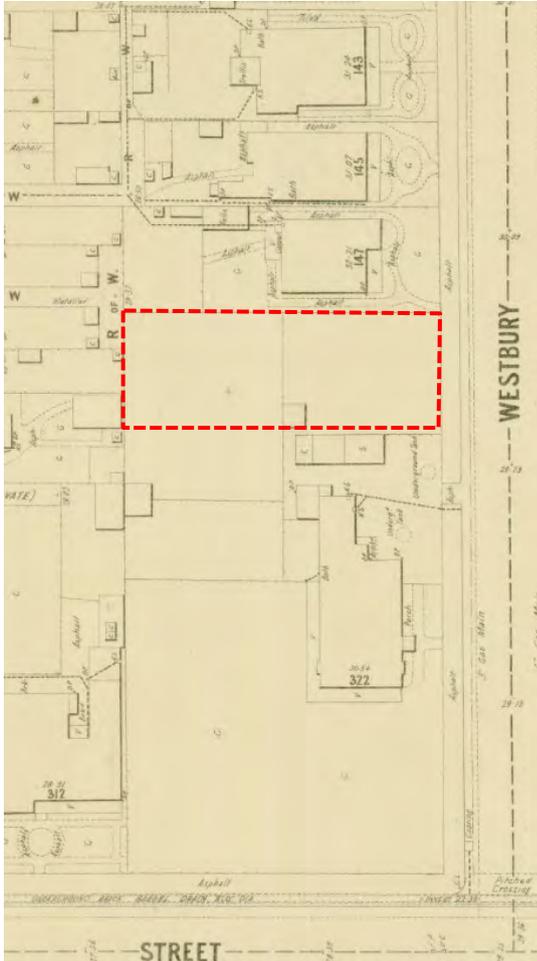


Figure 2 - Extract from MMBW Detail Plan no. 1425 (1898) showing approximate boundaries of 125 Westbury Street (dashed). (Source: State Library of Victoria)

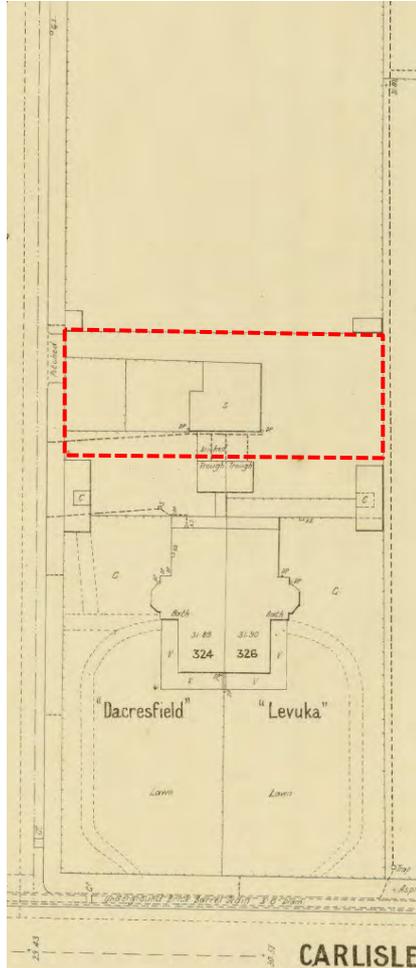


Figure 3 - Extract from MMBW Detail Plan no. 1426 (1898) showing approximate boundaries of 110 Westbury Street (dashed).

The Brunnings and Fowler subdivided the villa site on the west corner into three allotments in 1914, two lots facing Carlisle Street, and the third facing Westbury Street. On 15 June 1914, John Taylor Clough, a foreman who resided on McHenry Street, East St Kilda, purchased the allotment that now comprises 125 Westbury Street. He engaged builder L Hanson to construct a brick villa, with a building permit issued on 1 June 1914. No architect was recorded. He engaged Hanson again two years later to carry out additions (NB: the street address was 149 Westbury Street at the time). Clough himself constructed a brick garage at the site in 1921, and resided in the house.

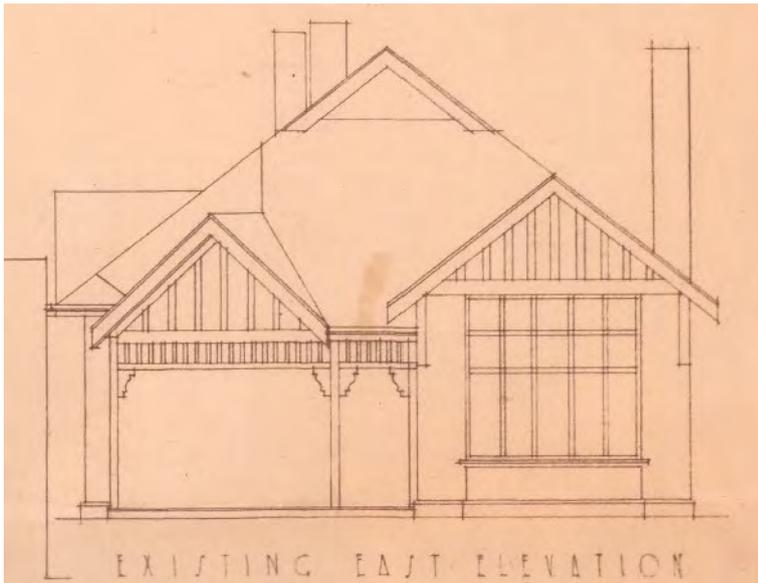


Figure 4 - Front façade of the 1914 Federation house at 125 Westbury Street, which was later converted into flats. (Source: City of St Kilda Building Permit, No. 9916)



Figure 5 - Aerial photograph dated 1931. The Federation period house at 125 Westbury Street is outlined to the left, and the future site of 110 Westbury Street, then occupied by stables, to the right. (Source: Landata, Proj. No. 1931, Run 15, Frame 2750)

The double block containing the semi-detached dwellings on the east corner transferred from the Lucas family in 1930 to Blanche Moore, who resided in 'Levuka', Mabel Hedley and Florence Mooney. They sold the entire block to Edward Posner Pty Ltd on 18 May 1936. Posner subdivided the block into four, selling the land comprising 110 Westbury Street to Myer Lasky, a grocer, and his wife Sarah Lasky, both of Caulfield, on 25 November 1937.

Myer Lasky commissioned James H Wardrop to design a block of four flats at 110 Westbury Street, with the reassuringly English name of Sheffield Manor. It was constructed by J A Trencher, of 2 George Street,

Caulfield, in 1937-38 (BP). The building permit was granted just two days after the Laskys took possession of the property. The flats were the subject of an article in *The Herald*:

To carry out the aims of the owners several factors of design have been introduced, the most important being that the complete building will be part single, and part double storey. The external effect will be of one large home building up naturally from the single storey front to the higher rear portion. The character of the design will be enhanced by the blended brick tones of the walls, the varying heights of the roof, and an overall use of rich-chocolate graded tiles. (The Herald 'St Kilda flats designed as four homes' 9 Feb 1938 p10)



Figure 6 - City of St Kilda building permit plans for 110 Westbury Street (No. 9831, 28 Nov. 1937). The front (west) elevation is at right, and the south side elevation at left. (Source: Council Building File)

John Clough may have been inspired by the flats rising directly across the street, as he too engaged Wardrop and Trencher to convert his Federation house at 125 Westbury Street to four flats. Wardrop's design almost entirely enveloped the Federation house, retaining its ground-floor brick walls and bow windows to the front and south side elevations.

The building permit was issued on 31 March 1938, and Clough took out a mortgage loan over 125 Westbury Street in November 1938, presumably to finance construction, which he promptly discharged in December 1939.



Figure 7 - City of St Kilda building permit plans for 125 Westbury Street (No. 9915, 31 March 1938). The front (east) elevation is at right, and the south side elevation at left. (Source: Council Building File)

Clough remained the owner of the flats at 125 Westbury Street until his death on 21 May 1950, and occupied Flat 4 (*Argus* 22 May 1950 p10). The property was sold in December 1950 as '4 modern brick flats ... 3 erected in 1938' (this appears to be a reference to the incorporation of the 1914 house into the block of flats as the fourth flat), by the name of 'Wansbeck' (*Herald* 24 Nov 1950 p12).



Figure 8 - Aerial photograph dated 1945, subject sites indicated (red outline). The semi-detached pair at the south-east corner were replaced by new development (Source: Landata, Proj. No 5, Run 17E, Frame 58013)

The City of Port Phillip records include internal details for 110 and 125 Westbury Street, such as tapestry brick fireplaces, internal doors, kitchen cabinets and a breakfast nook with built-in furniture.

James H Wardrop

James Hastie Wardrop was born in Moonee Ponds into a Scottish Presbyterian family in 1891. His father was a sculptor. He studied architecture and structural engineering under Melbourne architect Charles D'Ebro, designer of Princes Bridge. While a student, he won two medals in RVIA competitions (for the design of a bank branch and a measured drawing), and was elected an associate of the RVIA in 1913. Wardrop enlisted in the AIF in October 1915, embarking with the 6th Field Artillery Brigade a year later, and returning to Australia in December 1918.

In 1919, Wardrop returned to Europe to study briefly in England. Once back in Melbourne, he was taken on as a partner by Phillip Hudson, whom he had worked under in D'Ebro's practice before the war. Their early work included the neoclassical St Kilda Army & Navy Club in St Kilda (1923) and the Greek Revival styled Shrine of Remembrance (1924-34). In 1929 they took on a third partner to assist with the Shrine: architect and engineer Kingsley Ussher.

The practice of Hudson, Wardrop and Ussher was responsible for a broad variety of work, including a number of notable Arts & Crafts and English Domestic designs such as 13-23 Hull Road, Croydon (1924), 97 Argyle Road, Kew (1928), 1 Chesterfield Avenue, Malvern (c1928), and a house on Albany Road, Toorak (c.1927) that was feted in *Australian Home Beautiful* (May 1928 p15). Wardrop designed a house for his own family at 24 Alston Grove, St Kilda East, in 1924 (Contributory in City of Glen Eira HO74). It is a two-storey Arts & Crafts dwelling, with roughcast rendered walls and a hipped roof.

The practice disbanded in the early 1930s, with Hudson continuing his work in the Old English style. Wardrop's early solo designs were also in this style, before he transitioned to its ahistorical, polar opposite: the Moderne. Like other architects in the 1930s, such as Harry Norris, Wardrop often combined these two styles for his residential architecture, with examples seen in Port Phillip and beyond (e.g. the Shirley Court group of flats in Travancore, 1939). His best-known Moderne buildings are Alkira House, Queen Street, Melbourne (1937), and the United Kingdom Hotel (now McDonalds), Queens Parade, Clifton Hill (1938).

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Description

The flats at 110 and 125 Westbury Street stand directly across the street from each other, just north of Carlisle Street. The street is dominated by blocks of flats, with a few dating from the late 1930s at the southern end (including the subject buildings), but most built post-World War II. There are also remnant Victorian and Federation single-storey dwellings scattered among them.

Sheffield Manor, 110 Westbury Street

Sheffield Manor is an apartment building with unusual massing, featuring a single-storey wing projecting toward the street and a two-storey form behind it. The side drive is intersected by a 'porte-cochere' gateway adjacent to the two-storey front façade, and leads to clinker brick garages at the rear. The gateway is of clinker brick and features the name, Sheffield Manor, in mild steel lettering. The low front fence, of clinker bricks, is partly original, though it has been altered to allow the insertion of metal fence panels (not original).

The front single storey section has a complex hipped roof with expressed rafter ends, clad in terracotta tiles. Tiled rooflets shelter front windows and the side entrance. The walls of this section are clinker brick with plain jointing. Windows are six-over-one double-hung timber sashes. Compared to the two-storey section, this part of the building is quite plain, with the only decorative detail being large timber brackets supporting the rooflets, and a parapeted entry to the north side with horizontal raised brick bands. The original drawings show timber brackets framing the opening to a sunporch on the north side of the front façade, but these have apparently been removed when the porch was enclosed by a window.

The rear two storey section is far more varied in its cladding and decorative detailing. The roof is hipped and clad with terracotta tiles, but it is visually broken up by vergeless gables that accent the front and south side elevations. Chimneys are also employed in a sculptural manner, particularly the front corner chimney whose shaft is buttressed by a short length of parapet. The south side chimney has an external breast and it rises up at the centre of a gable. These chimneys retain their slender glazed terracotta pots.

Apart from its sculptural massing, the two-storey section is distinguished by its brickwork, which can generally be described as clinker bricks with broad salmon (deep cream) brick bands. The salmon bricks are also used in soldier courses to the vergeless gables, and in recessed vertical rows of headers to the chimneys and front parapet. This interplay of strong horizontal lines balanced with discrete vertical elements is a defining feature of the Moderne style, much as the vergeless gables are a defining feature of the Old English style. The entrance to the two-storey block is located just beyond the gateway; it has a hipped rooflet resting on the same large timber brackets used for the single-storey section.

The flats appear to be highly intact externally, apart from discrete changes to the front fence. Note that the gateway is shown with more ornament on the original plans (corbels and vertical lines), so it may have been widened at some point.

Wansbeck, 125 Westbury Street

Wansbeck sits behind a relatively large front garden, bounded by a simple red and clinker-brick fence with a metal pedestrian gate (north end) which appears to date from the 1938 works. There is a driveway on the south side, which retains remnants of the original divided track concrete paving. There is a garage block at the rear.

It is a two-storey apartment building with a complex hipped roof and projecting front gabled volume, all clad with terracotta tiles. There are dark burned terracotta capping tiles to the front gable, which reflects other materials of the façade. Chimneys are of red brick with horizontal bands of dark clinker bricks at the top. At least one of the rear chimneys retains two orange terracotta chimney pots. One of the chimneys forms part of the front façade, sitting to one side of the front gable.

The principal walling material is pressed red bricks with plain jointing, which was clearly dictated by the incorporation of the 1914 brick house in the flats design. This colour of brick was not as fashionable as clinker or dark cream (salmon) bricks in the 1930s. To provide up-to-date details, there are recessed horizontal bands of clinker bricks to the first floor, and a broad vertical band to the centre of the projecting front gable. This band is made of alternating soldier courses of salmon and recessed dark clinker bricks, with a brown glazed centre element that appears to be spoon-drain tiles. This striped band is intersected by

windows, and extends above the roofline to form a small parapet, abutting the front chimney. It is topped by three horizontal bands of clinker bricks.

Balancing this strong vertical element of the façade is a curved Juliet balcony intersecting the chimney and then wrapping around the recessed northern half of the façade where it is sheltered by a tiled hood resting on large timber brackets.

First-floor windows are twelve-over-one double-hung sashes, with leaded panes, while the ground floor retains some 1914 windows. These include bow windows to the ground floor front façade and the south side elevation, and a double-hung window with a segmental arch just before the side porch.

The plans held by the City of Port Phillip show a slightly different form of the front façade than was actually built. They show two front gables. Instead, the north gable form was not built and a hood over the balcony was added. The detailing of these elements is in keeping with the rest of the building, and the timber brackets supporting the hood are characteristic of Wardrop's work, strongly suggesting this was his final design. Another change to the building permit plans, which appear to be Wardrop's work, is to the side entry. Shown on the plans as a porte-cochere below a standard window. Instead, this was built as first-floor rendered balcony below a hipped hood with large timber brackets. The balcony rests of corbelled wing walls below.

The building appears to be highly intact to its 1938 form.

Comparative analysis

The Old English and Moderne styles dominated domestic architecture of the 1930s.

Often referred to as Tudor, Interwar Old English had its roots in the English Arts and Crafts movement of the mid to late nineteenth century. The revival of this style, along with many other English and American revival styles became popular with the upper end of the housing market. The use of red or clinker brick was typical of Old English architecture. Modelled chimneys and terracotta roof tiles were typical, as were steeply pitched roofs. Picturesque asymmetry was pursued with multiple fronts and offset massing. Old English styled houses evoked the 'Home country' in the British Empire, using the associations of the manor to convey wealth and social status.

The style was long-lived and evolved over this period. Early examples, in the late 1910s and 1920s tended to have gabled roofs and half timbering or brick nogging in gables. By the mid-1930s, most examples had hipped main roofs accented by vergeless gables, and walls and gables were entirely of brick enlivened by patterning in multiple colours.

The Moderne style emerged later in domestic architecture. One of the earliest examples in Victoria was Harry Norris' Burnham Beeches in Sassafras, of 1931-33; a mansion designed for Alfred Nicholas. By the mid-1930s, examples of the style began to appear in Melbourne's suburbs. Intended to evoke the machine age and speed, Moderne houses had a strong horizontal emphasis, often provided by incised 'speedlines' on walls, horizontal glazing bars to windows, and roofs partially or wholly hidden behind a parapet. There was often a minor vertical element to provide balance, for example, a pier or small parapet projecting above the eaves. External chimneys were also used in this capacity, forming an important part of the front façade. In keeping with the machine age aesthetic, many Moderne houses had rendered walls (emulating concrete) and metal windows.

Combination of seemingly disparate styles was not uncommon in the late 1930s. Examples can be seen, for example, in the work of architect Harry Norris. He melded Georgian Revival with the Moderne at Methodist Ladies' College (Nicholas Building, 1939) and at the University of Melbourne (Vice Chancellor's House, 1937-8), and crossed Tudor with Moderne (MLC's Boarding House & Dining Hall Wing, 1938-39, and Nicholas Hall at the Wesley Church complex, Latrobe Street, Melbourne).

As discussed in the history, Wardrop designed Old English houses and Moderne commercial buildings during the 1930s, sometimes combining the two styles.

Other examples of Interwar flats designed by James H Wardrop and included in the Heritage Overlay in Port Phillip are:

- Mandalay, 17 & 17A Albion Street, Balaclava (1934), Moderne house and Old English flats, J A Trencher, builder (Citation 396, Brunnings Estate & Environs Precinct).
- Sefton, 4 Broadway, Elwood (1934) conversion of existing single storey residence into three flats (Contributory within St Kilda Botanical Gardens & Environs precinct).
- Belmac, 1 Goldsmith Street, Elwood (1934) Old English, E Jennings & Sons, builder (Contributory within St Kilda Botanical Gardens & Environs precinct).
- Zaneth Manor, 33 Brighton Road, St Kilda (1935-36) J A Trencher, builder (Citation 432, St Kilda Botanical Gardens & Environs precinct)
- Flats, 4A Meredith Street, Elwood (1934-35) E Jennings & Sons, builder (Citation 2061, HO365).
- Duplex, 34 Vautier Street, Elwood (1935) Old English, conversion of existing single storey residence (Contributory within HO8)
- Celine Court & Christina Court, 1 & 3 Cyril Street, Elwood (1936) T C McDonald, builder (Contributory within HO404)

Other buildings designed by Wardrop and included in the Heritage Overlay are:

- House, 24 Murchison Street, St Kilda East (1933) (Contributory within HO391 precinct)
- Wesleyan Methodist Church Hall, 101 Carlisle Street, St Kilda (1939) (Citation 319, Carlisle Street Commercial Precinct)

The combination of Old English or Tudor Revival and Moderne, exemplified by Wardrop's two designs on Westbury Street, is seen in several other of his flat designs in Port Phillip. The first is Sefton, 4 Broadway, Elwood (1934), where he combined a vergeless gable and simplified Tudor flat arched opening with a parapeted stair tower adorned with a Jazz Moderne motif. He employed a parapet with a similar tapestry brick motif at Belmac, 1 Goldsmith Street, Elwood, which otherwise references medieval models. The most striking example is Zaneth Manor, 33 Brighton Road, St Kilda. A three-storey, L-shaped block of flats, it has multiple vergeless gables with wide corbelled eaves and dark brick detail to the gables that appears to be 'dripping' down. This strong medieval massing is contrasted with projecting horizontal rows of bricks beneath windows and a curved stair tower with a banded horizontal parapet, both strongly Moderne elements.

Further afield, Wardrop employed Juliet balconies, as seen at 125 Westbury Street, along with the rich banded brickwork, as seen at 110 Westbury Street, on other examples of his flats. These include the Shirley Court group of flats buildings on Mooltan Street, Travancore (1939), which are largely Old English apart from the balconies, as well as an L-shaped block of flats at 7 Elm Street, Hawthorn.

In comparison with the other Old English-Moderne flats in Port Phillip, Sheffield Manor at 110 Westbury Street is distinguished by its striking use of salmon and clinker brick, used as banding, recessed vertical lines and in soldier courses. It is also one of Wardrop's more sculptural compositions, with the asymmetric chimney-plus-parapet at one corner of the front façade, partially balanced by the central gable. The design gains further interest in its two-part form, with a single storey front and two-storey rear, designed to fit in with the remnant detached housing still on Westbury Street in the 1930s.

The Wansbeck flats at 125 Westbury Street, which were created from an existing house is representative of a distinctive St Kilda building type. 'Conversions' were among the earliest flat types to emerge in Port Phillip and according to Sawyer (1982:61) the poor quality of some brought flats 'into disrepute'. Sawyer cites a 1923 *Australian Home Builder* article that was highly critical of the practice:



Take any old house, dress up the front with a coat of roughcast and an outside staircase; insert a bathroom and lavatory somewhere on the upper floors, also a stove and a sink. If there is room at the back, add a back verandah – platform rather – to the upper floor...

However, at the other end of the scale there were also a number of conversions of exceptional quality such as the 1911 transformation of the former *Cliveden* in East Melbourne into *Cliveden Mansion Flats*. Many of these transformative conversions were designed by architects.

Port Phillip has examples of both types of conversions. One of the earliest examples of a terrace row conversion is 'Marli Place', 3-7 The Esplanade, St Kilda, which was converted to flats around 1911 (Significant within HO5). This is an example of a basic conversion with prominent external staircases being the most visible change. Otherwise the terrace largely retains its mid-Victorian character.

Examples of more sophisticated architect-designed terrace conversions include 'Grosvenor Mansions' (1919, plans prepared by Howard R. Lawson) at 74-88 William Street, Balaclava (Citation 910, Balaclava Flats Residential Precinct), 'Carnong Courts' (1926, plans prepared by A & K Henderson) at 29-33 Robe Street, St Kilda (Citation 794, HO5 precinct). Both have Arts & Crafts detailing, and 'Carnong Courts' is notable for the arrangement of semi-enclosed stairwell towers at the front of the building as an integral and distinctive part of the design. Another example is 'Duband Court' (former Hilda Terrace) at 28-36 Alma Road, St Kilda, a 1926 flat conversion designed by Harry R. Johnson of a c.1870 terrace row (Citation 397, HO6 precinct).

James H Wardrop designed several other 'conversions' in Port Phillip including 4 Broadway and 34 Vautier Street in Elwood, and 22 Holroyd Avenue, St Kilda East. Contemporary newspaper articles identify several others in other areas. This work was sometimes more successful than others in creating a cohesive architectural output. Some, like 4 Broadway and 34 Vautier Street, have resulted in refined results whose 'hybrid' origins are not readily apparent. Others are not so successful, like 22 Holroyd Avenue, which retains a typical California Bungalow gabled porch with a later Moderne parapet behind it, and two-storey mass to the side with Wardrop's typical combination of Arts & Crafts brackets and Moderne mild-steel balcony balustrade. The composition is disjointed and looks like a building 'designed by a committee'.

In contrast, Wansbeck at 125 Westbury Street is one of Wardrop's better flats conversions. While the use of red brick cladding and the survival of the two bow windows indicates its Federation-era origins, they have been successfully incorporated into a skilfully massed composition typical of the Old English style, combined with Wardrop's very contemporary integration of Moderne details.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Add to the Heritage Overlay as an individual place.

Apply the following controls in the Schedule to the Heritage Overlay.

- fence controls to 125 Westbury Street (original front fence)
- outbuilding controls for the garages at 110 and 125 Westbury Street (original garages)

Primary source

RBA Architects & Conservation Consultants, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2*, 2021

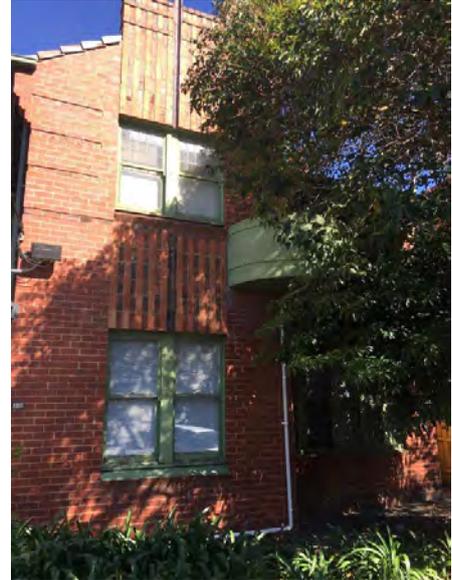
Other studies

Andrew Ward & Associates, *Port Phillip Heritage Review*, 1998

Other images



125 Westbury Street



Sheffield Manor, 110 Westbury Street



Area to be included in HO



City of Port Phillip Heritage Review

Place name: **Joseph Tarry Houses**
Other names: -

Citation No:
2418



Address: 149 & 151 Argyle Street
and 1 Queen Street, St
Kilda East

Heritage Precinct: Not applicable

Heritage Overlay: HO558

Category: Residential: House

Graded as: Significant

Style: Victorian

Victorian Heritage Register: No

Constructed: 1872 and 1876

Designer: Joseph Tarry (builder)

Amendment: C206port

Comment: New citation

Significance

What is significant?

The attached houses at 149 & 151 Argyle Street, built 1872, and the detached house at 1 Queen Street, built 1876, are significant. The houses were all constructed for, and presumably by, Joseph Tarry.

149 & 151 Argyle Street are an attached pair of single storey timber houses. The surviving original format is composed of an undivided transverse gable roof section shared by both dwellings, separate skillion roof rear wings aligned to the outside boundaries, and a full width front verandah (though the extant fabric is not original and the original detail is unknown). The roof is clad in corrugated sheet metal and the walls in weatherboards. The façade compositions are mirrored, with one window and one door to each dwelling. Windows to the original sections are timber double hung sashes, with multipaned upper and lower sashes divided into six by narrow timber glazing bars and retaining some original glazing. The windows to the front have moulded architraves and those to the Queen Street side have plain architraves. Above the doors (which likely date to the early 20th century) are multipaned highlights. Two brick chimneys with corbelled caps survive at the rear.

1 Queen Street is a single storey freestanding timber house. The surviving original format is composed of a transverse gable roof section with an asymmetrical pitch and a full width front verandah. The roof is clad in corrugated sheet metal and there is a chimney at the rear. The walls are clad in weatherboards, including

some which are shingled (the latter probably a later introduction). The façade has a symmetrical composition with a window either side of a central door. Above the door there is a highlight.

Alterations and additions are not significant. The current paint colour schemes are not significant.

How is it significant?

The attached houses at 149 & 151 Argyle Street and the house at 1 Queen Street, St Kilda East, are of local historical and representative significance to the City of Port Phillip.

Why is it significant?

The houses are historically significant for their association with an early phase of development in the St Kilda East area which accelerated following the 1859 introduction of the railway. By the 1870s, modest timber houses proliferated in pockets of St Kilda East and Balaclava, particularly on the lower lying land to the south of Argyle Street known as the 'Balaclava Flats', contrasting with more substantial houses on nearby surrounding higher ground. They were originally part of a group of seven timber houses of various sizes built for, and presumably by, bricklayer/builder Joseph Tarry who in 1871 purchased half an acre of land bounded by Chapel, Argyle and Queen streets and developed it over the ensuing five years. The houses are amongst the earliest surviving in Balaclava/St Kilda East and a now comparatively small number dating from pre-1880. (Criterion A)

The houses are of representative significance as uncommon examples of modest pre-1880 timber houses in the municipality, of which many were built (particularly in the St Kilda East/Balaclava area) but few survive. 149 & 151 Argyle Street are one of only two known surviving pre-1880 paired examples in the St Kilda East/Balaclava area, the others being located opposite at 2 and 4 Queen Street. Although altered, like early surviving timber cottages almost invariably are, they largely retain their original formats and where fabric has been replaced it has generally been in a similar manner or in keeping with the character/period. Typical of the period, they have symmetrical façade compositions, transverse gable roofs, brick chimneys and full width front verandahs. 149 & 151 Argyle Street are an unusual early paired example that share an undivided roof, whereas the freestanding double-fronted house at 1 Queen Street conforms to a more typical format. (Criterion D)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.1 Early dwellings, 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.2 Workers and artisan housing)

History

Contextual history

The development of St Kilda began following the first land sales in 1842 and by 1854 there were over two hundred houses. The plan compiled in 1855 by James Kearney shows that most of these were situated to the west of Brighton Road (later High Street and now St Kilda Road). The St Kilda East and Balaclava areas by comparison, were largely undeveloped, particularly east of Chapel Street.

In 1859, the railway to Brighton was opened, spurring subdivision and development in the St Kilda East and Balaclava areas. Throughout the 19th century, modest timber cottages proliferated in pockets of St Kilda East and Balaclava, particularly on the lower lying land known as the 'Balaclava Flats', contrasting with more substantial houses on nearby surrounding higher ground.

149 & 151 Argyle Street and 1 Queen Street

The subject sites formed part of Crown Allotment 138A Parish of Prahran, County of Bourke. The approximately 5-acre allotment was purchased in the 1850s (probably 1853 or 1854) by E De Carle and H Holmes. In or by 1854, the allotment was subdivided and land containing the subject sites was purchased by John Green (CM).

The Kearney plan of 1855 (Figure 1) shows that Queen Street and the short section of Argyle Street east of Chapel Street had been formed and there was some sparse development. The 1864 Cox plan (Figure 2) shows some limited further development in the vicinity. Both plans show the subject sites vacant.

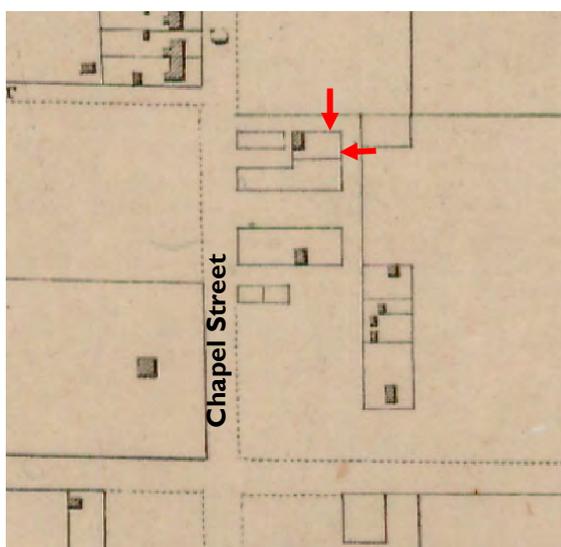


Figure 1 - Plan dated 1855 'Melbourne and its suburbs' compiled by James Kearney. Figure 2 - Plan dated 1864 'Hobson Bay and River Yarra leading to Melbourne' surveyed by Henry L Cox. (Source: State Library of Victoria)

In May 1871, a parcel of land containing the subject sites was acquired by bricklayer Joseph Tarry of 289 Lygon Street Carlton (CT). In the same year, Tarry also acquired adjacent land parcels, bringing the total to approximately half an acre bounded by Chapel, Argyle and Queen streets. Over the ensuing five years, Tarry proceeded to develop this land with seven weatherboard dwellings, presumably constructing them himself.

By October 1871, Tarry had erected a weatherboard house for himself and new wife Elizabeth fronting Chapel Street (situated at current day no. 18), which was described in the rate book for January 1872 (entry no. 766) as having six rooms with a NAV of £40. Joseph and Elizabeth named their house *Bideford Cottage* (after Elizabeth's hometown in Devon) and they lived there until the late 1880s (Age 10 Oct 1874 p4).

During 1872, Tarry built two pairs of attached weatherboard cottages, including the subject pair in Argyle Street. These four dwellings were first recorded in the rate book for November 1872 (entry nos 798 to 802). The subject pair were described as three-roomed with a NAV of £16 each, and occupied by tenants William Alison, carpenter, and Frederick Holt, draper. Throughout the 19th century, the subject pair had a high turnover of tenants, with occupants rarely staying more than a couple of years. The other pair (sited at current day nos 145 and 147) were larger, having four rooms, with a NAV of £20 each.

The Vardy plan of 1873 (Figure 3) shows the aforementioned houses associated with Joseph Tarry, including the subject pair (nos 127 and 128 on the plan), the adjacent pair (nos 125 and 126 on the plan) and *Bideford Cottage* (no. 111 on the plan).

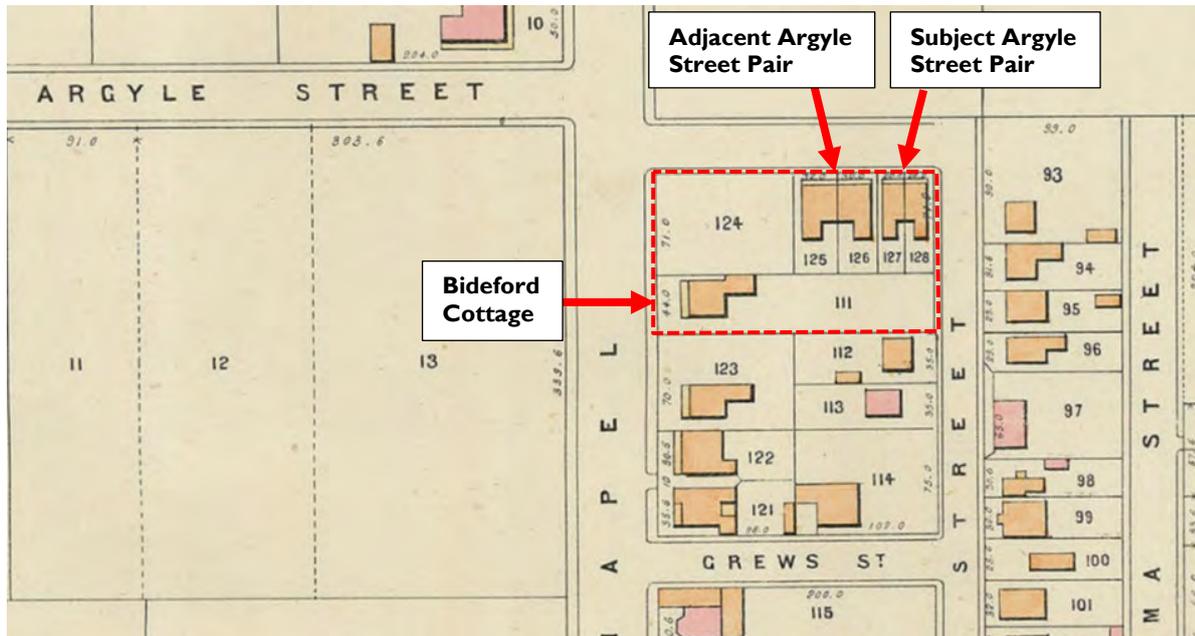


Figure 3 - Plan of the Borough of St Kilda, North Ward No. 6 (J.E.S. Vardy, 1873). The houses associated with Joseph Tarry are indicated. Timber buildings are shaded orange and brick buildings are shaded pink. (Source: St Kilda Historical Society)

In 1874, Tarry built another weatherboard house in Chapel Street, at the corner with Argyle Street, with five rooms and a NAV of £42 (1874 RB entry no. 812). It can be seen on the 1897 MMBW plan.

Lastly, in 1876, Tarry built the subject cottage in Queen Street. It was first recorded in the rate book for December 1876 (entry no. 867). It was described as four-roomed and weatherboard with a NAV of £18 and occupied by clergyman C B Fairey. It can be seen on the 1897 MMBW plan.

In October 1888, the four Argyle Street cottages (on land measuring 100 feet to Argyle Street and 70 feet to Queen Street), together with a right of carriage way over a 10-foot wide rear lane accessed via Queen Street, were acquired by the Langridge Mutual Permanent Building Society of 64 Smith Street Collingwood (CT). Subsequently, in December 1889, the Queen Street cottage (on land measuring 25 feet to Queen Street and 70 feet deep) was also acquired by the Langridge Mutual Permanent Building Society (CT).

The 1897 MMBW plan shows all seven of Tarry's houses. The subject Argyle Street pair, then numbered 3 and 4, had mirror image 'L' shaped footprints, full width front verandahs and small recessed rear verandahs, and outbuildings containing water closets in the rear yard. The subject Queen Street cottage had an approximately square footprint with an attached rear section, a full width front verandah and rear verandah, and a freestanding water closet in the rear yard.

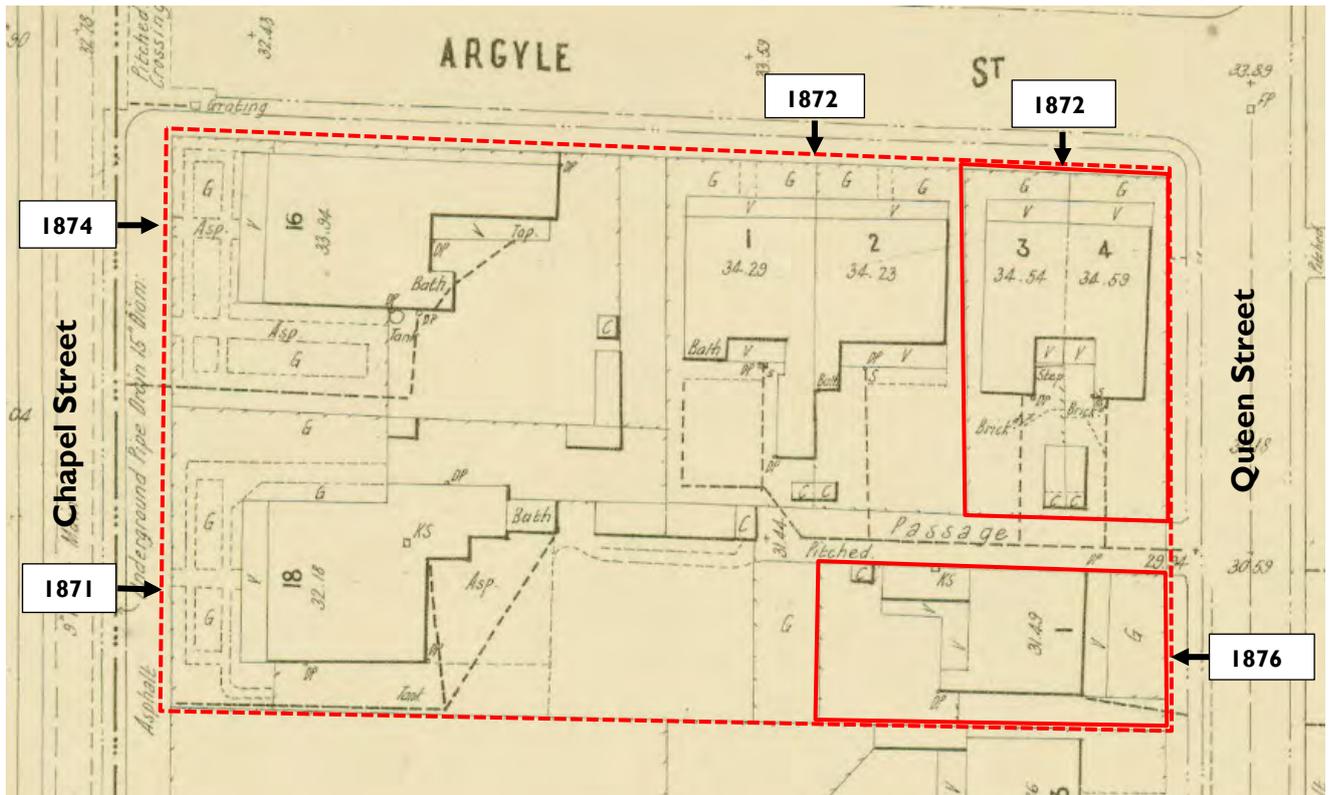


Figure 4 - MMBW Detail Plan No. 1423 (dated 1897), showing the subject pair (red solid line) and the other four dwellings owned/built by Joseph Tarry in the 1870s (red dashed line).

In 1903, the parcel associated with 149-151 Argyle Street was excised from the adjacent land to the west when it was purchased by Angelo Piezzi of 17 Foster Street, St Kilda (CT). Piezzi, who was originally from Switzerland, died the following year in 1904 (Argus 3 Sep 1904 p9).

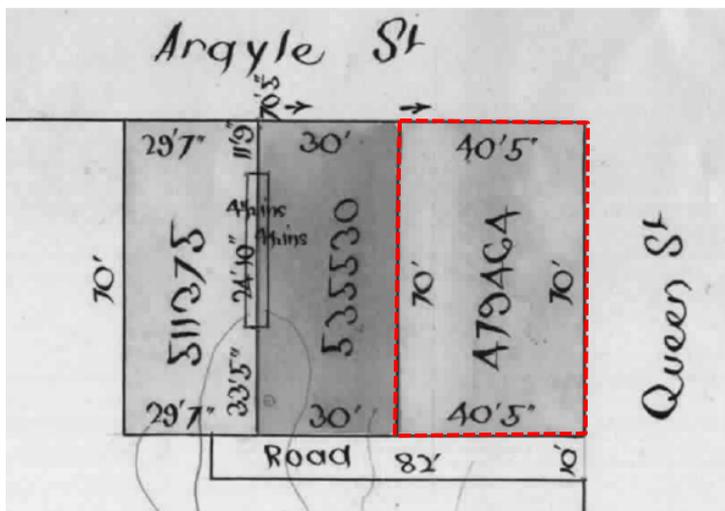


Figure 5 - Certificate of Title Vol. 2160 Fol. 824, showing the 1903 excision of the parcel associated with 149-151 Argyle Street.

The subject cottages can be seen in the 1945 aerial photograph below, with building footprints consistent with those shown on the earlier 1897 MMBW plan. The other four dwellings associated with Tarry can also be seen.



Figure 6 - Aerial photograph dated 1945, showing the subject houses (red solid line) and the other four dwellings owned/built by Joseph Tarry in the 1870s (red dashed line). (Source: Landata, Proj No 5, Run 17E, Frame 58013)

In 1944, a photograph (Figure 7) of the subject Argyle Street pair accompanied a story in the *Herald* newspaper, detailing an unusual incident whereby an erroneous for lease advertisement led to the occupants of no.151 being inundated with keen would-be applicants calling at the house (*Herald* 29 Jan 1944 p3). The photograph shows that the front verandah was altered during the Interwar period with the introduction of fluted columns atop masonry piers (replacing earlier posts). It also shows other details of the house at that time, including a front central chimney (now removed) and a timber picket fence to the front boundary.

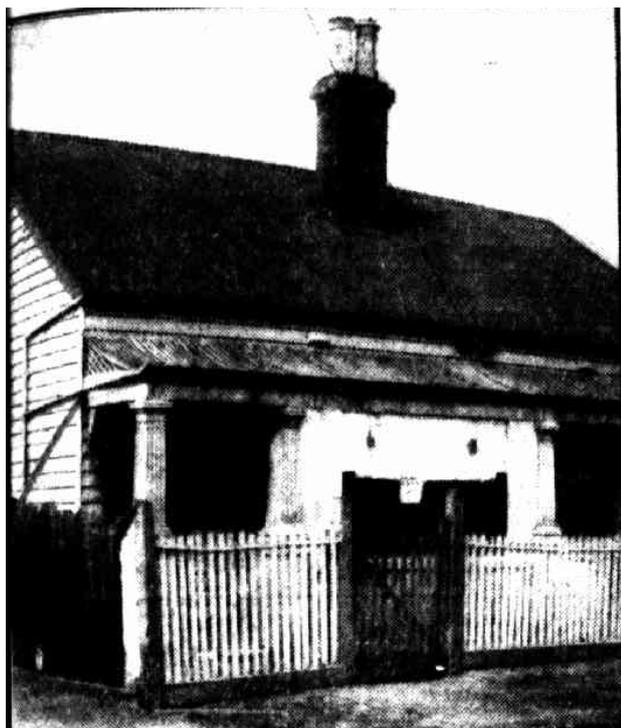


Figure 7 - Photograph of 149-151 Argyle Street in 1944. Note: there was a blind was hanging in the central part of the verandah at the time of the photograph. (Source: Herald, 29 Jan 1944, p3)

The subject properties changed hands multiple times throughout the 20th century. The subject Argyle Street pair were consistently transferred together.

During the mid-20th century, four of the seven dwellings associated with Joseph Tarry were replaced; the two Chapel Street houses were replaced with flats and the larger Argyle Street pair were replaced with houses.

Joseph Tarry

Joseph Tarry was born in Northamptonshire, England, in 1812, and migrated to Australia at the age of 40 in 1853 with his first wife Penelope and two of his children. Tarry's occupation was recorded as a bricklayer in the 1841 and 1851 English censuses, and he continued to work as such after his arrival in Australia. Tarry died in 1892 in Heidelberg when he was described in probate records as a retired builder.

References

Cooper, J.B., 1931, *The History of St Kilda. From its settlement to a city and after. 1840 to 1930*, Volume 2

Certificates of title (CT) Vol. 361 Fol. 128; Vol. 406 Fol. 082; Vol. 414 Fol. 790; Vol. 447 Fol. 333; Vol. 2160 Fol. 824; Vol. 2160 Fol. 824; Vol. 2958 Fol. 439 1st Edition; Vol. 2958 Fol. 439 2nd Edition.

Newspapers, various

Cartographic Material (CM): 'Prahran sections 137 a & b & 138 a & b', hand-drawn map copied 22nd March 1854, held in the Vale collection at the State Library of Victoria.

Parish Plan - at Elwood, Parish of Prahran, P81-13 (PP)

Port Phillip Thematic Environmental History (TEH), February 2021

Sands and McDougall's street directories (SM)

St Kilda Rate Books (RB) 1859-1900 viewed at Ancestry.com

Description

The subject sites are adjacent to each other, albeit they front different streets.

149-151 Argyle Street

This is a rectangular site located on the south side of Argyle Street containing a pair of single storey attached weatherboard houses. The pair are similarly presented and developed, a result of having always been in common ownership.

The main building footprint largely survives consistent with the MMBW plan from 1897. It is comprised of an undivided transverse gable roof section which is shared by both houses, with separate skillion roof rear wings aligned to the outside boundaries. The small rear verandahs shown on the MMBW plan have been infilled. Further to the rear are mid-20th century weatherboard additions which may partly comprise the earlier, smaller outbuildings shown in this location on the MMBW plan.

The roof is clad in short sections of corrugated sheet metal. It is likely that the original roofing material was corrugated sheet metal. Two brick chimneys with corbelled caps survive to rear skillion wings. A third brick chimney had been centrally located in the front face of the roof (evident in the 1944 photograph) but was removed in the latter half of the 20th century.

The walls are clad in horizontally oriented weatherboards. In the gable end to Queen Street the weatherboards (evident in the 1944 photograph) have been replaced with battened metal sheeting.

The façades compositions are mirrored, with one window and one door to each dwelling. All visible windows to the original sections are timber double hung sashes, with multipaned upper and lower sashes divided into six by narrow timber glazing bars and retaining some original panes. The windows to the front have moulded architraves and those to the Queen Street side have plain architraves. The west side windows are not visible from the street. The front doors are obscured by security screens but Real Estate photos show them to be early 20th century timber panelled types with glazed sections. Above the doors are multipaned highlights.

The full width front verandah is supported by non-original turned timber posts. The verandah roof is clad in corrugated sheet metal, and comparison with the 1944 photograph suggests that the pitch has been lowered. The brick dividing wall with arched niche appears to be a later alteration (c.1970s). The decks are concrete.

The front garden of no. 151 has low plantings, while no.149 contains a palm tree and a coniferous tree, neither of which appear in the 1945 aerial photograph. The front fence of solid sheeting and timber lattice is not original or early.

1 Queen Street

This is a rectangular site located on the west side of Queen Street containing a single storey weatherboard cottage. The building footprint largely survives consistent with the MMBW plan from 1897. It is comprised of a transverse gable roof section at the front and a skillion roof section at the rear. The gable roof is asymmetrical, having a steeper pitch at the front and a broader pitch at the rear. The rear skillion roof section has replaced the smaller rear wing and verandah evident in the 1897 MMBW plan.

The roof is clad in colorbond corrugated sheet metal. All the roofing materials are recent. The original roofing material may have been corrugated sheet metal or slate. There is one chimney to the rear face of the gable section which is largely hidden, and may have been truncated. The walls are clad in horizontally oriented weatherboards, some of which are shingled to the front (shingled boards were probably a later introduction).

The façade has a symmetrical composition with a window either side of a central door. The windows are timber framed double hung sashes (single pane) with moulded architraves and sills and are unlikely to be original. The front door is obscured by a security screen. There is a highlight above the door. The full width front verandah is supported by non-original square timber posts. The verandah roof is clad in corrugated sheet metal. The deck is timber.

The driveway on the north side was once a shared carriageway but has now been absorbed into 1 Queen Street. The front garden contains low plantings. The timber front fence is not original.

Comparative analysis

These houses are examples of modest 1870s timber dwellings in the St Kilda East/Balaclava area, of which many were built but few survive. Such houses were commonly replaced with brick from the latter part of the 19th century onwards.

While there are comparatively many modest timber cottages dating from the late 1880s and early 1890s represented in the Heritage Overlay, examples from pre-1880 are much rarer. Other surviving examples of comparable pre-1880 single storey timber houses within the St Kilda East/Balaclava area include:

- 34 Young Street, St Kilda East, built 1870. (Citation 2309, HO401). Double fronted, symmetrical, full width verandah, transverse gable roof, brick chimney.
- 16 Balston Street, Balaclava, built c.1863. (Citation 2303, HO395). Double fronted, symmetrical, full width verandah, transverse gable roof, brick chimney.
- 62 Octavia Street, St Kilda, built c.1862. (Citation 2389, HO6). Double fronted, symmetrical, full width verandah, transverse slate-clad gable roof, brick chimney.
- 41 Rosamond Street, Balaclava (thought to be pre-1873). (Contributory within HO439). Double fronted, symmetrical, full width verandah, hipped roof, brick chimney.
- 22 Blenheim Street, Balaclava (1872, additions 1890s). (Citation 2437). Asymmetrical (although originally symmetrical), full width verandah, transverse gable roof, brick chimneys.
- 2 and 4 Queen Street, St Kilda East (1878). (Citation 2442). Attached pair with mirrored façade compositions, transverse gable roofs, brick chimney (one surviving) and full width front verandahs.
- 51-57 Leslie Street, St Kilda East. No. 53 thought to be built in 1873 and nos 51+55 in 1875. The date for no. 57 is unclear. (Not in Heritage Overlay). Double fronted, symmetrical, full width verandahs, transverse gable roofs, some with brick chimneys.

The subject houses and the examples listed above have all undergone some level of change, as almost invariably occurs with early timber cottages. Importantly, they retain original building formats, and where fabric has been replaced it has generally been in a similar manner or in keeping with the character/period.

The subject houses at 149 and 151 Argyle Street are an unusual early (pre-1880) paired example that share an undivided gable roof. They are one of only two known surviving pre-1880 paired examples in the St Kilda East/Balaclava area, the others being located opposite at 2 and 4 Queen Street. They are otherwise typical of the period having a symmetrical composition, transverse gable roof, brick chimneys and full width verandah.

The house at 1 Queen Street, built 1876, conforms to a more typical format, that is, a freestanding double fronted cottage with a symmetrical façade, transverse gable roof, chimney and full width verandah.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Add to the Heritage Overlay as a group listing with a single HO number.

Apply external paint controls in the Schedule to the Heritage Overlay (to ensure complementary colour schemes are employed).

Primary source

RBA Architects & Conservation Consultants, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2, 2021*

Other studies

Andrew Ward & Associates, *Port Phillip Heritage Review, 1998*

Other images



149+151 Argyle Street





East side of 151 Argyle Street



1 Queen Street

City of Port Phillip Heritage Review

Place name: Benshemesh Flats Group Listing
2 (1960)'

Citation No:
2429

Other names: -



Address: 306 Dandenong Road (Leaworra),
16 Lansdowne Road, and 8
Westbury Street (Wolverton), St
Kilda East

Heritage Precinct: Not applicable

Heritage Overlay: HO560

Graded as: Significant

Category: Residential: Flats

Victorian Heritage Register: No

Style: Postwar - Modernist

Constructed: 1960

Designer: Mordecai Benshemesh

Amendment: C206port

Comment: New citation

Significance

What is significant?

The three separate blocks of flats, constructed in 1960, at 306 Dandenong Road (Leaworra), 16 Lansdowne Road and 8 Westbury Street (Wolverton), St Kilda East – all designed by the émigré architect Mordecai Benshemesh - are significant.

All three buildings are intact, are three storey, have cream brick walls and flat roofs with wide, sheet-lined soffits to the front/main elevations, and timber-framed openings. They all have balconies orientated to take best advantage of the solar access and the site configuration. The stairwells have louvred glass to provide some airflow. All retain their original low cream brick fence and associated letter box enclosures.

306 Dandenong Road (Leaworra), comprised of 12 flats, was designed in December 1959 but constructed in 1960 by A M & R R Gyngell P/L. It has a stepped footprint with two stair wells with a vertical strip of windows. The windows to the flats are configured in bands, including panels of grey ceramic tiles to the east elevation. The balconies have an inwardly canted front, lined with sheeting, and metal railing to the side.

16 Lansdowne Road, comprised of 18 flats, was designed in June 1960 and also constructed by A M & R R Gyngell P/L. This narrow site has a long rectangular footprint. Distinctive elements include the inverted L-shaped brick projections to the east elevation, band of white and grey ceramic tiles, and splayed balconies with metal balusters and panels.

8 Westbury Street (Wolverton), comprised of 18 flats, was designed in February 1960 and constructed by Martin Adams & Co. P/L. It also has a stepped footprint with two stair wells. The balconies are also splayed with a combination of metal balusters and panels. The front windows (north and west elevations) have a staggered configuration and there are spandrel panels to the west elevation.

Alterations and additions are not significant.

How is it significant?

The flats at 8 Westbury Street (Wolverton), 16 Lansdowne Road and 306 Dandenong Road (Leaworra), are of local historic and aesthetic significance to the City of Port Phillip.

Why is it significant?

The group of three flats are historically significant as part of the extensive flat building activity that has characterised much of the 20th century history of the municipality but especially this part of St Kilda East and which gained pace after World War II with the introduction of the Own-Your-Own (OYO) option. These three sites are also significant as they reflect a common pattern of land development in this part of the municipality whereby the extant building replaced an earlier house/mansion, some of which had been converted to flats in the interim. The postwar flat typology evolved with the work of several émigré architects, who were responsible for a high proportion of the architect-designed examples and who often worked with Jewish developers. These imbued the area with a more progressive, International character, and which was supported by the often local Jewish community. The group also have associations with the architect Mordecai Beshemesh, 'Mr Highrise', who was prolific in this domain but also at the forefront of postwar flat design. (Criterion A)

The group of three flats are of aesthetic significance as a distinctive group of Modernist flats designed by the Palestinian born émigré architect Mordecai Beshemesh who with this group was developing a more elaborate/articulated approach, characterised by the incorporation of balconies with angled geometry either in the vertical or horizontal plane. This aspect in particular distinguishes his work from many of his contemporaries and this phase of flat construction. In addition, there was a shift away from a 'pure', rigorous Modernism, especially as the International style variant became codified, and some architects started to include more decorative elements or treatments to provide some differentiation (in these instances, ceramic tiling, some panels to the balustrades, projecting bricks, and/or staggered glazing bars to the windows). Where possible (wider sites), he favoured a stepped plan to open up views across the building. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahlan Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

The opening in 1911 of the electric tramway along Dandenong Road encouraged the building of flats. In 1918 Howard Lawson constructed one of the first blocks on the east corner of Dandenong Road and Pilley Street and in 1920 development of the Ardoch complex began with the conversion of the eponymous mansion to flats ahead of the construction of no fewer than 10 blocks of flats by the developer A M Younger. Flats soon spread into the adjoining streets and a second wave of flat building followed World War II.

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Another boom in flat-building began in the mid-1950s. This was fuelled by population growth and a housing shortage after World War II, changes to building codes and the introduction of company title (and later stratum and strata-title) that enabled flats to be sold individually as 'own your own' units. Between 1961 and 1971, flats increased from 38% to 62% of all dwellings in St Kilda. The boom in flat building saw St Kilda's population increase by 10,000 people at a time when the populations of other inner-city suburbs were declining (TEH).

Flats, 306 Dandenong Road - Leaworra

According to the Kearney Plan of 1855 (Figure 1), large holdings were indicated in this part of St Kilda East, west of Hotham Street and no development. Given how the holdings are larger than those on the following Parish Plan, it is possible that the extant Crown Portion configuration had not yet been defined by this time.

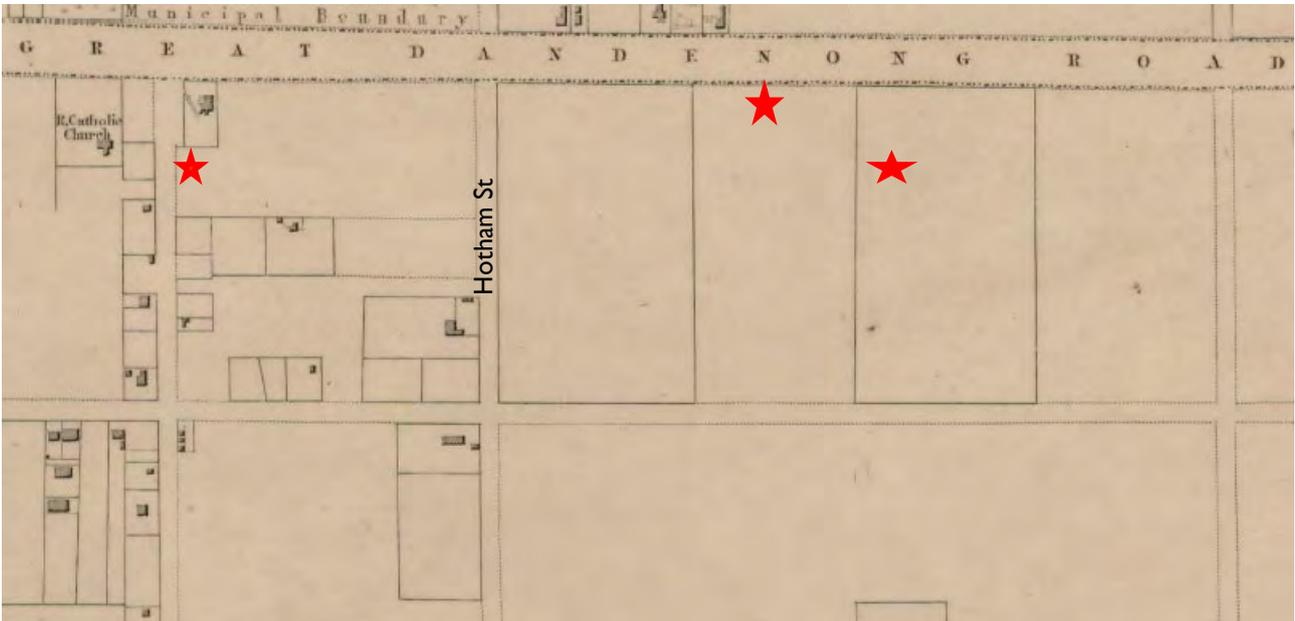


Figure 1 – 1855 Kearney Plan, showing approximate locations of the three blocks of flats (Source: State Library of Victoria)

The site formed part of Crown Portion 164B purchased during the late 1850s (post-1857) by M Benjamin, which likely was Moses Benjamin of M Benjamin & Son, importers (SK, 1859) (PP).

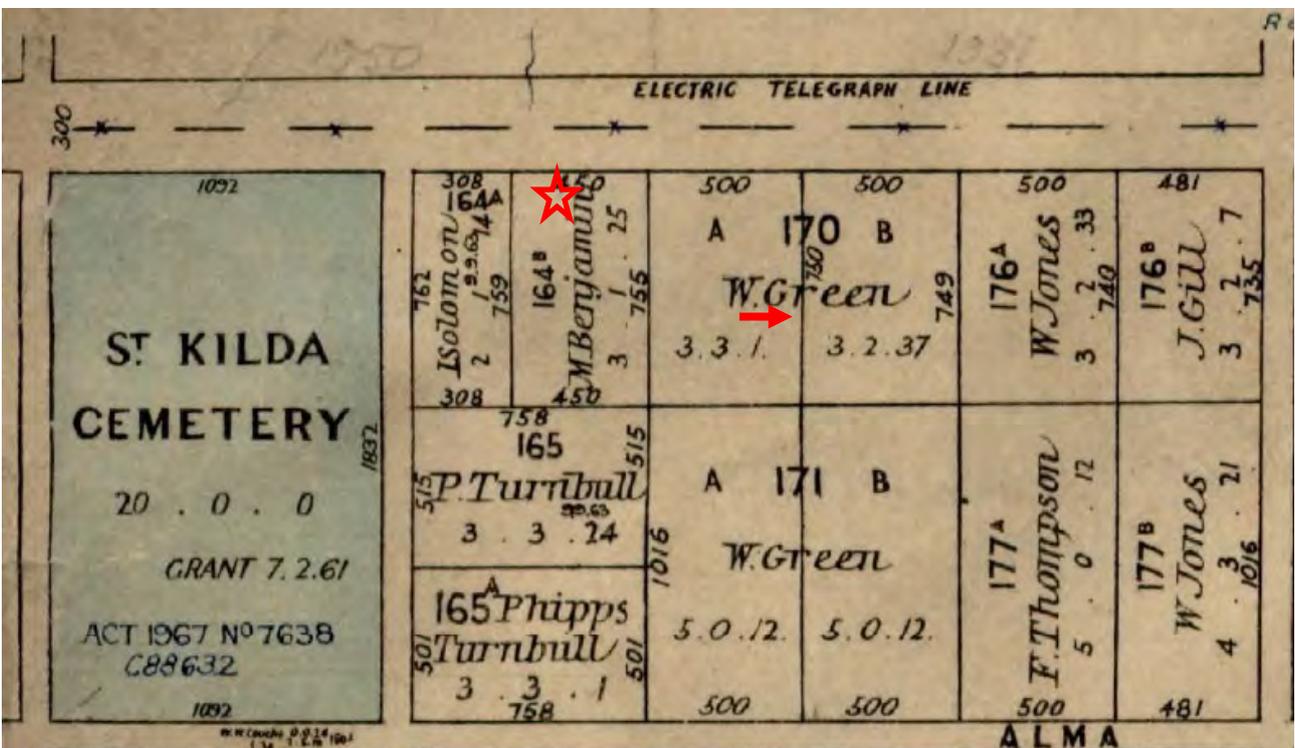


Figure 2 – Parish Plan P81(13), showing approximate location of 306 Dandenong Road (star) and 16 Lansdowne Road, arrow (Source: Land Victoria)

This part of St Kilda East was not included on the 1864 Cox plan, which does not extend past the east side of Westbury Street.

On the 1873 Vardy Plan (NW3) the site was vacant and part of large holdings owned by a Turnbull, possibly Phipps.

In 1882, Shirley Grove was created when Judge Skinner’s holdings, then residing at the corner of Albert and Alexandra roads, were subdivided. The parcel of land of which the subject site was part had already been sold when the sale was being advertised. The subdivision plan (Figure 3) however does not precisely conform with the details outlined in a contemporary advertisement (*Argus* 17 Jun 1882 p3).

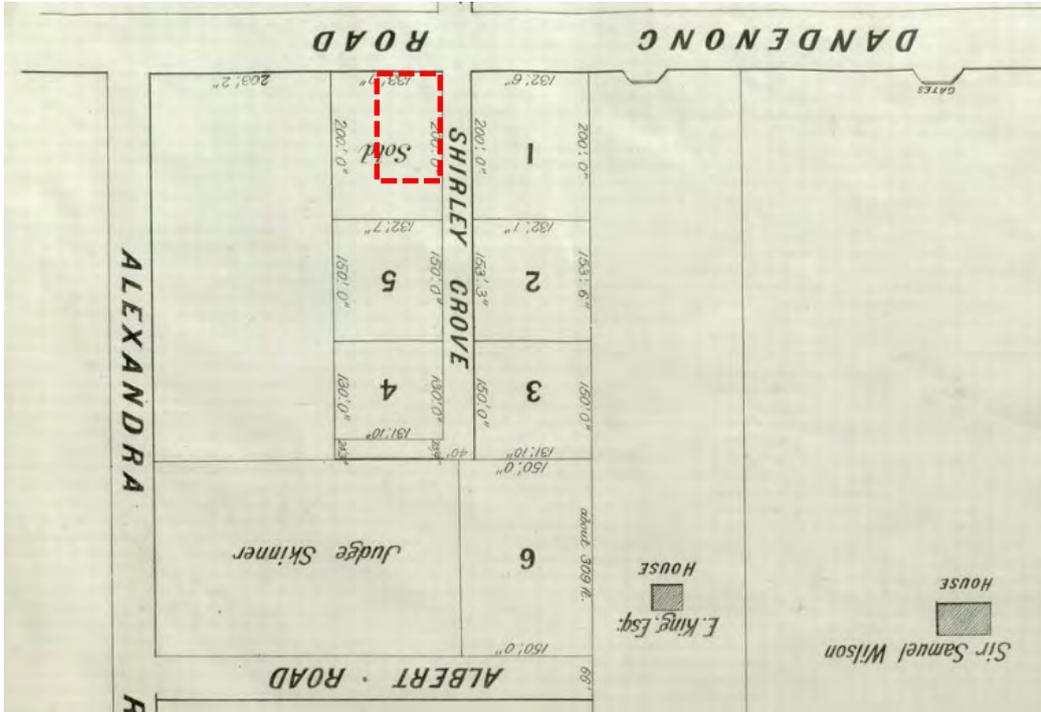


Figure 3 - 1882 subdivision plan of Shirley Grove, showing approximate extent of 306 Dandenong Road (Source: State Library of Victoria, va000987)

The land was subsequently further subdivided to form four allotments relating to 304, 306-308 Dandenong Road and 2 Shirley Grove.

By 1890, a seven-roomed brick house been erected on the eastern part of the site (later no. 308) for C Gordon. At the time, Charles Rogers was the occupant (RB, entry no. 1332). In 1900, by which time, it was listed as 191 Dandenong Road, Dight Scott was the occupant (SM). The western half (no. 306) remained undeveloped.

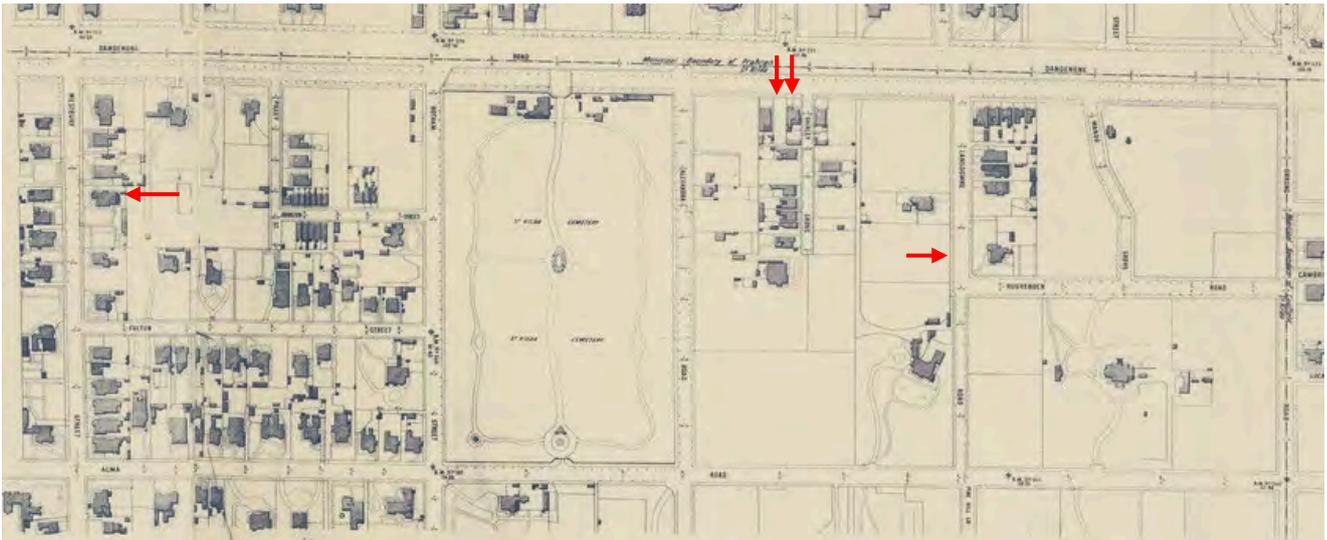


Figure 5 - 1896 MMBW, plan no. 46, showing location of the three sites (Source: State Library of Victoria)

The 1901 MMBW plan shows the house at 191 Dandenong Road was a villa with projecting bay and return verandah (MMBW, no. 1410). About 1912, a house was built on the western part – then 189 Dandenong Road (SM). In 1915, the numbering changed to nos 306 and 308 (SM).

In a 1940 advertisement, the house at no. 306 was identified as ‘Strathlyn’ and a building of ‘Old English Design’, when a modern flat on the site is being offered for rent (*Argus* 20 July 1940 p18). The 1945 aerial (Figure 6) shows the footprints and roof form of the two earlier houses that occupied the subject site dating to the late Victorian (no. 308) and late Federation (no. 306) periods.



Figure 6 – 1945 aerial photograph, showing former houses at 304+306 Dandenong Road (left) and 16 Landowne Road (right) (Source: Landata, Proj No 5, Run 18E, Frame 58102)

Drawings for the extant building were prepared by the architect Mordecai Benshemesh and are dated 15 December 1959. The builder was identified as A M & R R Gyngell P/L of Cheltenham and the estimated cost was £40,819. The application was dated 23 February 1960 and the permit was issued on the same day (BP 57/1149). The original drawing includes depictions of each of the four elevations, two sections and a typical floor plan. Some minor differences are evident with the completed building as precast concrete panels were proposed for the front of the balconies however it appears that they are framed metal sheeting and the tall windows to the stair wells were to be more complex and overtly geometric with small glazing bars.

According to contemporary newspapers, the Gyngell company was active during the 1940s and 1950s in Melbourne and across Victoria, mainly in the residential sector, including for the Housing Commission of Victoria, but also constructed some commercial buildings.

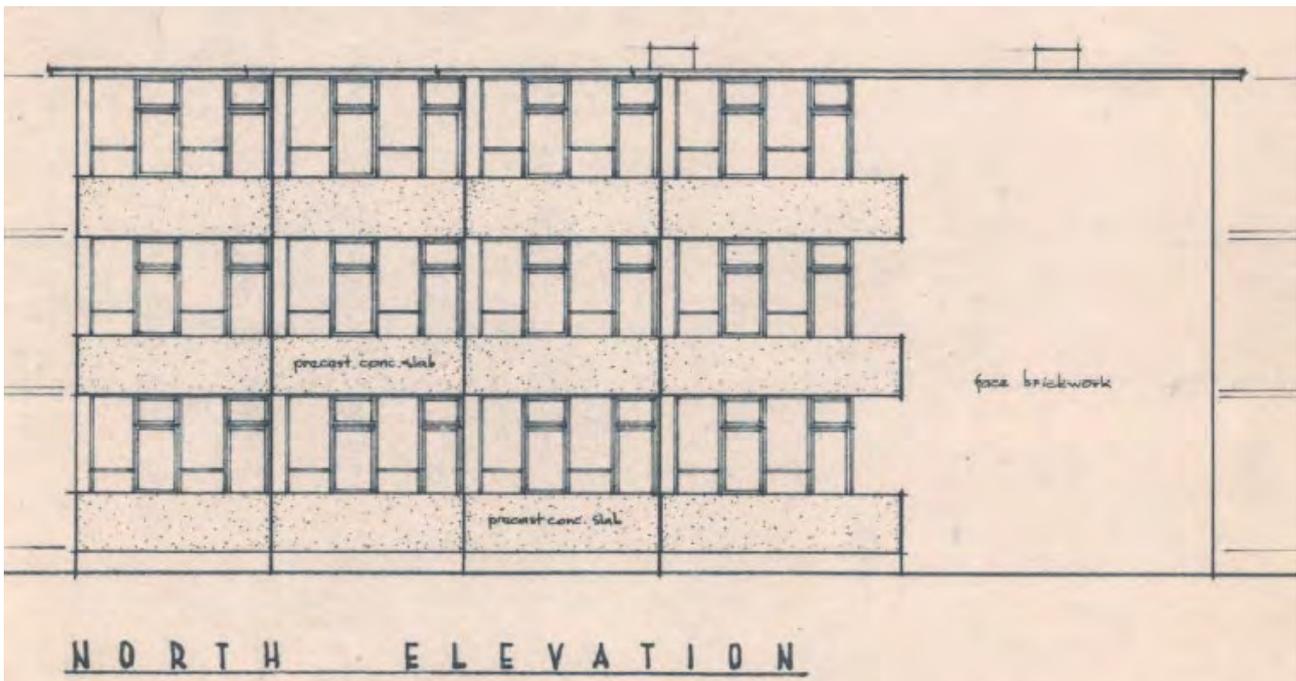


Figure 7 - Front or north elevation, Dandenong Road (Source: Council Building File)

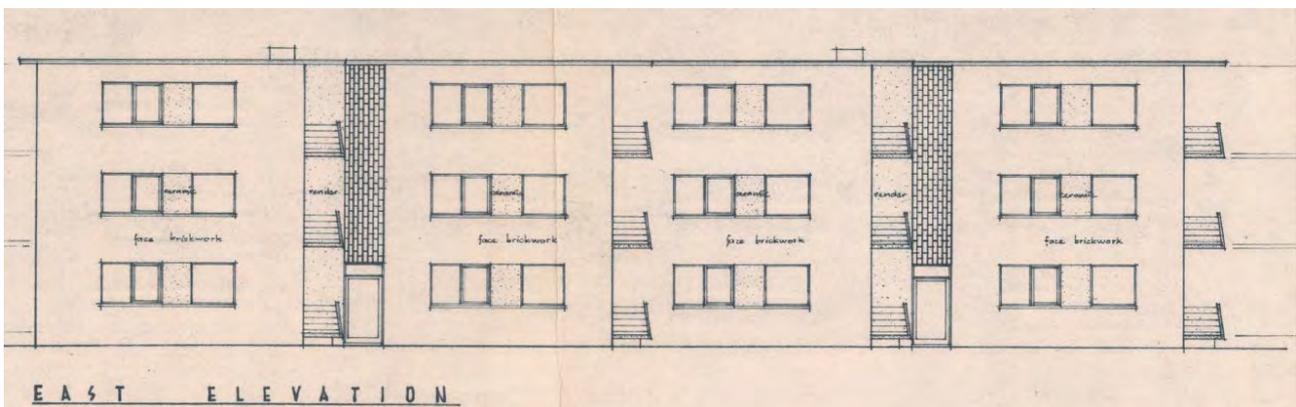


Figure 8 - East elevation, Shirley Grove (Source: Council Building File)

In May 1961, a local real estate agent, A J Tee P/L, were advertising ‘a large selection of new flats’ for rent in the East St Kilda area, and nearby suburbs, including at *Leaworra*. Features noted were ‘two bedrooms, lounge with balcony, rubbish chute, drying facilities on each floor, car port, including Venetian Blinds and

light fittings'. In this notice, the company were also spruiking an array of other flat options in the area – investments flats, development sites, and own your own flats (AJN 5 May 1961 p19). By September 1961, A J TEE were promoting the 'remaining six two-bedroom OYO's', which were to be auctioned in a seated marquee on the property (AJN 1 Sept 1961 p22).

AUCTION

Own - Your - Own - Flats

On The Property "LEAWORRA"

In Seated Marquee

SATURDAY, SEPT. 9th., 2.30 P.M.

306 Dandenong Road,

East St. Kilda

SEPARATE TITLES

Remaining 6 two bedroom O.Y.O.'s. All designed to front Dandenong Road, Large living room, kit. with din. space, bathroom with sep. S.R. and space for W/M. CAR PORT, Venet. L.F. Pol. floors, rubbish disposal. Service charge 20/- p.w. Finance Arranged prior to Auction.

AUCTIONEERS IN CONJUNCTION

A.J. TEE

505 St. Kilda Road, Melbourne. — 26-4826.
A.H. BJ 2831, BW 1198, BJ 1877, LB 3945.

BOB HAMILTON Pty. Ltd.

436 St. Kilda Road, Melbourne — 24-1724.

Figure 9 - 1961 Advertisement (Source: Australian Jewish News, 1 September 1961, p22)

Flats, 16 Lansdowne Road

The site formed part of two adjacent Crown Portions – nos 170A and 171A – both of which were purchased by a W Green in 1853 (*Argus* 08 Oct 1853 p5), who also acquired another two portions (refer to Parish Plan P81(13) above). This was probably William Green, who was a land agent and auctioneer, as well as managing director of the Colonial Insurance Company (SK, 1858-59).

The site remained part of much larger holdings until 1904. According to the 1873 Vardy Plan (NW4), the two parcels had not been subdivided - the northern lot (170A), owned by M Benjamin, was vacant and a house had been constructed on the southern lot (171A), which was owned by W H Brake and addressed Alma Road. A quarter of a century later, according to the 1901 MMBW plan (no. 1410), the subject site remained vacant. By that time, Lansdowne Street had been created and there were five houses addressing it. The mansion to the south was then known as *Treceare*. After the death of Sir Archibald Michie, his son William administered the holdings of nearly 5 acres. The northern part, being the subject site, was excised and sold in October 1904 to Agnes Davidson (CT, v3004, f704). At the same time, the Davidsons (Agnes and Alfred) applied for a permit for a weatherboard villa, which was constructed by S Brooke of Canal Road, Elsternwick (AAI, record no. 46230).

The house had been constructed by 1906 and the Davidsons resided there until 1950 (SM). The footprint of the earlier house is evident on the preceding 1945 aerial. Agnes died in April 1950, and in November of that year, the site was sold to Geoffrey Webster, soon after probate was granted to Alfred. A decade later in October 1960, it was acquired by Boloworra Flats P/L (CT v3013 f493).

In June 1960, Pavic Investments P/L applied for permit to construct the extant block of 18 flats (BP 57/1358). The architect was Mordecai Benshemesh and the builder was also A M & R R Gyngell P/L. Dandenong Road and adjoining streets had become a popular location for flats from the Interwar period onwards. The first block of flats in Lansdowne Road was constructed in 1935, however, it was not until the post-war period that flat building really began in earnest.

The single drawing is dated 29 April 1960 and includes depictions of each elevation, two sections and a typical floor plan. Reinforced concrete details, such as for the footings, floor slabs, and stairs, were prepared by the engineer Peter Stojanoff and dated May 1960.

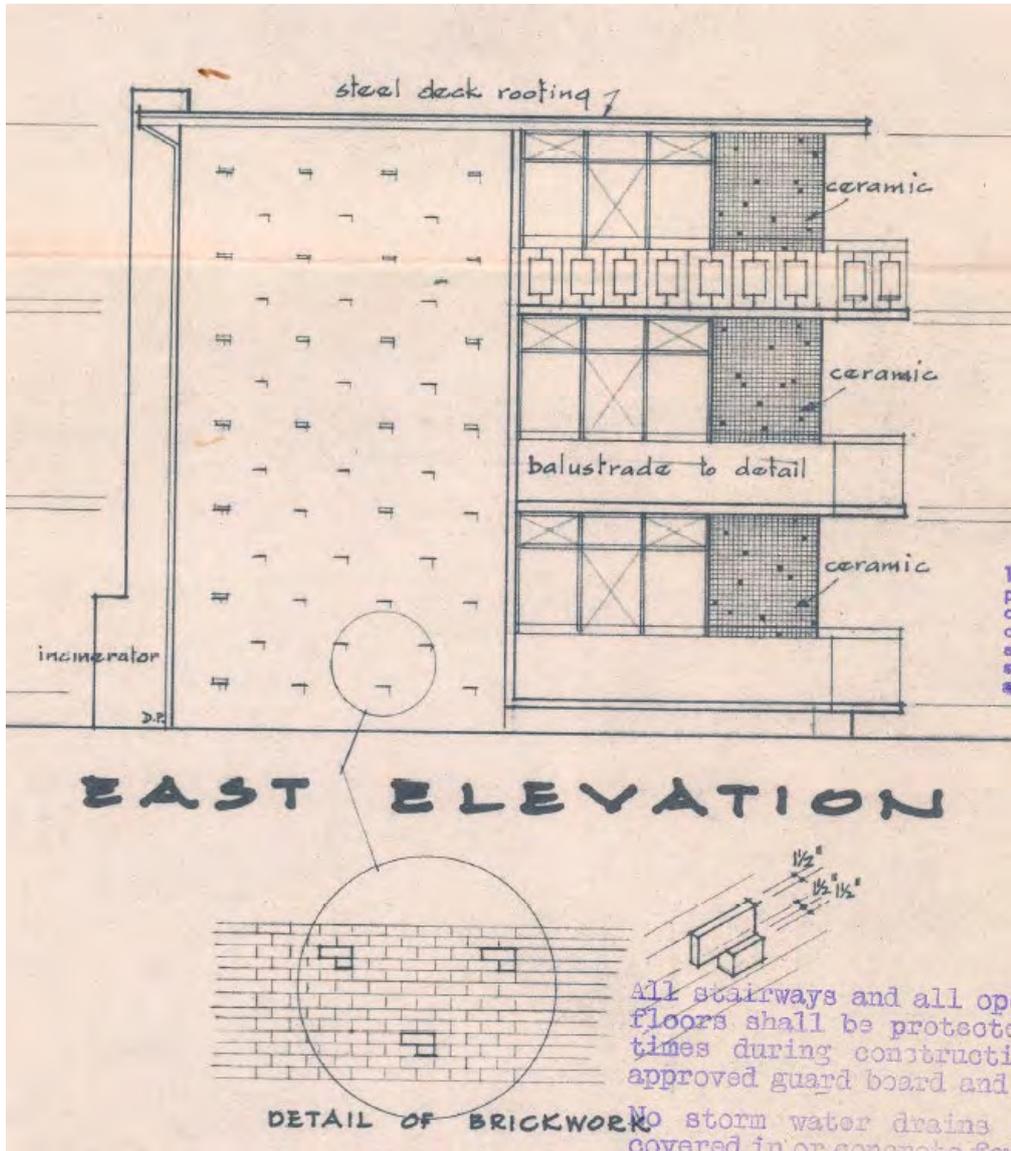


Figure 10 - Front or East Elevation (Source: Building File)

There are six flats to each of the three levels but are organized about three entries along the north elevation. Each flat consists of two bedrooms with the living room and balcony to the north side. Minor differences are evident between the drawings and extant building for instances the balcony balustrading was to consist of only panels, rather than a combination of railing and panels.

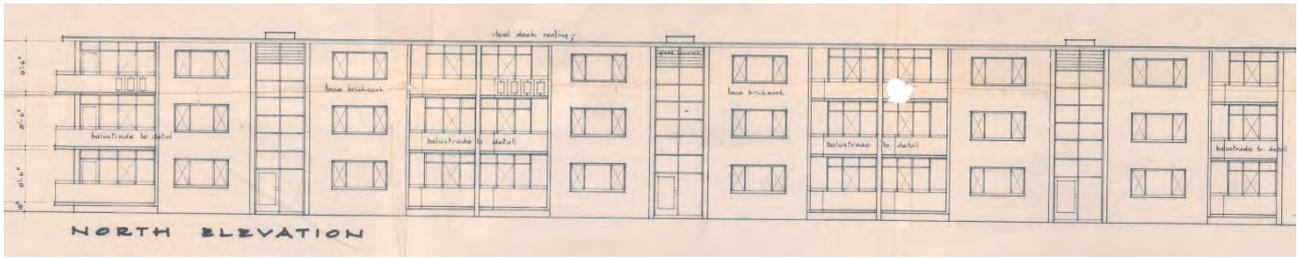


Figure 11 - North elevation (Source: Building File)

The site was transferred to Byalla Investments P/L in May 1961, who then sold the flats to individual owners from 1962 to 1967 (CT v8306 f310).

Flats, 8 Westbury Street - Wolverton

The site forms parts of two adjoining Crown Portions, both nearly 4 acres in area - 148A, acquired by T Fulton & others (L Mackinnon and F Sargood) and 148B, purchased by J Cook in 1853 (Figure 12). The former conglomerate acquired extensive holdings across Melbourne and were well-known identities.



Figure 12 – Parish Plan P81(13) showing approximate location of 8 Westbury Street (Source: Land Victoria)

By 1855, according to the Kearney plan (Figure 1), Westbury Street had been established and some development had occurred.

By 1873, several houses had been erected in Westbury Street but not on the subject site, which was then parts of two parcels of land. At that time, most of the land was owned by G Mills, who owned the house to the north (Figure 13). The first Torrens title was issued in the following year (CT v629 f726).

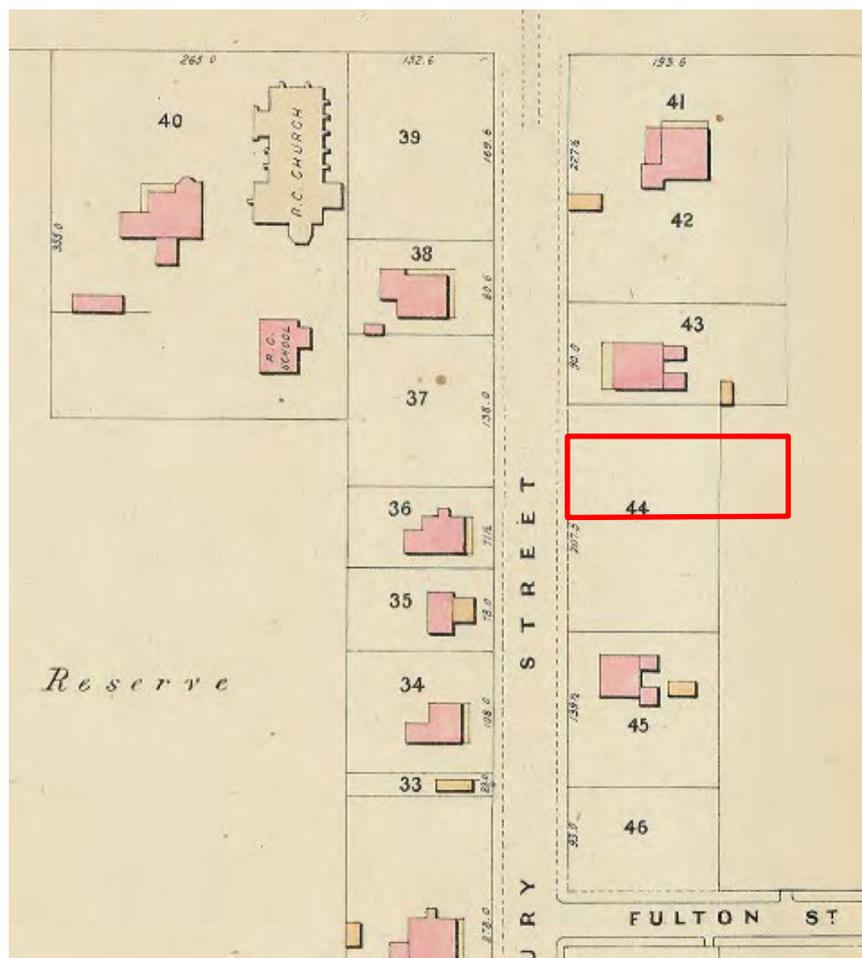


Figure 13 - 1873 Vardy Plan NW2, showing approximate location of 8 Westbury Street (Source: SKHS)

Within three years, a substantial house had been constructed at the site probably by Henry Everist (RB, 1875, no. 701). Everist had purchased the site in 1874 (Ct, v659, f775) and was a Toorak-based builder who became insolvent in 1878 (*Australasian* 21 Dec 1878 p23). A noted judge, James Warrington Rogers (1822-1906), resided there for about five years from 1875 however was initially listed as Walter Rogers (ADB, SM, RB). At this time, the brick house was listed as consisting of 8 rooms with a NAV of £126 (RB, 1875, no. 701, 1876, no. 739). Rogers purchased the house site in February 1878, then associated with nearly half an acre (CT v1017 f220).

In 1881, Lauchlan Charles MacKinnon of East St Kilda became the proprietor (CT v1284 f737). A key establishment figure, MacKinnon (1848-1925) was manager and proprietor of the *Argus* overseeing a dramatic increase in circulation (ADB).

The house came to be known as *Corry* and by the end of the century, had extensive garden areas, mainly to the south, now associated with no. 12, and a large stables (MMBW, no. 1407).

Mackinnon resided there for about 20 years before Edward Fanning becomes the occupant (SM). In 1907, Fanning purchased the site, which was inherited by his widow, Kate, in 1918 (CT v3212 f323).

On a 1917 drawing, prepared by the noted architects – Klingender & Alsop – the building is referred to as *Corramin*. At this time, the two-story building was subdivided into four flats with an additional stair being introduced on the north side (BP).

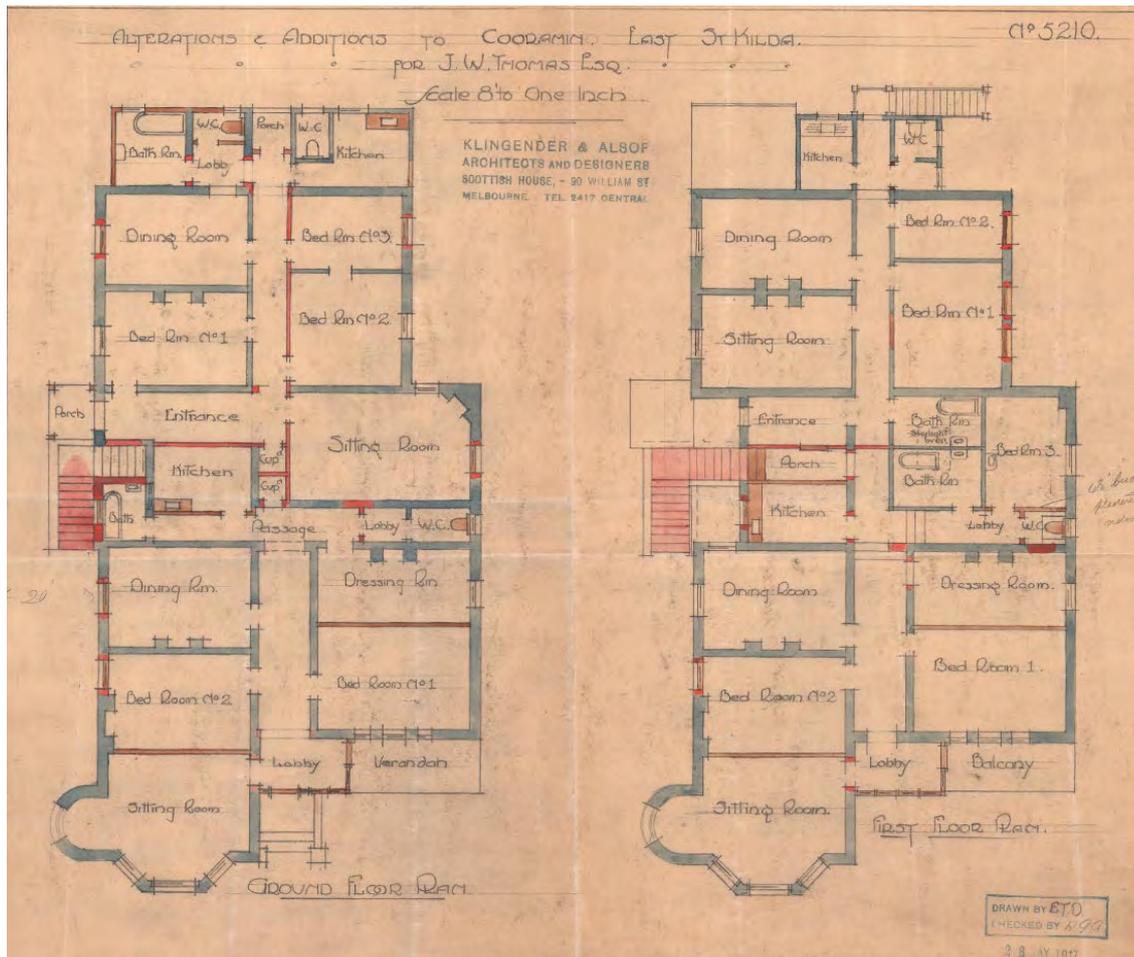


Figure 14 – 1917 drawing of conversion of the original house at 8 Westbury Street to 4 flats (Source: Building File)

The current extent of the site was established in 1919 when part of the adjoining Crown Portion to the east, no. 148B, added to holdings by John William Thomas (CT v4210 f914).

From the mid-1930s, it became known as Westbury (Mansion) flats (SM). An auction notice of 1956 indicates that the 'substantial two storey investment building with slate roof' was comprised of four self-contained flats (*Argus* 18 Apr 1956 p14).

This was in keeping with the changes in the locale as Westbury Street, with access to Alma Park and tram routes at either end, became a popular location for flats during the interwar period. The first block, constructed in 1927 at the south end of the street (now 127 Westbury Close), was to remain the only flats until 1934, when a further three blocks were built. This was the start of minor boom in flat building, which saw a further 13 blocks constructed in the five years from 1935 to 1940. The building of flats continued apace during the post-war period.

The 1945 aerial photograph shows the extent of the earlier building in relation to its site (Figure 15).



Figure 15 - 1945, showing former house at 8 Westbury Street (Source: Landata, Proj No 5, Run 18E, Frame 58014)

Thomas died in 1951 and later the site was sold to Victorian General Investment Corporation Ltd in February 1960, and then transferred about a year later to Pavic Investments P/L and Elgram Trust Company P/L in April 1961 (CT v4210 f914). In February 1960, Wolverton Flats P/L are also recorded as the manager/owner (BP).

The application for the extant block of 18 flats was made on 10 March 1960 and a permit was issued by St Kilda Council six days later (BP no. 57/1185, 16 March 1960). Designed by Mordecai Benshemesh, it was constructed by Martin Adams & Co. P/L of Burwood at a cost of £54,000. Martin Adams & Co. was residential builder/developer who was active by the early 1950s when the then Hartwell-based company advertised that European Languages were spoken in the *Australian Jewish News* indicating their clientele included the immigrants coming to Australia at that time (AJN 11 Dec 1953). The company still exists as Martin Adams Property.

One drawing was prepared by Benshemesh dated 3 February 1960 which included four elevations, two sections, a block plan and typical floor plan. There are some minor differences between the drawings and constructed building – primarily the detailing of the window bay of the front/west elevation. On the original drawing, render is indicated for the spandrel panel alternating with a band of windows with only three window panes, however the extant building has timber-framed spandrels with sheeting and a wider band of windows with staggered glazing bars the same as those on the north/garden elevation.

The south elevation was similar to that of 16 Lansdowne Street as was the generally planning, though was only partly mirrored about the three entries as there was a consistent separation of the balconies (taking advantage of the wider site and opportunities for views). The louvres to the upper part of the circulation areas was an innovation as was the introduction of an incinerator to the rear wall (servicing a pair of kitchens). Steel deck was to be employed to the flat roof. The ground floor has a timber-framed floor with concrete slab to the two levels above. There was allowance for 13 car spaces to the south-western part of the site.

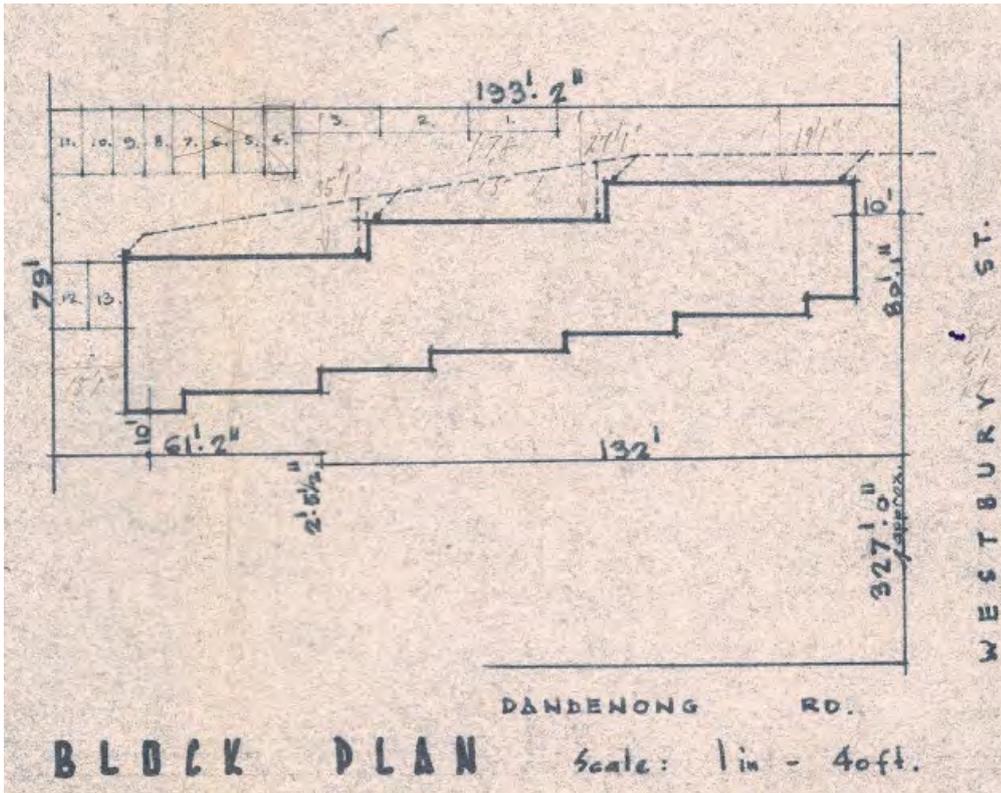


Figure 16 - 1960 drawings, Block Plan showing building footprint (Source: Building File)

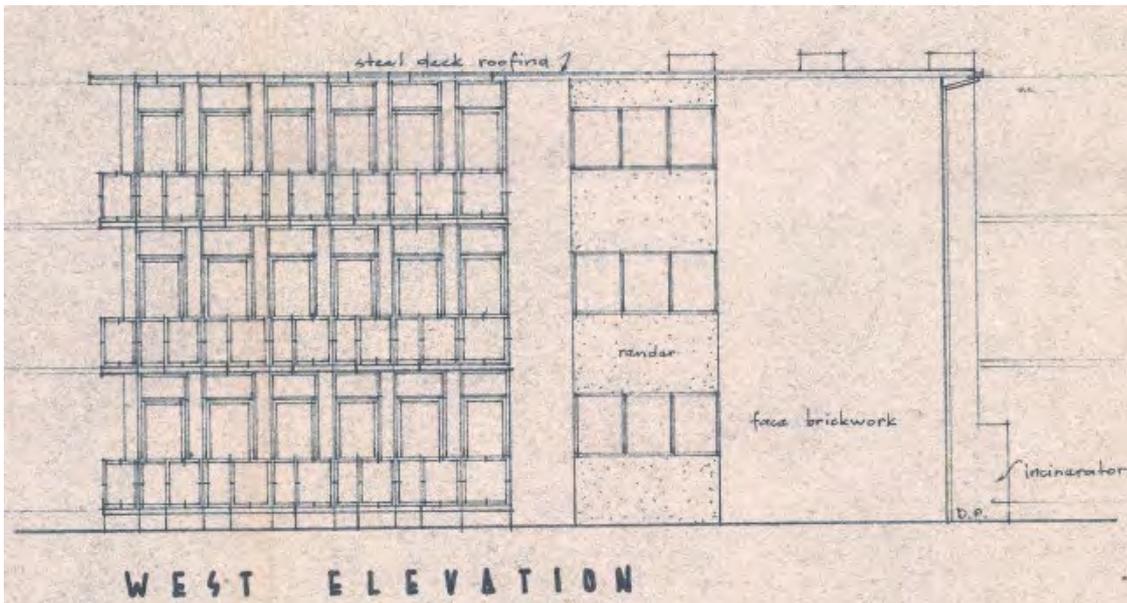


Figure 17 - 1960 drawings, front or west elevation (Source: Building File)

The engineer Peter Stojanoff was engaged again to develop the reinforced concrete details, such as for the footings, floor slabs, and stairs, and prepared drawings dated February 1960.

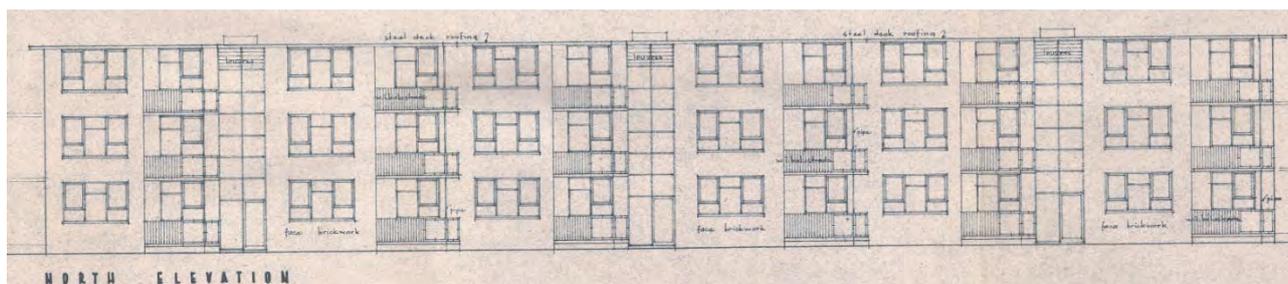


Figure 18 - 1960 drawings, north elevation (Source: Building File)

Mordercai Benshemesh

Born in Palestine in 1912, Benshemesh spent three years (1930-1933) at the Montefiori Polytechnical School in Tel Aviv, which was then part of the Ottoman Empire. He subsequently travelled to London where he initially studied a year of engineering before completing a degree in architecture in 1937 (Edquist, 2012).

In 1939 Benshemesh migrated to Australia where he worked in the offices of notable Melbourne architects including Arthur W Plaisted (1940-1941) and Harry (Ray) Johnson (1946-49), where he was the lead designer. The office specialised in blocks of flats often designed in a streamlined moderne style. Several of these were built in the St Kilda area where he was living at the time (Edquist, 2012).

In 1943 he enrolled in an engineering course at the Melbourne Technical College (now RMIT University). Benshemesh established his own practice in 1948 where his projects continued to focus on apartment style living. He soon gained a reputation as 'Mr Highrise,' and was known as the city's leading designer of high-density residential developments (BH). In 1961 Benshemesh and Sydney architects Harry Seidler and Neville Gruzman, were invited as specialists in high-rise development to contribute to a forum on multi-storey apartment buildings (Edquist, 2012).

Benshemesh passed away on 22 December 1993.

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Vardy Plans, 1873

Description

The individual blocks of flats have some similarities in that they are all three storey, have walls of cream brick in stretcher bond, flat roofs clad in sheet metal with a wide fascia and soffit lined with battened sheeting. They all have timber-framed openings.

The three buildings are all in good condition and have a high level of external intactness.

306 Dandenong Road - Leaworra

Leaworra is located at the west corner Dandenong Road and Shirley Grove. The building occupies much of the flat site with an area of about 1160m². There is lawn and perimeter planting to the front, the latter partly obscuring the building from the public domain. To the rear, the land is concrete paved providing access to the carports. The carports are configured in two sections, each with walls of cream brick and skillion roof clad in corrugated sheet metal. Steel poles divide each block into bays.

The front boundaries have a low cream brick fence with a wide-toothed/staggered profile. The rear boundary backs onto a laneway and there is a timber paling fence to the west boundary.



Figure 19 - Aerial photograph showing approximate boundaries (Source: Nearmap, 29.04.2021)

The building steps across the site in four sections, with a total of 12 flats. The two entries, each providing access to six flats, consists of a narrow strip of windows – alternating fixed and awnings – above the glazed door.



Figure 20 - Leoworra from Shirley Grove

The articulation of each section is consistent. A balcony extends in front of the full height openings of the living room on the north (Dandenong Road) elevation. These windows have a staggered pattern of glazing bars and the balustrade is inwardly canted to the front and lined with a panel, though open to the side with metal railing. The east elevation has narrower banks of windows, each divided into four sections with one having small grey ceramic tiles and including two fixed panes and one openable.



Figures 21 & 22 – East elevation (Shirley Grove) and north elevation (Dandenong Road)

The west side is only partly visible, however smaller groups of windows are evident and shared rear balconies, accessed from the respective kitchens.

16 Lansdowne Road

The block of flats at 16 Lansdowne Road is located on the west side of the street near the intersection with Hughenden Road. The long, narrow site has an area of about 1320m² and access to the rear, concrete paved car parking area is by a basalt-lined laneway emanating on Dandenong Road (between nos 314 and 316).

Across the front boundary is an original, low cream brick fence with metal palisading introduced above. There is a brick bay with letterboxes at the north end and the other boundaries have timber paling fences.



Figure 23 - Aerial photograph showing approximate boundaries (Source: Nearmap, 29.04.2021)

The building occupies much of the land with narrow side setbacks with a concrete path on each side. There is limited planting to the front setback, where there is a well-established cypress tree, and along the northern boundary.

The front/east elevation, like the other two buildings in the group is blank to one half (the south end), but in this instance features L-shaped projections in the brickwork. The north end has a wrap-around, concrete balcony, which is faceted at the corner and angled on its continuation along the north elevation. The balustrade consists mostly of thin metal components with some white, framed panels – two at the south end and one at the faceted corner. The handrail is also white which contrasts with the black balusters. The rear balconies are barely visible from the public realm. According to the original drawings, they are partly recessed into the building, however also have a similarly splayed form and presumably similar balustrading.

There are openings to both sides of the front balcony. To the front/east side is a bank of three windows – with highlights – above a glazed, brown brick sill. Adjacent to the bank of windows is a section of geometric, mosaic tiling with a central, speckled grey square tile framed by a white border with a smaller dark tile at the corners (Figure 26). To the north side, there is full-height glazing with doors/windows.

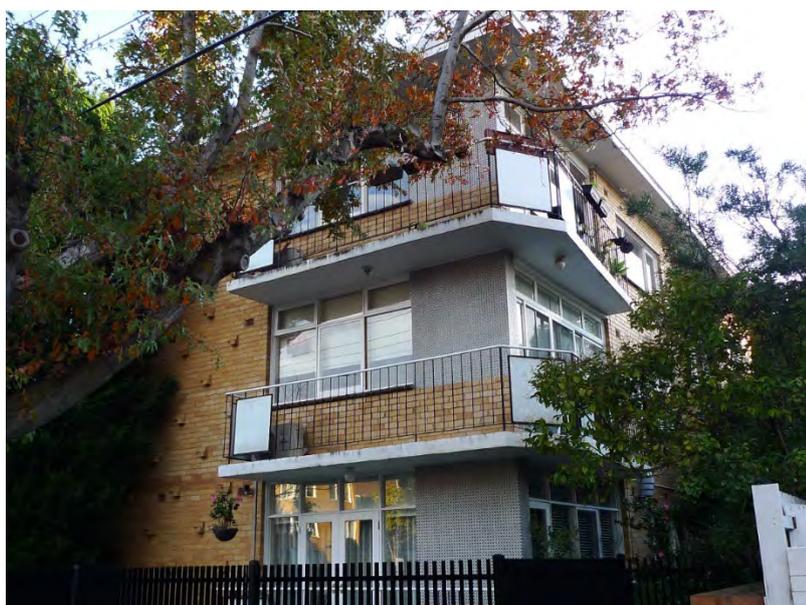


Figure 24 –North-east corner, showing splayed balconies

From the drawings, the north elevation is organised into bays, mirrored about the three circulation cores. The latter are glazed, possibly all fixed panes, except for the upper section of glass louvres. The banks of windows either side of the stairwells also have glazed brown sills and it seems that the windows to all the balconies except the front also have the same brown sills (that is, are not full height). The only likely change to an opening is that to the lower front flat, whose opening to the east elevation has been extended to floor level.



Figures 25 & 26 - Front/east elevation and detail of tiling

8 Westbury Street - Wolverton

The Wolverton site is located on the east side of Westbury Street, at about the mid-way point between Dandenong Road (to the north) and Fulton Street (to the south). The long, rectangular site has an area of 1425m² and the terrain falls about two metres from the north-east to the south-west.



Figure 27 - Aerial photograph showing approximate boundaries (Source: Nearmap, 29.04.2021)

The front boundary has a low brick fence, which steps down the site, with a decorative metal balustrade above (possibly not original) and a matching pedestrian gate at the north end leading to a concrete path.

Near the latter is a low wall containing letterboxes. Along the southern boundary is a concrete paved driveway providing access to the car parking area to the south-east part of the site. The front north-west part is extensively planted with shrubs, bushes, etc. providing considerable privacy.



Figure 28 - North/garden elevation

The building has a stepped footprint in three blocks in order to optimise the solar access. Given the slope, the roof of each section is separate and has a splayed profile above the similarly faceted balconies. The fan-like concrete balconies are similar to those at 16 Lansdowne Road but all sit forward of the wall, whereas at the former all but the front group are partly recessed. Similar to the latter, the balustrade consists of fine metal balusters and two panels to the front, splayed part. In this instance, all parts have a white finish.

The extent of glazing to the front parts of *Wolverton* overall is greater than the other two blocks. The banks of windows to the front/west elevation alternate with a spandrel, also timber-framed but with white painted sheeting. All the banks of windows to the front part of the building (west and north elevations) feature staggered configuration of glazing bars. The circulation areas have spandrels at the floor level and louvres to the upper part. Like the other two blocks of flats, there are smaller windows to the rear (south and east elevations). The projections to the south wall which extend above the roofline initially accommodated incinerators.

The flats are all two-bedroomed floor plans though the floor plans alternate across each level as the kitchens were mirrored about the incinerator but the front parts (lounge and a bedroom) were not. The name of the building is applied to the front section of blank wall in large metal lettering.



Figure 29 - Front/west elevation showing spandrels and staggered window configuration

Comparative analysis

The southern parts of the municipality – St Kilda (East) and Elwood - have manifold Post-war flats. Whilst many are generic, there is a relatively high concentration of architect-designed examples which are more finely detailed or distinguished by their site responsiveness. Mordecai Benshemesh was one of several émigré architects that were active in the area and at the forefront of the evolution of this building type along with Theodore Berman, Michael R E Feldhagen, Dr Ernest Fooks, Kurt Popper and Sol Sapir, often working for Jewish clients and accommodating the influx of Central and Eastern European Jewish refugees who were accustomed to apartment living. In addition, several Australian-born architects were responsible for flats but rarely multiple examples.

The subject group are indicative of the approach that evolved during the end of the Postwar period – circa mid to late 1950s/early 1960s. Moving further into the 1960s, there was a shift to what is often defined as the late 20th century period, when the influence of Brutalism becomes apparent in the bolder forms and use of brown brick. Although cream brick was also common during the earlier phase of the Postwar period, during the late 1940s and early 1950s, a Functionalist mode held sway at that time with parapets and steel-framed windows. From about the mid-1950s, whilst roofs were typically flat, they were usually expressed with soffits, often deep, and openings were typically timber framed.

Several blocks of flats designed by Mordecai Benshemesh are included within the heritage overlay (with others yet to be assessed), though only one is directly comparable to the subject group (that at 22 Westbury Street) as they are in a different design mode, mainly either Functionalist or International style.

- The earlier examples, dating to 1951 - Burnett Lodge at 9-11 Burnett Street, St Kilda (Citation 2444, HO5 precinct) - and to 1956 - Barkly Lodge, 289 Barkly Street, St Kilda (Citation 2444, HO35). Both are overtly Functionalist in their cuboid volumetric expression with a taller, separate circulation zones

(stairs and galleries), parapeted roofs rather than having a wide eaves overhang, and steel-framed windows. The glazing to the circulation tower of the former has a horizontal emphasis whereas that to the latter has a strongly contrasting vertical emphasis.

- Two notable blocks were completed in the year prior, 1959. The iconic Edgewater Towers at 12 Marine Parade, St Kilda (Citation 2049) and another nearby to *Wolverton* at 22 Westbury Street (contributory within HO6 precinct). The former is in a different category, as it is a multi-storey International style building in white painted concrete with continuous bands of glazing to each elevation. The latter bears some similarities with the subject group in the material palette, the balcony detailing (metal balustrade with panels), fully glazed stairwells with louvres, but has more regular patterns of glazing and lacks some of the more distinguishing details of this group such as fan-like balconies and decorative treatments (e.g. tiling or projecting brick work).

Two known later examples are currently not graded within their respective precincts:

- 318 Beaconsfield Parade, 1963 (HO444, non-contributory). A block of three storey flats with a L-plan with canted side walls. They are largely intact with the brick being overpainted and most of the recessed balconies enclosed.
- Another multi-storey block - *Questa Heights* - at 21 The Esplanade, St Kilda of 1965 (HO5, non-contributory). Of a similar ilk to Edgewater Towers, the walls are white painted concrete with continuous bands of glazing. The projecting balconies are like those on the subject group in their combination of metal balusters and panels.

In terms of other flats of the late 1950s and early 1960s, *Park View* by the Slovakian-born Dr Ernest Fooks (originally Fuchs) is comparative.

- *Park View*, 5 Herbert Street, St Kilda, 1958-59 (Citation 2427). This is an earlier, seminal example of the approach evident in the subject group. *Wolverton* has some similar detailing – stepped footprint to maximise views, splayed balconies with some panels, the timber-framed spandrel panels. The circulation is however different being along external galleries to the rear rather than divided into more discrete and enclosed access zones.

The work of the Viennese Kurt Popper is generally indicative of a restrained version of contemporary Modernism. Although his contemporary work shares a similar material palette, he generally employed more contained footprints and forms.

- Flats, 124-126 Alma Road, 1954 + 47 Westbury Street, St Kilda, 1956 (Contributory within HO6). Similar, adjacent blocks in a Functionalist mode. Cream brick (one on red brick plinth), with parapeted roof, steel-framed windows, some with concrete framing and balconies with concrete decks and metal railing.
- Flats, 22A Acland Street, St Kilda, 1957 (Contributory within HO5). Of a similar type to the subject site, though with a regular footprint. Cream brick with panels of pale blue tiles to the façade and balconies with metal balustrading with diamond pattern. It however has a tile clad, hipped roof.
- Flats, 17 & 17A Burnett Street, St Kilda 1958-59 (Contributory within HO5). More conventional with a hipped roof clad in tile in two mirror-image blocks. Distinguished by the expressed rendered frame to the corner windows.
- Flats, 21 Dickens Street, Elwood, 1965 (Contributory within St Kilda Botanical Gardens & Environs precinct). A relatively late cream brick example with minimal eaves overhang as the balconies, with faceted metal panels to the balustrade, are recessed.

The work of Michael R.E. Feldhagen forms a discrete sub-group, which is not readily comparable to the work of his contemporaries. His flat architecture is often distinguished by the use breeze block and other contrasting materials to create more varied and decorative exteriors, usually in a Featurist mode:



- Flats/duplex, 247-249 Inkerman Street, Balaclava, 1962 (Citation 2025, HO315 precinct). A two storey, Featurist example with concrete Roman bricks and paneled concrete.
- Surf Side, 46 Ormond Esplanade, Elwood, 1963-64 (Citation 755, HO353), Bichrome brick – cream and brown – with steel poles and railing. Breeze block or the like to the balconies. Also has a stepped footprint to maximise views of the bay.
- Flats, 99 Westbury Street, Balaclava, 1963 (Citation 2445) – Featurist, wider upper floor with stacked concrete Roman bricks and decorative concrete panels, over a cream brick base.

Among the contemporary work of other designers/architects, the main comparison is with Chudleigh Court and to a lesser extent the blocks at 33 Pine Avenue and 21 Redan Street, where some triangular or splayed geometry has also been employed.

- *Chudleigh Court*, 9 Dickens Street, Elwood, 1958, Bailey and Tilley Home Plan Service (Citation 2426). The three-storey, cream brick block has a skillion roof form with triangular projections and balconies on the east (garden) elevation. The garden side openings are timber-framed, whereas steel-framed windows are employed to the gallery side. The metal balustrading features a triangular pattern.
- Flats, 21 Redan Street, St Kilda, 1958, John & Phyllis Murphy (Citation 785, HO503). An unusual two-storey red brick building, comprised of two-level flats with separate entries, with a prow-like form and gable roof. Triangular forms are employed under the encompassing roof to provide privacy.
- Flats, 33 Pine Avenue, Elwood, 1959, Leslie J W Reed (Citation 2339, HO429). Cream brick, tile-clad hipped roof, with a flat roof, stairwell block to the front, screen walls, and a splayed profile to the upper-level balconies, which have a standard railing detail. The windows are timber-framed, including spandrels to the facade.
- Flats, 39 Southey Street, Elwood, 1959, L.G. Grant & Associates (Contributory within St Kilda Botanical Gardens & Environs precinct) Cream brick but with extensive use of decorative brickwork and screens to the front and a bowed concrete canopy to the entrance supported on steel poles.
- Flats, 63-69 Tennyson Street, Elwood, 1959-60, A V Jennings (Citation 2344, HO436). A series of four mirrored blocks, cream brick, stepped form with undercroft carparking, spandrels and banks of windows.
- *Rocklea Gardens*, 46-40 Hotham Street, St Kilda East, 1960, designed by Theodore Berman. (Citation 2017, HO293). International style, continuous band of windows/openings with balconies, and spandrel panels at either end of the elongated façade.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Add to the Heritage Overlay as an individual place.

Apply fence controls in the Schedule to the Heritage Overlay (original fences).

Primary source

RBA Architects & Conservation Consultants, *Review of Heritage Precinct HO7 – Elwood, St Kilda, Balaclava, Ripponlea - Stage 2 Report (2022)*

Other studies

Andrew Ward & Associates, *Port Phillip Heritage Review, 1998*

Other images

-

Area to be included in HO



306 Dandenong Road, St Kilda East



16 Lansdowne Road, St Kilda East



8 Westbury Street. St Kilda

City of Port Phillip Heritage Review

Place name: Benshemesh Flats Group Listing I (1948-1954)

Other names: Barkly Lodge, Burnett Lodge, Francelaw Flats

Citation No:
2444



Address: 289 Barkly Street & 11 Burnett Street, St Kilda and 62 Hotham Street & 38 Westbury Street, St Kilda East.

Heritage Precinct: St Kilda Hill (11 Burnett Street)

Heritage Overlay: HO35

Category: Residential: Flats

Graded as: Significant

Style: Postwar: Functionalist

Victorian Heritage Register: No

Constructed: Late 1940s to early 1950s

Designer: Mordecai Benshemesh

Amendment: C206port

Comment: New citation

Significance

What is significant?

The Benshemesh Flats Group Listing I (1948-1954) comprising four separate blocks of flats, constructed during the late 1940s to early 1950s, at 289 Barkly Street & 11 Burnett Street, St Kilda and 62 Hotham Street & 38 Westbury Street, St Kilda East – all designed by the émigré architect Mordecai Benshemesh (or, in the case of 62 Hotham Street, presumed to have been designed by Benshemesh) - is significant.

All four buildings are intact, are three storey, and have (predominantly) cream brick walls, cuboid forms, and steel-framed openings. The flat roofs are concealed by parapets and are partly or fully traversable. Three (62 Hotham Street, 289 Barkly Street, 11 Burnett Street) retain original low front fences, and 38 Westbury Street has a likely original brick bay with letterboxes.

62 Hotham Street (*Francelaw Flats*), comprised of 12 flats, was designed in 1948 and constructed by Harry Kinsman in 1948-49. It is comprised of two offset blocks. There is a taller stairwell bay with an elongated, vertically orientated window. Horizontally is emphasised by rendered banding and the wide windows,

including corner windows, which have horizontal glazing bars. There are also porthole windows at the front. Corner balconies supported by steel poles have a cantilevered concrete deck and brick balustrade.

38 Westbury Street, comprised of 23 flats, was designed in 1951 and constructed by Harry Kinsman in 1951-52. It has a T-shaped footprint, with the greater part of the building positioned to the rear of the site. The entry bays are recessed and do not project above the main parapet. The balconies have a concrete deck and brick balustrade with a metal rail.

11 Burnett Street (*Burnett Lodge*), comprised of 20 flats, was designed in 1951 and constructed by G Trencher in 1951-52. It has a broadly 'U' shaped footprint. The prominent taller stairwell bay has narrow horizontal bands of windows. The long walkways have brick balustrades and concrete decks.

289 Barkly Street, comprised of 19 flats, was designed in 1953 and constructed by J Trencher in 1953-54. It has a rectangular footprint. There is a taller stairwell bay with an elongated, vertically orientated window. The balconies and galleries have concrete decks and metal balustrades with vertical balusters, the latter also have steel poles.

Alterations and additions are not significant.

How is it significant?

The Benshemesh Flats Group Listing 1 (1948-1954) is of local historic and aesthetic significance to the City of Port Phillip.

Why is it significant?

The Benshemesh Flats Group Listing 1 (1948-1954) is historically significant as part of the extensive flat building program that has characterised much of the 20th century history of the municipality but especially this part of St Kilda East/St Kilda and which gained pace after World War II with the introduction of the Own-Your-Own (OYO) option. As was common, the flats either replaced earlier Victorian period houses or were built in excised sections of their grounds. The flat typology evolved with the work of several émigré architects, who were responsible for a high proportion of the architect-designed examples and who often worked with Jewish developers. These imbued the area with a more progressive, International character, and which was supported by the local, often Jewish, community. The group also have associations with the architect Mordecai Beshemesh, 'Mr Highrise', who was prolific in this domain but also at the forefront of flat design. (Criterion A)

The Benshemesh Flats Group Listing 1 (1948-1954) is of aesthetic significance as a distinctive group of flats by the Palestinian born émigré architect Mordecai Benshemesh. They are fine examples of the Functionalist style and are distinguished from the work of other architects in the municipality, particularly in terms of the boldness of their massing. There is a slight shift in the external palette to the four blocks over the time period, with the two earlier buildings (1948 and 1951) being partly red brick, whereas the two later buildings (1953 and 1954) are completely cream brick, possibly reflecting the higher cost of cream bricks, especially in the immediate postwar years when materials were rationed. The three surviving original front fences contribute to the setting of the flats. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahran Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Another boom in flat-building began in the mid-1950s. This was fuelled by population growth and a housing shortage after World War II, changes to building codes and the introduction of company title (and later stratum and strata-title) that enabled flats to be sold individually as 'own your own' units.

During the early 1950s, a crisis was developing as the number of permits being issued was woefully inadequate however – in 1952, the St Kilda municipality issued 6 permits (of 42 across the city) for 49 units (Argus 1 Mar 1954 p10)

The erection of more blocks of flats is one of the most urgent housing needs of Melbourne.

Agents find it impossible to meet the big inquiry for this type of home.

In an article entitled, 'St Kilda Grows as Flat Centre' the zeitgeist was captured (Argus 27 Apr 1956 p17)

In recent years the major portion of new building work in St. Kilda has been in flats, and this will continue.

The district can still do with many more flats to meet the demand of the big floating population associated with a quickly growing city like Melbourne.

St. Kilda has all the advantages for flat life of a big city. It is well-served by transport from and to the city – less than four miles distant.

Shops have developed to meet the needs of "flatites;" and there are now numerous cafes serving meals at all hours.

Real estate agents have- waiting lists of tenants for flats and apartments of all kinds.

... A feature of real estate activity in St. Kilda at present is the sale, of "own-your-own" flats. Since it has become possible for each flat owner to have a certificate of title, sales have been made more freely.

The buildings which are being subdivided in this manner must be of modern construction with concrete floors, and comply with certain regulations.

... New Australians are reported to be showing, interest in this form of home ownership.

... Investors are showing a renewed interest in blocks of flats, and are reported to be buying where the net return is below bank interest rate. They regard the present return as a minimum.

Between 1961 and 1971, flats increased from 38% to 62% of all dwellings in St Kilda. The boom in flat building saw St Kilda's population increase by 10,000 people at a time when the populations of other inner-city suburbs were declining (TEH).

62 Hotham Street, St Kilda East – Francelaw Flats

The site at 62 Hotham Street formed part of Crown portion 161A at East St Kilda Parish of Prahran, County of Bourke. The approximately five-acre allotment was purchased by J Sutherland in or after 1857 (PP).

The 1900 MMBW plan (Figure 1) shows a seven-roomed weatherboard house upon the subject site which at that time was owned and occupied by Mary Castieau (RB 1900 no. 1523).

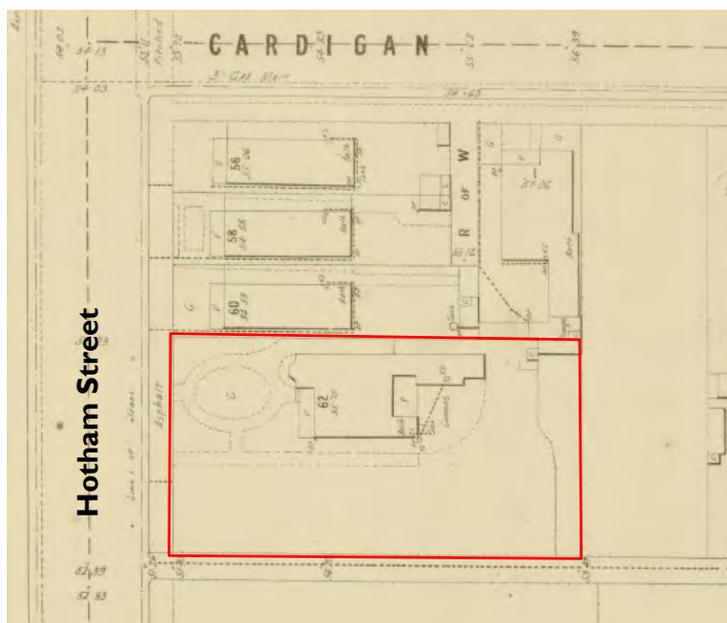


Figure 1 - MMBW detail plan no. 1420, dated 1900 (Source: State Library of Victoria)

In 1948, the subject site was acquired by married couple Leon and Rachel Lipp of 40 Southey Street Elwood (CT v.7180 f.802). Leon and Rachel were post-war Romanian immigrants (Age 27 Apr 1953 p6). In 1949, three others joined the Lippes in ownership of the site: June Surkis, timber merchant and Leo Malcolm

Lawrence, sawmiller, both of 40 Southey Street (that is, the same apartment block as the Lipps), and Simon Grace, sawmiller, of 55 Spencer Street St Kilda (CT v.7261 f.197).

In October 1948, Council issued a permit for a three-storey building containing 11 flats, estimated to cost £22,000 (BP U598). The builder was Harry Kinsman of Kensington. The owner named on the permit was the Record Timber Company (apparently represented by the owners named on the certificate of title), which was based in East Brunswick (SM). In August 1949, a second permit was issued for an additional flat, estimated to cost £2,700 (BP U732). In April 1951, a third permit was issued for a brick garage, estimated to cost £1250 (BP U1086).

Although the original building plans are not available, and the designer has not been confirmed, it is considered highly likely that the architect Mordecai Benshemesh is responsible based on the similarities with other known contemporary examples of Benshemesh's work, both in the municipality (see comparative analysis) and outside (for example, flats at 124 Balaclava Road, North Caulfield built in 1950-51). Furthermore, Benshemesh is also known to have worked with the builder Harry Kinsman on other projects including the aforementioned flats at 124 Balaclava Road, and 38 Westbury Street, St Kilda East (see below).

Following completion, the flats were leased. At least some of the early tenants were European émigrés from countries such as Hungary, Poland and Romania (Age 3 Jun 1954 p17; 4 May 1954 p18; 16 Jul 1953 p7). Between 1957 and 1958, ownership was transferred in stages to St Ninian P/L of 60 Market Street Melbourne (CT v.8198 f.838; v.8198 f.887; v.8178 f.453).

38 Westbury Street, St Kilda East

The site formed part of Crown portion 150A and 150B Parish of Prahran, County of Bourke. The approximately five-acre allotments were purchased by T Fulton L Mackinnon & F Sargood (150A) and R B Chomley (150B) in November 1853 (PP).

The 1897 MMBW plan (Figure 2) shows that the subject site formed part of the grounds of a nine-roomed brick house at no. 44 and other land to the rear (RB 1897 Jan. nos 1184 and 1185).

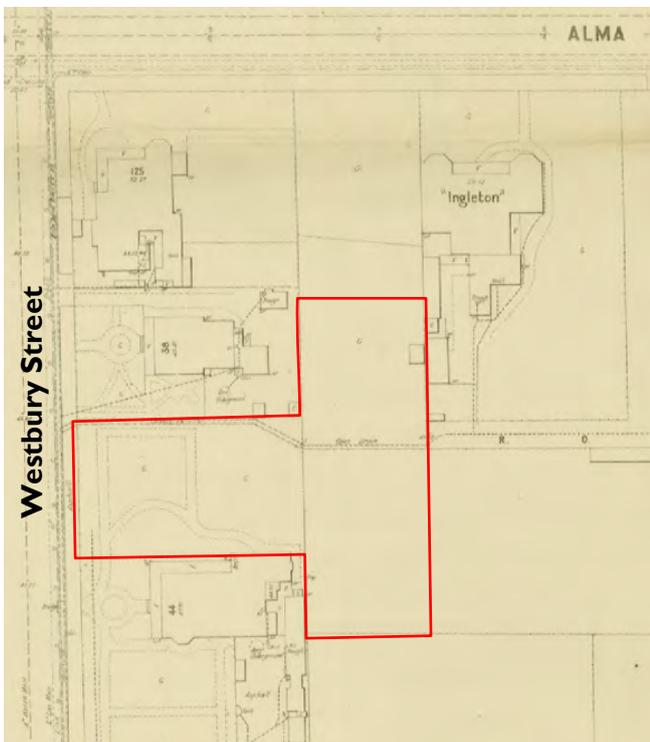


Figure 2 - MMBW detail plan no. 1408 dated 1897. Approximate boundaries of 38 Westbury Street are indicated. (Source: State Library of Victoria)

In 1948, Charles and Fay Brooks of 317 Orrong Road East St Kilda acquired the land associated with the subject site and additional land amounting to approximately 1¼ acres on the east side of Westbury Street (CT v.7100 f.886). Charles (Chaskiel), an importer, and his wife Fay (Faiga) were Polish-born immigrants who were closely involved with Melbourne's Jewish community (*Australian Jewish News* 13 Dec 1963 p20; 17 Jan 1964 p12).

The Brooks' engaged architect Mordecai Benshemesh to design a three-storey building containing 23 flats which is illustrated on plans dated March 1951 (Figure 3). Harry Kinsman was the builder (BP U.1134).

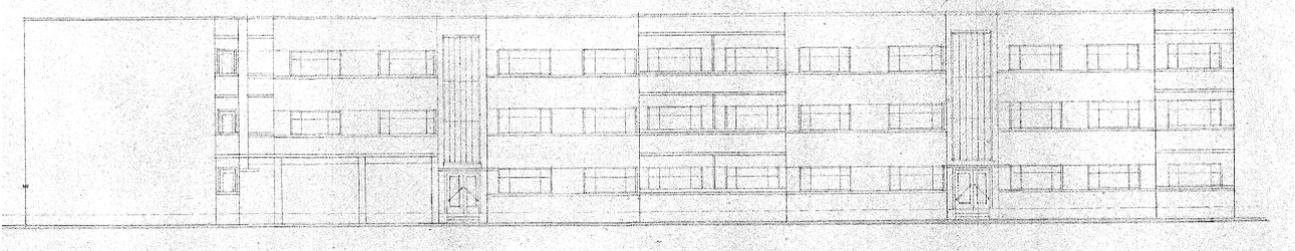


Figure 3 - North elevation (Mordecai Benshemesh, 1951) (Source: Council Building File)

Following completion, the Brookses retained ownership of the building and the flats were leased. At least some of the early tenants were European émigrés from countries such as Germany and Poland (*Age* 16 Jul 1953 p7; 6 May 1954 p17; 22 Apr 1955 p20).

11 Burnett Street, St Kilda – Burnett Lodge

The site formed part of Crown portions 25 and 26 at St Kilda Parish of South Melbourne, County of Bourke. The three-acre allotments were purchased by F G Dalgety at an unknown date (PP).

The 1897 MMBW plan (Figure 4) shows the subject site formed part of the grounds of the 8-roomed weatherboard house at 7 Burnett Street (still extant), which at that time was owned and occupied by George Watson (RB 1897 no. 4504).

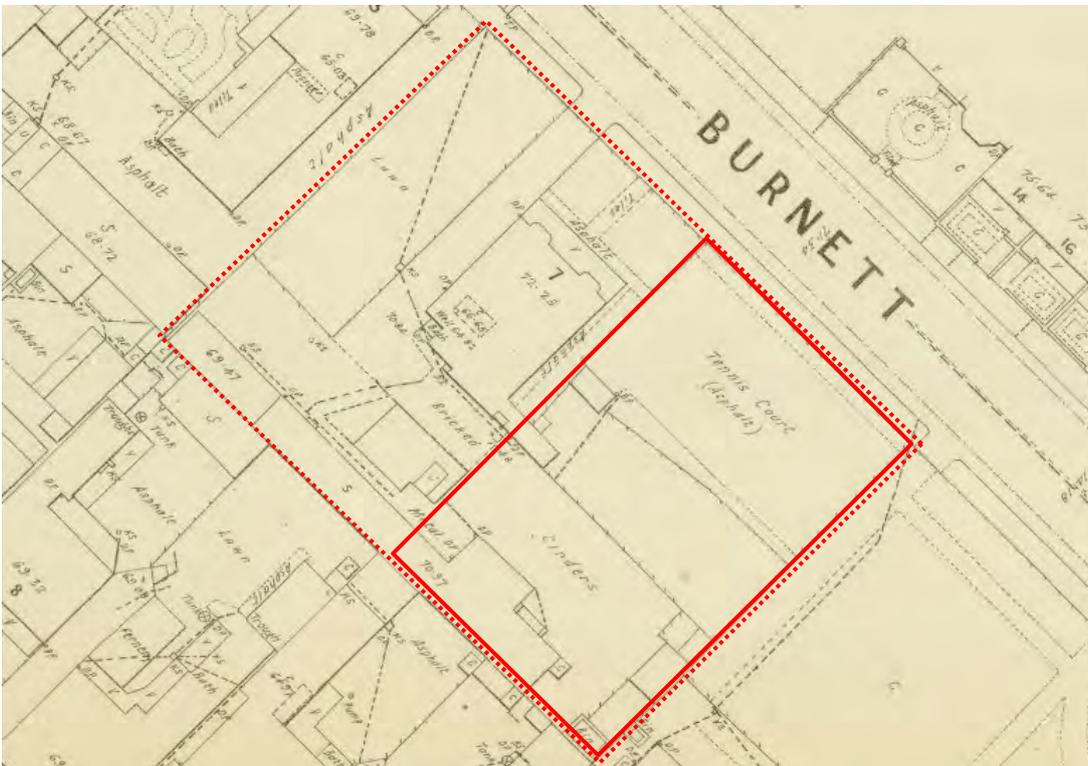


Figure 4 - MMBW Detail Plan no. 1365, dated 1897. Earlier extent of 7 Burnett Street (dotted line), subject site (solid line). (Source: State Library of Victoria)

In 1951, the half-acre property was subdivided into two almost equal parts: the western part containing the house and the eastern part being the subject site which was purchased by Esther Avramoff, widow, of 10 Ellesmere Road Windsor (CT v.8004 f.123). The following year, in 1952, Esther was joined in ownership by three others: Sonia Davis, married woman, of 17 Wimbledon Avenue Elwood, John Arthur Trencher, builder, of 2 George Street Caulfield, and Mordecai Benshemesh, architect, of 490 St Kilda Road Melbourne (CT v.8004 f.124).

In 1951, Mordecai Benshemesh prepared plans for a three-storey building containing 20 one-bedroom flats, a café on the second floor, and laundry facilities on the roof. The title block on the plans indicate they were prepared for 'Messrs T D T B & Co.' (the members of this group are not known, but it appears that it included Dr Eugene Treyvish who was a relative of joint owners Esther Avramoff and Sonia Davis). Council issued a permit in August 1951 (BP U.1174). The estimated cost was £35,000. The builder was 'G Trencher' of 2A George Street Caulfield, who was presumably a relative of the aforementioned joint owner, John Arthur Trencher, also a builder.

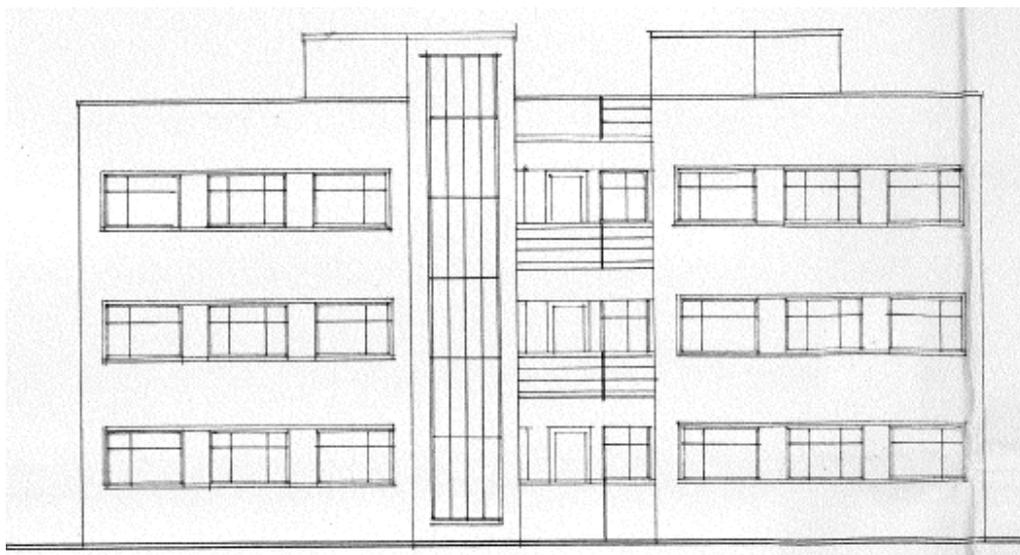


Figure 5 - Front elevation, from plans related to Building Permit U1174 (M Benshemesh, 1951) (Source: Council Building File)

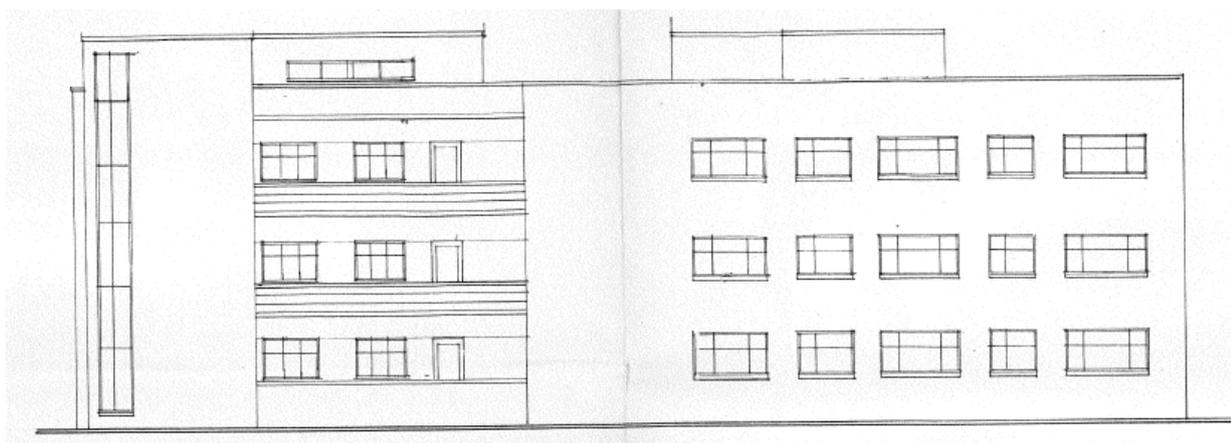


Figure 6 - West elevation, from plans related to Building Permit U1174 (M Benshemesh, 1951) (Source: Council Building File)

By early 1953, the building had been completed and ownership was transferred to Burnett Lodge P/L c/o Feiglin & Francome P/L of 83 William Street Melbourne. Flats were advertised for sale on an 'own-your-own' basis for £3000 with a deposit of £1000 and the balance at £4 weekly (Age 28 Feb 1953 p24). Advertisements highlighted that the flats were 'close to trains, trams, beach etc.' (Age 25 Mar 1953 p17).

289 Barkly Street, St Kilda – Barkly Lodge

The site formed part of Crown portion 81 at St Kilda Parish of South Melbourne, County of Bourke. The approximately 3¼-acre allotment was purchased by G Baker in October 1869 (PP).

In June 1902, land amounting to half an acre, comprising the subject site and the adjacent site to the north (287 Barkly Street), was acquired by Vincenzo Cicalese, confectioner, of Rainsford Street St Kilda (CT v.2879 f.783). Cicalese had a weatherboard villa erected at 287 Barkly Street known as *Ravello* (BP no. 89; SM 1905), while the land at no. 289 remained undeveloped.

Both the 1905 MMBW (detail plan no. 1379) plan and a 1945 aerial photograph shows *Ravello* at no. 287 and the vacant subject site.

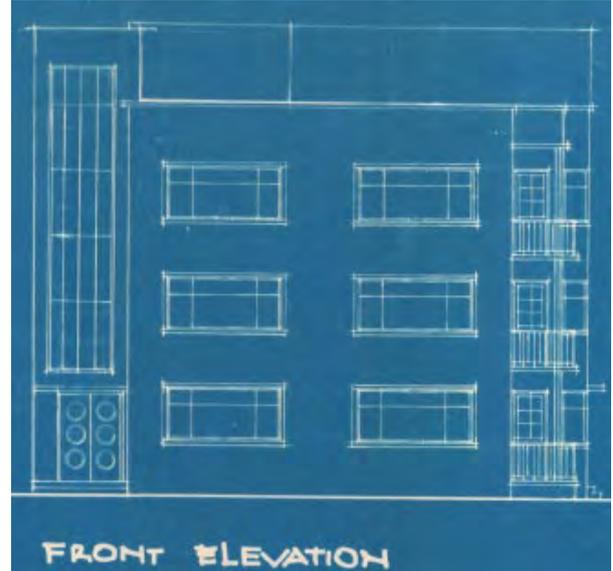
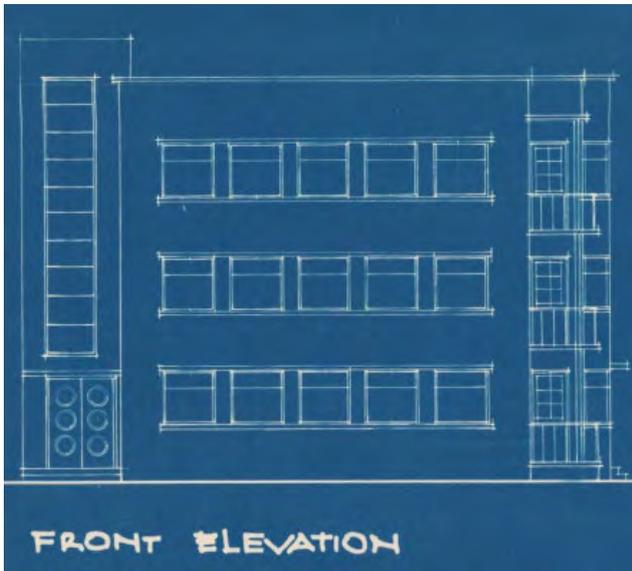


Figure 7 - Aerial photograph dated 1945. No. 289 (subject site) is outlined, and no. 287 is indicated with an arrow. (Source: Landata, Proj No 5, Run 16, Frame 57850)

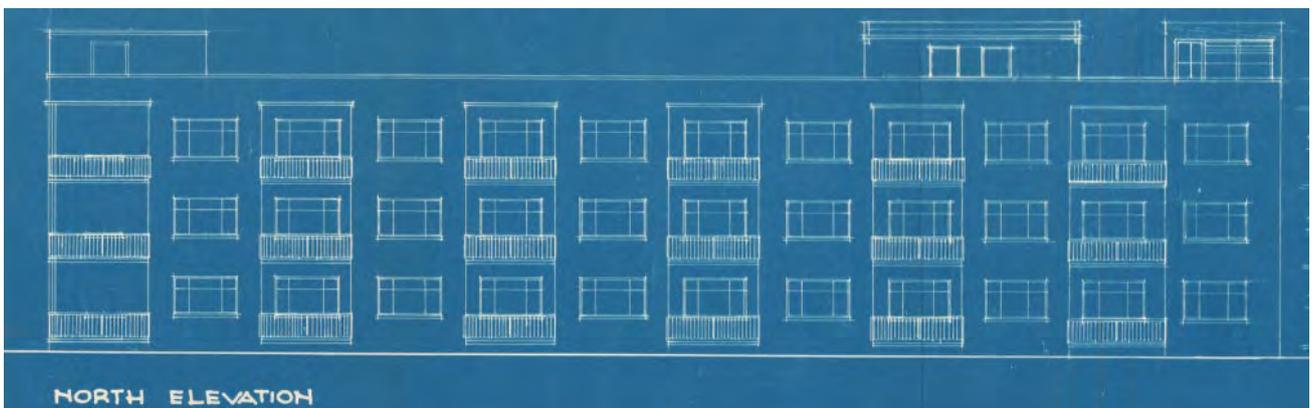
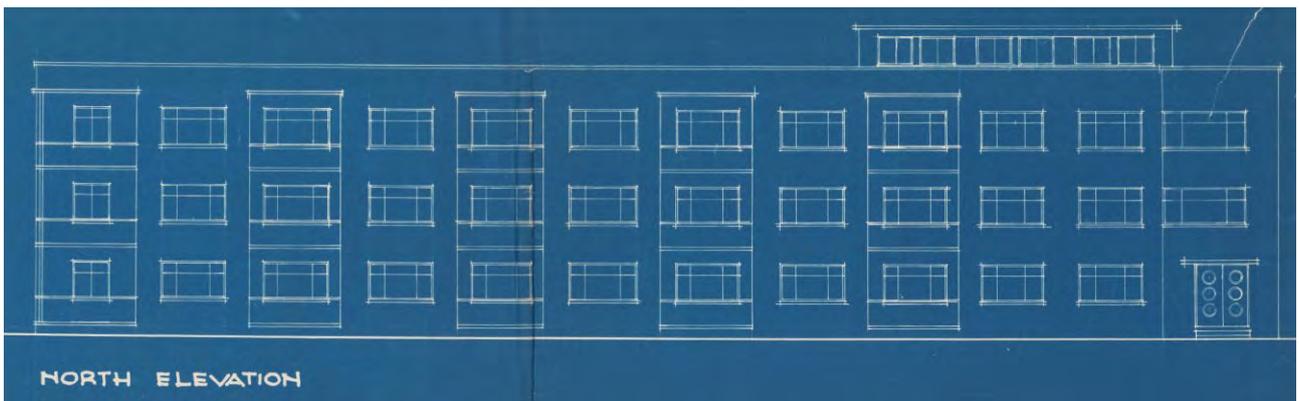
Following Vincenzo Cicalese's death in 1952, nos 287 and 289 were sold separately. No. 289 was purchased by Leon Yehuda Sher, manufacturer, of 9 Bramley Court Kew, and architect Mordecai Benshemesh of 34 Fitzroy Street St Kilda, with the transfer registered in December 1953 (CT v.8059 f.888).

Two versions of undated plans were prepared by Mordecai Benshemesh for a three-storey building containing 18 two-bedroomed flats and laundry facilities on the roof. The version of the plans that were not built had alternative fenestration detailing and pattern to the façade (horizontally orientated windows to the stair enclosure and rows of five smaller windows) and solid balustrade detailing to the north elevation (Figures 8 and 10). The version of the plans that were built (this was apparently a post-permit amendment) (Figures 9 and 11) included an additional bedsit flat on the roof. A permit for the building was

issued by Council in July 1953 (BP U.1677). The building was estimated to cost £60,000 and the builder was J Trencher of George Street, Caulfield (presumably John A Trencher). An August newspaper article indicated that tenders for the job would be called shortly (*Argus* 20 Aug 1953 p11). A minor amendment for the internal reconfiguration of one of the flats was dated January 1954.



Figures 8 and 9 - Front elevation, unbuilt version (left) amended built version (right). Plans related to Building Permit U1677 (M Benshemesh, undated) (Source: Council Building File)



Figures 10 and 11 - North elevation, unbuilt version (top) amended built version (below). Plans related to Building Permit U1677 (M Benshemesh, undated) (Source: Council Building File)

By early 1955, the building had been completed and ownership was transferred to Barkly Lodge P/L c/o Feiglin & Francome P/L of 83 William Street Melbourne. Flats were advertised for sale on an 'own-your-own' basis (Age 2 Feb 1955 p18).

Mordecai Benshemesh

Born in Palestine in 1912, Mordecai Benshemesh spent three years (1930-1933) at the Montefiori Polytechnical School in Tel Aviv, which was then part of the Ottoman Empire. He subsequently travelled to London where he initially studied a year of engineering before completing a degree in architecture in 1937 (HE).

In 1939 Benshemesh migrated to Australia where he worked in the offices of notable Melbourne architects including Arthur W Plaisted (1940-1941) and Harry R Johnson (1946-49), where he was the lead designer. The office specialised in blocks of flats often designed in the Streamlined Moderne style. Several of these were built in the St Kilda area where he was living at the time (HE).

In 1943 he enrolled in an engineering course at the Melbourne Technical College (now RMIT University). Benshemesh established his own practice in 1948 where his projects continued to focus on apartment style living. He soon gained a reputation as 'Mr Highrise,' and was known as the city's leading designer of high-density residential developments (BH). In 1961 Benshemesh and Sydney architects Harry Seidler and Neville Gruzman, were invited as specialists in high-rise development to contribute to a forum on multi-storey apartment buildings (HE).

Benshemesh passed away on 22 December 1993.

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Parish Plans, P81(13), M333(25) (PP)

Port Phillip Thematic Environmental History (TEH), February 2021

Sands & McDougall Directories (SM)

St Kilda Council building permits (BP)

St Kilda Rate books (RB)

Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

The four individual blocks of flats have various similarities in that they are all three storey and indicative of the Functionalist style. Their massing is consistent with cuboid forms and usually a defined entry block, walls of predominantly/all cream brick in stretcher bond, and flat roofs concealed by parapets. The roofs are partly or fully traversable as indicated by railings, laundry facilities and/or freestanding elements (plants, etc.) They all have steel-framed windows.

There is a slight shift in the external palette to the four blocks over the time period, with the earlier buildings (1948 and 1951) being partly red brick, whereas the two later buildings (1953 and 1954) are completely cream brick. This could in part be due to the higher cost of cream bricks, especially in the immediate postwar years when materials were rationed. For instance, in 1948 cream bricks were about 15% more expensive than red bricks, which would add considerably to the costs of large blocks of flats (Age 13 Oct 1948 p4). Cream bricks were favoured by architects at this time for 'they were more uniform and attractive' (*Dandenong Journal* 14 Dec 1949 p7) than red bricks, which were also strongly associated with styles from the preceding decades such as the Queen Anne and Bungalow.

The four buildings are all in good condition and have a high level of external intactness.

62 Hotham Street, St Kilda East – Francelaw Flats

Francelaw Flats are located on the east side of Hotham Street. The rectangular site has an area of about 1,247m². The building is comprised of two offset blocks. At the front, the building is orientated for the best solar access about a north facing garden, which is mainly lawn with some shrubs and hedging and an established Canary Island Date Palm on the north boundary.

The front boundary has an original low masonry fence, which is rendered (possibly an alteration) and has piers with stepped caps. To the rear is a car parking area, including original brick garages with timber doors, which is accessed via a shared concrete laneway stretching between Hotham and Alexandra streets.



Figure 12 - Aerial photograph showing extent of 62 Hotham Street. (Source: Landata, October 2021)

The front part of the building is cream brick on a red brick plinth however red brick has been employed to the rear walls (south and east). Rendered bands at sill level emphasise the horizontality. Corner balconies have a cantilevered concrete deck and brick balustrade with a rendered coping which is continuous with rendered sills. Steel poles provide additional support to the corners though there is some deflection of the front balconies. The uppermost level has a separate concrete canopy. The taller entry bay has an elongated, vertically orientated window above the entry door (not readily visible) and its flanking, multi-paned screen.



Figures 13 and 14 - Front elevation (left), north elevation (right)

The front wall has a central line of porthole windows with the name of building - Francelaw Flats - in small metal lettering at the middle of the ground level. The windows are steel-framed in distinct bands, including corner windows, and mostly in tripartite units comprised of a large fixed central light and flanking casements, all with horizontal glazing bars. The balcony doors are however timber-framed though they also have horizontal glazing bars.

There is a skillion roofed room to the south-east corner of the roof, which probably was a communal laundry (as evidenced on plans for the later buildings).

38 Westbury Street, St Kilda East

The block of flats is located on the east side of Westbury Street. Both the site, which has an area of about 2,440m², and the building's footprint, are T-shaped. The front boundary is defined by a non-original metal palisade fence. There is also a likely original brick bay with letterboxes. Within the north setback is a pedestrian access and an area of garden. There are also plantings in the front setback.

A vehicular access extends along the south side, with covered parking provided to a narrow carport on the southern boundary and in two blocks of garages. It is unclear whether the garages are original; the southern block is in the location of a proposed workshop and engine room shown on the original plans, which may have been later enlarged.



Figure 15 - Aerial photograph showing extent of 38 Westbury Street. (Source: Landata, October 2021)

Whilst the original brickwork has been overpainted, it is evident at the front at least that the walls are mainly cream brick on a red brick base. A metal railing indicates a traversable roof deck, which may also include laundry facilities as suggested by small skillion-roofed rooms.



Figure 16 - Front elevation showing likely original brick letterbox wall

By comparison with the Francelaw Flats built two years earlier, there is less articulation at 38 Westbury Street as there is no rendered band at the sill level, rather flat tiles (similar to those employed to the latter blocks) only at the windows, and the steel-framed windows only have one horizontal glazing bar (to the upper part), though they are similarly organised in tripartite units. There are also no corner or porthole windows. The balconies are however similar with a concrete deck and brick balustrade though with the addition of a metal rail (but without a corner steel pole). The balcony doors are also similarly timber-framed and have horizontal glazing bars.

The entry bays are recessed, the only example in the group, and do not project above the main parapet however have similar steel-framed glazing to the Francelaw Flats and Barkly Lodge.

11 Burnett Street, St Kilda – Burnett Lodge

Burnett Lodge is located on the south side of Burnett Street and the rectangular site has an area of approximately 967m². There is an original low cream brick fence to the front boundary with a secondary, non-original steel-framed fence behind and enclosed bin area in the north-west corner. No car accommodation is provided on site.

The building has a broadly 'U' shaped footprint, with the western arm being truncated to the north end allowing some solar access to the inner parts of the building and an expanded garden at the front western corner, which is mostly lawn and with some shrubs and palm trees. There is also a narrower garden in front of the longer, eastern arm of the building.



Figure 17 - Aerial photograph showing extent of 11 Burnett Street. (Source: Landata, October 2021)

The latter two blocks – Burnett and Barkly lodges – are differentiated from the earlier two by having more diverse massing and partly external circulation by way of gallery/walkways and having completely cream brick walls. The coping to the parapet is rendered in both instances.

The massing of Burnett Lodge is however the most diverse of the group in that the stairwell is considerably taller (tower-like) than the main part of the building and is more prominent. The treatment of the openings to this tower-like element - with additional discrete window openings with a distinct horizontal emphasis – contrasts with the elongated (vertically orientated) window wall, continuous across the levels, employed in the other three blocks. The original drawing however shows windows to the circulation tower consistent with those to the others. It is the only example among the four where glass bricks have been employed (at the base of the tower).



Figures 18 and 19 – North and west elevations

There are no private balconies to this block, only the long walkways which have a brick balustrade and concrete deck similar to the balconies of the two earlier blocks.

The windows are steel framed however whilst there are some tripartite windows, which are not as wide as those on the other blocks (the three sections are of equal width), they are flanked by dipartite windows (consisting of a wide fixed pane and casement to one side). On the front elevations, they form overall mirrored groups in relation to the glazing bar configuration.

The name of the building is identified in steel-letting at the front of the shorter, western arm but is partly concealed by planting.

Like the other blocks, the roof deck is likely traversable with laundry facilities, however metal railing is only apparent to the shorter western arm.

289 Barkly Street, St Kilda – Barkly Lodge

Barkly Lodge is located on the west side of Barkly Street. The rectangular building occupies much of the largely rectangular site which has an area of approximately 897m². On the front boundary there is an original low cream brick fence, which incorporates slots for mailboxes (now disused) at the south end. The narrow side setbacks have a pedestrian path and plantings and there is also a small garden area within the front setback.



Figure 20 - Aerial photograph showing extent of 289 Barkly Street. (Source: Landata, October 2021)

The massing is similar to that of *Burnett Lodge* with a tall and prominent entry block at the edge of the east/front wall, behind which extends long open galleries (walkways) to the stair block at the far/west end. Above the glazed door and sidelight (which on the original drawings are shown with the circular lights Benshemesh employed on other blocks) is a concrete canopy. The elongated window to the stairwell has vertically orientated panes similar to that at *Francelaw Flats* and 38 Westbury Street.



Figure 21

This final block is distinguished from the others in the group by a lighter treatment of the balconies and galleries, which have a concrete deck but a metal balustrade with vertical balusters. The balconies are larger and project forward of the main wall plane and there are steel poles to the galleries.

The same windows and sills as at 38 Westbury Street have been employed in combination with the same balcony doors (timber-framed with horizontal glazing bars). The name and number - Barkly Lodge and 289 – in raised metal are located near the front entry.

Like the other blocks, Barkly Lodge has a metal rail and a wash house to the west end of the traversable roof.

Comparative analysis

The southern parts of the municipality – St Kilda (East) and Elwood - have manifold Post-war flats. Whilst many are generic, there is a relatively high concentration of architect-designed examples which are more finely detailed or distinguished by their site responsiveness. Mordecai Benshemesh was one of several émigré architects that were active in the area and at the forefront of the evolution of this building type along with Michael R E Feldhagen (Polish), Dr Ernest Fooks (Slovakian) and Kurt Popper (Viennese), often working for Jewish clients and accommodating the influx of Central and Eastern European Jewish refugees who were accustomed to apartment living. In addition, several Australian-born architects were responsible for flats but rarely multiple examples.

The subject group are indicative of the approach during the earlier phase of the Postwar period – circa late 1940s to mid-1950s when the Functionalist style held sway. This form of Modernism is readily identified by clear volumetric expression (usually rectilinear or cuboid and often with taller, separate circulation zones), parapets (concealing a flat roof), and steel-framed windows. This machine-like aesthetic had clear connotations with progress. Cream brick was typically employed to the walls.

Cream brick continued to be favoured during the latter phase of the Post-war period, that is the mid to late 1950s into the early 1960s, however whilst roofs were often flat, they were usually expressed with soffits, often deep, and openings were typically timber-framed. Some decorative elements crept into the palette such as coloured spandrel panels, ceramic tiles, and balustrading with geometric patterns, partly as a reaction to the often codified and simplified approach to Modernism that was evolving, especially in the realm of the speculative developer (where it offered the opportunity for a cheaper build). Moving further into the 1960s, there was a shift to what is often defined as the late 20th century period, when the influence of Brutalism becomes apparent in the bolder forms and use of brown brick.

The subject four flats designed by Mordecai Benshemesh are fine examples of the Functionalist style and form a distinct group that is distinguished from the work of other architects in the municipality, particularly in terms of the boldness of their massing.

Although outside the municipality, the flats designed by Mordecai Benshemesh at 124 Balaclava Road, North Caulfield and built in 1950-51 are highly comparable, particularly in relation to 62 Hotham Street as they share similar materiality (cream brick on red brick base), balcony and window detailing and porthole windows.

Several other blocks of flats designed by Mordecai Benshemesh are included in the heritage overlay, although none are directly comparable to the subject group as they relate to the latter part of the post-war period and are in a different design mode.

- *Edgewater Towers*, 12 Marine Parade, St Kilda (Citation 2049, HO510). Built 1959. Multi-storey, International style building in white painted concrete with continuous bands of glazing to each elevation.
- Benshemesh Flats Group Listing 2 (1960) (Citation 2429), all built in 1960 comprising:
 - Wolverton, 8 Westbury Street, St Kilda East. Three storey with stepped plan, cream brick with eaves overhang, timber-framed windows, faceted balconies and spandrel panels to the front.
 - 16 Lansdowne Road, St Kilda East. Three storey, cream brick with projecting brick and tiled spandrels to the front, timber-framed windows, faceted balconies, and eaves overhang.
 - Leaworra Flats, 306 Dandenong Road, St Kilda East. Three storey with stepped plan, cream brick, timber-framed windows, canted balustrading, and wide eaves overhang.
- 22 Westbury Street (HO5 precinct, no citation). Built 1959. Three-storey, cream brick, balconies with metal balustrades and panels), fully glazed stairwells with louvres, eaves overhang.
- 318 Beaconsfield Parade (HO444 precinct, no citation). Built 1963. Three storey with a L-plan with canted side walls. Brick walls overpainted and most of the recessed balconies enclosed.

- *Questa Heights* 21 The Esplanade, St Kilda (HO5 precinct, no citation). Built 1965. Multi-storey, of a similar ilk to Edgewater Towers, the walls are white painted concrete with continuous bands of glazing. Projecting balconies with a combination of metal balusters and panels.

One other place designed by Benshemesh is not included in a heritage overlay:

- 11 Marine Parade. Built c.1955. Four-storey. Original 'window wall' at front has been replaced.

The builder architect Bernard Evans was responsible for a few Functionalist style blocks of flats at this time, which have some general similarities but are more varied as a group:

- 28 Milton Street (Contributory within St Kilda Botanic Gardens and Environs precinct). Built 1947. Three storey, cream brick. It has some corner balconies with a low brick balustrade and metal railing above. It is differentiated from the Benshemesh examples by a tiled hip roof, panels of dogtooth brickwork above the entry, and varying format to the steel-framed windows.
- *Chapel Lodge* 16A Chapel Street, St Kilda (Citation 2425). Built c.1950. A large, multi-storey block with paired balconies having similar brick balustrading to most of the subject group. It has a few porthole windows to the uppermost level, however smaller and less prominent than those at 62 Hotham Street. The windows are mostly tripartite and steel framed.
- Flats, 169 Ormond Road, Elwood (Contributory within HO8 precinct). Built 1951. Three storey, cream brick, parapet to front and hip roof to the rear, built around an enclosed courtyard. Bank of windows to upper two levels set in a concrete frame, however windows are timber-framed though with horizontal glazing bars. A similar building also designed by Evans in 1952 is at 91 Ormond Esplanade, Elwood.

The early examples of the typology by the Viennese Kurt Popper were designed in a Functionalist style, however there are several subtle differences when compared to the subject group, especially Popper's preference for a more recessive approach to the entry/stair wells:

- 21 Mitford Street, St Kilda 1949-50. (Contributory within St Kilda Botanic Gardens and Environs precinct). Builder Harry Kinsman. Three storey, cream brick on a red brick plinth has some similarities to the 62 Hotham Street and 38 Westbury Street blocks in regard to its balcony (with steel pole) and some window detailing however the entry is more recessed than a typical block by Benshemesh.
- 124-126 Alma Road, 1954 and 47 Westbury Street, St Kilda, 1956 (Contributory within HO6). Similar, adjacent blocks. The Alma Road block at least was built by Harry Kinsman. Cream brick (one on red brick plinth), with parapeted roof, steel-framed windows but differentiated by some windows having concrete framing (both small and large). The balconies are similar to the last block in the group at 293 Barkly Street with the use of metal railing for the balustrades. The Alma Road block has vertical banks of small square windows denoting the entry zones.

Other contemporary flats in the Functionalist style also with distinct differences to the subject group are:

- Flats, 40 Southey Street, Elwood (1941 & 1946) and 44 Southey Street (c.1946) Harry R. Johnson (Contributory within St Kilda Botanic Gardens and Environs precinct). This pair of three-storey flats which frame the entry to Southey Court are similar to each other. Both are cream brick with steel-framed openings and represent a Moderne/Functionalist hybrid with their prominent curved corner balconies, either partly or fully rendered, and rendered bands. The latter block has a similar entry bay approach favoured by Benshemesh at this time with the elongated window wall and also has a red brick plinth - as Benshemesh worked for Johnson during this period he may have had involvement in the design.
- Flats, 45 Spray Street, Elwood, 1950-51. Built by Norman Adderley Three storey, with a different wall palette of clinker brick with extensive areas of render to the front, large steel-framed openings, broadly Functionalist style but with a projecting flat roof.

- Duplex, 23 Eildon Road, St Kilda, 1953-54. (Contributory within HO5). Constructed by Norman Adderley. Two storey, variegated salmon brick, timber-framed openings, broadly Functionalist style but with a projecting flat roof.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Add to the Heritage Overlay as a group listing with a single HO number.

Apply fence controls to 62 Hotham Street, 289 Barkly Street and 11 Burnett Street in the Schedule to the Heritage Overlay (original fences).

Remove 289 Barkly Street and 11 Burnett Street from HO35 (individual) and HO5 (precinct), respectively, and include within new group HO listing. The citations relating to these places in the Port Phillip Heritage Review (nos 24 and 445) can be removed as they are now redundant given the information and analysis in this new citation.

Primary source

RBA Architects & Conservation Consultants, *Review of Heritage Precinct HO7 – Elwood, St Kilda, Balaclava, Ripponlea - Stage 2 Report* (2022)

Other studies

Andrew Ward & Associates, *Port Phillip Heritage Review*, 1998

Other images

N/A

City of Port Phillip Heritage Review

Place name: Feldhagen Flats Group Listing I (1961-1968)

Other names: -

Citation No:
2445



Address: 99 Westbury Street, Balaclava;
169 Hotham Street, Balaclava;
247 Inkerman Street, Balaclava.

Heritage Precinct: Not applicable

Heritage Overlay: HO559

Category: Residential: Flats

Graded as: Significant

Style: Postwar - Modernist

Victorian Heritage Register: No

Constructed: 1961-1968

Designer: Michael R E Feldhagen

Amendment: C206port

Comment: New citation

Significance

What is significant?

The Feldhagen Flats Group Listing I (1961-1968) comprising three separate blocks of flats, designed by the émigré architect Michael R E Feldhagen and constructed primarily in the early 1960s, at 169 Hotham Street, 247 Inkerman Street and 99 Westbury Street, Balaclava is significant.

All three buildings are intact and are similar in that they all have upper storeys that partly cantilever over the ground floor, have flat roofs and make use of a similar materials palette including textured concrete roman bricks and breeze blocks. All retain at least parts of their original fences.

169 Hotham Street, comprised of 7 flats, was designed in 1961/1962, and likely constructed by Peter Bros. and later extended in 1967/68. The three-storey building has a rectangular footprint. The upper levels of the façade are articulated with decorative brickwork and a central panel of breeze blocks. Fenestration is mostly contained in the long elevations.

247 Inkerman Street was designed in 1962 and constructed by Camillo Bros. It is two-storey and has a rectangular footprint. The balconies to the long east elevation are partly recessed and partly projecting with flange screen/privacy walls. The short north and south elevations feature shadow concrete blocks, configured in a hexagonal pattern to the upper levels.

99 Westbury Street, comprised of 9 flats, was designed in 1963 and constructed in 1963-64 by Abraham Wolf Schachter of Perfection Constructions P/L, but incorporates the partly completed ground floor from an earlier (1961) abandoned scheme for the site. The two-storey building has an L-shaped footprint with two discrete wings to the front and rear. The ground floor and the upper level of the rear wing is in cream brick. The symmetrical façade has central recessed balconies/porches to both levels, flanked by mirrored bays with large windows with spandrels.

Alterations and additions are not significant. The current paint colour schemes are not significant.

How is it significant?

The Feldhagen Flats Group Listing I (1961-1968) at 99 Westbury Street, 169 Hotham Street and 247 Inkerman Street, are of local historic and aesthetic significance to the City of Port Phillip.

Why is it significant?

The Feldhagen Flats Group Listing I (1961-1968) is historically significant as part of the extensive flat building activity that has characterised much of the 20th century history of the municipality but especially this part of St Kilda East/St Kilda and which gained pace after WWII. Although the Own-Your-Own (OYO) model of development was popular at the time, these three buildings were investments. As was common, the flats either replaced earlier Victorian period houses or were built in excised sections of their grounds. The flat typology evolved with the work of several émigré architects, who were responsible for a high proportion of the architect-designed examples and who often worked with Jewish developers. These imbued the area with a more progressive, International character, and which was supported by the local, often Jewish, community. The group also have associations with the architect Michael R E Feldhagen, one of the leading exponents of flat design. (Criterion A)

The Feldhagen Flats Group Listing I (1961-1968) is of aesthetic significance as a distinctive group of Modernist flats by the Polish-born, German trained émigré architect Michael R E Feldhagen. They are fine examples of the approach that evolved during the late 1950s and early 1960s, when there was a shift from the post-war era to what is often defined as the late 20th century period. The blocks are relatively small, limiting the need for common circulation areas. Feldhagen's output during the early 1960s, which was likely to have been influenced by his training and contemporary architecture in Berlin during the 1950s, has no ready comparison in contemporary flat or residential architecture in the municipality as it is more expressive than the output of his contemporaries with a varied material palette (especially the range of concrete/Besser blocks), greater use of expressed concrete, and varied geometric articulation with shadow blocks and breeze blocks, and partly indicative of a Featurist mode. Even amongst Feldhagen's own work, these three buildings have a distinct aesthetic with limited comparison, for soon after the expression he employed shifted. Their overall high level of intactness are complemented by the retention of parts of front fences. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahran Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Another boom in flat-building began in the mid-1950s. This was fuelled by population growth and a housing shortage after World War II, changes to building codes and the introduction of company title (and later stratum and strata-title) that enabled flats to be sold individually as 'own your own' units (TEH).

During the early 1950s, a crisis was developing as the number of permits being issued was woefully inadequate however – in 1952, the St Kilda municipality issued 6 permits (of 42 across the city) for 49 units and (Argus, 1 March 1954, p10)

The erection of more blocks of flats is one of the most urgent housing needs of Melbourne.

Agents find it impossible to meet the big inquiry for this type of home.

In an article entitled, 'St Kilda Grows as Flat Centre' the zeitgeist was captured (Argus, 27 April 1956, p17)

In recent years the major portion of new building work in St. Kilda has been in flats, and this will continue.

The district can still do with many more flats to meet the demand of the big floating population associated with a quickly growing city like Melbourne.

St. Kilda has all the advantages for flat life of a big city. It is well-served by transport from and to the city – less than four miles distant.

Shops have developed to meet the needs of "flatites;" and there are now numerous cafes serving meals at all hours.

Real estate agents have- waiting lists of tenants for flats and apartments of all kinds.

... A feature of real estate activity in St. Kilda at present is the sale, of "own-your-own" flats. Since it has become possible for each flat owner to have a certificate of title, sales have been made more freely.

The buildings which are being subdivided in this manner must be of modern construction with concrete floors, and comply with certain regulations.

... New Australians are reported to be showing, interest in this form of home ownership.

... Investors are showing a renewed interest in blocks of flats, and are reported to be buying where the net return is below bank interest rate. They regard the present return as a minimum.

Between 1961 and 1971, flats increased from 38% to 62% of all dwellings in St Kilda. The boom in flat building saw St Kilda's population increased by 10,000 people at a time when the populations of other inner-city suburbs were declining (TEH).

99 Westbury Street, Balaclava

The site formed part of Crown portion 152A Parish of Prahran, County of Bourke. The four-acre allotment was purchased by S Cannon in September 1857 (PP).

The 1898 MMBW plan shows that the site had been developed with an attached pair of 5-roomed brick houses, then numbered 121 and 123 (RB 1893 nos 3042 and 3043).

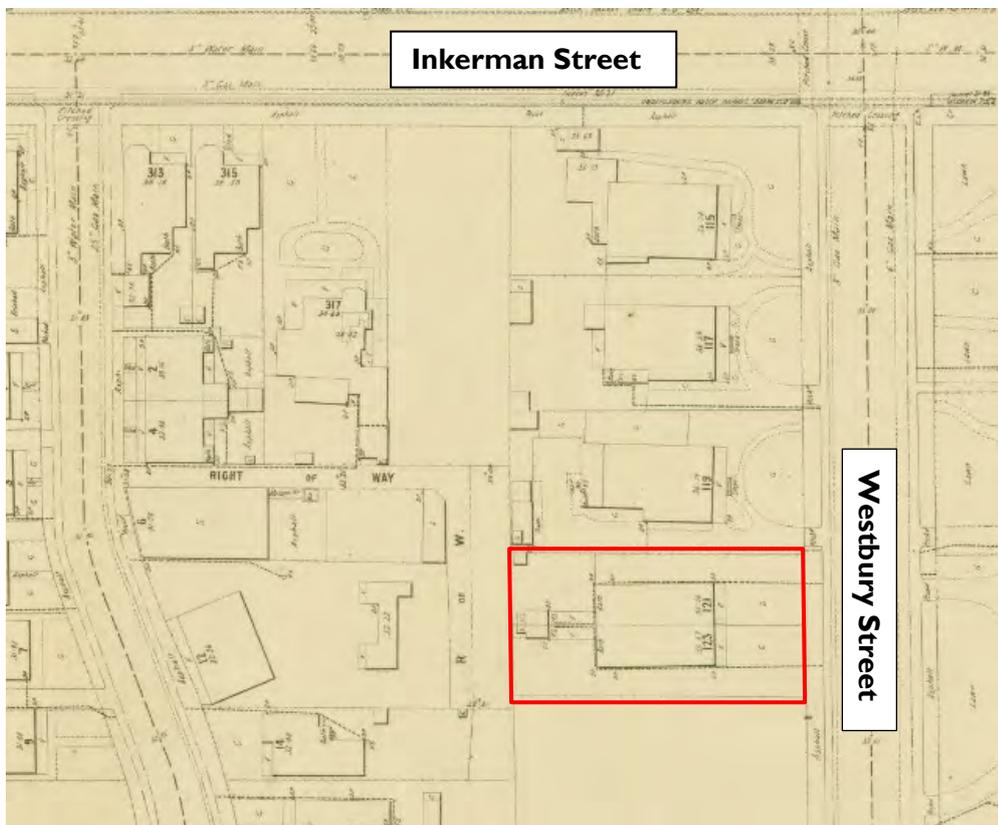


Figure 1 - MMBW Detail Plan no. 1425, dated 1898. (Source: State Library of Victoria)

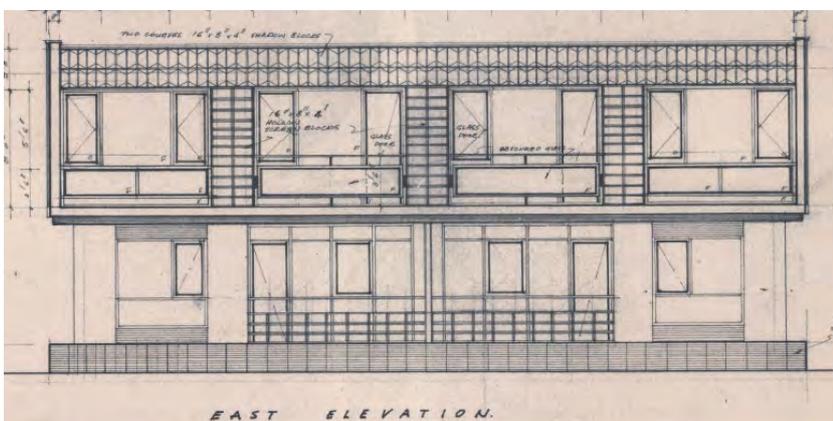
In June 1961, the site was purchased by Multiplex P/L of 1546 Chapel Street Windsor (CT v.8310 f.736). Shortly after, the property was mortgaged to Reid Murray Properties P/L of 138 Bourke Street Melbourne. Prior, in July 1960 Multiplex had acquired a permit from Council for the construction of a building on the site containing 15 flats (BP no. 57/1419). The builder was Gussmar Construction P/L of Elwood and the estimated cost was £41,000. The plans related to this permit are not available and the architect/designer is not known.

Reid Murray Holdings Ltd were one of the largest retailers in the country in the early 1960s, whose interests also included land development. However, in 1963 Reid Murray went into liquidation and consequently, the Westbury Street site, which included the apartment building only partially completed (i.e. the ground floor), was placed for auction in July 1963 under instruction from subsidiary Paynes Properties P/L (Age 16 Jul 1963 p2).



Figure 2 - Forced Realisation Auction notice, July 1963. Note the address is sometimes alternatively referred to as 101 or 99-101. (Source: Age 16 July 1963 p2)

In October 1963, ownership was transferred to Perfection Constructions P/L of 23 The Avenue, East St Kilda. The company was headed by builder Abraham Wolf Schachter (ER 1968). Abraham engaged architect Michael R E Feldhagen of Springvale Road Waverly to design an alternative first floor for the unfinished building comprised of four flats (bringing the total number flats in the building to nine). A larger three-bedroomed flat (no. 6) at the front of the first floor was designed specifically for Abraham and his wife Bina. In October 1963, a permit was issued for the revised building containing a reduced total of nine flats (BP no. 57/2966). The estimated cost was £22,500.



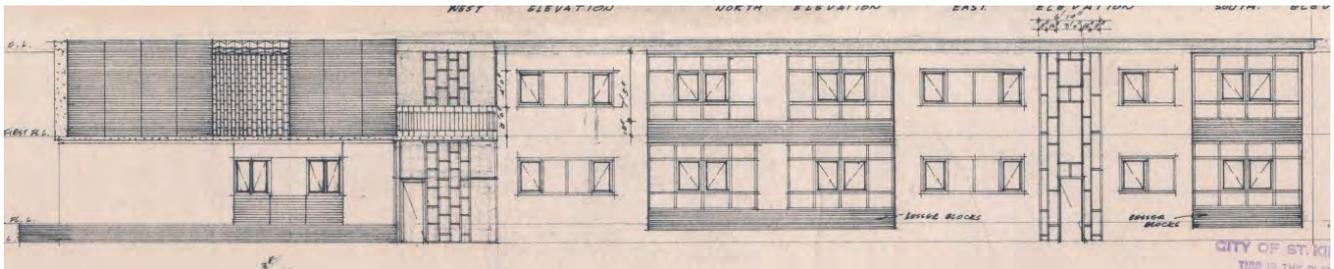


Figure 3 & 4 - East and north elevations, from drawings related to permit no. 57/2966 (M Feldhagen, 1963) (Source: Council Building File)

By mid-1964 the building was apparently nearing completion, as a painter was sought (Age 30 Jun 1964 p20). In August 1964, a preliminary announcement was made for the sale of 'luxury flats'. The one, two and three bedroomed flats, priced from £5250, were sold on an 'own your own' basis (Age 7 Nov 1964 p51). By February 1965 all but one of the flats had been sold (Age 27 Feb 1965 p51).

In April 1964 a permit was issued for a brick laundry and toilet in the south-west part of the site (BP no.205). In 1969, a permit was issued for a twin car garage in the north-west part of the site (BP no.2913).

Abraham and his wife Bina retained and resided in flat no. 6. The Schachters were involved with the Yeshivah Shule in East St Kilda (*Australian Jewish News* 20 Nov 1987 p46). By the late 1980s, following Bina's death, Abraham was living at another address (AJN 20 Nov 1987 p46). Abraham passed away in 1997 (AJN 14 Nov 1997 p23).

169 Hotham Street, Balaclava

The site formed part of Crown portion 237 Parish of Prahran, County of Bourke. The 9¾ acre allotment was purchased by T Hale in or after 1857.

The 1901 MMBW plan shows the site developed with a seven-roomed brick house named *Torresmuir*, then numbered 231. By this time, it was owned and occupied by William St Leger Burton, his wife Isabella and their children (RB 1899 no. 3799). Several permits for additions were issued in 1918 (BP no. 3513), 1922 (BP no. 4821), and 1927 (BP no. 7028).

In the early 1930s, following the death of William in 1931, ownership of the site passed to his two children Stewart St. Leger Burton and Eileen St. Leger Burton (CT v.5723 f.411) and *Torresmuir* was converted to flats. The Burtons also owned the Federation period timber house at 1 Elm Grove at this time. The 1945 aerial photograph shows *Torresmuir* with additional sections to the rear.

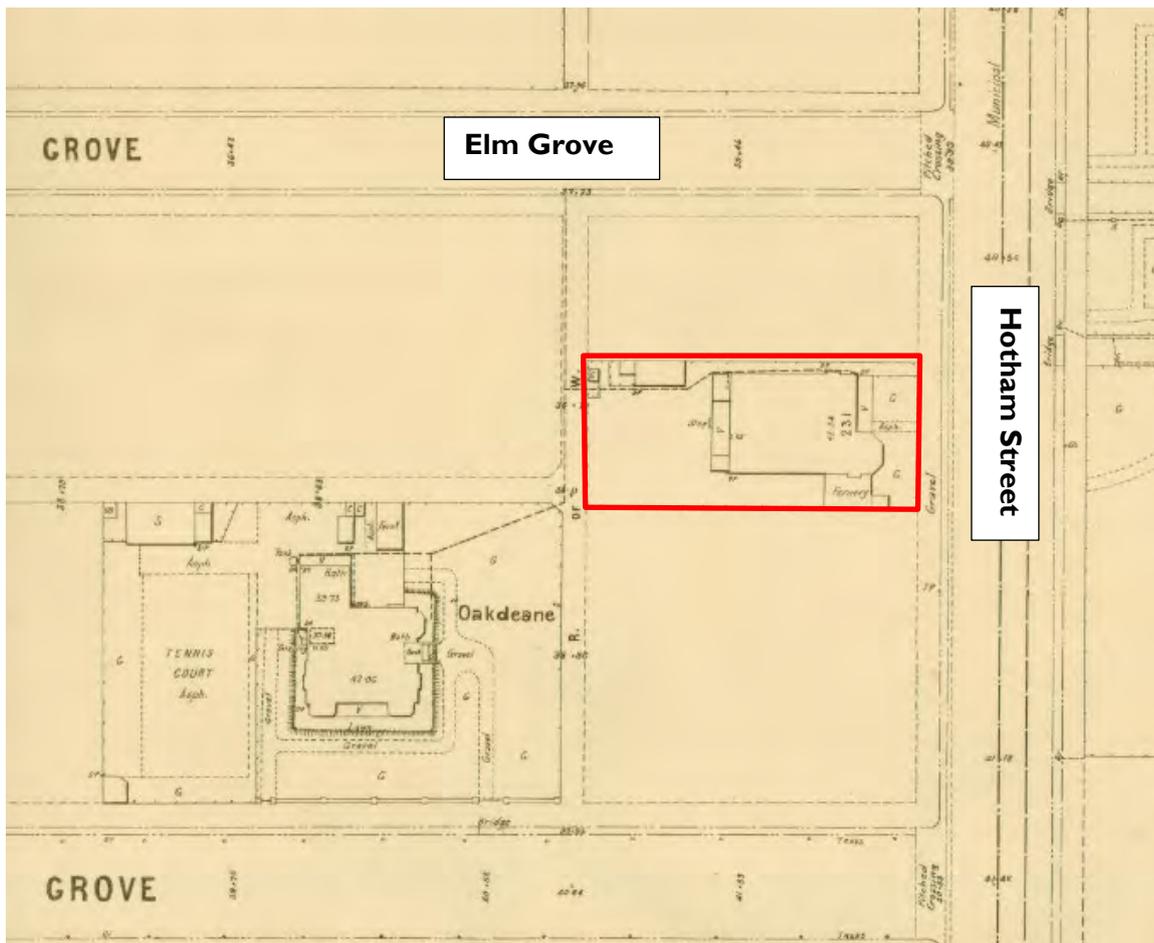


Figure 5 - MMBW Detail Plan no. 1449, dated 1901. (Source: State Library of Victoria)



Figure 6 - Aerial photograph, dated 1945. The subject site is outlined. The timber house at 1 Elm Grove is also indicated (arrow). (Source: Landata, Proj No 5, Run 16, Frame 57847)

In 1951, an unsuccessful auction was held to sell 'Torresmuir, a block of three flats and a weatherboard villa', the latter presumably 1 Elm Grove (Age 31 Aug 1951 p6).

In September 1953, the subject site was purchased by Bruce Etherington of 29 Alfred Road Burwood, accountant (CT v.8104 f.857). 1 Elm Grove was sold separately.

In November 1959, ownership of the subject site was transferred to Jindrich Selzer and Ilse Selzer of 125a Acland Street St Kilda, manufacturers. The Selzers engaged architect Michael R E Feldhagen of 15 Leaburn Avenue North Caulfield. Drawings prepared by Feldhagen, dated November 1961 and March 1962, show a three-storey building containing five new flats to be constructed in front of a retained existing flat at the rear of the site. Council issued a permit for construction of the flats in July 1962 (BP 57/2336) and in August 1962 issued a permit to Peter Bros (builder) for the demolition of *Torresmuir* (BP 57/2376). It is likely that Peter Bros also built the flats.

Following completion of the building, the Selzers resided in flat no. 1.

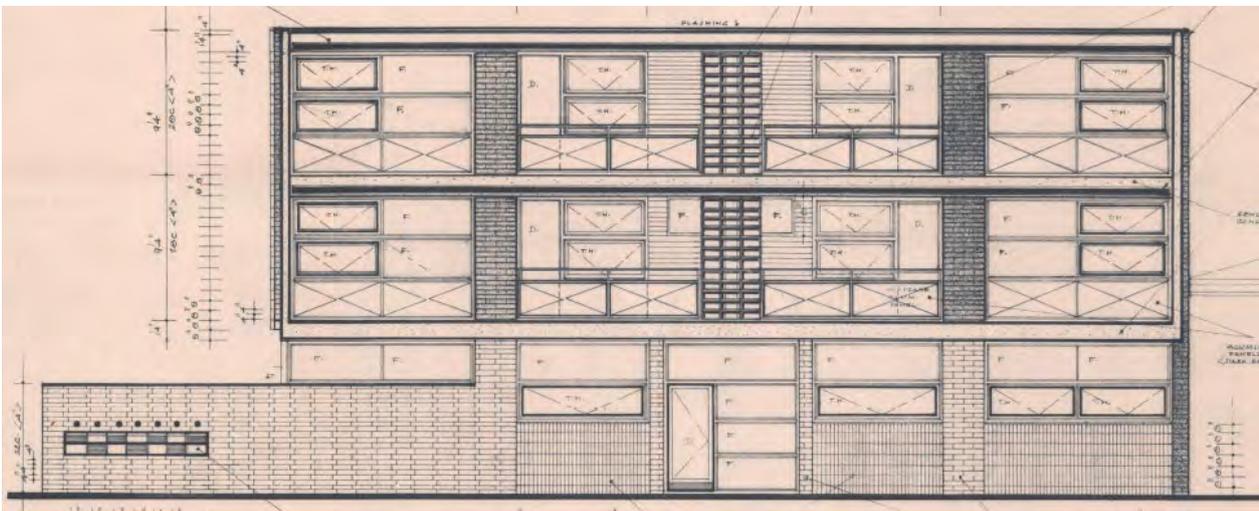
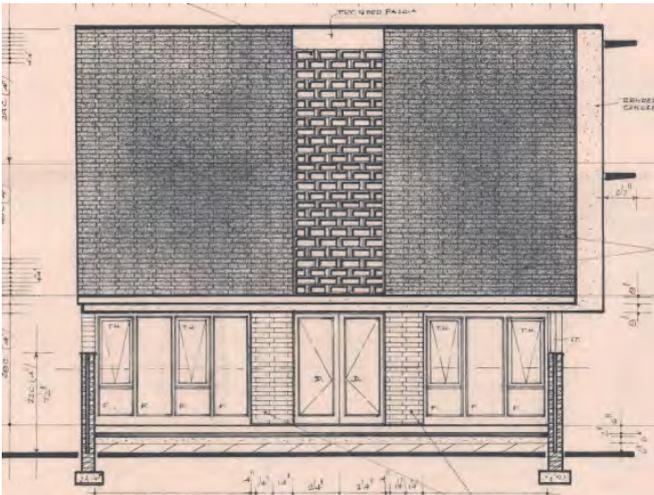


Figure 7 & 8 - East and north elevations, from drawings related to permit no. 57/2336 (M Feldhagen, 1961/62) (Source: Council Building File)

In December 1967, Council issued a permit for the construction of an extension to the rear, replacing the earlier retained flat in this location (BP no. 1972). Again, Michael R E Feldhagen was engaged to design the three-storey extension containing two flats and partial garage at ground floor (an alternative scheme designed by architect Miles Jakl in 1964 did not proceed). The estimated cost was \$16,000.

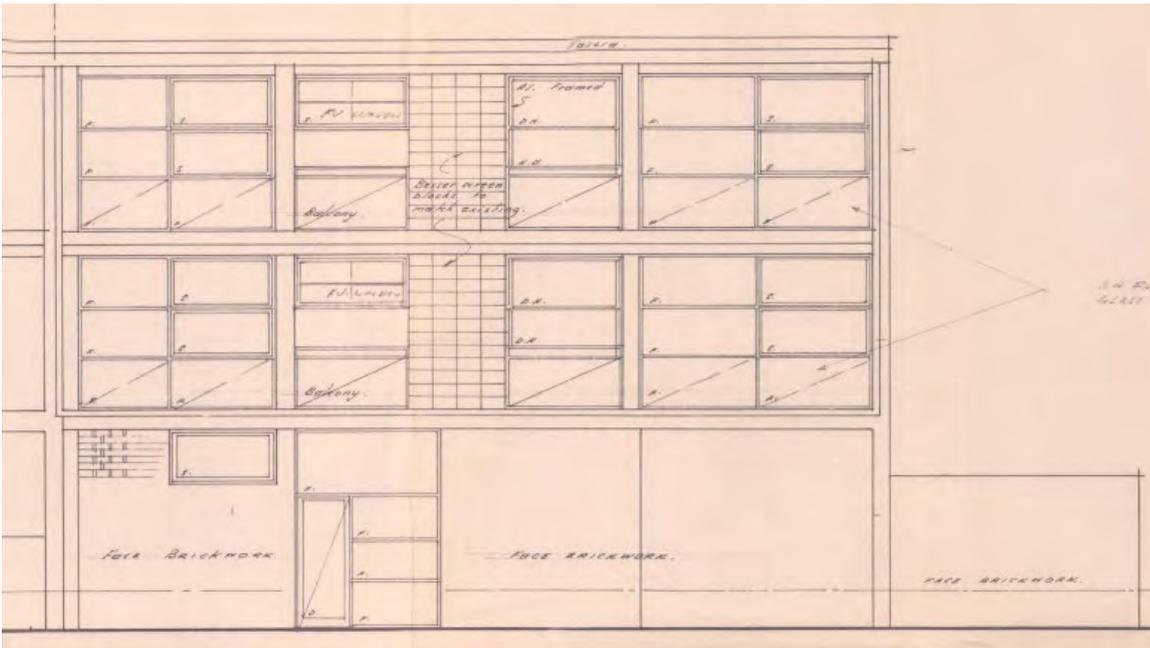


Figure 9 - North elevation of rear extension, from drawings related to permit no. 1972 (M Feldhagen, 1967) (Source: Council Building File)

247 Inkerman Street, Balaclava

The site formed part of Crown portion 137A Parish of Prahran, County of Bourke. The four-acre allotment was purchased by E Duckett in November 1853 (PP).

The 1897 MMBW plan shows the site developed with a pair of attached timber houses which at that time were owned by Elizabeth Torrance (RB 1898 nos 2750, 2751).

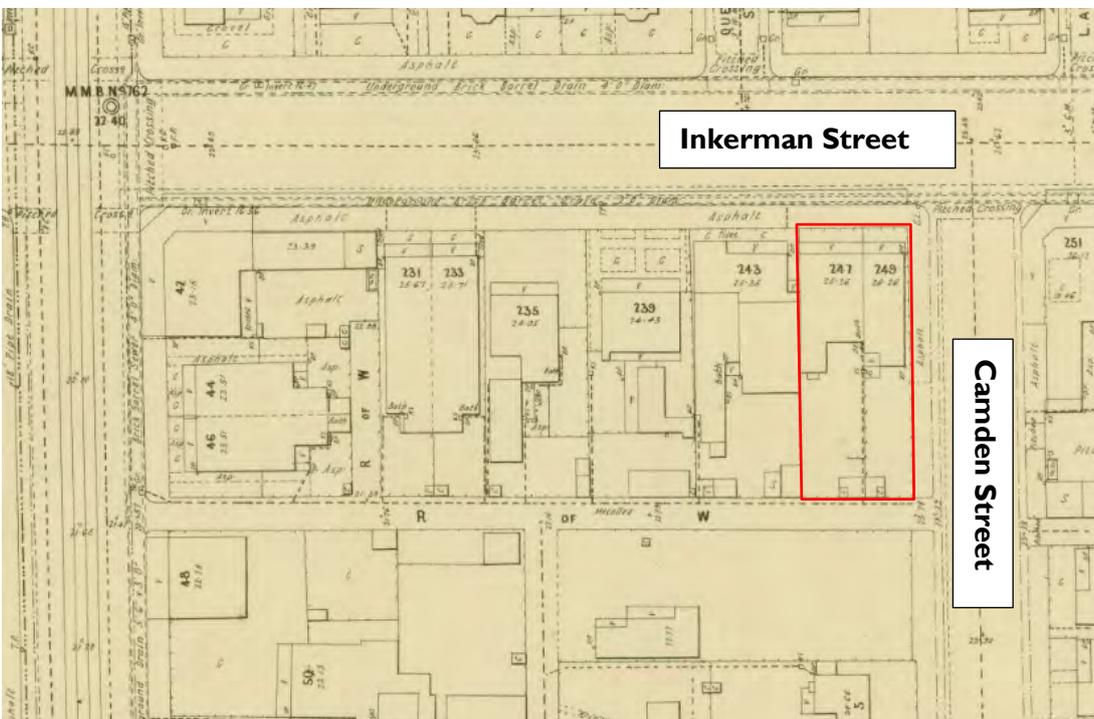


Figure 10 - MMBW Detail Plan no. 1424, dated 1897. (Source: State Library of Victoria)

Following the death of owner Harry Edgar Cobb in 1944, probate was granted to the Trustees Executors and Agency Company Ltd of 401 Collins Street Melbourne, and Walter Frederick Payne of Elwood.

In November 1958 a trustees' realising auction was held, apparently unsuccessfully, with the following description in an advertisement aimed at attracting the attention of developers:

Pair compact weatherboard villas... Good corner position adjacent Chapel Street, Balaclava shops, train, tram, schools. Splendid chance for speculator or investor. Suit future development. (Age 19 Nov 1958 p28)

In late 1961, the site was sold for £3700 (Age 13 Nov 1961 p10), with the transfer to Joyce Olive Reed of 27 Studley Road East Brighton registered in January 1962 (CT v.5808 f.444). However, ownership was soon passed (registered in November 1962) to cousins Tarcisio Camillo of 86 Martin Street Gardenvale and Gilberto Crema of 63 Perth Street Prahran, partners in construction company Camillo Bros.

The Camillo Bros engaged architect Michael R E Feldhagen of 15 Leaburn Avenue Caulfield to design a block of six flats (note the original plans are not available). The consulting engineer was Peter Stojanoff & Assoc. of Glen Iris. In July 1962, a permit was issued for the demolition of the two weatherboard houses (BP 57/2337). Also in July, a permit was issued for construction of the block of flats (BP 57/2326) estimated to cost £10,000.

In November 1963, the property was sold to investors Jacob and Jane Zolovich (CT v.8453 f.353). On completion of the building, the flats were leased.

Camillo Bros

In the early 1950s, Camillo Bros was begun by Italian migrant brothers Tarcisio and Dino Camillo as a small terrazzo business in St Kilda and expanded into construction and development in the 1960s. Camillo Bros evolved into the Crema Group, now one of the largest construction/development companies in Melbourne.

Michael R E Feldhagen

Michael Richard Ernest Feldhagen was born 23 December 1932 in the Prussian city of Breslau (now Wrocław in western Poland). In the early 1950s, Feldhagen studied architecture at the renowned Universität der Künste Berlin (Berlin University of Arts, formerly in West Berlin), the largest art school in Europe, and after graduation he worked in an architect's office in Berlin. Disturbed by the political instability of the time, Feldhagen and his wife Helga migrated to Australia with their young daughter, arriving in Melbourne on 13 September 1958. (BH)

On the strength of prior experience with the design of high-rise apartment blocks in Berlin, Feldhagen secured a position with the Housing Commission of Victoria, which, at that time, was starting its own regime of multi-storey public housing. By 1960 he had taken a position in the office of fellow European émigré architect Ernest Fooks (1906-1985) who was well established as one of the leading architects to Melbourne's thriving post-war Jewish migrant community. Feldhagen did not attempt to become a registered architect, opting instead to style himself as an 'architectural designer', possibly due to difficulties in having overseas qualifications recognised by the Architects' Registration Board of Victoria. (BH)

By 1963, Feldhagen had established his own practice, initially based in Acland Street, St Kilda, but later moved to Darling Street, South Yarra and later still to Shakespeare Grove, St Kilda. In 1967, he re-configured his business as a public company, M Feldhagen & Associates Pty Ltd. His early output included a number of small factories, but he soon established a reputation as a designer of large houses. Feldhagen frequently collaborated with fellow European émigré professionals. (BH)

From the late 1960s, when changes to strata title legislation prompted a boom in apartment construction, Feldhagen became one of the leading exponents of the type. In 1970 Feldhagen expanded into building works and formed a second company, M Feldhagen Constructions Pty Ltd. Feldhagen declared bankruptcy in 1975, and his two public companies were subsequently de-listed. Nevertheless, he resumed practice as an architectural designer, with his teenage son as his draftsman and sole employee. The practice continued into the 1980s under the name of Michol Designs. Feldhagen retired to Queensland in the 1990s and died on 21 January 2013, aged 80 years. (BH)



References

- Built Heritage website (BH), Dictionary of Unsung Architects – entry for Michael E R Feldhagen
- Certificates of Title (CT), various
- Council Building permit files (BP)
- Newspapers, various
- O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940', PhD Thesis, History Department, Monash University
- Parish Plans, P81(13) (PP)
- Port Phillip Thematic Environmental History* (TEH), February 2021
- Rate books (RB)
- Sands & McDougall Directories (SM)
- Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

The individual blocks of flats have some similarities in that they all have upper storeys that partly cantilever over the ground floor, have flat roofs and make use of a similar materials palette including textured concrete roman bricks and breeze blocks.

The three buildings are all in good condition and have a high level of external intactness.

99 Westbury Street, Balaclava

The two-storey block of flats are located on the west side of Westbury Street. The T-shaped site has an area of 1,025m². Along the front boundary is an original low fence comprised of piers and lower courses of textured concrete roman bricks with square, concrete breeze blocks above, behind which are courtyard gardens for the front ground floor flats. This wall returns as a letterbox bay.

Vehicular access is via a concrete driveway on the north side to open parking bays at the side of the building. At the rear north-west corner is a late 1960s brick garage, which is accessed by a laneway from Blenheim Street.

The main building is broadly L-shaped, though with two discrete wings – front and rear. There are also difference between the two levels resulting from the two designers (unknown for the ground floor, and Feldhagen for the first floor).

The whole of ground floor is cream brick in stretcher bond, as well the upper level of the rear wing, designed by Feldhagen largely continuing the pre-existing format. A colour change is however evident in the cream bricks of the rear wing between the two phases of construction/levels. The front first floor is the part of the building most consistent with the other two blocks in the group, and where the authorship of Feldhagen is most apparent.

The façade of the front wing is symmetrical with central recessed balconies/porches to both levels, flanked by mirrored bays with large windows.



Figure 11 - Aerial showing extent of 99 Westbury Street, Balaclava. (Source: Nearmap, Oct 2021)

The first floor cantilevers over the ground floor on a wide concrete floor plate. The design is a modern interpretation of classicism reflecting a typical differentiation associated with the later – comprised of a frieze of shadow blocks (concrete blocks with a geometric pattern, in this a continuous hexagonal motif) and wide columns/piers comprised of square, hollow concrete blocks. The upper part of the shadow blocks is partly concealed by the current roof flashing. The metal balustrade features oblongs with fine connections (though was noted as obscured glass on the original drawings). The wall at each end has spandrel panels below a tripartite window configuration – fixed central and flanking casements. The glazed sections to the recessed balcony are similar though include a door at both ends.



Figure 12 - Front and north side

The north/side elevation at ground floor has a section of projecting bricks to every fourth course (an intervention of the split rock roman bricks was proposed for part of this wall, along with a flower box of same). The upper level has concrete Roman, split/rock face bricks in a stacked bond either side of a central bay of hollow/breeze blocks (vertically orientated below a band of shadow blocks).

The rear wing has limited visibility from the public realm. There is a difference in the window proportions between the two levels however brown sills have been employed to both levels. The entry bay includes a bank of multi-paned glazing. The living room windows face north on this wing however some are protected by the wide soffit to part of this elevation.

169 Hotham Street, Balaclava

The three-storey block of flats are located on the west side of Hotham Street. The rectangular site has an area of about 701m². On the front boundary there is a section of original tall fence comprised of textured concrete Roman bricks for the base and small rectangular breeze blocks for the upper courses interspersed with larger solid bricks, behind which is a courtyard garden for the ground floor flat.

At the south end is a private pedestrian entrance and a section of concrete brick and breeze block fence on the side boundary. At the north end of the front boundary there is a more recent entrance alcove with tall, rendered walls and a slatted sliding gate across the concrete driveway which provides vehicular access and car parking along the north side of the building.

The upper two levels have been treated in a consistent manner and contrast with the ground floor. As for the 99 Westbury Street site, the concrete floor plate for the upper two levels projects over the ground floor/base.

This building is more overtly indicative of the International style in its format of largely blank side walls with fenestration mostly contained in the long elevations. Given the orientation of the building, the façade/east elevation is the side wall is largely blank (upper part) however the ground floor has windows but is screened from the public realm by the front fence.



Figure 13 - Aerial showing extent of 169 Hotham Street, Balaclava. (Source: Nearmap, Oct 2021)

The main visible part of the façade/short elevation has a central screen of hollow concrete (Besser) blocks flanked by long bricks, now painted. These are laid in stretcher bond however on the drawings were shown in quarter bond or raked stretcher bond (the overlapping by a quarter rather than a half) and defined also as manufactured by Besser. The distinctive articulation provided by the vertically paired, narrow projecting bricks (half queen closers) was not shown on the original drawings.

The long elevations – north and south – are in two sections relating to the two phases of construction (1962 and 1967), though with consistent materials and much of the detailing.



Figures 14 & 15 - Front elevation (left), front and north side elevations (right)

The original east section has a symmetrical format to the main, visible north elevation similar to that of 99 Westbury Street site with central recessed balconies flanked by fully glazed bays. In this case, there is an axial breeze block screen in front of a wall separating two balconies at each level, which have three white panels (probably glass) to the metal-framed balustrade (though only two are noted on the drawings, and were to be faceted red aluminium). A panel of sandstone-coloured textured (split face), roman concrete bricks separate the balconies from the glazed bays, which included six large, timber-framed horizontally-orientated panes - five fixed and one awning (however the lower two were shown as a dark, faceted aluminium panel on the original drawings). The rear/south elevation is partly concealed but has more solid wall comprised of contrasting sandstone and charcoal split face, roman concrete bricks with bands of similar windows to those on the north elevation, though in four pane groups.

The later west/rear section is higher as it has four levels as it includes two undercroft garages. There is also another separate garage in the south-west corner of the site with a terrace above. The upper two levels have a similar format of those to the front however the central balcony does not have a central division as it services only one flat at each level.

The north elevation at ground floors/base level is partly visible and has a different articulation to the upper two levels with more sections of wall, similarly split rock roman bricks, and smaller windows.

The west elevation, visible from the rear lane, is largely blank likely with a similar, non-textured brick to the upper two levels however is also overpainted, with windows grouped to the southern end. The use of two different coloured split face bricks – sandstone and charcoal – is readily apparent on this elevation.

247 Inkerman Street, Balaclava

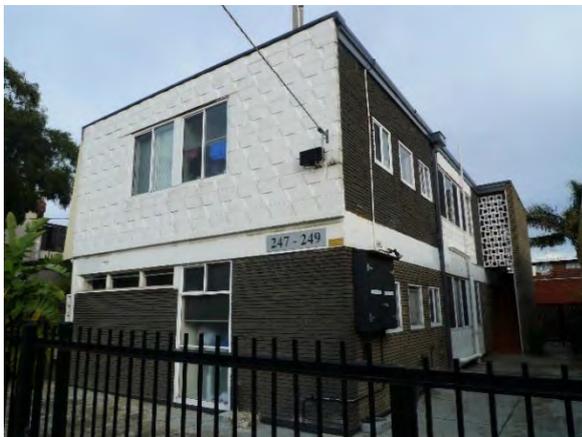
The two-storey block of flats is located on the south-west corner of Inkerman and Camden streets. The rectangular site has an area of about 404m². On the Camden Street side there are original sections of tall, breeze block fencing enclosing private courtyards, in front of which are narrow, edged garden beds. The private pedestrian gates on the east side and the metal palisade fence to the Inkerman Street boundary are not original. The north and west setbacks are concreted and there is vehicular access is on the western side.



Figure 16 - Aerial showing extent of 247 Inkerman Street, Balaclava. (Source: Nearmap, Oct 2021)

The two-storey block features most elements evident in the two other blocks however combined in different ways. The configuration of each elevation is generally symmetrical and the windows are a mixture of likely original timber-framed and altered aluminium-framed types.

In this instance the footprint is consistent to both levels however to the long east elevation there are three balconies, which are partly recessed and projecting with flange screen/privacy walls. These walls are matched with a tapered flange wall at each end. A narrow pergola extends between the balconies, that is over the intervening courtyards.



Figures 17 & 18 - Front/north elevation (left) and east side elevation (right)

The walls of the long east elevation (to Camden Street) are split rock face, roman concrete bricks – charcoal to the upper level and lighter (where visible) to the ground level. The upper level is visible however the lower level is largely concealed. The upper level has blank end bays, with the remaining bays alternating between balconies and wall with a central window. The balconies have square breeze blocks balustrades which alternate with courtyard walls (four at ground level) with the same blocks.

The short north and south elevations feature shadow concrete blocks, configured in a hexagonal pattern (similar to the façade frieze at 99 Westbury Street) and painted, to the upper level. The lower-level walls are charcoal split rock face, roman concrete bricks. The timber-framed fenestration pattern is consistent to both elevations with a central upper window and a combination of full-height and highlights below.

The west elevation, which is partly visible, includes a central projection for a stair that features an upper screen of hollow concrete blocks to its sides. There are sections of wall with shadow blocks either side of the stair with larger windows than to the flanking side bays, which have charcoal split rock face, roman concrete bricks.

Comparative analysis

The southern parts of the municipality – St Kilda (East) and Elwood - have manifold postwar flats. Whilst many are generic, there is a relatively high concentration of architect-designed examples which are more finely detailed or distinguished by their site responsiveness. Michael R E Feldhagen was one of several émigré architects that were active in the area and at the forefront of the evolution of this building type along with Mordecai Benshemesh, Dr Ernest Fooks, and Kurt Popper, often working for Jewish clients and accommodating the influx of Central and Eastern European Jewish refugees who were accustomed to apartment living. In addition, several Australian-born architects were responsible for flats but rarely multiple examples.

The subject group are indicative of the approach that evolved during the late 1950s and early 1960s, when there was a shift from the post-war era to what is often defined as the late 20th century period.

Previously, during the postwar period, the use of cream brick had been favoured. During the late 1940s and early 1950s, a Functionalist mode was adopted with parapets and steel-framed windows. During the mid to late 1950s, roofs were usually expressed with eaves, often deep, openings were typically timber-framed, and some decorative elements crept into the palette such as coloured spandrel panels, ceramic tiles, and balustrading with geometric patterns. Subsequently during the late 1960s, the influence of Brutalism became apparent in the bolder forms and use of darker (tan or brown) bricks, sometimes with expressed concrete.

Feldhagen's output during the early 1960s has no ready comparison in contemporary flat or residential architecture in the municipality is more expressive than the output of his contemporaries with a varied material palette (especially the range of concrete/Besser blocks), greater use of expressed concrete, and varied geometric articulation with shadow blocks and breeze blocks, and partly indicative of a Featurist mode.

The subject buildings are relatively small, with a limited number of flats (including larger flats) by comparison to many others of the period – only one is three storey, with the other two examples being two storey. This reduced scale limited the need for extensive common circulation areas so that the subject buildings have minimal heralding of the entries as some flats in each block have private/direct access.

This particular expression is likely to be influenced by his training and contemporary architecture in Berlin during the 1950s. The German architect Hans Sharoun (1893-1972) was much lauded and one of the city's most renowned projects – the Berlin Philharmonie designed 1956, constructed 1960-63 – was underway. The Philharmonie is noted for its dramatic forms and external metal sheeting with geometric patterns. Also likely of influence was Interbau exhibition held in West Berlin in 1957 and promoting the renewal of the war-damaged Hansaviertel area.

Amongst Feldhagen's own work, the subject buildings have a distinct aesthetic with limited comparison, for soon after the expression he employed began to shift. Several other blocks of flats, and one example of maisonettes, designed by Michael R E Feldhagen are also included within the heritage overlay, though these are all later examples.

- *Surf Side 46 Ormond Esplanade, Elwood (1963-64) (Citation 755)*. This three-storey block has a markedly different expression in that whilst it has a flat roof, it projects with a wide soffit which has a raked fascia. The footprint is also stepped maximise views to the rear flats and in this instance, there is less distinction between the upper (third level) and lower (first and second levels) parts. The materiality – cream and brown brick - is partly organised in vertical bays rather than only horizontally. There are

corner (projecting) balconies which are partly breeze block and have steel poles and railing. Windows are aluminium-framed.

- 21 Dickens Street, Elwood (1965-66) (Contributory within St Kilda Botanical Gardens & Environs precinct) Represents a shift to a less embellished expression. A relatively late cream brick example with minimal eaves overhang as the balconies are recessed. More overtly indicative of the International style in its contained massing and consistent articulation, though it varies between the front and rear blocks. The balustrading includes black, faceted metal panels to the upper levels (probably as had been designated for the 169 Hotham Street block) with metal posts attached in front. Windows are timber-framed.
- 22-24 Eildon Road, St Kilda (1966) (HO5 St Kilda Hill precinct) Three storey flats in cream/tan brick – possibly with an addition to the roof. Breeze blocks are only employed to the roof parapet. Symmetrical façade with recessed balconies with white faceted metal balustrade panels and spandrels to the flanking bays.
- 1 Hartpury Avenue, Elwood (1970). (Contributory within St Kilda Botanical Gardens & Environs precinct). Three storey flats in tan brick and rendered spandrels with distinctive parabolic arched screen to ground floor façade and canted balconies. Projecting flat roof with raked fascia.
- 2 Crimea Street, St Kilda (1977) (Citation 881, St Kilda East Precinct). Brutalist style maisonettes with a brown brick base with concrete, battered walls to the cantilevered upper level. Bold expression with a blank wall to the front.

In terms of other flats of the late 1950s and early 1960s, the work of other émigré architects is not readily comparative to the contemporary work of Feldhagen. The contemporary Modernist work of Palestinian-born, Australian-educated Mordecai Benshemesh, who generally designed larger buildings, however bares the most comparison as he too employed some decorative elements in the 1960 group, though to a lesser degree than Feldhagen and to buildings with projecting flat roofs.

- *Edgewater Towers*, 12 Marine Parade, St Kilda (Citation 2049). Built 1959. Multi-storey, International style building in white painted concrete with continuous bands of glazing to each elevation.
- 22 Westbury Street (Contributory within St Kilda East precinct). Built 1959. Three-storey, cream brick, balconies with metal balustrades and panels), fully glazed stairwells with louvres, eaves overhang.
- *Wolverton* 8 Westbury Street, East St Kilda (Citation 2429, recommended HO). Built 1960. Three storey with stepped plan, cream brick with eaves overhang, timber-framed windows, faceted balconies and spandrel panels to the front.
- 16 Lansdowne Road, East St Kilda (Citation 2429, recommended HO). Built 1960. Three storey, cream brick with projecting brick and tiled spandrels to the front, timber-framed windows, faceted balconies, and eaves overhang.
- *Leawarra Flats* 306 Dandenong Road, East St Kilda (Citation 2429, recommended HO). Built 1960. Three storey with stepped plan, cream brick, timber-framed windows, canted balustrading, and wide eaves overhang.
- *Questa Heights* 21 The Esplanade, St Kilda (HO5, St Kilda Hill precinct). Built 1965. Multi-storey, of a similar ilk to *Edgewater Towers*, the walls are white painted concrete with continuous bands of glazing. Projecting balconies with a combination of metal balusters and panels.

The work of Theodore Berman, who was Melbourne-born to Polish migrant parents, also bares some comparison, principally the block at 76 Mitford Street.

- *Rocklea Gardens*, 46-40 Hotham Street, St Kilda East, 1960 (Citation 2017, HO293). International style, continuous band of windows/openings with balconies, and spandrel panels at either end of the elongated façade.



- Flats, 2 Southey Grove, Elwood, 1957 (Citation 2017, St Kilda Botanical Gardens & Environs precinct) single storey, modest, co-joined flats arranged around a communal garden/motor court. Flat/skillion roof with wide soffit, cream and red brick walls (part overpainted), timber-framed windows. Some additions.
- Flats, 76 Mitford Street, Elwood, 1961-62 (Contributory within St Kilda Botanical Gardens & Environs precinct). Two storey block, cuboid form with flat projecting roof, over galleries, mainly cream brick. The façade treatment is relatively elaborate with concrete brick (two colours and varying bond), 'metal pole screen with '76', and metal balustrades with diamond motifs.

Less work of the Slovakian-born Dr Ernest Fooks (originally Fuchs) has been assessed to date in the municipality however these examples are more restrained than the contemporary, highly articulated work of Feldhagen.

- *Park View*, 5 Herbert Street, St Kilda, 1958-59 (Citation 2427). It has a stepped footprint to maximise views, cream brick walls, projecting flat roof, splayed balconies with geometric railing and glass panels, and timber-framed spandrel panels to the main window units. The circulation is along external galleries to the rear behind a separate stair block with projecting bricks.
- Flats, 21A Dickens Street, Elwood, 1966 (Contributory within St Kilda Botanical Gardens & Environs precinct). Later brown brick and render, suggesting a burgeoning Brutalist character. Symmetrical façade with central recessed balconies.

The work of the Viennese Kurt Popper is generally indicative of a more restrained version of contemporary Modernism. Although his contemporary work shares a similar material palette, he generally employed more contained footprints and forms.

- Flats, 124-126 Alma Road, 1954 + 47 Westbury Street, St Kilda, 1956 (both Contributory within HO6 St Kilda East precinct). Similar, adjacent blocks in a Functionalist mode. Cream brick (one on red brick plinth), with parapeted roof, steel-framed windows, some with concrete framing to a mixture of small and large windows, and balconies with concrete decks and metal railing.
- Flats, 22A Acland Street, St Kilda, 1957 (Contributory within HO5 St Kilda Hill precinct). Projecting flat roof, cream brick with panels of pale blue tiles to the façade, timber-framed windows, and balconies with metal balustrading with diamond pattern. It has a tile clad, hipped roof.
- Flats, 17 & 17A Burnett Street, St Kilda 1958-59 (Contributory within HO5 St Kilda Hill precinct). More conventional with a hipped roof clad in tile in two mirror-image blocks. Distinguished by the expressed rendered frame to the corner windows.

The contemporary work of Australian-born architects bares limited comparison in particular in terms of the material palette.

- Flats, 21 Redan Street, St Kilda, 1958, John & Phyllis Murphy (Citation 785, HO503). An unusual two-storey red brick building, comprised of two-level flats with separate entries, with a prow-like form and gable roof.
- Flats, 39 Southey Street, Elwood, 1959, L G Grant & Associates (Contributory within St Kilda Botanical Gardens & Environs precinct). Cream brick but with extensive use of decorative brickwork and screens to the front and a bowed concrete canopy to the entrance supported on steel poles.
- Flats, 63-69 Tennyson Street, Elwood, 1959-60, A V Jennings (Citation 2344, HO436). A series of four mirrored blocks, cream brick, stepped form with undercroft carparking, spandrels and banks of windows.

- Flats, 33 Pine Avenue, Elwood, 1960, Leslie J.W. Reed (Citation 2339, HO429). Cream brick with a projecting stairwell block to the front as well as a bank of windows with spandrels. Balconies to one long side and galleries to the other.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Add to the Heritage Overlay as a group listing with a single HO number.

In the Schedule to the Heritage Overlay apply:

- external paint controls (to ensure complementary colour schemes are employed and/or encourage restoration of original finishes/surfaces).
- fence controls (remnants of original front fences)

Remove 169 Hotham Street and 247 Inkerman Street from HO7 and HO315, respectively, and include within new group HO listing.

Primary source

RBA Architects & Conservation Consultants, *Review of Heritage Precinct HO7 – Elwood, St Kilda, Balaclava, Ripponlea - Stage 2 Report* (2022)

Other studies

Andrew Ward & Associates, *Port Phillip Heritage Review*, 1998

Other images

N/A



Area to be included in HO



169 Hotham Street, Balaclava



247 Inkerman Street, Balaclava



99 Westbury Street, Balaclava

City of Port Phillip Heritage Review

Place name: Adass Israel Synagogue
Other names: -

Citation No:
2435



Address: 12-24 Glen Eira Avenue,
Ripponlea

Category: Religion: Synagogue

Style: Postwar: Modernist

Constructed: 1965, 1996

Designer: Dr Ernest Fooks,
Forward Viney Woollan

Amendment: C206port

Comment: New citation

Heritage Precinct: Not applicable

Heritage Overlay: HO557

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

The Adass Israel Synagogue, designed by Dr Ernest Fooks in 1961 and constructed in 1965, at 12-24 Glen Eira Avenue is significant.

The following buildings and features contribute to the significance of the place:

- The 1965 two-storey brown brick synagogue including the broad asymmetric gable roof with wide stained timber soffit, cantilevered masonry entrance canopy, fanned brick detailing, pilaster-like elements with triangular cross sections and central recesses housing structural steel columns, the full-height vertical timber-framed window units incorporating spandrel panels and upper highlights divided by angled glazing bars, the rectangular oriel bay with a prow-like gable roof and detailed perforated brickwork divided by framing members which is supported by a pair of fin-like brick piers, tall timber framed glazed doors on west side, and the low brick retaining wall and metal palisade fence to the boundary. The copper sheeted doors (added in 1996) also contribute to its significance.
- The 1996 addition, also two storey brown brick, including the corner oriel bay, mosaic tile detailing, copper sheeted door, and narrow rectangular windows some with tapering metal hoods. The copper sheeted doors to the earlier 1965 section, which were introduced in 1996, are also contributory.

Alterations and additions (post-1996) are not significant.

How is it significant?

The Adass Israel Synagogue is of local historical, aesthetic and social significance to the City of Port Phillip.

Why is it significant?

It is of historical significance as a synagogue built in the 1960s following a period of massive growth for Melbourne's Jewish community during and following WWII. It is demonstrative of the large Jewish community that was established in the broader St Kilda area and the formation of various congregations. It is specifically associated with the Adass Israel Congregation which was formed in 1939-40 following a split in the Elwood Talmud Torah Congregation and whose membership predominantly comprised recent Jewish immigrants from Germany and Austria. Like many Post-war congregations they initially met in adapted buildings, including a Federation period house at the subject site which they purchased in 1950, before building a dedicated synagogue in 1965. Additions made to the synagogue in 1996 indicate the continuing growth of the congregation into the late 20th century. (Criterion A)

It is of aesthetic significance as a largely intact and distinctive example of Post-war religious architecture in the Modernist idiom designed by preeminent Jewish émigré architect Dr Ernest Fooks. While Fook's European education and experience is the dominant influence on the design, the broad gable roof with wide eaves is suggestive of the local Post-war Melbourne Regional Style. Key aspects of the design include the intricate perforated brickwork of the oriel bay (reminiscent of a Middle Eastern Mashrabiya), the fanned brick detailing above the door, the repetitive vertical emphases, and the use of triangular forms including the projecting prow-like gable and the pilaster-like elements. Although the design was largely developed in 1961, the use of brown bricks speaks of its later construction date. The 1996 addition and alterations are sympathetically integrated with the original synagogue and incorporate distinctive detailing such as the mosaic tiling and copper sheeted doors. (Criterion E)

It is of social significance for its strong continuum of use by the Adass Israel Congregation since 1965. It is a key reference point in the cultural landscape of the congregation whose members are concentrated in Ripponlea. (Criterion G)

Thematic context

Victoria's framework of historical themes

2. Peopling Victoria's places and landscapes: 2.4 Arriving in a new land, 2.5 Migrating and making a home, 2.6 Maintaining distinctive cultures; 8. Building community life: 8.1 Maintaining spiritual life

Port Phillip thematic environmental history

3. People: 3.5 Expressing identity and culture; 8. Community life: 8.1 Spiritual life

History

Thematic history

There are many different places in the municipality that relate to the spiritual life of the community. These include sacred sites for Indigenous people that reflect traditional ceremonies, as well as churches, synagogues, and other places of worship, including places used by alternative spiritual groups. These places have played a changing role over time, as the needs of the community have changed.

The strong Jewish community in St Kilda and Elwood today is largely a result of post-World War II migration. However, there has been a Jewish congregation in the area since the late 1800s. In 1921 the Jewish population of Melbourne was 7,600 people, this grew to approximately 30,000 by 1961 (Lipmann, 1973, as cited in Townsend, 2018).

The St Kilda Hebrew Congregation was established in 1871 and built its first synagogue on part of the former Charnwood estate the following year. The congregation grew and by the early 1920s, it needed a bigger synagogue. The new St Kilda Hebrew Congregation Synagogue was built almost directly opposite the

original building and was consecrated in 1927. Designed by Joseph Plottel, the synagogue is built in Byzantine Revival style.

The first Australian Temple Beth Israel was founded in Melbourne in 1930 by Ada Phillips. It promoted a progressive form of Judaism that was more relevant and appealing to younger Jews. Services were held at Wickliffe House on the St Kilda Esplanade, the St Kilda Town Hall and the Christ Church hall. A synagogue was purpose-built at 76-82 Alma Road, St Kilda in 1937. But by the end of World War II, with 1,600 people attending on High Holidays, some services had to be held at the St Kilda Town Hall. By the late 1950s, the congregation had grown to become the largest single Jewish congregation in Australia.

The Elwood Talmud Torah congregation was founded in the 1930s to serve the increasing number of Jewish migrants escaping growing anti-Semitism and persecution in Europe. The congregation, like so many others in the study area, began meeting in private homes before raising enough funds to purchase land and build a synagogue. Kurt Popper, a Viennese modernist architect, designed the Elwood Talmud Torah. It opened its doors in 1957. Part of the community broke away in 1939-1940 to form the Adass Israel Congregation, which established a synagogue at 24 Glen Eira Road, Ripponlea in 1950. In December 1950, the foundation stone for a mikvah – a ritual bathhouse – was laid behind the main building. The community continued to expand its synagogue to surrounding sites from the 1960s, to accommodate its growth.

The Sephardi Jewish community also arrived in the area during the huge wave of post-war migration in the 1950s. They worked hard to establish a place of worship of their own, and in 1994 former Australian Governor Sir Zelman Cohen opened the Sassoon Yehuda Sephardi Synagogue on Hotham Street, East St Kilda.

These synagogues are still in regular use. The range of congregations demonstrates the diversity and strength of the Jewish community in the City of Port Phillip (TEH).

Adass Israel Synagogue

The subject site formed part of Crown portion 238, southeast of St Kilda, parish of Prahran. The 4¾ acre allotment on the north side of Glen Eira Road was purchased in the 1850s (pre-1857) jointly by wealthy speculator Hugh Glass and auctioneer Brabazon Purcell (PP). Within a couple of years, the allotment was acquired by Thomas Monahan, an Irish immigrant who made his fortune in Melbourne as a property owner and who also owned land on the south side of Glen Eira Road where he lived with his wife Mary in the substantial basalt residence *Erindale*.

In October 1888, about 100 sites, including the subject site, were auctioned in the 'East St Kilda Estate' subdivisional sale of Crown portions 238, 237 and 232 between Glen Eira Road and Grosvenor Street (CM). The subject site, Lot 12 in Block E measuring 54 feet (16.5m) to Glen Eira Avenue and 130 feet (39.6m) to Oak Grove, passed through several hands over the ensuing two decades.

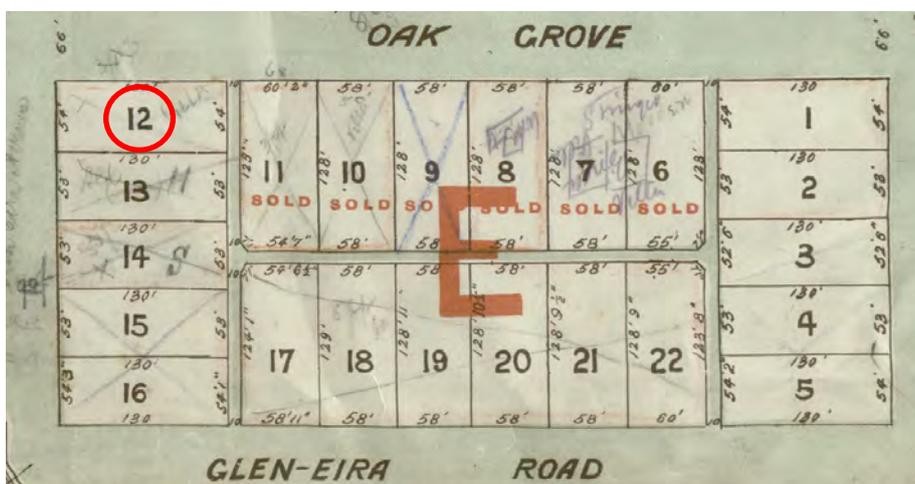


Figure 1 - Extract from a plan of the East St Kilda Estate, c. 1880s, showing Block E. The subject site (lot 12) is indicated. (Source: State Library of Victoria)

The 1901 MMBW plan (Figure 2) shows that the subject site remained vacant, and that minimal development had occurred within the block bounded by Oak Grove, Hotham Street, Glen Eira Road and Glen Eira Avenue (then known as Murcott Street). In August 1909, the subject site was purchased by widow Jane Charlotte Powell (CT). In the same month, a building permit was issued to Powell for a 'weatherboard villa' which was evidently constructed soon after. The 1911 Sands and McDougall's directory lists Mrs Jane C Powell in Glen Eira Avenue.

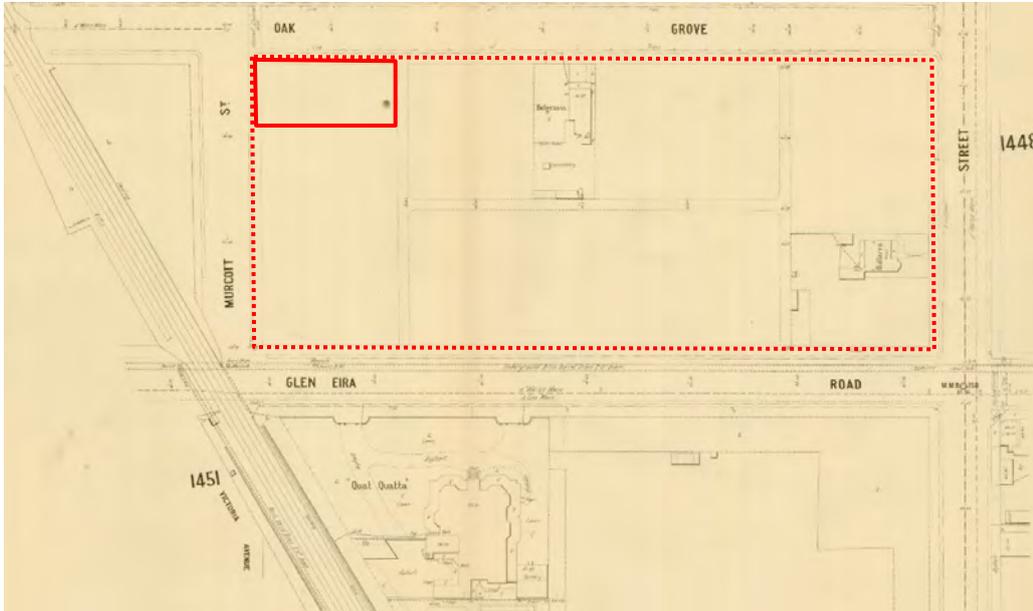


Figure 2 - MMBW detail plan no. 1452, dated 1901. Approximate boundaries of the subject precinct are indicated (solid line). Approximate boundaries of 'Block E' are also indicated (dotted line). (Source: State Library of Victoria)

In May 1912, the Ripponlea railway station was opened (although the station buildings were not completed until the following year) opposite the subject site on the west side of Glen Eira Avenue, prompting a strong surge in commercial and residential development in the vicinity.

In 1920, the subject site was sold to Henry Hollister Jackson, medical practitioner, who owned it for the next thirty years until his death (CT). The house can be seen in the 1945 aerial photograph (Figure 3).



Figure 3 - Aerial photograph dated 1945, showing the earlier house on the subject site. (Source: Landata, Proj No 5, Run 16, Frame 57847)

In July 1950, the house was purchased for the Adass Israel Congregation by Izzy New of 19 Spray Street Elwood, furrier, Joseph Felberbaum of 2 Cyril Street Elwood, merchant, and Napthali Rosemann of 4 A'Beckett Street St Kilda, exporter (CT). The house was adapted for use as a house of prayer and a women's room, requiring the removal of internal walls. The congregation also engaged architect Dr Ernest Fooks (of 1 Woonsocket Court St Kilda) to design a mikvah (ritual bath) at the rear of the property, construction of which began in December 1950. The single storey mikvah contained facilities for both men and women. In 1952, the women's room in the former house was converted to a day school for sixteen boys. In 1955, further alterations were undertaken to the former house under Fooks.

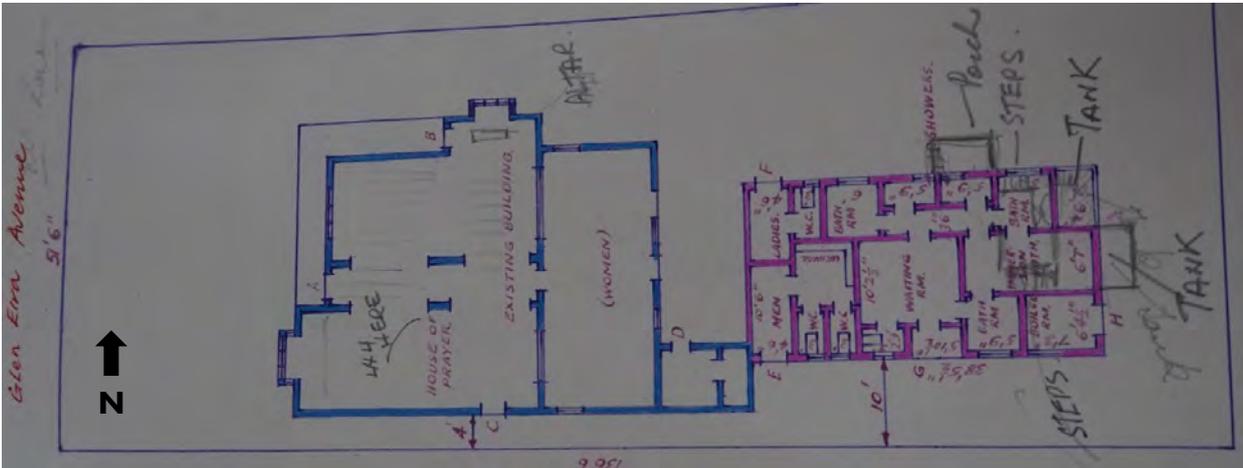


Figure 4 - Plan from public building file, dated 1950, showing the former house (left) and the proposed mikvah (right). (Source: Public Record Office Victoria, VPRS 7882, P1, Unit 1511, Item 12839)

In 1961, Fooks was again commissioned by the congregation, this time to design a new synagogue in place of the former house. Working drawings were prepared in July 1961 (Figures 5 & 6) showing a two-storey building incorporating the pre-existing mikvah at the rear. The drawing of the north elevation indicated the intention for a sculpture/artwork or a name panel to be installed above the doors.

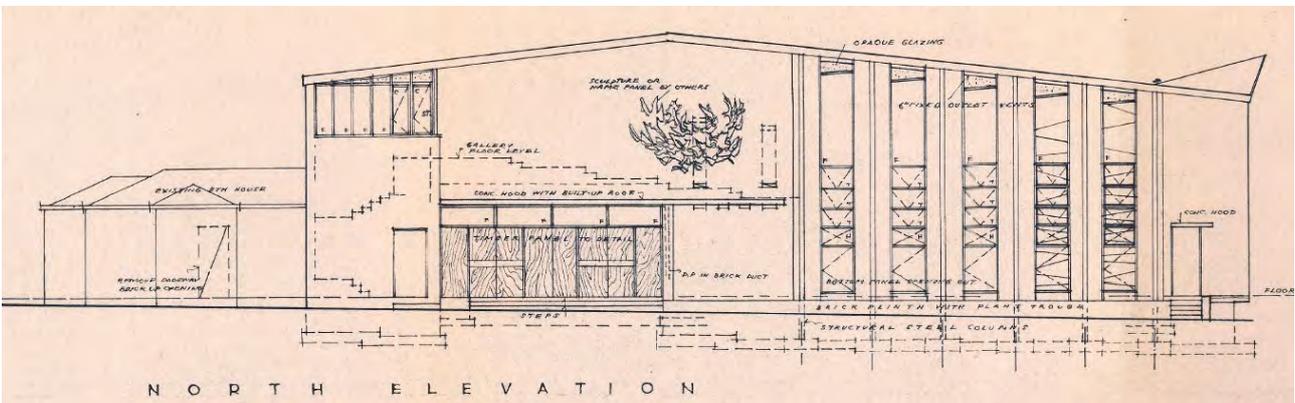


Figure 5 - Drawing dated July 1961 (Dr. Ernest Fooks), showing north elevation. (Source: Council Building File)

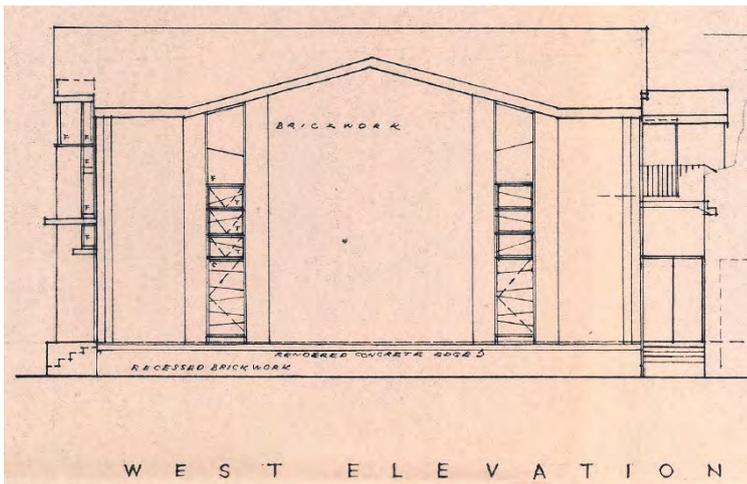


Figure 6 - Drawing dated July 1961 (Dr. Ernest Fooks), showing west elevation. (Source: Council Building File)

In October 1961, the Adass Israel Synagogue Building Committee applied to Council for examination of the preliminary plans, and in December Council responded that a permit could be issued. Following an extended interval, a permit (BP no. 57/2523) was issued in December 1962. It was hoped that work would begin on the new synagogue during 1963, however other commitments, including the completion of a school in Caulfield, delayed the start of the project and it was not begun during the 12-month validity of the permit (*Australian Jewish News* 14 Jun 1963 p2). On 2 December 1963 the builder Phillip Ernst, on behalf of the building committee, requested an extension of the permit and accordingly another permit (BP no. 20) was issued the following day. The cost of the proposed building was estimated to be £20,000 and it was referred to in correspondence as the 'Adass Israel War Memorial Synagogue'.

In 1964, between August and November, revised drawings (Figures 7 & 8) were prepared by the Office of Dr Ernest Fooks. The drawings show a scheme that was generally similar to that prepared in 1961, with minor changes to the exterior and some changes to the interior layout, particularly the gallery level. A third permit was sought and granted on 3 December 1964 (BP no. 602). By this time, the estimated cost of the work had risen to £33,000.

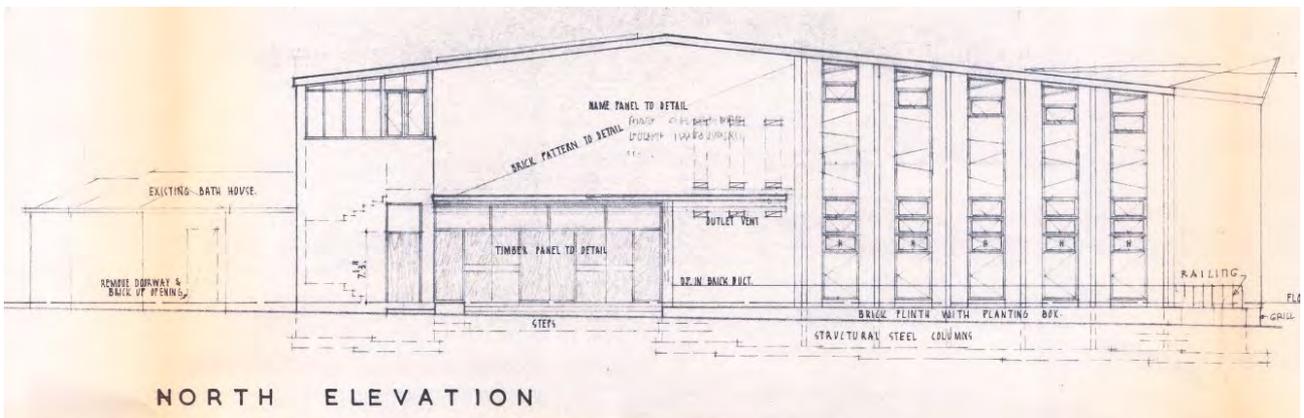


Figure 7 - Drawing dated November 1964, (Dr. Ernest Fooks), showing north elevation. Stamped 13 December 1964 in relation to permit no. 602. (Source: Council Building File)

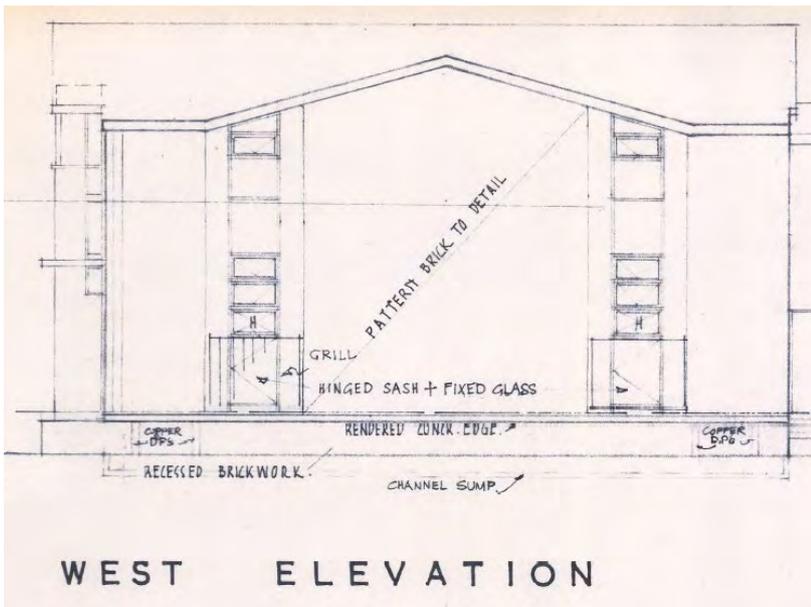
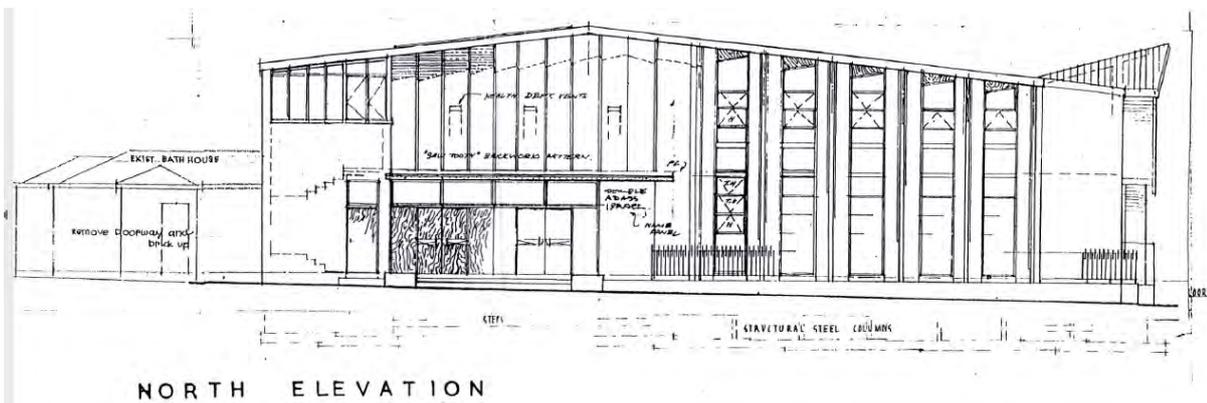
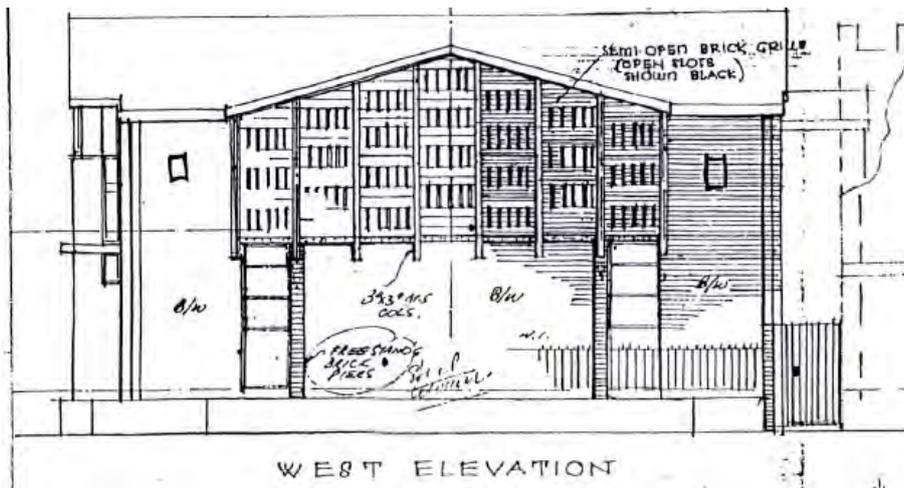


Figure 8 - Drawing dated November 1964, (Dr. Ernest Fooks), showing west elevation. Stamped 13 December 1964 in relation to permit no. 602). (Source: Council Building File)

The drawings show the main entrance on the north side as recessed, whereas it is now in line with the façade (it is unclear when this was changed). Also, the doors are shown as timber with highlight windows.

It appears that Fooks resolved some details of the design post-permit which had been left blank on the stamped permit drawings. A presumed post-permit drawing (Figure 9 & 10) shows the oriel bay with patterned and perforated brickwork on the west side (which had not previously been shown as a projecting element although the stamped permit plans indicated some decorative brickwork was envisaged) as well as the fanned brickwork above the entrance on the north side.





Figures 9 & 10 - North and west elevations (Dr Ernest Fooks) presumably prepared post-permit. Showing oriel bay to west side and fanned brick detailing above entrance to north side. (Source: Council Building File B03471/1995/B/O)

Construction was undertaken in 1965 by Phillip Ernst, master builder, of 1 Downshire Road Elsternwick. The adjacent two-storey Federation period shop was apparently employed as a temporary hall while the new building was being constructed. In September 1965, ownership of the subject site was transferred to the trustees for the Congregation Adass Israel Trust.

Between the late 1960s and early 1980s, the adjoining six shop sites to the south on Glen Eira Avenue were progressively acquired by the congregation (CT). In 1984, a multipurpose hall was built on the former shop sites. In December 1984, approval was granted to consolidate all the land to create an approximately 1932m² parcel with a frontage of 48.7m to Glen Eira Avenue.

On New Year's Day in 1995, the synagogue was the target of an arson attack. The damage was estimated at more than \$200,000 and described by police as 'severe but localised'. The Ark (Aron Hakodesh) was destroyed in the fire, but the Torah scrolls were able to be saved (*Australian Jewish News* 6 Jan 1995 p3).

Following the fire, a building permit was issued on 2 May 1995 for reinstatement works. The works, which were estimated to cost \$100,000, were overseen by architect Erwin L Kaldor and included the replacement of glazing and doors amongst other repairs.

The following year, a planning permit was issued by City of Port Phillip on 15 March 1996 for an addition to the synagogue. A building permit was subsequently issued 31 May 1996. The works were estimated to cost \$1.26 million. Architectural practice Forward Viney Woollan, who had offices in Hobart and Melbourne, prepared the drawings in February 1996 (Figure 11). The new two storey addition was built on the eastern part of the site. As part of the works, the 1950 mikvah and a short section of the 1960s building to the east of the entrance were demolished. Also, the main entrance doors to the 1965 building were replaced with copper sheeted doors surrounded by square framed glazing.

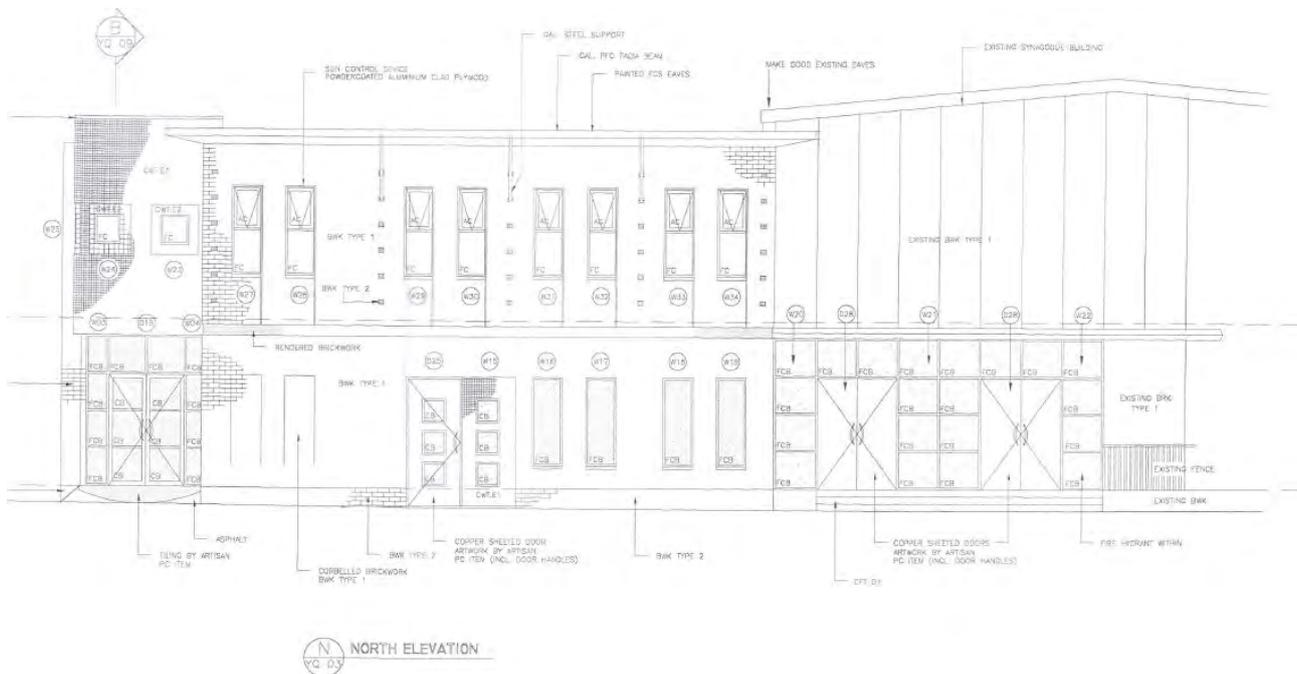


Figure 11 - Drawing of northern elevation dated February 1996, Forward Viney Woollan (Source: Council Building File, B0364/1996/P/0-01)

Adass Israel Congregation

The following history of the Adass Israel Congregation between 1939 and 1999 is from *The Spirit of St Kilda: Places of Worship in St Kilda*, by Janette Bomford. It also provides some additional information regarding the subject site (underlined):

The history of the Adass Israel Congregation dates to 1939-40 when some members of the Elwood Talmud Torah became dissatisfied with the level of observance and decided to establish their own congregation. Known as Kehilla Kedosha Beis Haknesses Ahawah Zion, it was established at 391 High Street, St Kilda, in a small shuttered shopfront. This building was later demolished when the road was widened. In 1943, Leo and Michael Newman and their father Peretz, who was originally from Vienna, left Elwood Talmud Torah over dissatisfaction with procedures they believed contravened Orthodox Jewish lore. Soon after joining the new group, they took over its management and the group moved to 15a Brighton Road. Ephraim Pollak, one of the founders, died in 1943 and the minyan was renamed Beth Ephraim in his honour.

The Newman brothers brought a Viennese influence to the congregation. This attracted Orthodox Jews arriving from Germany and Austria during and after the war. Some of these were the boys and men who were sent to Australia by the British aboard the Dunera in 1941. This group of about 3000 Austrian, German and Italian men and boys over the age of sixteen had been interned in Britain as enemy aliens after the outbreak of war. In fact, a majority of them supported the Allies. Many were Jewish, but not all were refugees. Some were interned at Tatura in country Victoria, where Leo Newman visited them and arranged for additional religious requisites to be provided and for some of the younger ones to be released. Erwin Lamm was also released from Tatura in order to become minister of Beth Ephraim after Joseph Weinern left. In 1944 Rabbi Ehrentreu, who had also arrived on the Dunera, presented the first Shabbos Hagadol Droshe at Beth Ephraim. Rabbinical assistance was also given by Rabbi Wyshkowsky, who had escaped with his son from the Nazis via Singapore and Japan.

In 1944 the congregation affiliated with the London Adass Yisroel movement. Congregations were required to include in their constitutions that the congregation would be conducted in the Orthodox way, according to the law of Moses and Israel, and that no-one who desecrates the Sabbath or partakes of forbidden food can be elected to the governing body. The name Adass Israel was adopted at a special meeting on 20 August 1950. Many congregations had adopted this name, modelled on the one in Berlin; it was also the name of the one in Vienna, which many saw as their model.

Post-war immigration laid the foundation for the Adass community. The congregation quickly outgrew the Brighton Road premises. A house at 24 Glen Eira Avenue was bought in 1950 and used as a shule and classrooms. In December 1950 the foundation stone for a mikvah (ritual bath) was laid at the rear of the property, which took two years to complete. In the meantime, many people used a private mikvah at the home of Yechiel Binet in Gardenvale.

The first Rov was Rav Yitzchok Ya'akov Neumann. He arrived from Antwerp on 23 April 1952. He was displeased that the children were attending state schools and a Hebrew school was opened in May 1952. It was a Government-recognised primary school and only the second such Jewish school in Melbourne. He also arranged that Neumann and Schwartz, at 251 Inkerman Street, St Kilda, would provide kosher meat under his supervision. The fees gained from this arrangement made the Adass establishment sounder and enabled expansion, especially in the education area. Rav Neumann stayed only briefly and it was two years before a new Rov, Rabbi Bezalel Stern, arrived in 1955. Rabbi Stern oversaw great developments and expansion of the Adass Israel congregation.

The new school campus opened soon after and Rabbi Stern's daughter Miriam began teaching there, thus enabling the inclusion of girls at the day school. With a new influx of migrants after the Hungarian Revolution, the congregation needed larger premises. In 1959 the adjoining property was bought and an Adass Israel War Memorial Synagogue Building fund established. It was created as a war memorial for the purpose of tax deductibility for donations but was considered an appropriate designation given the background of so many congregants. Priority was given to the school building and it opened on 25 October 1964, the night before the foundation stone for the synagogue was laid. Building began in 1965 and opened on 19 September that year. It was designed to seat 300 men and 250 women. Subsequently adjoining sites were also bought as the membership continued to grow.

Rabbi Stern was succeeded by Rabbi Elimelech Ashkenazi whose leadership saw the congregation continue to expand and more building undertaken. A multipurpose hall built in 1984 was later named the Adass Gutnick Hall after an endowment by Rabbi Joseph and Stera Gutnick in memory of his mother, Reebetzin Raizel Gutnick. Rabbi Ashkenazi's successor was Rabbi Avraham Zvi Beck, who was appointed in 1987. He placed great emphasis on the development of the Yeshiva, where young adults devoted their time to study and teaching. Another initiative was the building of the Caulfield Mikvah on the corner of Furneaux Road and McWhae Street. Named in memory of Mrs Malkah Sarah Jager, it opened in 1993. A new men's mikvah was opened at the synagogue premises in 1997.

The shule (synagogue) was severely damaged in an arson attack on 1 January 1995. A rebuilding appeal was launched and there was wide support for it. The architect was Erwin Kaldor and the contractors were the Pomeroy Bros. Interior decoration was undertaken by Dario Zuroff. The new work was consecrated on 17 September 1995. The congregation continued to grow and extensions were carried out in 1997. Rabbi Gutnick also assisted the purchase of the building on the corner of Hotham Street and Glen Eira Road, which was redeveloped in 1999 and now houses the Yeshiva Ketana.

Ernest Fooks - Architect

Born during 1906 in Bratislava, Czechoslovakia, Ernest Fuchs was educated in Vienna, where he completed a degree in architecture in 1929 and subsequently a doctorate in town planning in 1932. He started his own practice at that time but in 1939 fled the rising anti-Semitism in Europe, marrying Latvian-born Noemi Matusevic in Canada en route to Australia (Edquist, 2012).

In Melbourne, he became assistant town planner for the Housing Commission of Victoria for nearly a decade (until 1948) working on projects across the State. During this time, he wrote extensively, and lectured, on town planning issues leading to his appointment in 1944 as the first lecturer of town planning at the Melbourne Technical College (now RMIT). In 1946, he outlined his ideas and solutions to planning in Melbourne in *X-Ray the City!: the Density Diagram, Basis for Urban Planning*.

On becoming an Australian citizen in 1945, he changed his surname to Fooks. From 1948, he established a successful architectural practice, drawing much of his clientele from Melbourne's thriving post-WW2 European émigré community.

Fooks' practice specialised in 'own your own' flats for developers completing over forty blocks of flats in St Kilda, Caulfield, Toorak, South Yarra and Hawthorn. In 1955, he self-developed an office with four bachelor flats attached at 1 Woonsocket Court, St Kilda (extant but much altered). Fooks also designed numerous single-family residences, beginning with modest-scale examples in the austerity driven period of the late 1940s and early 1950s but evolving as prosperity increased to more ambitiously scaled and detailed

examples subsequently. In this sphere, he was influenced by courtyard focused precedents and the use of Japanese-inspired screens, culminating in his own-famed house in Caulfield (1966). Other projects included some commercial (such as shops) and educational buildings (e.g. Mt Scopus Memorial College, Burwood), as well as two notable community facilities – the B'nai B'rith in Hotham Street, Balaclava in 1959 and the National Jewish Memorial Centre and Community Facility in Canberra, completed in 1971. The B'nai B'rith commission is said to stem from Noemi's encouragement to be involved with local community affairs (Edquist, 2012).

Fooks passed in 1985. Despite the coverage in magazines such as *Australian House and Garden* and extensive output of both built work and in publishing, his work has only recently become more widely acknowledged in general architectural circles (Peterson, 2009).

References

Bomford, Janette, *The Spirit of St Kilda: Places of Worship in St Kilda*, 2003

Cartographic material (CM) held by State library of Victoria: 'East St Kilda Estate' (undated, from the Vale Collection); 'East St Kilda Estate' (1888, published by L C Cunningham, from the Haughton Collection).

Certificates of Title (CT) relating to subject site: Vol. 2135 Fol. 891; Vol. 2301 Fol. 103; Vol. 2464 Fol. 603; Vol. 3339 Fol. 727; Vol. 3360 Fol. 807; Vol. 7441 Fol. 107.

Certificates of Title (CT) relating to adjacent land: Vol. 3713 Fol. 546; Vol. 3923 Fol. 435; Vol. 4355 Fol. 819; Vol. 8079 Fol. 932; Vol. 8102 Fol. 275; Vol. 8256 Fol. 007; Vol. 9580 Fol. 355.

Edquist, Harriet (2012), 'Fooks, Ernest', P Goad & J Willis, *The Encyclopedia of Australian Architecture*, Melbourne, pp258-259

Elwood Shule website: http://www.elwoodshule.org/templates/articlecco_cdo/aid/1266584/jewish/Our-History.htm (accessed 16 May 2018)

Newspaper articles

Peterson, Richard (2009, 2nd ed. [2005]), 'Edgewater Towers' (chpt. 43) in *A Place of Sensuous Resort: Buildings of St Kilda and their people*.

Parish Plan - at Elwood, Parish of Prahran, P81-13 (PP)

Port Phillip Thematic Environmental History (TEH), February 2021

Public Building File held by Public Record Office Victoria, VPRS 7882, P1, Unit 1511, Item 12839. Containing drawings dated 1950 and 1955 and correspondence with the Department of Health.

Sands and McDougall's street directories (SM)

St Kilda Council building permit files held by Port Phillip City Council. Containing drawings dated 1955, 1961, 1964, 1995 and 1996, permits, applications for permits, and correspondence. (BP)

Townsend, Catherine, 'Making Modern Jewish Melbourne: Schools, Synagogues, Aged Care Facilities and Community Buildings 1938-1979' (paper), 2018

Description

The synagogue is located at the corner of Glen Eira Avenue and Oak Grove. The eastern side is bounded by a basalt paved lane. It occupies the northern part of a larger site occupied by the Adass Israel Congregation. The synagogue is composed of two sections: the 1965 building to the west and the later 1996 addition to the east. Both sections are two-storey and in a similar coloured brown brick.

The 1965 section is in the Modernist idiom. It has a broad asymmetric gable roof with a wide stained timber soffit. The primary façade to the north is highly articulated with strong repetitive vertical emphases. It is broken into an entry bay and fenestrated bay. Steps lead up to the entrance which has two sets of

copper sheeted double doors set in a multipaned glazed bank. There is a cantilevered masonry canopy over the entrance that provides a contrasting horizontal element. Featured at first floor above the entrance is unusual, fanned brick detailing. The fenestrated bay is comprised of pilaster-like elements with triangular cross sections and central recesses housing structural steel columns, which alternate with vertical window units made up of timber-framed windows (awning and fixed parts), spandrel panels and upper highlights divided by angled glazing bars. The southern elevation is articulated in a similar manner to the northern elevation but is obscured by the adjacent 1980s hall. The western elevation has a symmetrical composition dominated by a rectangular oriel bay with a prow-like gable roof. The oriel bay has intricately detailed perforated brickwork (reminiscent of a Middle Eastern Mashrabiya) divided by framing members and is supported by a pair of fin-like brick piers. Centrally positioned beneath the oriel bay is a niche-like element with a concave profile clad in copper coloured mosaic tiles (this is likely to be a later addition, but it is unclear when it was introduced). There are also a pair of tall timber framed glazed doors.

The 1996 addition has a flat roof, with a wide soffit and a girder-like fascia, that tucks beneath the gabled roof of the 1965 section. The design of the addition, while adopting a Postmodern expression, takes cues from its host building such that they form a cohesive whole. The walls are brown brick with a plinth of glazed dark brown bricks. Narrow rectangular windows and two blind niches, which are aligned at ground and first floor, serve to perpetuate the vertical emphasis. At first floor the windows have tapering metal hoods. A horizontal rendered band extends from the line of the entrance canopy to the 1965 building, dividing the façade. At the corner is a prominent circular oriel bay with square recessed windows fully clad in copper coloured mosaic tiles. Beneath the oriel bay there is a recessed entrance with a concave side wall clad in blue mosaic tiles which has a multipaned glazed door and surround. A second entrance on the north side has a copper sheeted door with an accompanying panel to the side clad in copper coloured mosaic tiles. The eastern elevation to the lane is comparatively plain and has staggered sections of glass bricks.

The 1965 section has narrow setbacks and is surrounded by a low brick retaining wall, inverted at the corner, atop which is a metal palisade fence. The 1996 section is built to the boundary. Like the short section of the 1965 building it replaced, the addition is built to the boundary.

Comparative analysis

The Adass Israel synagogue is one of many institutional buildings (schools, community centres, memorials, aged care facilities etc.) constructed in Melbourne during the 1950s, 60s and 70s in response to the massive population growth within the Jewish community following WWII. It is one of about twelve sizable synagogues built in Melbourne between 1950 and 1979. Unlike earlier synagogues in Melbourne which were principally places of worship, the Post-war synagogues were also intended to function as community centres around which social and cultural life revolved like precedents from Eastern Europe and the United States.

The architects commissioned were often Jewish émigrés themselves who brought with them detailed knowledge and experience of European Modernism. While their formative training always remained dominant, their work inevitably absorbed some influence from their new home. Dr Ernest Fooks, who was educated in Vienna before immigrating in 1939, emerged as one of the preeminent Jewish émigré architects practicing in Melbourne during the Post-war period.

The Adass Israel synagogue is in the Modernist idiom. Although built in 1965, the design had been largely settled four years earlier in 1961. While unconfirmed, it is quite possible that building was originally conceived in cream brick, a colour widely associated with the 1950s and early 1960s and which Fooks had recently employed at the B'nai B'rith community facility in Balaclava in 1959. Dark brown bricks became popular in the latter part of the 1960s and 1970s, and as such the decision to use them may have been made around the time of the build date. The broad gable roof with wide eaves is suggestive of the Post-war Melbourne Regional Style. Like at many Jewish community buildings, an artwork/sculpture was originally intended to be mounted above the entrance, however it does not appear to have eventuated.

In her paper 'Making Modern Jewish Melbourne', University of Melbourne scholar Catherine Townsend observes that the design of the Adass Israel synagogue is reminiscent of Percival Goodman's work in the United States. Some relevant examples by Goodman include Temple Emanuel in Colorado (c.1956) and Temple Beth El in Massachusetts (1953) which make bold use of triangular forms, prow-like gable roofs, and fanned effects, characteristics Fooks incorporated at the subject site albeit in a more subtle manner.

The Adass Israel synagogue is one of a few synagogues in the broader St Kilda area. Two developed before WWII include the St Kilda Synagogue at 12 Charnwood Crescent built in 1926 and designed by Joseph Plottel which is included on the Victorian Heritage Register (H1968), and the Temple Beth Israel at 76 Alma Road built in 1937 which is much altered and not included in the Heritage Overlay.

The most readily comparable example is the Elwood Shule at 39 Dickens Street, Elwood which was originally built 1956-57 but extensively remodelled 1971-73. It was designed by émigré architect Kurt Popper who like Fooks trained in Vienna. The remodelled building, built some eight years after the Adass Israel synagogue, has a distinctive monumental character. It has been recommended for inclusion in the Heritage Overlay.

Dr. Ernest Fooks designed at least two other buildings in the municipality for the Jewish community. These include the B'nai B'rith House, a former community facility, at 99 Hotham Street Balaclava built in 1959 (Citation 2018, HO337), and the Melbourne Chevra Kadisha, a Jewish mortuary and funeral home, 115-119 Inkerman Street, St Kilda, built in 1979 (not included in the Heritage Overlay).

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Transfer from HO7 to a new individual HO (on the basis it does not logically form part of either of the proposed adjacent new precincts Ripponlea Commercial precinct or Ripponlea Residential precinct). Exclude the 1980s multipurpose hall on the south side from the extent of the HO.

Apply fence controls in the Schedule to the Heritage Overlay (original fence).

Primary source

RBA Architects & Conservation Consultants, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2*, 2021

Other studies

Andrew Ward & Associates, *Port Phillip Heritage Review*, 1998

Other images





North Elevation, 1965 section



West Elevation



North Elevation, 1996 addition

City of Port Phillip Heritage Review

Place name: Chapel Lodge
Other names: Flats

Citation No:
2425



Address: 16A Chapel Street, St Kilda

Category: Residential: Flats

Style: Functionalist

Constructed: c.1950

Designer: Bernard Evans

Amendment: C206port

Comment: New citation

Heritage Precinct: Not applicable

Heritage Overlay: HO540

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

Chapel Lodge at 16A Chapel Street St Kilda, designed by Bernard Evans and constructed c.1950 by Norman Adderley, is significant.

Chapel Lodge is a five-storey red brick, but currently overpainted, building with a cruciform footprint. It has a flat roof that is predominantly concealed behind a parapet though projects slightly forward over the terraces on the south side (Argyle Street) relating to the two penthouses. There are two short chimney breasts, one each to the west and east elevation, below which are two circular recesses. There are balconies to each of the four wings, paired to the large east and west wings, with concrete decks/canopies and the original windows are steel-framed. To the rear/east wing, there is undercroft car parking.

The low brick fence to the front boundaries also contributes to the significance of the place.

Alterations and additions are not significant. The current paint colour scheme is not significant.

How is it significant?

Chapel Lodge at 16A Chapel Street, St Kilda is of local historic and aesthetic significance to the City of Port Phillip.

Why is it significant?

Chapel Lodge is historically significant as an early example of a multi-storey flat development, which at the time of its construction (completed 1950) was among the tallest buildings in the municipality. There was a dire need for housing during the late 1940s due to the downturn of construction activity during World War II, when residential construction was severely curtailed by government decree. The site is also significant for its associations with the architect, Bernard Evans, who was responsible for many significant flat buildings in the municipality and an influential figure in this sphere, as he was oft quoted in contemporary newspapers regarding flat development. There are also distinctive or unusual aspects about Chapel Lodge's historical development, in that by contrast to most Post-World War II flats, which typically replaced Victorian period houses or mansions, it was constructed on a rare piece of undeveloped land, though part of the extensive holdings which had been associated with the nearby mansion, Aldourie, at the corner of Alma Road. Furthermore, projects of this scale typically received considerable press however Chapel Lodge surprisingly did not, likely because in addition to much of the building being employed for serviced/rented flats, there was a purpose-built, clandestine SP bookie operation to the uppermost level, run by the owner, former St Kilda councillor Norman Adderley until police raided it in 1956. (Criterion A)

Chapel Lodge is of aesthetic significance as a prominent and early example of the Functionalist style, which was employed for much of the progressive contemporary flat design through to the mid-1950s. The rigorous volumetric and horizontal expression in face brick with balconies and steel-framed windows in discrete configurations but with an unusual cruciform plan to optimise views and privacy, is unique at this time in the municipality (as most examples had more varied massing and were on more constrained sites) and is a forerunner to the wider adoption of the International style. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahran Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Another boom in flat-building began in the mid-1950s. This was fuelled by population growth and a housing shortage after World War II, changes to building codes and the introduction of company title (and later stratum and strata-title) that enabled flats to be sold individually as 'own your own' units. Between 1961 and 1971, flats increased from 38% to 62% of all dwellings in St Kilda. The boom in flat building saw St Kilda's population increase by 10,000 people at a time when the populations of other inner-city suburbs were declining (TEH).

Early History

The site forms part of Crown Allotment 139A in the Parish of Prahran at St Kilda. The five-acre allotment was sold at land sales held during the late 1850s and acquired by the Scottish-born Alexander Fraser (1802-1888), businessman and politician born in Aldourie, Scotland. He emigrated to Australia in 1832 and was a St Kilda councillor and mayor (ADB). He was a member of the firm of Fraser & Cohen, auctioneers, and was also a member of the Legislative Council of Victoria, 1858 to 1881. He has been said to loom 'large in the history of St. Kilda' (JBC). Fraser was living on Alma Road as early as 1856 (ER) but resided west of Chapel Street at least until 1863 (SM).

On the 1855 Kearney plan (Figure 1), the Crown Allotment is evident and was undeveloped. Opposite on Chapel Street however, six houses had been erected.

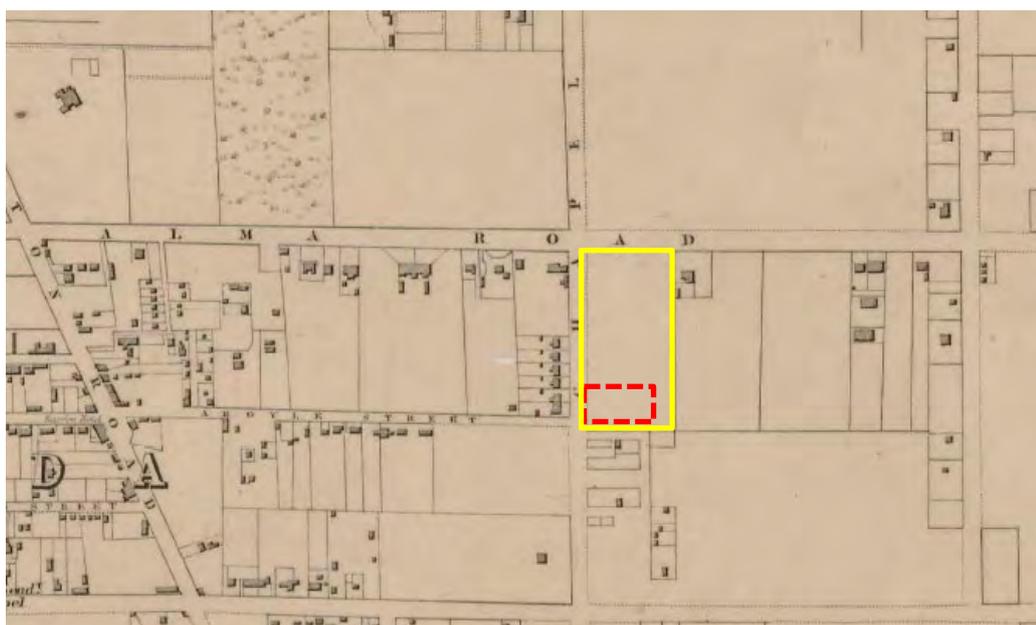


Figure 1 - 1855 Kearney Plan, showing CA 139A and location of subject site (Source: State Library of Victoria)

By 1864, as evidenced on the Cox Plan (Figure 2), a house (*Aldourie*) had been constructed at the corner of Alma and Chapel streets, and part of whose holdings the subject site remained for another 80 years. *Aldourie* was constructed about the time the Cox plan was prepared as the land was undeveloped in 1864 (RB) and first listed in 1865 directory (SM). In 1866, the brick house was described as having nine rooms and NAV of £120 (RB).



Figure 2 - 1864 Cox Plan, showing *Aldourie* (arrow) and location of subject site (Source: SLV)

By 1873, the house may have been enlarged according to the more defined footprint outlined on the Vardy plan (Figure 3).

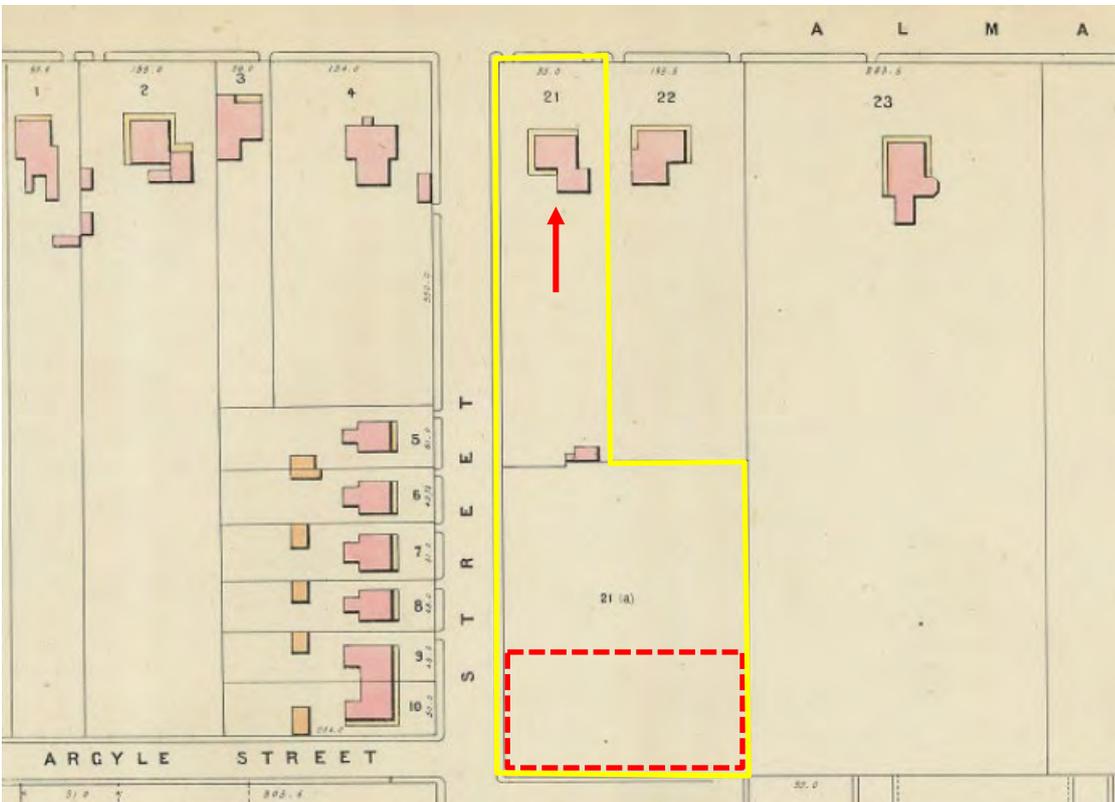


Figure 3 - 1873 Vardy Plan, North Ward no.6, showing approximate location of subject site (dashed) and Aldourie (arrow), and the extent of Fraser's holdings (yellow)

Fraser retained the western half of these holdings until 1882, when the first Torrens title was issued (CT v1339 f637). In that year, the large holding of about 2½ acres passed to the Hebden family in whose ownership it was retained unsubdivided until 1942 (CT v1344 f691; v3768 f456; v3811, f114).

By 1897, according to the MMBW plan, the subject site formed part of a large paddock at the southern end of the Hebden family's holdings. Aldourie, then 87 Alma Road, is not named on the drawing. The house had a return verandah and was set in extensive gardens with paths that terminated at a fernery.

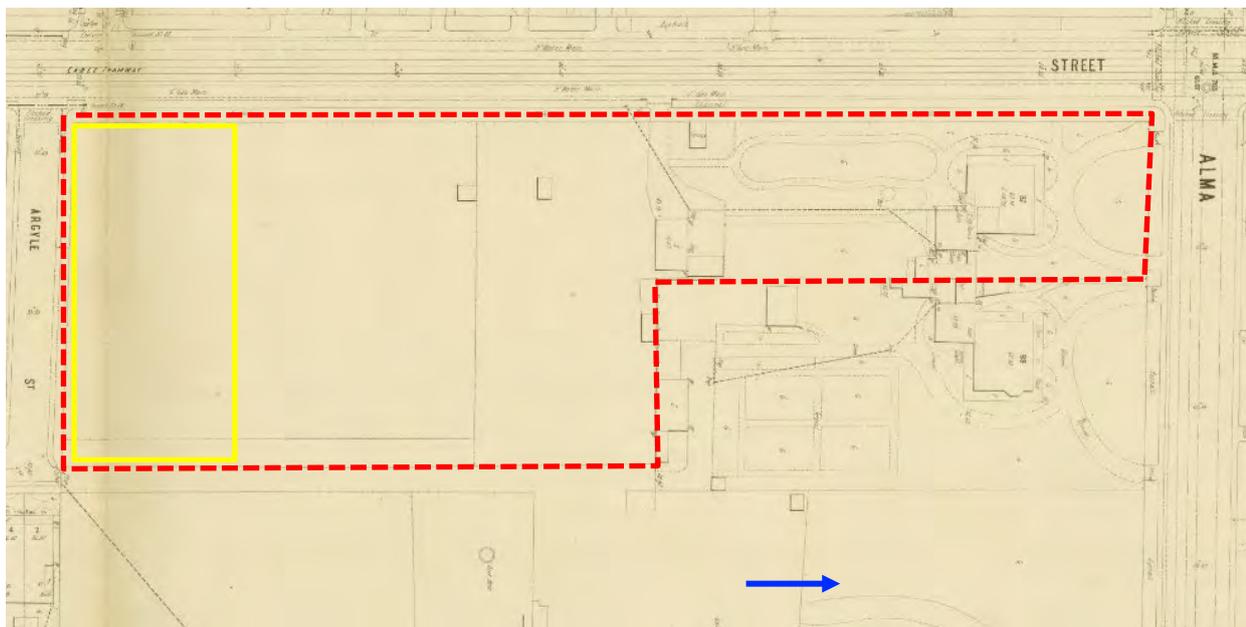


Figure 4 - MMBW detail plan no. 1423, showing the extent of the Hebden family's holdings in relation to the subject site, NB north is to the right (Source: SLV)

The site remained undeveloped throughout the early part of the 20th century and there was planting/trees to Chapel Street boundary by 1931 (A). When sold in October 1942, Aldourie was described as a 'cemented brick 2-storey residence' (*Herald* 21 Oct 1942 p5). The land was eventually subdivided after it was acquired by a local family of motor garage proprietors, the Greaves. From early 1943, for the ongoing duration of WWII, Aldourie was loaned by G R Greaves to the committee of RAAF auxiliaries as a home for children whose fathers were serving in the Air Force and whose mothers were temporarily affected by illness (*Age* 07 Jan 1943 p3).

A 1945 aerial photograph (Figure 5) shows that there was no fence to the southern paddock so that criss-cross pattern of informal paths had been established and only a few trees or bushes to the Chapel Street boundary.



Figure 5 - 1945 aerial showing the approximate location of subject site. (Source: Landata, Project No 5, Run 17E, Frame 58013)

Chapel Lodge, 16A Chapel Street

The electrification of the cable tram route along Chapel Street in 1926 encouraged the building of flats and between 1930 and 1940 fifteen blocks were erected along its length. Flat development continued in the post-war era. The subdivision of the Aldourie estate yielded sites for four large flat blocks, which were constructed from c.1947 to c.1955. The boom in flat building during the 1960s eventually saw the entire block between Alma Road and Argyle Street occupied by flats.

The southern paddock of *Aldourie* was subdivided into six large allotments, which were sold in double lots during late 1948, when the subject site was acquired by the Tudor Estates P/L on 10 December 1948 (CT v3811 f114). Treasury approval had been required for construction on the six large allotments in June 1947, each 60 x 180ft (*Argus* 26 Jun 1947 p13). The site was immediately transferred to the Southern Investments P/L, who retained ownership until 1972 and it was not until 1984 that individual flats were sold to separate owners (CT v7247 f219).

Chapel Lodge was constructed c.1948-c.1950 on the southernmost portion of the Aldourie Estate, at the corner of Argyle Street. Building approval was granted in 1948 to builder (and St Kilda Councillor) Norman Adderley for a seven-storey apartment building designed by Bernard Evans (BP no. U.584 issued 30 August 1948). However, in the end only a five-storey building was constructed. Oddly, the elevator only reached the fourth floor, with the two fifth level apartments reached by stairs from the level below. Changes were also made to the elevational treatment shown on the original plans, although the floor layout remained the same (BP).

The reason for this odd internal arrangement was investigated by a former resident who discovered that the building was conceived, designed and built (by a consortium of unknown people with Adderley as front man) for the sole purpose of running an illegal SP bookmaking business from the two rooftop apartments. How this occurred was the subject of a Royal Commission, which found that following completion most of the apartments were kept vacant. This allowed Adderley to obtain approval for 45 phone lines, which were in fact all connected to the two rooftop apartments, whereas many people worked answering the phones, ensuring a turnover estimated at £3000 a day. The elaborate scheme, arguably one of the largest illegal SP bookmaking rackets in Australia, finally came to an end in May 1956 when it was uncovered following the then biggest ever raid in police history in Victoria. For his trouble, Adderley received a thousand pound fine and continued to 'tenant' apartment 49 until 1960 (Hewitt). A steel door was battered and some of the brickwork near the lock was removed on the fourth floor by police seeking to infiltrate the operations. In response, Adderley said: 'if I was building this place again I would make it concrete so you could never get in' (Argus 15 Jul 1956 p3).

It is telling that this project seemed not to have attracted any articles in the daily newspapers, when other similarly scaled, contemporary flat projects by Bernard Evans were well publicised, for example those at 53 Balaclava Road, East St Kilda (1949) and *Sheridan Close* at 485 St Kilda Road, Melbourne (1950). At this time, Evans was regularly commenting on the need for 'many more large blocks of flats in the inner suburbs' noting however the contemporary challenges – the reluctance of many investors, rising building costs, and uniform building by-laws, 'which had greatly reduced the potential of property in the inner suburbs' (Age 18 July 1947 p4).

Council retains the drawings for the original seven storey proposal, which are generally similar to the extant building. The main drawings (9 in total) do not have a title block however on the five prepared by the consulting engineers J L & E M Daly for the concrete elements (footings, floor slabs, stairs, etc.), Bernard Evans is noted as the architect. These drawings are labelled 'Modern Service Apartments, Chapel Street, St Kilda' and dated 12.7.47, being updated on 16.08.48 (BP). The name/entity for whom the drawings were prepared has been concealed but is known to be Norman Adderley. The 1950 directory entry was for 'flats being built and in 1955, Chapel Lodge was listed as no. 14 with V E Adderley noted but by 1960 is identified as no. 16 (SM).

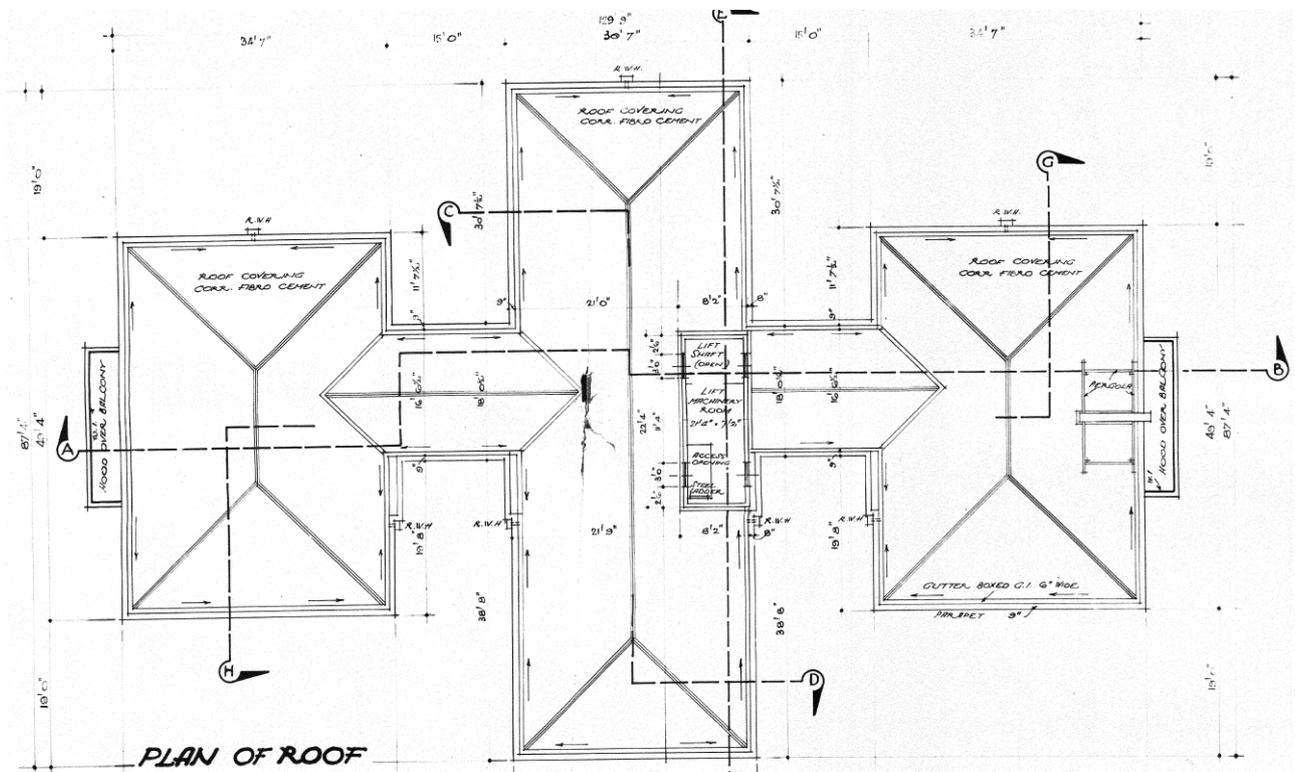


Figure 6 – drawing for original seven storey design – roof plan (Source: BP, sheet 4)



Some of the principal differences with the extant building are that the roofs were to be hipped and clad in corrugated fibro-cement, though would have been largely concealed by the parapet. The balconies to the southern wing were to be larger and be wrap around (i.e. located at the southern corners rather than the middle of the relevant elevations). Multi-paned windows and decorative railing was to be employed to many of the balconies. The drawings of the elevations also suggest that concrete lintels were envisaged to the larger windows but in the building as constructed they are brick.

There are eight flats for each of the lower four levels – a mixture of two-bedroom flats to the wider east and west wings and single bedroom flats to the narrower north and south wings. The fifth floor has two penthouses, the only flats with a fireplace.

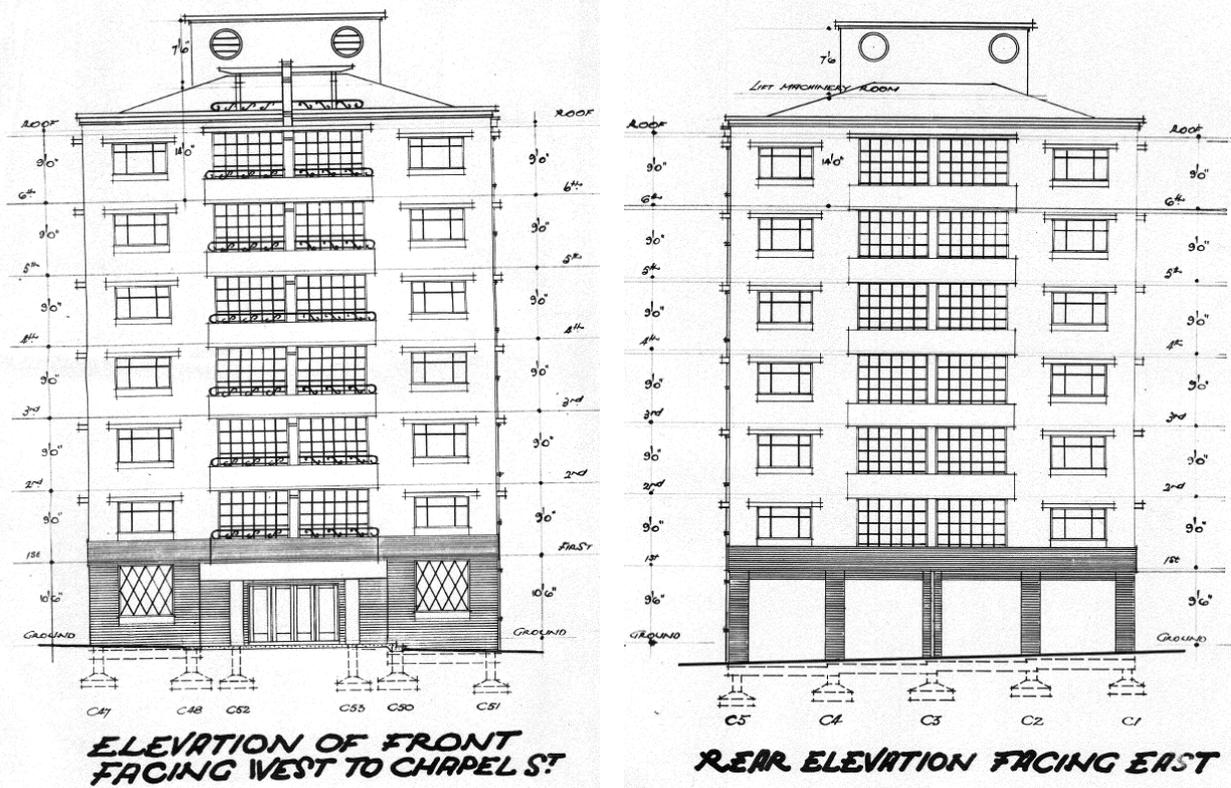


Figure 7 – drawings for original 7 storey design – front (west) and rear (east) elevations (Source: BP, sheets 7 +8)

Chapel Lodge initially played host to many new immigrants and during the mid-1950s (especially 1953 and 1954), many residents applied for naturalisation – after five years of residency. These residents were mostly born in eastern Europe – e.g. Austria, (then) Czechoslovakia , Hungary and Romania – or Israel (various newspapers public notices).

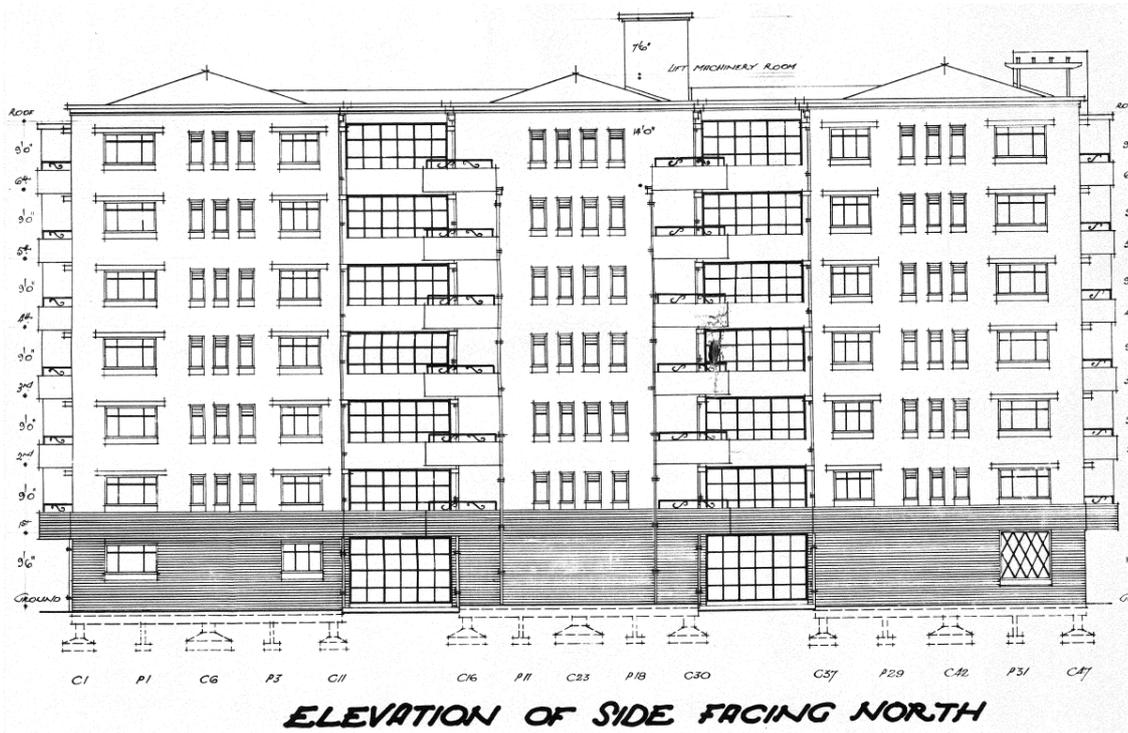


Figure 8 – drawing for original seven storey design – south elevation (Source: BP, sheet 10)



Figure 9 – 1980s showing the original red brick and an earlier addition on the top of the southern wing (Source: Council Building File)

Bernard Evans

Bernard Evans was born at Manchester, England in 1908 and was the son of builder, Isaac Evans. In 1913 the family emigrated to Australia, settling at St Kilda. Bernard completed his secondary education at Prahran Technical School and studied architectural drawing at the Working Men's College (now RMIT University) in the evenings, while also assisting his father. Evans subsequently worked as a designer and builder for timber merchant, Albert Weston at Box Hill (Dunstan, 2012).

In 1928 Evans established Hampton Timber and Hardware Pty Ltd and the Premier Building Co. and began building speculative villas at Brighton and Hampton. One of his earliest works included a bungalow in about 1930 for his father-in-law which was designed in the Arts and Crafts style (Bunyip Lodge). After spending much of the Depression in Perth, Bernard and his father were contracted by mining magnate Claude Albo de Bernales from 1935 to replace decrepit mansions in Melbourne with Moderne or revival style flats (Dunstan, 2012).

In 1938 Bernard was appointed lieutenant colonel where he commanded the 57th/60th Infantry Battalion. Following several years in service, he registered as an architect in Victoria in 1940 and formed Bernard Evans & Associates, one of Victoria's largest architectural firms. After WWII, the company developed 'shared ownership buildings and the own-your own concept in flats' with some key early examples being the (Greyfriars) flats at 53 Balaclava Road, St Kilda East (1949) and Sheriden Close on St Kilda Road (1950). During the 1950s and 1960s, the firm was responsible for several International style, multi-storey office buildings in central Melbourne, some since demolished, and high-rise projects for the Housing Commission of Victoria (Dunstan, 2012).

Evans served as a Melbourne city councillor from 1949-1973, held the position of chairman of building and town planning (1956-8, 1964, 1966-70) and was twice elected lord mayor (1950, 1960). Evans was knighted in 1962 and died in 1981 (Dunstan, 2012).

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Port Phillip Thematic Environmental History (TEH), February 2021

St Kilda Council building permit file (BP)

St Kilda Council rate books (RB): 1864, entry 1594-95; 1866, entry no. 788

Sands & McDougall Directories (SM), various

Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Vardy, John (1873) 'Plan of the Borough of St Kilda' [maps], NW6

Description

The large site has an area of over 2000m² and the terrain slopes about a metre across the width of the site. There are three street boundaries – Chapel Street to the west, Argyle Street to the south, and Phillips Street to the east.

The perimeter fence consists of timber paling between brick piers. The low, retaining wall sections to Chapel and Argyle streets might be original, whilst the taller piers are likely later alterations. All brickwork to the fence is currently painted. There is some perimeter planting shrubs and silver birch trees, including a hedge along the south side, as well as a few palm trees to the south-west corner.

The landmark building has a cruciform footprint that is centrally located on the site. Much of the surrounding land is hard paved with carparking mainly to the rear, including to the undercroft of the east arm of the building. There is also a small pool in south-west corner, introduced during the late 20th century.

The roof is flat and mostly clad in metal sheeting however projects to south side over a recessed deck to the two wider wings - west and east. The latter's soffit has exposed rafter ends and is timber lined. There are also larger roof top decks to the north and south wings.

The red brick is stretcher bond, currently overpainted, with a projecting band demarcating the shift in levels. There are small, paired circular/porthole recesses to the uppermost level of the west and east wings, either side of narrow capped projection in the parapet, which is a chimney.

The wider west and east wings have central, paired balconies with a central concrete dividing wall and concrete deck. Balconies to the narrower wings – north and south - are single, with one to each longer elevation (west and east).

The windows are predominantly steel-framed windows - mostly in large tripartite configurations with side casements, but there are also paired and single windows. The openings are all organised consistently across the elevations. A few original windows or openings have been replaced and have wider muntins, etc.

Comparative analysis

Until the 1940s most apartment blocks in Melbourne were two or three storeys, with a smaller number of four or five storey blocks, many within the central city. A notable exception was 'Alcaston House', a seven-storey apartment block built in 1929 at the corner of Collins and Spring streets in Melbourne. Designed by the prominent architects, A & K Henderson, it remained the tallest apartment block in Melbourne until the post-war era.

In the 1920s and 1930s there were several schemes for flats of six storeys or more in St Kilda, but none came to fruition. Until World War II, the tallest apartment blocks in Port Phillip were of five storeys: the 'Majestic' (1913-14) and 'Ritz Mansions' (1927), both in Fitzroy Street where a 1926 scheme for a seven-storey block did not eventuate. Another unrealized scheme dating from 1936 would have seen an eleven-storey block containing over 200 flats constructed at the corner of Acland and Robe streets.

A significant development in multi-level flat design came in 1939 when the five-storey *Newburn* flats were built in Queens Road, designed by renowned émigré architect, Frederick Romberg (in association with Mary Turner Shaw and Richard Hocking) they were the precursor to the much larger *Stanhill* apartments, also in Queens Road, that rose to nine levels. Designed by Romberg in 1942, but not completed until 1950, *Stanhill* remained the tallest apartment building in Port Phillip (and Melbourne) until the completion of *Edgewater Towers*, designed by another émigré architect, Mordecai Benshemesh, in 1960.

Flats were seen as one means of solving the post-war housing shortage and at the same time that *Stanhill* was completed there were several schemes for six and seven level apartment blocks in Chapel Street between Alma Road and Argyle Street, but only one, *Chapel Lodge*, was built. Designed by Bernard Evans, the approved plans were for seven storeys, but in the end only a five-storey building was built.

Upon completion, *Edgewater Towers* took over from *Stanhill* as Melbourne's tallest private apartment block until Robin Boyd's twenty-level *Domain Park* was completed in 1962.

Chapel Lodge was constructed during the early phase of the Postwar period, during the late 1940s and early 1950s, when the Functionalist style held sway. This form of Modernism is readily identified by clear volumetric expression (usually rectilinear or cuboid), parapets (concealing the roof), and steel-framed windows. Concrete framing was often employed to the openings. This machine-like aesthetic had clear connotations with progress. Whilst cream brick was favoured at this time, there was still some use of red brick which were cheaper (for instance, in 1948 cream bricks were about 15% more expensive than red bricks, which would add considerably to the costs of large blocks of flats (Age 13 Oct 1948 p4)).

Cream brick continued to be favoured during the latter phase of the Post-war period, that is the mid to late 1950s into the early 1960s, however whilst roofs were typically flat, they were usually expressed with soffits, often deep, and openings were typically timber-framed. Some decorative elements crept into the palette such as coloured spandrel panels, ceramic tiles, and balustrading with geometric patterns, partly as a reaction to the often codified and simplified approach to Modernism that was evolving, especially in the realm of the speculative developer (where it offered the opportunity for a cheaper build).

Several other blocks of flats designed by Bernard Evans have been recognized within the heritage overlay. Most pre-date *Chapel Lodge*, being constructed late Interwar period (mid to late 1930s), and reflect one of the contemporary styles, especially the Moderne and/or Art Deco. At this time, Evans consistently employed render externally, though often with some face brickwork and the buildings were either two or three storey.

The four examples constructed in the immediate post-WWII period by Evans are all cream face brickwork but of varying character. The flats at 169 Ormond Road and 91 Ormond Esplanade but subsequent to Chapel Lodge are also indicative of the Functionalist style and are broadly comparable to *Chapel Lodge* but have some varying detailing.

- *Deansgate*, 9 Southey Street, built 1949 (Contributory within St Kilda Botanical Gardens & Environs Precinct). Three storey, Georgian Revival style bachelor/studio flats, variegated cream brick, parapet with dogtooth cornice, multi-paned windows, curved bay with lozenge windows.
- Flats, 169 Ormond Road, Elwood, built 1951 (Contributory within HO8 precinct). Functionalist style, three storey, cream brick, parapet to front and hip roof to the rear, built around an enclosed courtyard. Bank of windows to upper two levels set in concrete frame, timber-framed windows with horizontal glazing bars.
- Pine Gate, 91 Ormond Esplanade, Elwood, 1952-53. Main frontage to Pine Avenue (that to Ormond Esplanade contains a path only) Three storey, variegated cream brick, hipped roof, tile clad. Large windows with horizontal glazing bars but timber-framed and with brown brick sills. U-shaped footprint around central courtyard.
- Flats, 1-7 Newton Court, St Kilda 1953 (Contributory within HO5 precinct). These single storey flats with a continuous, tiled hipped roof and timber-framed openings are largely concealed from the public domain. They were built using a prefabricated construction system.

The few other early post-war flat comparisons, reflect a less pure expression of the Functionalist style:

- Flats, 40 Southey Street, Elwood, built 1941 & 1946, and 44 Southey Street, built c.1946 (Contributory within St Kilda Botanical Gardens & Environs Precinct). Designed by Harry R. Johnson, possibly with the involvement of Mordecai Benshemesh, who was employed in his office during this time. This pair of three-storey flats which frame the entry to Southey Court are similar to each other. Both are cream

brick with steel-framed openings and represent a Moderne/Functionalist hybrid with their prominent curved corner balconies, either partly or fully rendered, and rendered bands.

- Flats, 45 Spray Street, Elwood, built 1950-51. Built by Norman Adderley Three storey, clinker brick and render, large steel-framed openings, broadly Functionalist style but with a projecting flat roof.
- Duplex, 23 Eildon Road, St Kilda, built 1953-54 (Contributory within HO5). Constructed by Norman Adderley. Two storey, variegated salmon brick, timber-framed openings, broadly Functionalist style but with a projecting flat roof.

A few early examples by émigré architects, who became active in the area, are good examples of the Functionalist style but post-date *Chapel Lodge* and have some different detailing. All are largely/fully cream brick externally and three storey.

- The Palestinian born Mordecai Benshemesh: *Burnett Lodge* at 9-11 Burnett Street, St Kilda, 1951 (Citation 4450, Contributory within HO5) and *Barkly Lodge*, 289 Barkly Street, St Kilda, 1956 (Citation 24, HO35). Both are overtly Functionalist in their cuboid volumetric expression with a taller, separate circulation zones (stairs and galleries), parapeted roofs, and steel-framed windows. The glazing to the circulation tower of the former has a horizontal emphasis whereas that to the latter has a strongly contrasting vertical emphasis.
- Viennese born Kurt Popper. Adjacent block of flats at 124-126 Alma Road (1954) + 47 Westbury Street, St Kilda (1956) (both Contributory within HO6). Similar, adjacent blocks in a Functionalist mode. Cream brick (one on a red brick plinth), with parapeted roof, steel-framed windows, some with concrete framing, and separate balconies with concrete decks and metal railing,

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Add to the Heritage Overlay as an individual place.

In the Schedule to the Heritage Overlay apply:

- external paint controls (to ensure complementary colour schemes are employed and/or encourage paint removal from brickwork).
- fence controls (original front fence)

Primary source

RBA Architects & Conservation Consultants, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2*, 2021

Other studies

Andrew Ward & Associates, *Port Phillip Heritage Review*, 1998



Other images



Front (Chapel Street)



South Elevation – west end (Argyle Street)



South Elevation – east end (Argyle Street)



Rear/east elevation (Queen Street)

Area to be included in HO



City of Port Phillip Heritage Review

Place name: Elbe
Other names: House

Citation No:
2437



Address: 22 Blenheim Street, Balaclava

Heritage Precinct: Not applicable

Category: Residential: House

Heritage Overlay: HO55I

Style: Victorian

Graded as: Significant

Constructed: 1872, additions 1890s

Victorian Heritage Register: No

Designer: Unknown

Amendment: C206port

Comment: New citation

Significance

What is significant?

Elbe at 22 Blenheim Street, Balaclava, built 1872 for gardener John (Johannes) Sprunkel and wife Anne and added to during the 1890s for subsequent owners John and Margaret Maher, is significant.

The freestanding single storey weatherboard house is comprised of the original 1872 'L-shaped' three-roomed house and the later 1890s additions on the south side. The roof, clad in corrugated sheet metal, is a transverse gable to the front with a perpendicular gable wing and a section of skillion roof behind. There are two brick chimneys with corbelled caps and a dogtooth course. The full width front verandah (dating from the 1890s, although a shorter version may have previously existed) has a hipped roof with an ogee profile and is supported by non-original square timber posts. Although the façade was originally symmetrical (windows either side of central door) the 1890s addition has created an asymmetrical composition. The windows are all timber framed double hung sashes (single pane) with moulded timber architraves. There is a highlight above the door.

The 20th century additions to the rear are not significant. The current paint colour scheme is not significant.

How is it significant?

Elbe at 22 Blenheim Street, Balaclava, is of local historical and representative significance to the City of Port Phillip.

Why is it significant?

Elbe is historically significant for its association with an early phase of development in the Balaclava area which accelerated following the 1859 introduction of the railway. Throughout the 19th century modest timber cottages proliferated in pockets of St Kilda East and Balaclava, particularly on the lower lying land known as the 'Balaclava Flats', contrasting with more substantial houses on nearby surrounding higher ground. *Elbe* is amongst the earliest surviving houses in Balaclava/St Kilda East and one of only a comparatively small number dating from pre-1880. (Criterion A)

Elbe is of representative significance as an uncommon example of a modest pre-1880 timber house in the municipality, of which many were built (particularly in the St Kilda East/Balaclava area) but few survive. Although altered (as early surviving timber cottages almost invariably are) the original 1872 'L' shaped extent has been fully retained and the 1890s additions have been made in the manner of the original by extruding the transverse gable roof form and replicating detailing (window and chimney). The transverse gable roof is highly indicative of the 1860/70s. The front verandah was not part of the house initially, although such a feature was common in the 1870s and one may well have been introduced prior to the 1890s when it is confirmed to have existed. The ogee profile of the verandah is relatively uncommon. (Criterion D)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.1 Early dwellings, 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.2 Workers and artisan housing)

History

Contextual history

The development of St Kilda began following the first land sales in 1842 and by 1854 there were over two hundred houses. The plan compiled in 1855 by James Kearney shows that most of these were situated to the west of Brighton Road (later High Street and now St Kilda Road). The St Kilda East and Balaclava areas by comparison, were largely undeveloped, particularly east of Chapel Street.

In 1859, the railway to Brighton was opened, spurring subdivision and development in the St Kilda East and Balaclava areas. Throughout the 19th century, modest timber cottages proliferated in pockets of St Kilda East and Balaclava, particularly on the lower lying land known as the 'Balaclava Flats', contrasting with more substantial houses on nearby surrounding higher ground.

22 Blenheim Street

The subject site formed part of Crown portion 146B, Parish of Prahran, County of Bourke. The approximately three-and-a-half-acre allotment (which relates to the northern half of Blenheim Street) was purchased in November 1853 by the Robinson brothers (PP).

The Kearney plan of 1855 (Figure 1) shows that Blenheim Street was not yet in existence and there was no development in the vicinity. By 1859, at least the southern part of Blenheim Street (Crown portion 147B) had been formed when it was subdivided into 26 40ft allotments (RB 1859 nos 1317-1336). The 1864 Cox

plan (Figure 2) shows Blenheim Street extending between Inkerman and Carlisle streets, albeit in a straight alignment (without a bend at the north end), with some limited development in the southern half and none in the northern half. Both plans show the subject site vacant.

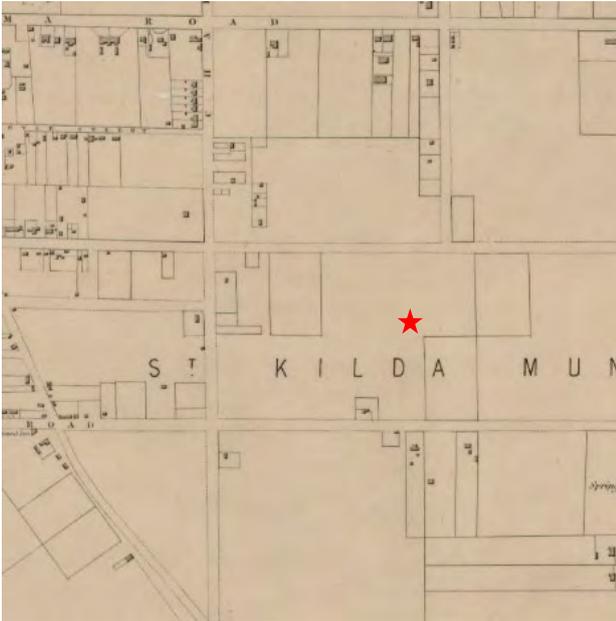


Figure 1 - Plan dated 1855 'Melbourne and its suburbs' compiled by James Kearney.

Figure 2 - Plan dated 1864 'Hobson Bay and River Yarra leading to Melbourne' surveyed by Henry L Cox. (Source: State Library of Victoria)

The northern part of Blenheim Street (i.e. Crown portion 146B) was subdivided in the early 1870s, by the then owners Andrew Bridges White, merchant of Geelong, and Samuel Sextus Ritchie, meat preserver of Queen Street Melbourne (CT Vol.456 Fol.180).

The subject site was transferred to John Sprunkel in December 1871 (CT Vol. 463 Fol. 531). Sprunkel had recently rented nearby houses in Sebastapol Street (RB Jan 1872 no. 747) and Blenheim Street (RB 1870 no. 1329). The November 1872 rate book lists John Sprunkel, gardener, as the owner and occupier of a 3-roomed weatherboard house with a NAV of £13 (RB no.1564). The 1873 rate book records that Sprunkel was one of five gardeners living in Blenheim Street at that time, some of whom may have been employed at George Brunning's nearby nursery in Inkerman Street (RB Jan 1872 no.1414).

The 1873 Vardy plan (Figure 3) shows the subject house had an 'L'-shaped footprint (no front verandah) and there was a brick outbuilding to the rear on the north boundary. The subject house was one of four adjacent weatherboard houses on the east side of the street, including one with a similar footprint. The north part of Blenheim Street was dominated by the 8-roomed brick residence *Alderstead* set in approximately 1 acre of grounds on the east corner of Inkerman Street. This plan shows the north part of Blenheim Street according to its current alignment.

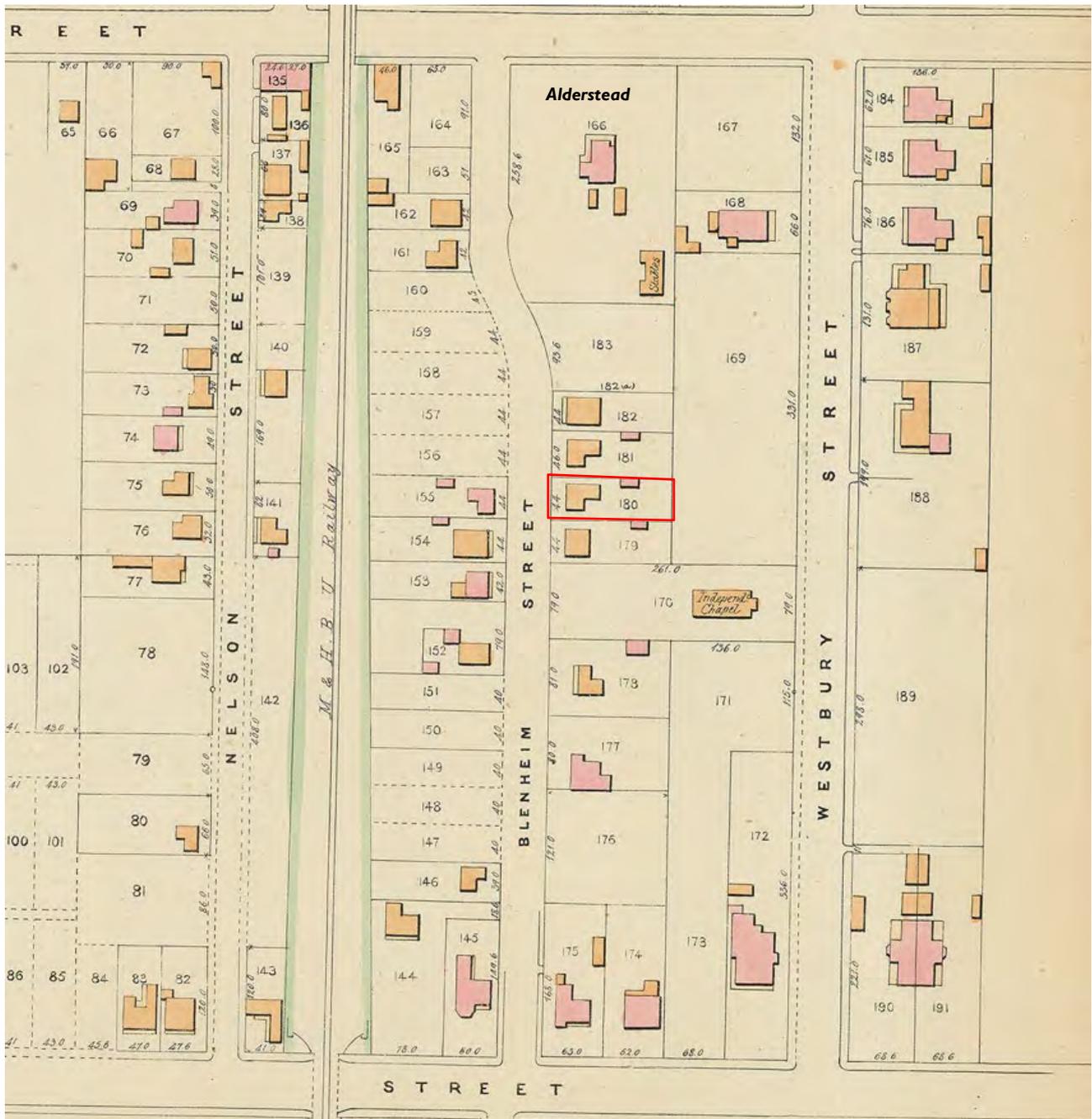


Figure 3 - Plan of the Borough of St Kilda, South Ward No. 2 (J.E.S. Vardy, 1873). The subject site is outlined. Timber buildings are shaded orange and brick buildings are shaded pink. (Source: St Kilda Historical Society)

John (Johannes) Sprunkel and his wife Anne (married in 1866) lived at the subject house they named *Elbe* until their deaths. ‘Elbe’ probably references the Elbe River, one of the major rivers of central Europe which arises in the Czech Republic and traverses north-eastern Germany to the North Sea. John died in 1888 aged 53 years (Age 26 Oct 1888 p5) and Anne in 1892 aged 64 (Age 10 Mar 1892 p1). The couple had three children who had died in infancy (St Kilda cemetery records).

The house was subsequently owned by John Maher, a machinist. John and his wife Margaret had a young growing family and they soon expanded the house, apparently in stages. The 1894 rate book records 5 rooms (RB no. 2990) and the 1897 rate book records 8 rooms with a NAV of £25 (RB no. 3014).

The 1898 MMBW plan (Figure 4) shows the footprint of the subject house after it had been expanded by

the Maher family. It shows that additional rooms were introduced on the south side and at the rear, and that there were also verandahs to the front and rear. An asphalt path led to the main entry, but there was also a second path along the southern boundary. The MMBW plan also shows that by this time, Blenheim Street was almost fully developed, mostly with weatherboard houses.

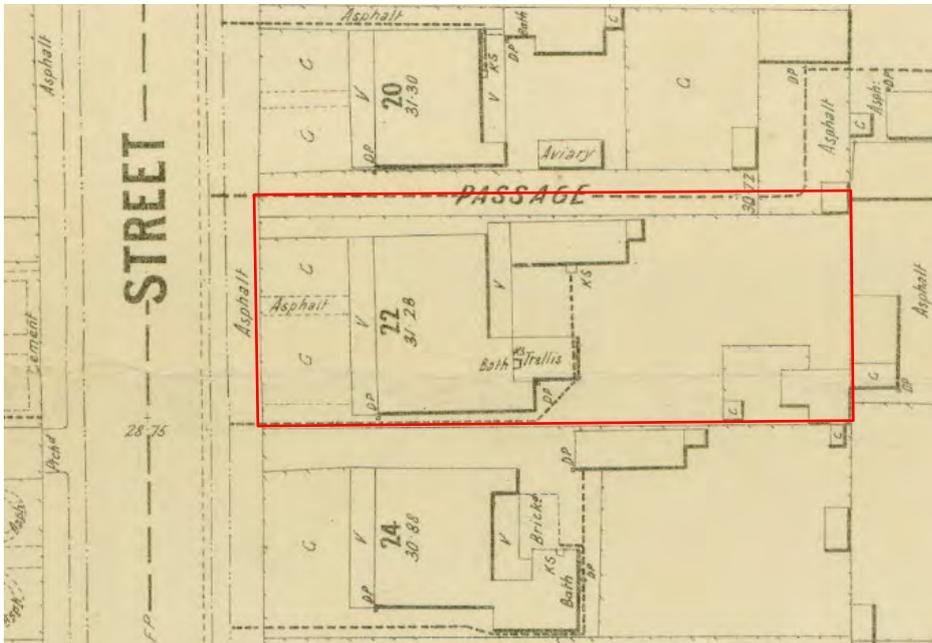


Figure 4 - MMBW Detail Plan No. 1425 (dated 1898) (Source: State Library of Victoria)

John Maher lived at the house until his death in 1921 (Herald 11 Aug 1921 p20) and Margaret Maher until her death in 1933 (SM; BDM). The 1945 aerial photograph shows the footprint of the subject house consistent with the earlier MMBW plan. The roofing appears to be slate to the original section, with corrugated sheet metal to rear parts and outbuilding.



Figure 5 - Aerial photograph dated 1945, showing the subject house. (Source: Landata, Proj No 5, Run 17E, Frame 58014)

During the late 20th century, further rear additions were introduced to the house. The earlier brick outbuilding on the north boundary has been removed.

References

Certificates of Title (CT): Vol. 7448 Fol.536; Vol. 463 Fol. 531; Vol. 456 Fol. 180; Vol. 339 Fol. 749.

Cooper, J.B., 1931, *The History of St Kilda. From its settlement to a city and after. 1840 to 1930*, Volume 2

Melbourne and Metropolitan Board of Works plan, scale 160 feet to 1 inch. no. 45, Prahran & St Kilda (dated 1896)

Newspapers: *Age*, *Herald*

Parish Plan - at Elwood, Parish of Prahran, P81-13 (PP)

Port Phillip Thematic Environmental History (TEH), February 2021

Sands and McDougall's street directories (SM)

St Kilda Rate Books (RB) 1859-1900 viewed at Ancestry.com

Description

The site is rectangular and located on the east side of Blenheim Street. The freestanding single storey weatherboard house is set back a few metres from the front boundary and is partly obscured by plantings.

The building footprint to the front largely survives consistent with the 1898 MMBW plan. It is comprised of the original 1872 three-roomed house and the later 1890s additions on the south side. The front verandah also dates to the 1890s, however it is possible that a shorter one may have been constructed earlier (that is after 1872 but prior to the 1890s). Refer Figures 6 and 7. At the rear of the 19th century house is a late 20th century part one, part two storey addition.



Figures 6 & 7 - Floor plan (left) and recent aerial photograph showing the front part of the house. The original extent of the three-roomed 1872 cottage is shaded red, and the 1890s additions are shaded blue. (Source: McGrath Real Estate and Nearmap)

The roof is a transverse gable to the front with a perpendicular gable wing behind forming an L-shaped footprint and a section of skillion roof. The roof is clad in corrugated sheet metal. Two brick chimneys survive with corbelled caps and a dogtooth course. Although the chimneys relate to different phases of development (north chimney 1872, south chimney 1890s) they have a similar design.

The walls are clad in horizontally orientated weatherboards. The full width front verandah is supported by non-original square timber posts. The hipped verandah roof is clad in corrugated sheet metal and has an ogee profile. The deck is timber.

Although the façade was originally symmetrical (windows either side of central door) the 1890s addition on the south side has resulted in an asymmetrical composition. The additional room has French doors onto the verandah and may have been a 'stranger's room' or a room that was leased out (i.e. a room without internal access). The windows are all timber framed double hung sashes (single pane) with moulded timber architraves, although the south window is not as tall. The front door is obscured. There is a highlight above the door.

The front garden has various plantings including trees and bushes. The timber picket front fence is neither original nor early.

Comparative analysis

The subject house is an example of a modest 1870s timber house in the St Kilda East/Balaclava area, of which many were built but few survive. Such houses were commonly replaced with brick from the latter part of the 19th century onwards.

While there are comparatively many modest timber cottages dating from the late 1880s and early 1890s represented in the Heritage Overlay, examples from pre-1880 are much rarer. Other surviving examples of comparable pre-1880 single storey timber houses within the St Kilda East/Balaclava area include:

- 34 Young Street, St Kilda East (1870). (Citation 2309, HO401). Double fronted, symmetrical, full width straight-roofed verandah built to the front boundary with timber frieze, transverse gable roof, short brick chimney.
- 16 Balston Street, Balaclava (c.1863). (Citation 2303, HO395). Double fronted, symmetrical, full width bullnose verandah with non-original timber posts and cast iron, transverse gable roof, brick chimney to gable end, altered windows.
- 62 Octavia Street, St Kilda (c.1862). (Citation 2389, HO6 precinct). Double fronted, symmetrical, full width verandah with straight roof with timber frieze and cast-iron bracket (possibly not original), transverse slate-clad gable roof, brick chimney.
- 41 Rosamond Street, Balaclava (thought to be pre-1873). (Contributory within HO439). Double fronted, symmetrical, full width verandah with early 20th century type of cast iron frieze, hipped roof, brick chimney, windows possibly altered.
- 149 & 151 Argyle Street (1872) and 1 Queen Street (1876) (Citation 2418). An attached pair and a freestanding house, built by the same owner builder. Symmetrical/mirrored façade compositions, transverse gable roofs, brick chimneys and full width front verandahs. 149 & 151 Argyle Street are an unusual early (pre-1880) paired example that share an undivided gable roof.
- 2 and 4 Queen Street, St Kilda East (1878) (Citation 2442). Attached pair with mirrored façade compositions, transverse gable roofs, brick chimney (one surviving) and full width front verandahs.
- 51-57 Leslie Street, St Kilda East. No. 53 thought to be built in 1873 and nos 51+55 in 1875. The date for no. 57 is unclear. (Not in heritage overlay). Double fronted, symmetrical, full width verandahs, transverse gable roofs, some with brick chimneys.

The subject house and the examples listed above have all undergone some level of change, as almost invariably occurs with early timber cottages. Importantly however, they retain original building formats, and where fabric has been replaced it has generally been in a similar manner or in keeping with the original character/period. Despite the 1890s additions to the subject house, the full extent of the original 1872 'L'

shaped house remains intact, and the additions have been made in the manner of the original 1870s house by extruding the transverse gable roof form and replicating detailing (window and chimney). The transverse gable roof remains highly indicative of the 1860/70s (by the 1890s hipped roofs were prevalent). While the house did not initially have a front verandah, such a feature was common in the 1870s and one may well have been introduced prior to the 1890s when it is confirmed to have existed. The ogee profile of the verandah is uncommon.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Add to the Heritage Overlay as an individual place.

Apply external paint controls in the Schedule to the Heritage Overlay (to ensure complementary colour schemes are employed).

Primary source

RBA Architects & Conservation Consultants, *H07 Elwood St Kilda Balaclava Ripponlea Precinct Heritage Review Stage 2, 2021*

Other studies

Andrew Ward & Associates, *Port Phillip Heritage Review, 1998*

Other images



Area to be included in HO



City of Port Phillip Heritage Review

Place name: Elwood Talmud Torah Congregation Complex
Other names: Elwood Synagogue, Elwood Shule

Citation No:
2434



Address: 37-39 Dickens Street, Elwood
Category: Religion: Synagogue and Education
Style: Postwar + Late 20th century: Modernist
Constructed: c.1908, 1956-57, 1957, 1960-61, 1973
Designer: Kurt Popper, Karl Duldig
Amendment: C206port
Comment: New citation

Heritage Precinct: Not applicable
Heritage Overlay: HO556
Graded as: Significant
Victorian Heritage Register: No

Significance

What is significant?

The Elwood Talmud Torah Congregation Complex at 37-39 Dickens Street, Elwood is significant.

In 1908 Samuel Allen purchased this property and built a brick house and stables. In 1949 the Elwood Talmud Torah Congregation acquired the property and converted the house to a kindergarten. From 1956 to the 1980s the congregation built a complex of buildings on the property, replacing the former house.

The contributory buildings are:

- The c.1908 former stables is red brick with a slate clad gable roof. There is a red brick chimney at the north end. There is a taller central loft component with a separate gable roof from which a beam with a hook extends. Although the opening to the loft has been partly bricked in it retains its basalt sill.
- The two-storey synagogue, designed by Kurt Popper, is comprised of the partially retained original 1956-57 synagogue at the rear, 1960 upper-level extension on the west side, and the substantial 1973 addition at the front. The façade is comprised of blank cream brick walls with recessed, blue-tiled panels, and narrow bands of windows concealed in alcoves. The angled roof has a wide eave overhang at the front. The recessed entrance has a cantilevered canopy and double doors featuring Star of David motifs. Above the entrance is a copper sculpture by Karl Duldig also featuring the Star of David. At the sides, there are narrow vertical bands of windows, the tops of which are angled in line with the roof.

- The college building, designed by Kurt Popper and built in 1960-61, is a two-storey cream brick building with a flat roof and a wide eave overhang at the front. The upper part of each floor features timber-framed banks of windows with a consistent configuration of fixed and awning lights. There is a concrete canopy over the ground floor windows, similar in width to the eaves overhang above the upper floor windows. At the east end is a full height projecting component with a recessed panel of dark grey, textured concrete bricks.
- The kindergarten at the rear of the site, designed by Kurt Popper and built in 1957.

Alterations and additions post 1980, including the assembly hall constructed in 1980, the post-1980s building to the rear of the synagogue, and the altered cream brick fence to Dickens Street, are not significant.

How is it significant?

The Elwood Talmud Torah Congregation Complex, is of local historical, rarity, representative, aesthetic and social significance to the City of Port Phillip.

Why is it significant?

It is historically significant as a complex built between the mid-1950s and 1973 in response to a period of massive growth for Melbourne's Jewish community during and following World War II. It is demonstrative of the large Jewish community that was established in the broader St Kilda area and the formation of various congregations. The complex is specifically associated with the Elwood Talmud Torah Congregation which was formed in about 1932, and like many Post-war congregations they initially met in adapted buildings, including a Federation period house in nearby Avoca Street, before building a dedicated synagogue at the site in 1956-57. The staged development of the complex, which includes the synagogue and educational facilities, indicates the strong continuing growth of the congregation into the late 20th century. (Criterion A)

It is of aesthetic significance as an intact and distinctive group of Post-war religious buildings in the Modernist idiom designed by prominent Jewish émigré architect Kurt Popper. Although built over a period of some seventeen years and representing different streams of Modernism they have a consistent cream brick materiality. The bold monolithic composition of the remodelled synagogue is reflective of Brutalism, however the atypical palette of cream brick and blue tiles results in an unusually soft expression. The façade is complemented by a copper sculpture by Karl Duldig. The college building reflects the restrained Modernism characteristic of the time and has strong contrasting vertical and horizontal emphases. (Criterion E)

It is of social significance for its strong association and continuum of use by the Elwood Talmud Torah Congregation since their acquisition of the site in 1949. (Criterion G)

The Federation period stables are of historical significance as a remnant of the former residential occupation of the site by the Allen family. It is rare surviving example, especially from the 20th century, of a once common outbuilding type of which few now survive in St Kilda. It has a distinctive form and retains a slate clad roof. (Criteria A, B and D)

Thematic context

Victoria's framework of historical themes

2. Peopling Victoria's places and landscapes: 2.4 Arriving in a new land, 2.5 Migrating and making a home, 2.6 Maintaining distinctive cultures; 8. Building community life: 8.1 Maintaining spiritual life

Port Phillip thematic environmental history

3. People: 3.5 Expressing identity and culture; 8. Community life: 8.1 Spiritual life

History

Contextual history

Residential Development

Private development in the City of Port Phillip began from the time of the first sales of Crown land in the 1840s and 1850s.

Mansion estates – large detached homes on generous allotments – defined early, permanent housing in Elwood and St Kilda, in the mid-nineteenth century. The estates were located in four distinct clusters: St Kilda Hill; the semi-rural estates occupying the high ground on the south side of Dandenong Road from the Nepean Road (now St Kilda Road) to Orrong Road; those surrounding the St Kilda Botanical Gardens and along Brighton Road; and the remote ‘sea-side’ estates along Ormond Esplanade. (TEH).

As demand for housing grew, mansion estate subdivisions commenced as early as the 1870s when part of the Charnwood Estate in St Kilda was subdivided to create Charnwood Crescent and Charnwood Grove, where detached villas were erected. The original mansion often survived the first two rounds of subdivision, only to be demolished by the interwar or post-war periods. Those that were retained on much smaller blocks of land were rarely used as single dwellings. Instead, many were converted into boarding houses or flats and this often ensured their survival (TEH).

Most of the development that occurred during the Federation period occurred on subdivisions laid out during the 1880s boom period, as well as in the continuing subdivision of mansion estates in St Kilda, Elwood, Balaclava and Ripponlea. (TEH).

Jewish Congregations

The strong Jewish community in St Kilda and Elwood today is largely a result of post-World War II migration. However, there has been a Jewish congregation in the area since the late 1800s. The St Kilda Hebrew Congregation was established in 1871 and built its first synagogue on part of the former Charnwood estate the following year. The congregation grew and by the early 1920s, it needed a larger synagogue. The new St Kilda Hebrew Congregation Synagogue was built almost directly opposite the original building and was consecrated in 1927. Designed by Joseph Plottel, the synagogue is built in Byzantine Revival style.

The first Australian Temple Beth Israel was founded in Melbourne in 1930 by Ada Phillips. It promoted a progressive form of Judaism that was more relevant and appealing to younger Jews. Services were held at Wickliffe House on the St Kilda Esplanade, the St Kilda Town Hall and the Christ Church hall. A synagogue was purpose-built at 76-82 Alma Road, St Kilda in 1937. But by the end of World War II, with 1,600 people attending on High Holidays, some services had to be held at the St Kilda Town Hall. By the late 1950s, the congregation had grown to become the largest single Jewish congregation in Australia.

The Elwood Talmud Torah congregation was founded in the 1930s to serve the increasing number of Jewish migrants escaping growing anti-Semitism and persecution in Europe. The congregation, like so many others in the study area, began meeting in private homes before raising enough funds to purchase land and build a synagogue. Kurt Popper, a Viennese modernist architect, designed the Elwood Talmud Torah. It opened its doors in 1957. Part of the community broke away in 1939-1940 to form the Adass Israel Congregation, which established a synagogue at 24 Glen Eira Road, Ripponlea in 1950. In December 1950, the foundation stone for a mikvah – a ritual bathhouse – was laid behind the main building. The community continued to expand its synagogue to surrounding sites from the 1960s, to accommodate its growth.

The Sephardi Jewish community also arrived in the area during the huge wave of post-war migration in the 1950s. They worked hard to establish a place of worship of their own, and in 1994 former Australian Governor Sir Zelman Cohen opened the Sassoon Yehuda Sephardi Synagogue on Hotham Street, East St Kilda.

These synagogues are still in regular use. The range of congregations demonstrates the diversity and strength of the Jewish community in the City of Port Phillip (TEH).

Place History

Early development

The subject site formed part of Crown portion 99 Parish of Prahran, a two-acre allotment on the south side of Dickens Street which was purchased 1 September 1853 by Joseph Sutherland (PP).

The development of the St Kilda Botanical Gardens from c.1860 led to the surrounding streets becoming a desirable residential area. By the end of the nineteenth century Blessington, Tennyson, Dickens and Herbert streets were lined with substantial villas, and mansions set in large grounds.

During the 19th century, the subject site became at least partly included in the extensive grounds of the Ascog estate which was originally developed in the 1850s for William Kaye. The 1904 MMBW plan (Figure 1) shows the site undeveloped, save for an outbuilding on the southern boundary. It also shows that Bayview Street had been created.

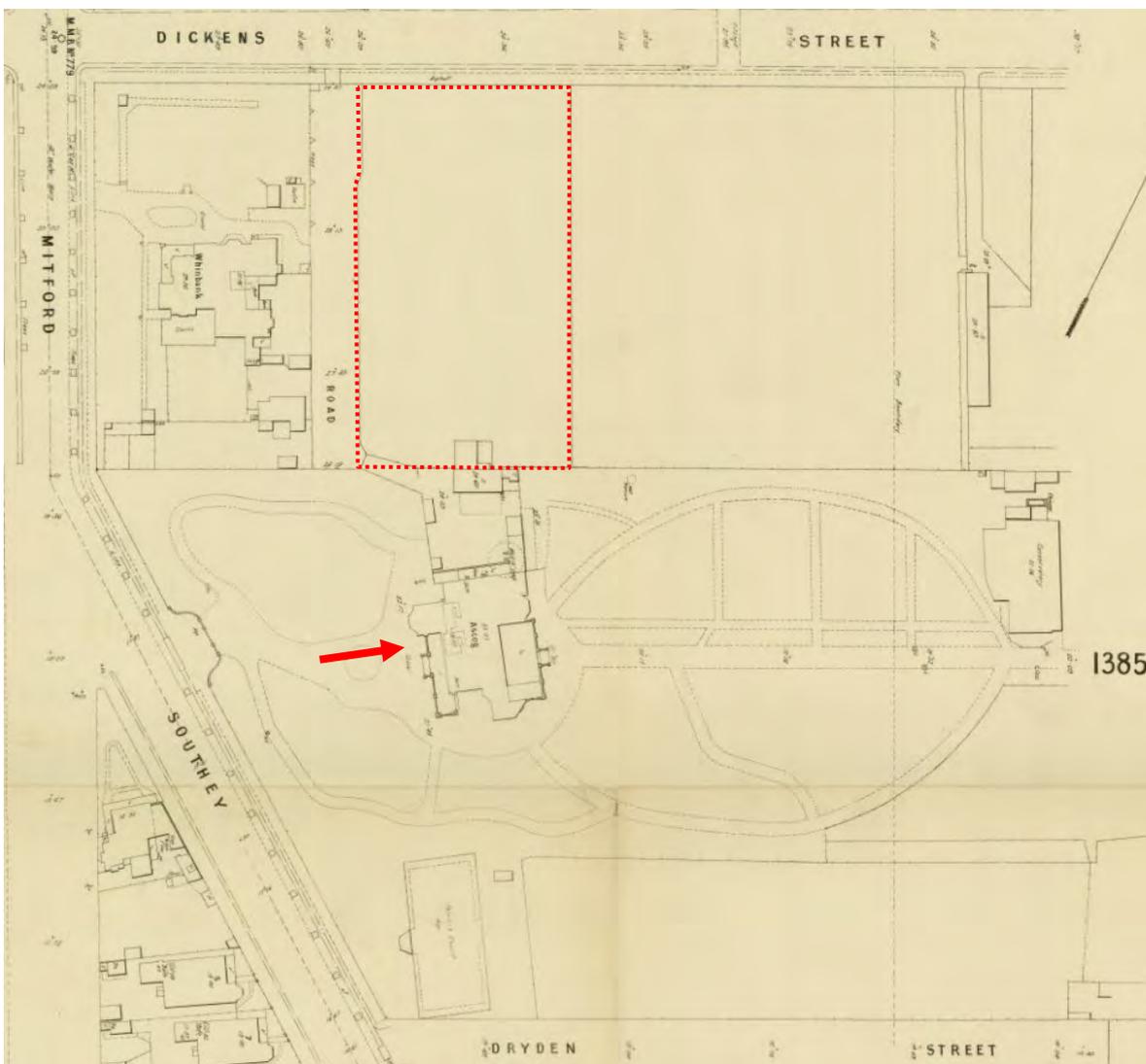


Figure 1 - MMBW detail plan no.1386, dated 1904. The subject site is outlined. 'Ascog' is indicated with an arrow. (Source: State Library of Victoria)

By the early 20th century, the subject site was fully included in the grounds of Ascog. In 1907, the Ascog estate was subdivided creating allotments to Tennyson Street and Avoca Street (the latter initially proposed to be called Ascog Street).

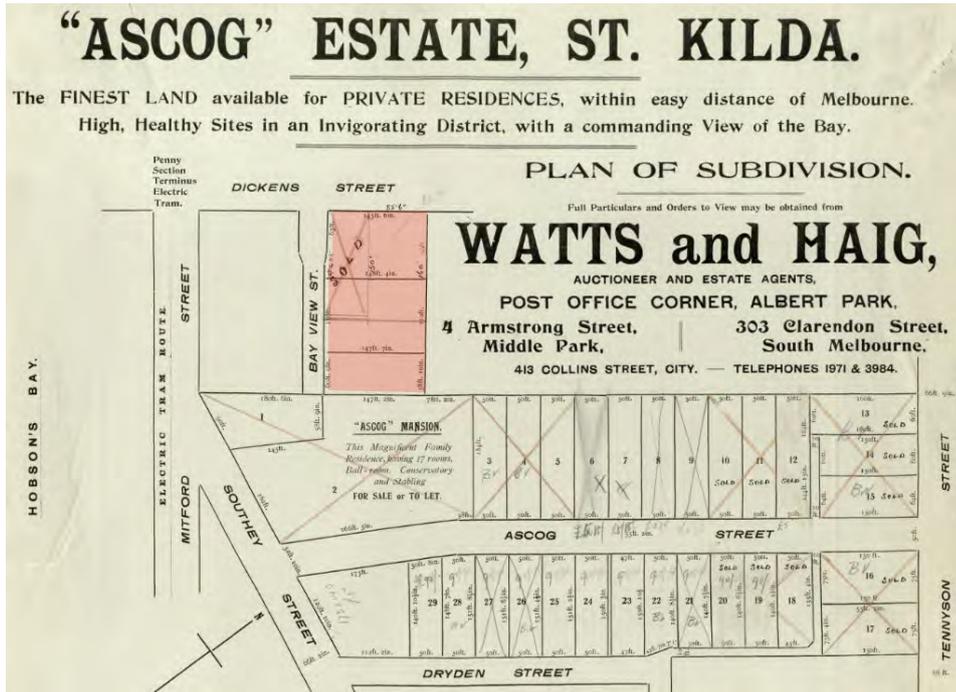


Figure 2 - Subdivision plan for Ascog Estate. Subject site shaded red. Undated, but assumed to be 1907. (Source: State Library of Victoria)

The subject land, totaling almost one acre, was purchased by Samuel Allen, a bookmaker, and transferred in parts in April and May 1908 (CT v.3199 f.686; v.3255 f.914). In July of the same year, Council issued a building permit (no. 687) to Allen for a two-storey brick residence, which was built soon after. The 1910 Sands and McDougall’s street directory lists Samuel Allen on the south side of Dickens Street. A brick stables on the west boundary was presumably built around the same time as the house. Samuel Allen died in 1930, but the property stayed in the Allen family for the next two decades.

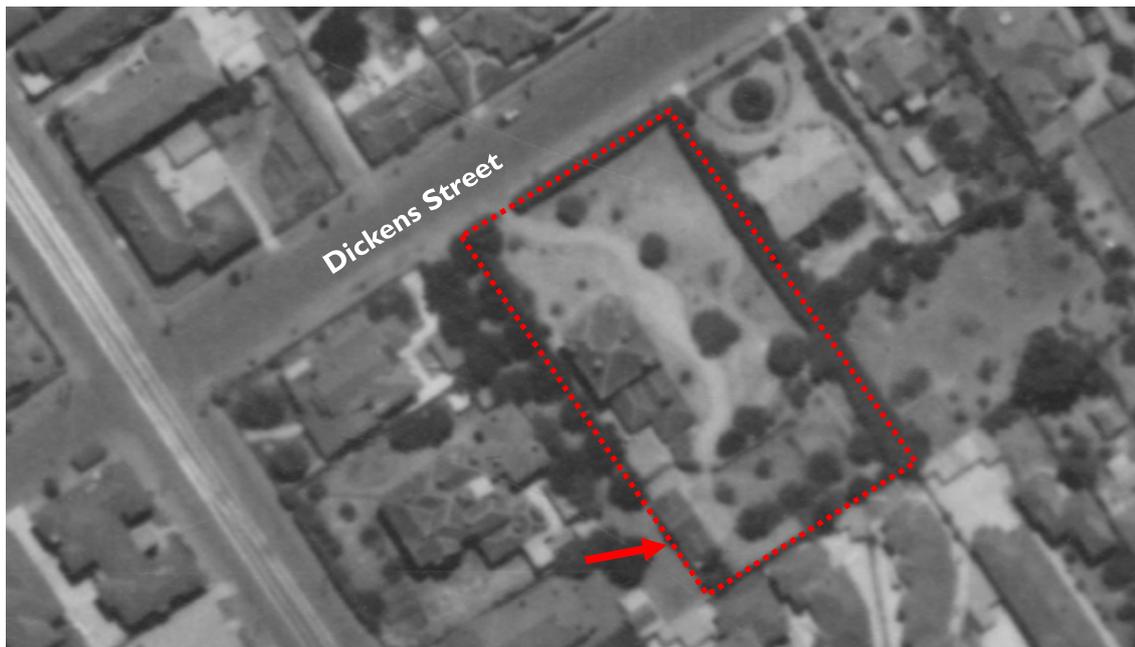


Figure 3 - Aerial photograph, dated 1945. The subject site is outlined, and the stables building on the western boundary is indicated. (Source: Landata, Proj No 5, Run 16, Frame 57850)

Elwood Talmud Torah (Elwood Shule)

In March 1949, the subject site was purchased by members of the Elwood Talmud Torah Congregation, specifically Abraham Sicree (president), Judah Slonim, Moses Hirsh and Bernard Harrison (CT v.3269 f.716 1st edition). At the same time, two adjoining parcels of land to the east were also purchased to create an 'L' shaped site (CT v.7315 f.987; v.7315 f.988). The site was purchased to enable expansion of the congregation's facilities, as their premises at 26 Avoca Avenue, a converted Federation period house, had become too small. In about 1951, the former Allen family residence at the subject site was converted for use as a kindergarten for the congregation (Figure 4).



Figure 4 - Photograph early 1950s, showing the former Allen family residence on the site following its conversion to a kindergarten. (Source: Elwood Shule website)

In February 1956, the foundation stone for the new synagogue was laid, however it was not until October 1956, that Council issued a building permit (BP 2980). The plans, which are undated, were prepared by architect Kurt Popper of 128 Jolimont Road, East Melbourne. The building was estimated to cost £32,000. In January 1957, the proposed synagogue was also approved by the Department of Health, following some amendments to the plans.

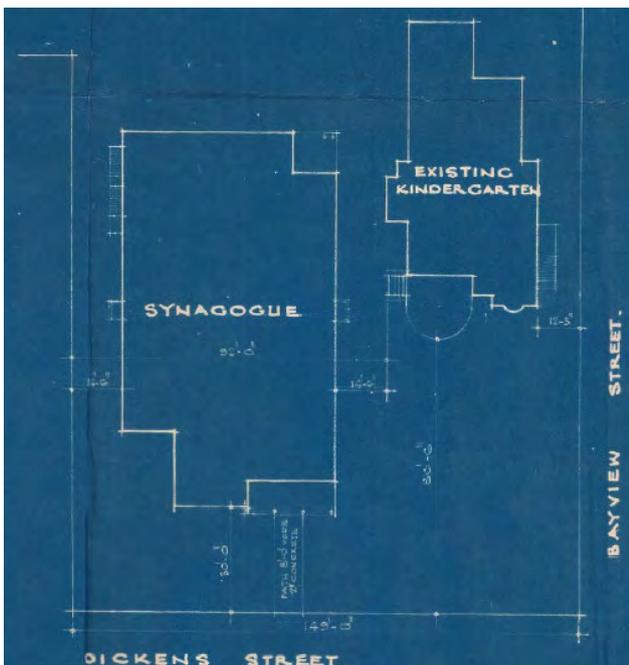


Figure 5 - Building permit 2980 drawings (K Popper, undated). Site plan showing footprints of the kindergarten (former Allen residence) and the proposed new synagogue. Dickens Street is at the bottom. (Source: Council Building File)

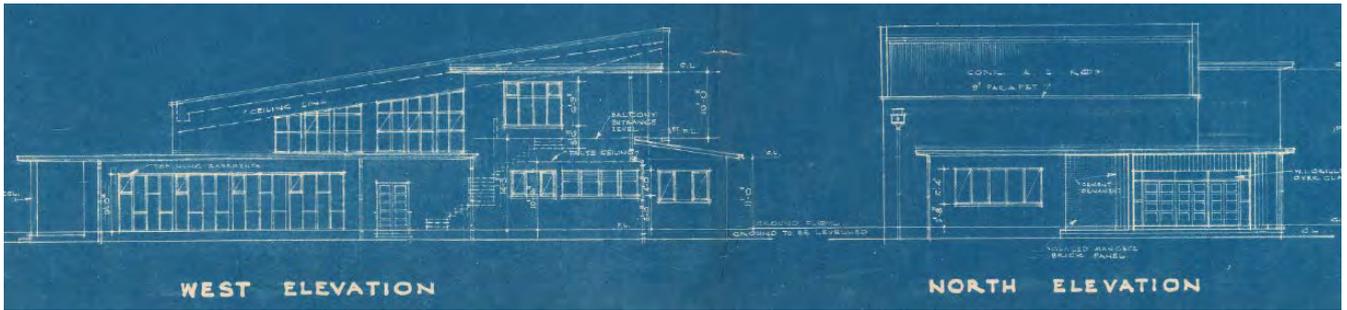


Figure 6 - Drawings relating to building permit 2980 (K Popper, undated). North and west elevations of the proposed new synagogue. (Source: Council Building File)

The synagogue was constructed by builder L U Simon of 8 Longstaff Street, East Ivanhoe. This was one of the earliest commissions for L U Simon who are now established as a leading Victorian building company (Note: LU Simon also constructed B'nai B'rith House in Hotham Street in 1959). The cream brick building was comprised of a single storey flat-roofed section containing the entrance lobby wrapping around a two-storey skillion-roofed section containing the synagogue and gallery set back from the front. The furniture was designed by Peter Danby (Townsend, 2019). It was designed to hold 427 men and 213 women, the imbalance reflective of social attitudes at the time of construction (Aron in *Spirit of St Kilda*). The new synagogue was opened in September 1957.



Figure 7 - The newly completed synagogue c.1957. (Source: Elwood Shule website)

In May 1957, a building permit was issued for new kindergarten rooms to be located on the rear boundary (BP 3552). Again, Kurt Popper prepared the plans and the builder was L U Simon. The estimated cost was £4,900. In June 1957, the plans were amended to include a small cloak room addition (BP 3622).

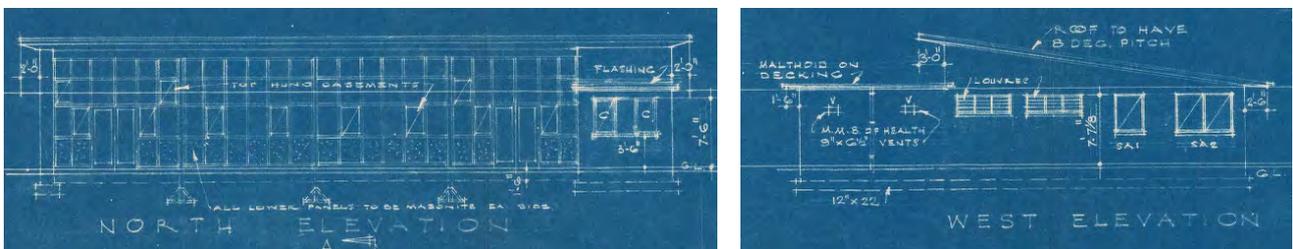


Figure 8 - Drawings relating to building permits 3552 and 3622 (K Popper, undated). North and west elevations of the proposed kindergarten rooms. (Source: Council Building File)

In May 1959, a building permit was issued for some alterations (mainly internal) to the former Allen family residence, amounting to £300 (BP 57/724).

In June 1960, a building permit was issued for an upper storey brick addition to the west side of the synagogue containing an extension to the women's gallery (BP 57/1339). Kurt Popper prepared the plans and the builder was L U Simon. The estimated cost was £2,500.

In December 1960 a building permit was issued for a new building for Moriah College (BP 57/1612). The estimated cost was £9,500. Kurt Popper prepared the plans and the builder was L U Simon. The two-storey cream brick building containing six classrooms was erected in the north-west corner of the site, in front of the former Allen family residence.

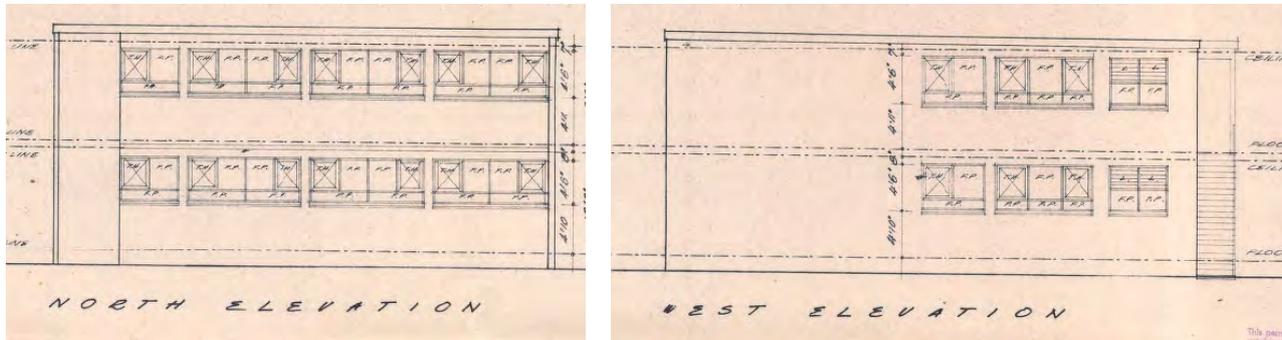


Figure 9 - Drawings relating to building permit 57/1612 (K Popper, Oct. 1960). North and west elevations of the proposed new college building. (Source: Council Building File)

The continued growth of the congregation meant that by the early 1970s, a major remodeling and expansion of the synagogue was required. In January 1973, a building permit was issued for an addition to the synagogue (BP 4609). Again, Kurt Popper prepared the plans, and the builder was L U Simon. The estimated cost was \$110,000. The scheme involved the retention of much of the 1957 synagogue with a substantial two-storey addition to the front. Karl Duldig was commissioned to design a sculpture for the façade. Internally, stained glass windows were painted by Adele Shaw, and the Ark was designed by Kurt Popper in teak timber (*Australian Jewish News* 21 Sep 1973 p2). The new synagogue provided seating for 538 men and 530 women (Aron in *Spirit of St Kilda*) and was opened on 23 September 1973 (*Australian Jewish News* 14 Sep 1973 p23).

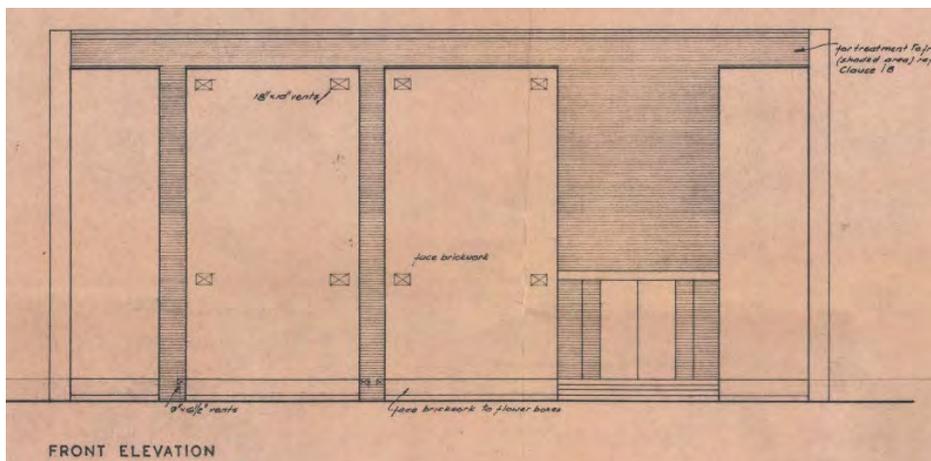


Figure 10 - Drawing related to building permit 4609. Proposed front elevation (K Popper, Nov. 1972) (Source: Council Building File)

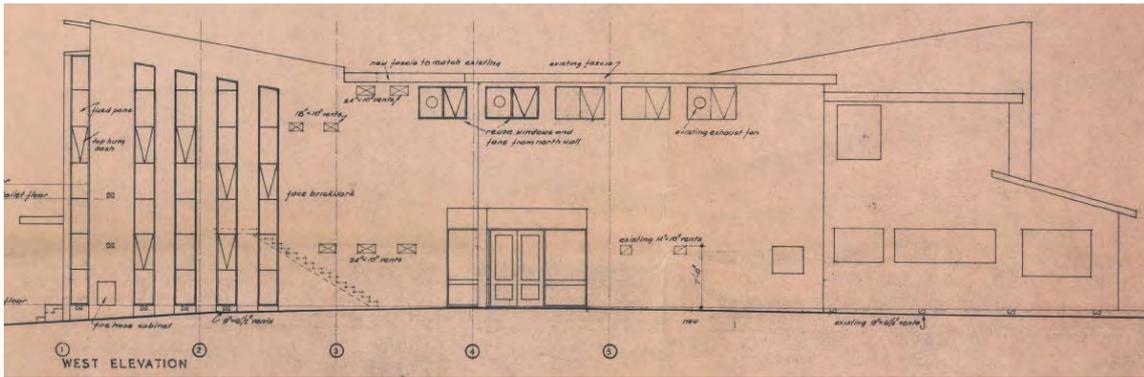


Figure 11 - Drawing related to building permit 4609. Proposed west elevation (K Popper, Nov. 1972) (Source: Council Building File)

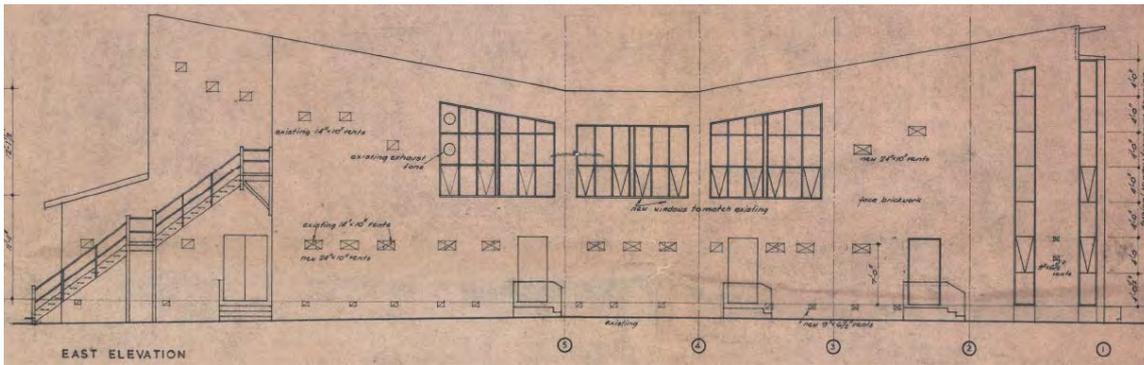


Figure 12 - Drawing related to building permit 4609. Proposed east elevation (K Popper, Nov. 1972) (Source: Council Building File)



Figure 13 - Installing Karl Duldig's copper Star of David sculpture, 1973 (Source: Elwood Shule website)

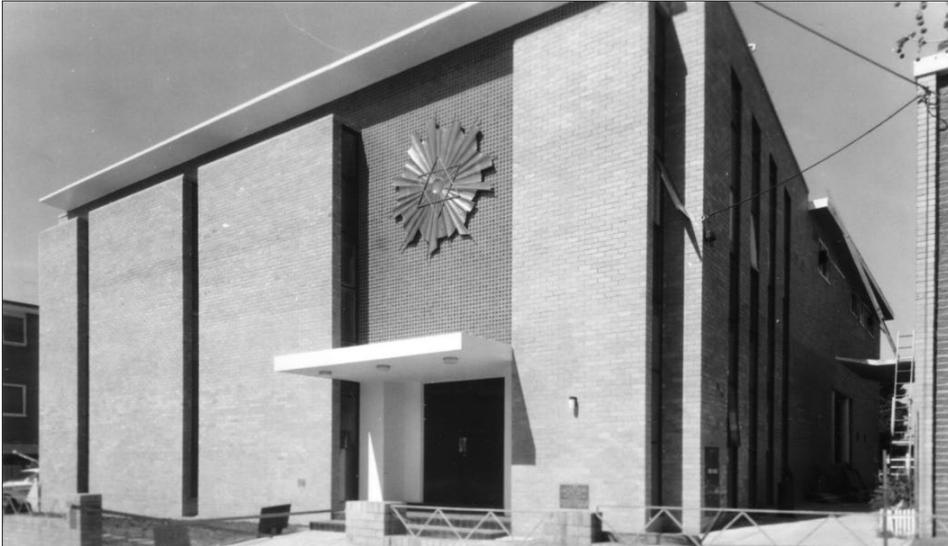


Figure 14 - The newly completed synagogue in 1973. (Source: Elwood Shule website)

In December 1979 permission was given to demolish the former Allen residence (BP 7767) and in February 1980 a permit was issued for a new assembly hall in its place (BP 7845). In a departure from previous commissions, Nicholas Katris & Associates prepared the plans and the builder was Florida Building Company. The estimated cost was \$130,000.

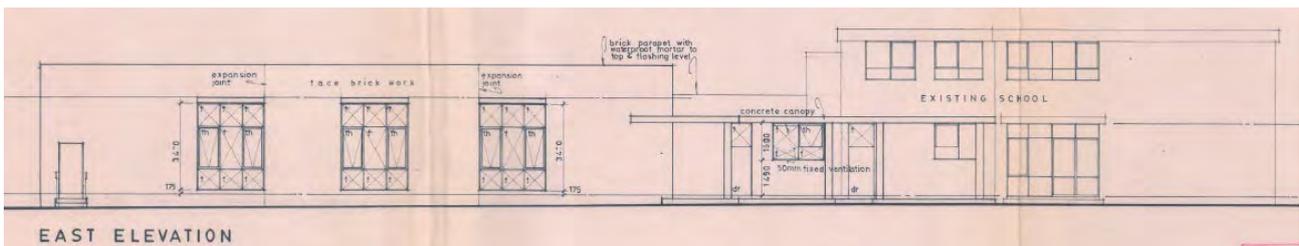


Figure 15 - Drawing related to building permit 7845. Proposed east elevation (Nicholas Katris & Assoc. June 1979) (Source: Council Building File)

The site plan (Figure 16) shows the configuration of buildings in 1980. It indicates that the 1908 stables building on the west boundary was being used as a caretaker's residence.

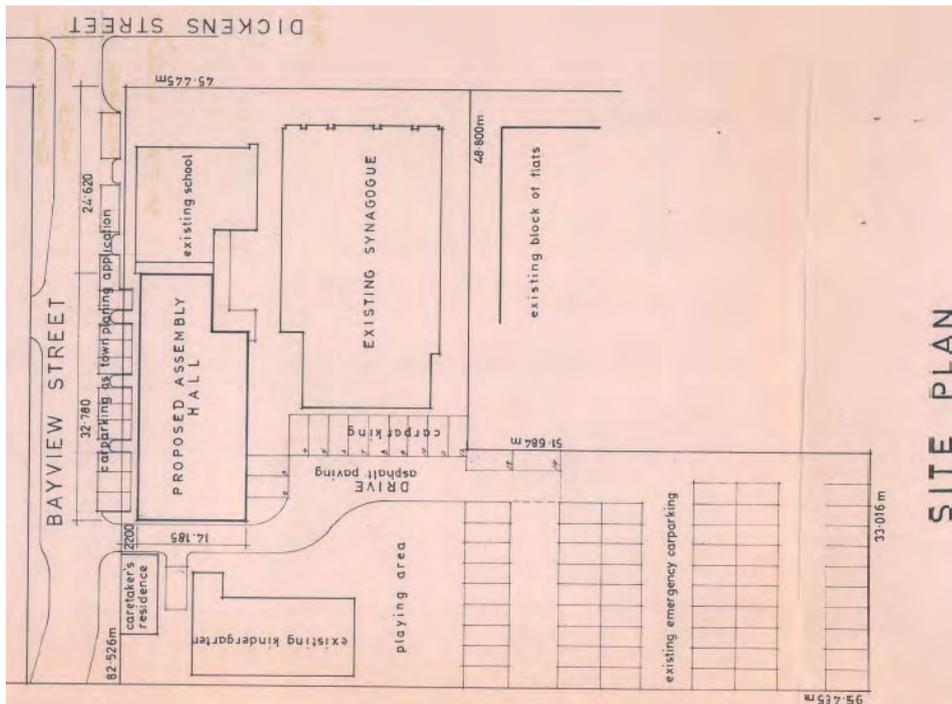


Figure 16 - Drawing related to building permit 7845. Site plan (Nicholas Katris & Assoc. June 1979) (Source: Council Building File)

Sometime between 1986 and 2009 another building, which is visible on recent aerial photographs, was constructed to the rear of the synagogue.

Elwood Talmud Torah Congregation

The following early history of the Elwood Talmud Torah Congregation, prepared by Yossi Aron, is from *The Spirit of St Kilda*:

The congregation began with a private Minyan (prayer service) held in the home of Joseph Fisher from about 1932. In 1938 premises were found at 40 Mitford Street, where services were held and a part-time Talmud Torah school provided after school and Sunday morning instruction in the Jewish religion. At peak times, services took place in halls in Acland Street, St Kilda, and Hennessy Avenue, Elwood. Permanent premises were acquired at 26 Avoca Avenue in 1942. The existing house was renovated to serve as a home for the congregation through the turbulent post-war years until the further increase in numbers led to another move.

Kurt Popper (1910-2008)

Popper belonged to a small number of émigré designers, generally Jewish, who left Vienna for Melbourne and Sydney from the late inter-war years; a relocation precipitated by Austria's annexation by Nazi Germany in 1938. While part of an influx of Europeans conversant in modernism who arrived as part of Australia's post-war non-British immigration drive, the specific cultural influences of the Viennese immigrants proved influential. (Edquist, 2019, passim).

Born in Vienna, at the tail end of the *Wiener Moderne* cultural era, Popper attended the *Kunstgewerbeschule Wien*, an art and craft school, in his late teens before completing his education at the *Akademie der bildenden Künste Wien* (Academy of Fine Arts Vienna). Steeped in the principles of an academic modernism, Popper carried out a handful of commercial commissions and theatre set designs in Vienna before fleeing in the face of the *Anschluss*. Within a year he disembarked in Adelaide, after time in France, Switzerland and London. Architectural work in the office of Evans, Bruer & Hall and a stint as a wartime engineer for the Allied Works Council followed (Edquist, 2002, p 11).

By 1945, Popper had married and was in Melbourne, having taken up a design position at the Housing Commission of Victoria. However, when the *Australian Home Beautiful* published the plans of his first private Melbourne engagement – a flat-roofed courtyard dwelling in East Malvern (*Shermann House*) – on the cover of its April 1946 edition, the ensuing publicity enabled Popper (then in his mid-30s) to launch a solo practice (Edquist, 2002, p12).

Throughout the 1950s and 1960s, Popper's reputation as a gifted modernist architect flourished, fueled in a large part by the commissions of Jewish clients in St Kilda, Toorak, Caulfield, and South Yarra. His output was chiefly domestic, ranging from high-end detached homes (about 30 in number) to flats and high-rise apartments (over 80). In the design of the latter, Popper was considered an early expert. He was also closely involved in the development of several Jewish institutional sites. Popper lived at 61-63 Gordon Street, Elsternwick – personally designed – from 1956. He retired in 1975 (Edquist, 2002, p12).

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Bomford, Janette, *The Spirit of St Kilda: Places of Worship in St Kilda*, 2003 ('Elwood Talmud Torah Congregation' contribution by Yossi Aron)

Building File held by Port Phillip City Council. Containing drawings, building permits and correspondence.

Certificates of Title (CT)

Edquist, Harriet, Kurt Popper: from Vienna to Melbourne, architecture 1939-1975, RMIT University, School of Architecture and Design, 2002

Edquist, Harriet, 'Vienna Abroad', Viennese interior design in Australia 1940-1949', RMIT Design Archives Journal, Volume 9, No 1, 2019, pp6-35

Elwood Shule website: http://www.elwoodshule.org/templates/articlecco_cdo/aid/1266584/jewish/Our-History.htm (accessed 16 May 2018)

Newspaper Articles: *Australian Jewish News*

Parish Plan - at Elwood, Parish of Prahran, P81-13 (PP)

Port Phillip Thematic Environmental History (TEH), February 2021

Public Building File held by Public Record Office Victoria, VPRS 7882, P1, Unit 1293. Containing drawings and correspondence with the Department of Health.

St Kilda Council building permits (BP)

Townsend, Catherine, 'Making Modern Jewish Melbourne: Schools, Synagogues, Aged Care Facilities and Community Buildings 1938-1979' (paper), 2018

Townsend, Catherine, 'A story of migration, refuge and reconstruction: Elwood Talmud Torah', 2019. Published on ARCHITECTUREAU website, accessed July 2021. <https://architectureau.com/articles/a-story-of-migration-refuge-and-reconstruction-elwood-talmud-torah/>

Description

The Elwood Talmud Torah Congregation Complex is located at the corner of Dickens Street and Bayview Street. The subject site is limited to the main rectangular parcel containing the buildings, although land adjacent to the east containing a playground is also owned by the congregation. The fence on the Dickens Street boundary is cream brick with an upper rowlock course and has been partly reconfigured from the original 1950s format. The metal palisade component of the fence is later.

The complex is comprised of several buildings, most of which were built between 1956 and 1973 for the Elwood Talmud Torah Congregation (labelled B, C, D, E and F on the diagram below). The oldest building

on the site is the c.1908 stables building which is a remnant of the earlier residential phase (labelled A). There are also two post-1980 buildings (labelled G and H) which are not identified as significant.

Only the parts of the buildings that are visible from the public realm are described below. The kindergarten at the rear of the site is fully concealed, so there is no description for it.



Figure 17 - A: Stables (c.1908), B: Original section of synagogue (1956-57), C: Kindergarten (1957), D: Upper level extension to women's gallery (1960), E: College Building (1960-61), F: Extension to the synagogue (1973), G: Assembly Hall (1980), H: Unknown use built sometime between 1986 and 2009 (Source: Nearnmap, April 2021)

The synagogue is two storey and was built in stages: at the rear is the partially retained original 1956-57 synagogue (B), on the west side is a 1960 upper-level extension to the women's gallery (D), and at the front is the 1973 addition (F). Only the front 1973 section is visible from the public realm. The façade has a monolithic fortress-like appearance comprised of blank cream brick walls with recessed, blue-tiled panels. Narrow bands of windows are concealed in alcoves. The roof is angled and there is a wide eave overhang at the front. The recessed entrance has a cantilevered canopy and double doors featuring Star of David motifs. Above the entrance is a copper sculpture also featuring the Star of David. At the sides, there are narrow vertical bands of windows, the tops of which are angled in line with the roof. Lettering on the front spells 'Elwood Talmud Torah Congregation', also in Hebrew, and 'Erdi Family Centre' (this lettering is not apparent in early photographs, and it is not known when it was introduced).

The college building (E), built in 1960-61, is a two-storey cream brick building. It has a flat roof with a wide eave overhang at the front. The upper part of each floor features timber-framed banks of windows with a consistent configuration of fixed and awning lights. There is a concrete canopy over the ground floor windows, similar in width to the eaves overhang above the upper floor windows. At the east end is a full height projecting component with a recessed panel of dark grey, textured concrete bricks. The fenestration pattern to the west elevation (Bayview Street) is more varied with some louvred lights.

The c.1908 former stable (A) is the only surviving remnant of the former Allen family residence. The walls are red brick in stretcher bond and it has a slate clad gable roof with a red brick chimney at the north end. There is a taller central loft component with a separate gable roof from which a beam with a hook extends. The opening to the loft has been partly bricked in but it retains its basalt sill.

Comparative analysis

The Elwood Talmud Torah complex is among many institutional buildings (schools, community centres, memorials, aged care facilities etc.) constructed in Melbourne during the 1950s, 60s and 70s in response to the massive population growth within the Jewish community following WWII. It is one of about twelve sizable synagogues built in Melbourne between 1950 and 1979. Unlike earlier synagogues in Melbourne which were principally places of worship, the Post-war synagogues were also intended to function as community centres around which social and cultural life revolved like precedents from Eastern Europe and the United States.

The architects commissioned were often Jewish émigrés themselves who brought with them detailed knowledge and experience of European Modernism. Their work inevitably absorbed some influence from their new home, while remaining conscious of international trends. Kurt Popper, who was born and educated in Vienna, undertook many commissions for Jewish community buildings.

The synagogue was originally built 1956-57 and extensively remodelled in 1971-73, dramatically altering the aesthetic of the building. The remodelled design has a distinctive monumental character influenced by Brutalism, but does not employ a typical palette, that is, cream brick was used for the 1970s remodeling (presumably to tie in with the retained portion of the 1950s building) such that the effect is softened. Dark brown bricks or concrete are more strongly associated with Brutalism and the latter part of the 1960s and 1970s generally. Like at many Jewish community buildings, an artwork/sculpture was mounted on the façade.

The college building was built in 1960 and is expressed in the restrained Modernism characteristic of that time with banks of windows and contrasting horizontal and vertical elements.

As observed by Catherine Townsend (University of Melbourne scholar), Erich Mendelsohn's 1946-50 synagogue B'nai Amoona in St Louis Missouri may have been a potential influence on the original 1956-57 synagogue and the 1960 college building, with its cream brick walls, angled roof component, wide eave overhangs and band of windows. The remodelled 1973 synagogue evokes the brick monumentality of Louis Kahn's later works, who adopted a less intimidating version of Brutalism, such as the First Unitarian Church in Rochester New York.

The Elwood Talmud Torah is one of a few synagogues in the broader St Kilda area. Two developed before WWII include the St Kilda Synagogue at 12 Charnwood Crescent built in 1926 and designed by Joseph Plottel which is included on the Victorian Heritage Register (H1968), and the Temple Beth Israel at 76 Alma Road built in 1937 which is much altered and not included in the HO.

The most readily comparable example is the Adass Israel Synagogue, 12-24 Glen Eira Avenue, Ripponlea, which was built in 1965, although the design had been largely settled four years earlier in 1961. It was designed by émigré architect Dr Ernest Fooks who, like Popper, had trained in Vienna. Built some eight years before the Elwood Talmud Torah, it is in the Modernist idiom with fine façade articulation and a broad gable roof with wide eaves. It has been recommended for inclusion in the Heritage Overlay.

Another post-war Modernist Jewish community building in the municipality is the B'nai B'rith House at 99 Hotham Street Balaclava built in 1959 (Citation 2018, HO337) also designed by Dr Ernest Fooks.

The house used for the original Elwood Shule, and later by the 3rd St Kilda Scout Troop at 26 Avoca Avenue is also included in the Heritage Overlay (Citation 132, St Kilda Botanical Gardens & Environs precinct).

Stables

There are several examples of stables in St Kilda but overall surviving stables are relatively uncommon, especially 20th century examples, despite them having been a widespread outbuilding type during the 19th and early 20th century. A nearby example is the two storey brick stables at the rear of 55 Blessington Street (house formerly owned by Albert Tucker). One of the finest examples is at the rear of 39 Dalgety Street, originally part of Lansdowne Terrace which was constructed c.1870s or earlier (Citation 89). Others associated with mansions or large villas include those at Eildon 51 Grey St (Citation 158), 71 Grey Street (Citation 159), Oberwyl 33-35 Burnett Street (Citation 72), Halcyon 53 Acland St (Citation 57), and at the rear of 3 Charnwood Crescent.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Transfer from HO7 to a new individual HO (on the basis that as a community building it does not logically form part of the St Kilda Botanical Gardens & Environs precinct which is predominantly residential). Exclude the playground area on the east side from the extent of the HO.

Inspect the kindergarten building, which is at the rear of the site and not visible from the public realm, to determine its significance, and review and update the statement of significance and description sections of this citation as required.

Primary source

RBA Architects & Conservation Consultants, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct Heritage Review Stage 2*, 2021

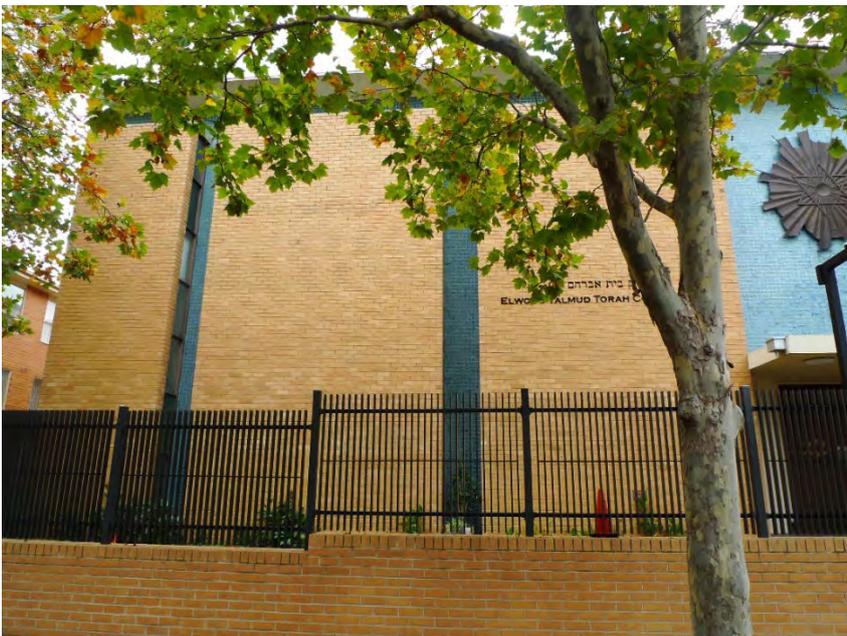
Other studies

Andrew Ward & Associates, *Port Phillip Heritage Review*, 1998

Other images



Synagogue, front part (1973)



Synagogue, front part (1973)



College building (1960-61)



Former stables (c.1908) on Bayview Street

Area to be included in HO



City of Port Phillip Heritage Review

Place name: House
Other names: -

Citation No:
2422



Address: 50 Westbury Street, St Kilda East

Heritage Precinct: Not applicable

Category: Residential: House

Heritage Overlay: HO548

Style: Early Interwar: Arts & Crafts

Graded as: Significant

Constructed: 1918-19

Designer: Unknown

Amendment: C206port

Victorian Heritage Register: No

Comment: New citation

Significance

What is significant?

The house at 50 Westbury Street, St Kilda East, constructed by and for George J T Towers in 1918-19, is significant.

Contributory features include the transverse gable roof, projecting gabled porch, bargeboard boards and brackets, rear skillion roof, clinker-brick chimneys, and roughcast rendered walls. As well as timber-framed windows, including double-hung sashes and multipaned windows, bow bays, piers to the porch, recessed entry and doors, and timber shingling/skirting.

Alterations and additions are not significant. The current paint colour scheme is not significant.

How is it significant?

The house at 50 Westbury Street, St Kilda is of local historical and aesthetic significance to the City of Port Phillip.

Why is it significant?

The house is historically significant as representative of the intensive phase of development that occurred in St Kilda/St Kilda East in the early part of the 20th century in the context of local population expansion. The well-resolved, high-quality nature of the house built by locally-based professional contractor George Towers, reflects a marked shift in the locale's character, as the exclusive landscape of mid-to-late 19th-

century mansions and villas transformed into a more densely populated 'respectable' middle-class suburb. (Criterion A)

The house is of aesthetic significance as a fine, intact and substantial example of an early Interwar period Arts & Crafts attic-storey house. This idiom, indicative of both popular and professional tastes across early 20th-century Melbourne, is indicated by the steep, protective quality of the dwelling's gabled roof and porch as well as the textured, handworked character of its roughcast walls and decorative timber elements. Distinguishing this house from others of its ilk in the municipality is the symmetry of the design – an aspect particularly discernible in its employment of piers – and crafted response to the corner siting, in which the treatment of the side (north/Westbury Grove) elevation ensures a prominence commensurate with the façade. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows)

History

Contextual history

The development of St Kilda began following the first land sales in 1842 and by 1854 there were over two hundred houses. The plans compiled in 1855 by James Kearney shows that most of these were situated to the west of Brighton Road (later High Street and now St Kilda Road). The St Kilda East area, by comparison, was largely undeveloped and most buildings were located within the block bounded by Brighton Road, Wellington Street, Chapel Street, and Alma Road. Improvements to public transport including the opening of the railway station at Carlisle Street, and the establishment in the late 1880s of cable tram routes along High Street (St Kilda Road) and Chapel Street encouraged development during the land boom, however, this remained sporadic and ground to halt during the economic depression of the 1890s.

There was almost no increase in St Kilda's population in the decade from 1891 to 1901. However, as development recovered in the early twentieth century the number of residents in St Kilda almost doubled between 1901 and 1921 rising from 20,500 to 38,500 as land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. Whole new streets of neat brick cottages and villas appeared, however, in St Kilda East this largely remained a period of consolidation and infill on vacant land within the established residential areas, rather than expansion into the still largely undeveloped areas east of Hotham Street, although development did begin to creep along the length of Dandenong Road, following the route of the new electric tram introduced in 1911.

House, 50 Westbury Street

The subject land – part of a belt described as 'open heath' in its initial survey – derives from Crown portion 150A of the Parish of Prahran at East St Kilda. The approximately five-acre allotment was purchased in November 1853 by Thomas Fulton, Lauchlan Mackinnon and Frederick James Sargood, trustees of the newly established Victoria Freehold Land Society and purchasers of a number of Crown portions in the St Kilda area (including 151A adjacent to the south). Fulton was a foundry owner, the first deacon of the Congregational Church in Victoria, a leading advocate of the temperance movement, and later a Melbourne city councillor (1854-59). Sargood was a Melbourne soft goods merchant (Sargood, King & Company) and a

member of the Legislative Council for Melbourne (1853-56). MacKinnon was a prominent pastoralist, partner in the Argus newspaper, and former member of the Legislative Council for Warrnambool and Belfast (1852-1853).

This holding was subdivided in a piecemeal fashion over the ensuing decades. The Vardy plan shows that by the early 1870s, the stretch of Westbury Street between Alma Road (north) and Inkerman Street (south) – then the outer suburban fringe of St Kilda – was relatively developed, characterised by an array of freestanding residences, some substantial, in garden settings (VP). The subject land, at this stage, formed part of the formally laid out grounds of a villa (since demolished) on the east side of Westbury (north of the yet laid Westbury Grove). This situation is shown as relatively unchanged in the 1897 MMBW map (Figure 1).

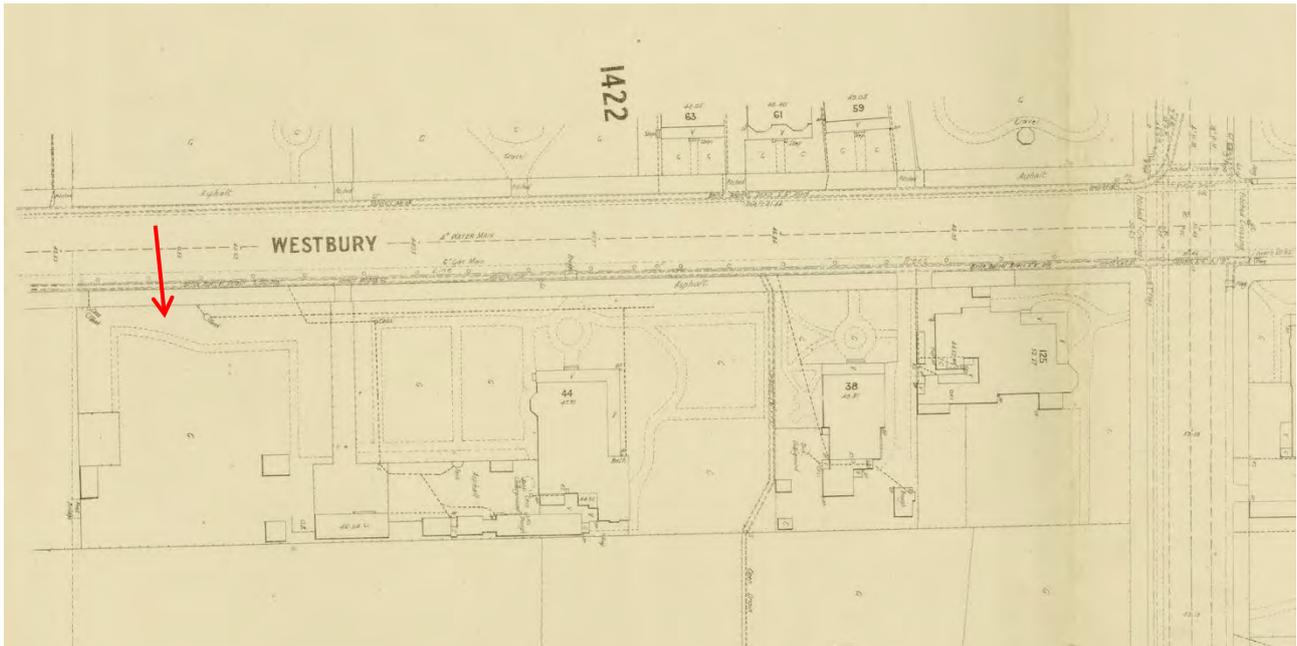


Figure 1 - Extract from MMBW Detail Plan No. 1408 (1897) showing development on the east side of Westbury Street. The arrow indicates the approximate location of 50 Westbury Street.

About 1.6 hectares of land on the east side of Westbury Street was purchased in October 1918 by a small group headed by the widow Susan L Smith (CT Vol. 4159 Fol. 756). Their subdivision, mostly of former gardens, included the establishment of the western half of Westbury Grove and southern half Ravens Grove.

The lots offered sold rapidly, including the subject site in February 1919, procured by 39-year-old builder George James Archibald Towers (CT Vol. 4195 Fol. 853). Evidently, Towers had prior knowledge of the sales having previously tendered a building permit to the City of St Kilda in May 1918 for the corner allotment. The submitted drawing (Figure 2) depicts a then traditional footprint (central hall, rear situated kitchen, free of servant quarters) and section drawing for a sizable bungalow, its cost estimated at £1,000 (BP).

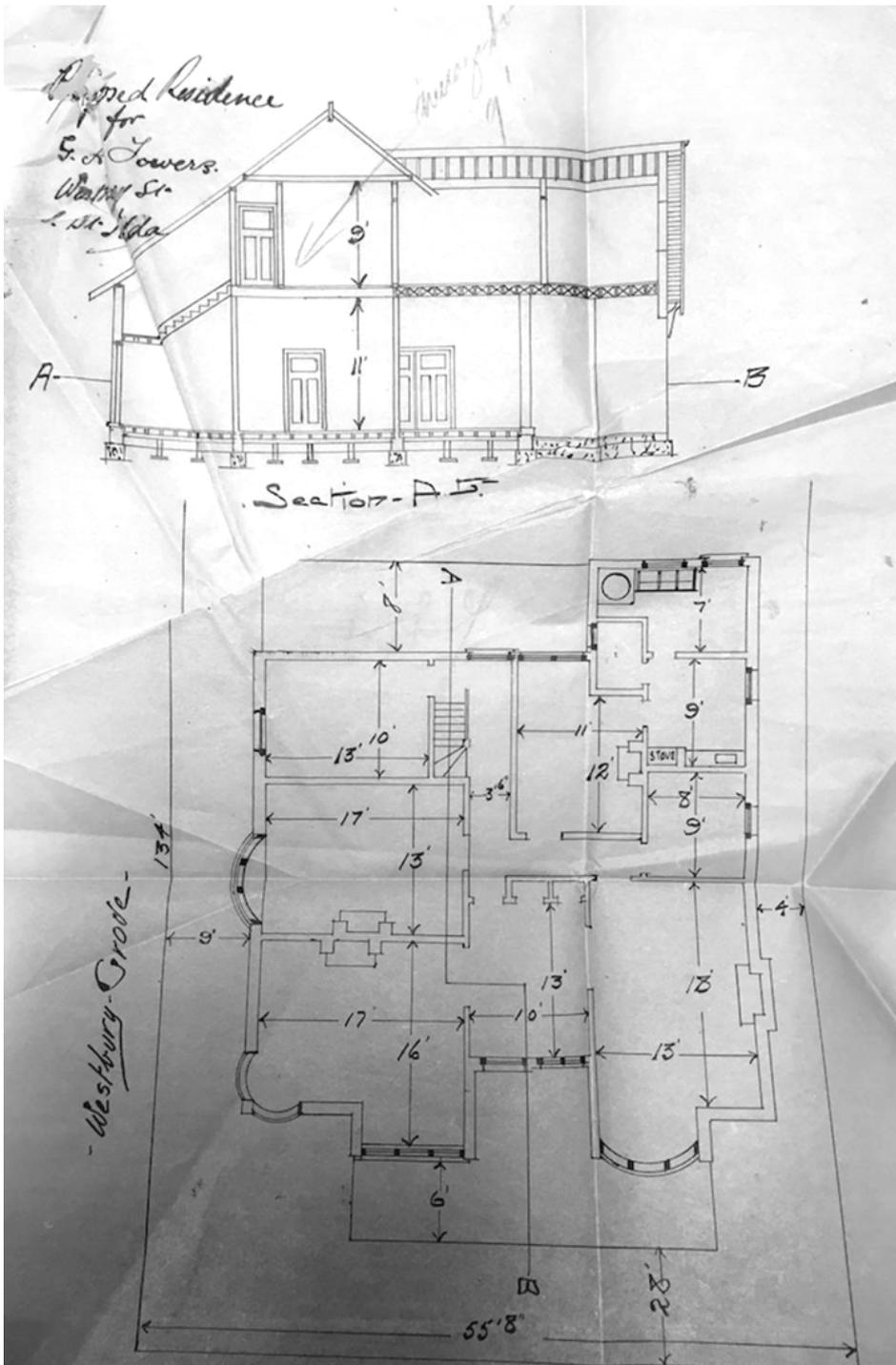


Figure 2 – Plan for proposed residence (Source: St Kilda Council Building Permit, No. 3596 dated 4 May 1918).

Born in St Kilda to English and Scottish parents, Towers (1880-1931) relocated to Christchurch, New Zealand in his early twenties, where he completed an apprenticeship as a joiner and married into a family of local builders. Around 1914, Towers returned to Melbourne, commencing a career as a professional builder. He was also noted as a founding director in several 1920s building supply firms, including Westernport Firebrick, Percydale Slate Quarries, and Builders Roofing & Trading (*Herald* 'New Companies' 22 Dec 1921 p3; *Daily Commercial News* 'Companies Registered' 3 May 1922 p5).

Tower's activities as a contractor are relatively unknown. The *Australian Architectural Index* records a spate of his housing projects around 1920 in the City of St Kilda, and family lore has it that Tower's is the

namesake for Towers Street in Beaumaris, a reflection of his construction activity in the immediate area (C).

Towers appears to have belonged to the middle ranks of Melbourne's early 20th-century speculative builders. Of enough status to be called upon to give evidence at a 1918 inquiry into the cost of building (*Age* 'The cost of timber' 13 June 1918 p5), but primarily concerned with the traditional mode of small-scale speculative development – the purchase of land, construction of a cost-effective or fashionable abode (dependent on the intended audience) and post-erection sale.

The Sands & McDougall's Directory first lists 'Geo. A. Towers' as the occupant of the subject place in its 1920 edition (SM). Listings typically lagged a year or so behind construction activity, suggesting a building date of 1918-19. Towers remained at the residence until around 1922, when the property was sold (CT Vol. 4195 Fol. 853).

Aerial photographs from 1931 and 1945 (Figures 3 and 4), depict the footprint and roof profile of the house. The latter shows a front garden of lawn with a curved path and rear yard characterised by a small shed and some plantings, elements that have not survived.



Figure 3 – Aerial photograph dated 1931, with the subject place indicated by the red arrow. (Source: Landata, Maldon Prison, Run 15, Frame 2750)



Figure 4 – Aerial photograph dated 1945, with the subject place indicated by the red arrow. (Source: Landata, Melbourne and Metropolitan Area Project, Run 17E, Frame 58014)

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Australian Dictionary of Biography: entries for Lauchlan Mackinnon (by Jaqueline Templeton, 1974), Thomas Fulton (by Roslyn Brereton, 1972) and Frederick Thomas Sargood (John Rickard, 1976). Available online.

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Clare, John, *The post-Federation house in Melbourne: Bungalow and Vernacular Revival styles 1900-1930*, Research Report, The Faculty of Architecture and Planning, University of Melbourne, October 1984

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Parish Plan - at Elwood, Parish of Prahran, P81-13 (PP)

Port Phillip Thematic Environmental History (TEH), February 2021

Rules and regulations of the Victoria Freehold Land Society, 1854

St Kilda Council Building Permit (BP) No. 3596, dated 4 May 1918

Vardy Plan 1873 (VP), *Alma-Chapel-Inkerman-Raglan-Railway-Westbury*, NW6, St Kilda Historical Society (online)

Description

The large-scale freestanding attic-storey house occupies a medium-sized corner allotment. It is set back a moderate distance from Westbury Street and close to the side property boundaries. The primary roof is a high-pitched transverse gable with a projecting gabled porch (west elevation). Both are clad in unglazed

terracotta tiles. Terracotta ridge cresting is apparent to both. Three tapered clinker-brick chimneys with rendered caps are also evident to the roof. The pair of skylights (east roof plane) are contemporary.

To the rear is an original skillion roof, clad in later addition metal and translucent sheeting, that covers a small rear wing (south), porch and corner wall (north). The latter is not detailed on the 1918 footprint (Figure 2) but based on its shared finishes may have formed part of the original construction or been an early addition.

The residence is constructed of roughcast rendered brick, overpainted. The gable ends feature timber bargeboards and shingles, both painted though the latter may have originally been stained. The extent of the shingling is greater to the side elevations, which also display decorative timber brackets.

Defining the façade (west elevation) is the gabled street-projecting porch with recessed entry. Its large plane is divided into three bays by four engaged piers, creating a distinctive composition. The inside piers end at the upper section of the wall, terminated by a smooth rendered coping. The outer piers join with the soffit. The central bay is characterised by a fan-shaped opening, half of which rises above the framing piers. Initially, the room behind was likely a recessed balcony and open. It is now enclosed with a timber-framed window. Between this opening and the timber fascia of the porch is an extent of timber skirting with an inset geometric pattern to the top course. The porch deck is raised and possibly of red brick. Initially open, the porch has been enclosed by a metal security grille.

To the porch wall (south end) is a quadripartite bow bay. In line with other bay windows at the building, it has timber-framed, double-hung sash windows with restrained geometric leadlighting to both planes.

The front door and ensemble are elaborate, their collective shape mirroring the fan-shaped opening above. The door is timber with three glazed panels of frosted glass and floral/geometric leadlighting. This composition is repeated to the side windows.

The north elevation, facing Westbury Grove, is highly visible from the public realm. At the ground floor, it incorporates a quadripartite bow window, surmounted by a shingled skirt. Above of which is an opening – originally likely another recessed balcony – that has been enclosed by timber-framed windows. At the ground floor, to the north-west of the house, is another large ‘bow’ window, formed by the combination of two curved bays (each addressing different elevations) and separated by the corner of the wall (essentially a thick mullion). Surmounting this element is a rustic ‘canopy’ of exposed rafter ends and crossing beam. To the rear of the northern elevation is multipaned a square window.

The south elevation is partly obscured from the public domain due to the neighbouring flat. The attic-storey paired window appears original, although the two small frosted windows (either side of the chimney breast) at the lower level appear to be later additions. Another two ground floor windows are detailed on the early plans and appear present; however, an assessment of their intactness is not makeable from a street inspection.

To the rear elevation is a dado (projecting brick course). Openings here appear original, although some of the windows may have been replaced. Tiles to the deck are contemporary.

Fencing is non-original and consists of high timber pickets to the front portion and solid timber palings to the side and rear. Landscaping is well-established but appears the result of late 20th-century efforts. Parking is provided to the rear of the site by a recessed fenced-in section.

Comparative analysis

The house expresses an Arts & Crafts aesthetic, a popular idiom in Melbourne since the turn of the century, particularly so at the time of construction (1918-19), the early interwar period. This design mode, rooted in the English Arts & Crafts movement, resonated with domestic architects as it provided an alternative to the classical tradition or Gothic Revival, allowing instead for the exploration of inventive composition techniques and the Ruskinian-influenced valorisation of craft, labour and local precedent. In the preceding Federation period, the symbolic potential of Arts & Crafts architecture had become closely

associated with the vision of a virtuous suburban lifestyle and panacea to perceptions of unprecedented rates of change and as articulating a new British-Australian identity.

Arts & Crafts domestic designs typically adopted uncluttered exteriors and internal spaces and dominant roofs (attic-storeys were common) as well as including detailed artistry and 'natural' materials; roughcast and timber in this case. Such designs were meant to be viewed in the round within garden settings. In their emphasis on structural and material clarity, the Arts & Craft movement is considered by some as laying the groundwork for the gradual emergence of modernism later in the interwar period (Edquist, 2012 p46).

Generally, most Arts & Craft-houses revolved around asymmetrical compositions. Largely symmetrical arrangements, like the subject place, are rarer and cultivate a more formal presentation, albeit still overall informal and homely.

The municipality's early Interwar period residences which have heritage overlays are primarily bungalows, either transitional (Queen Anne/Californian bungalow) or American-influenced (Californian/Craftsman). A smaller number – like the subject place – are classifiable as large-scale attic-storey houses, some of which convey a varied but pronounced Arts & Crafts expression. Of these, the subject place presents as singular for its gesture to symmetry, recessed porch and entry, and the employment of piers in the façade.

Broadly comparable sites include:

- 29 Westbury Street, St Kilda East, built 1913 (Citation no. 956, HO6 precinct). A sizable late Federation period Arts & Craft-style house designed by a professional architect, Leonard J. Flanagan. Rendered in roughcast like the subject place, however, features a more complex roof clad in slate. Also displays an enclosed attic-storey balcony.
- 329 Barkly Street, Elwood, built 1916 (Citation 194, HO403 Precinct.). A large-scale corner-situated house. Walls of roughcast render with a multi-gable roof clad in terracotta tiles. Prominent projections characterised by tapered piers and side porch with balcony above. Similar ilk as 50 Westbury Street but drawing more from the then emergent Californian-bungalow style (tapered piers).
- 18 Normandy Road, Elwood, built 1919 (Citation 747, HO8 Precinct). Hefty early interwar period roughcast rendered bungalow with broad frontage, incorporating an arched porch and street-facing gabled wing and prominent hipped balcony (now enclosed). Designed by a speculative builder, Matthew Sherlock, albeit less resolved than the subject place.
- 69A Alma Road, St Kilda, built 1920, (Citation 144, HO6 Precinct). Early interwar period red-brick and roughcast rendered bungalow with high-pitched street-facing gabled roof defined by an oriel window. Designed by noteworthy architectural practice, Sydney Smith & Ogg.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Add to the Heritage Overlay as an individual place.

Apply external paint controls in the Schedule to the Heritage Overlay (to ensure complementary colour schemes are employed and/or encourage restoration of the rendered finish and timber shingles).

Primary source

RBA Architects & Conservation Consultants, *H07 Elwood St Kilda Balaclava Ripponlea Precinct Heritage Review Stage 2, 2021*

Other studies

Andrew Ward & Associates, *Port Phillip Heritage Review, 1998*

Other images



Area to be included in HO



City of Port Phillip Heritage Review

Place name: Cambury & Lynton
Other names: -

Citation No:
2429



Address: 58 & 58A
Westbury Street,
St Kilda East

Heritage Precinct: Not applicable

Heritage Overlay: HO550

Category: Residential: Flats

Graded as: Significant

Style: Interwar: Moderne

Victorian Heritage Register: No

Constructed: 1938

Designer: A G Oliver
(builder)

Amendment: C206port

Comment: New citation

Significance

What is significant?

Cambury & Lynton, the pair of flats at 58 & 58A Westbury Street, St Kilda East, constructed in 1938 by builder A G Oliver for Robert L Rutter and William F Turner respectively are significant.

The two-storey flat buildings are a mirrored pair and are separated by central concrete driveways. Contributory features include the tile-clad hipped roofs, rendered chimneys, cream brick and rendered walls with clinker brick base, projecting balconies (no. 58A semi-circular and no. 58 rectangular with curved corners) with speedline detailing and some with metal hand railings, rounded corners, steel framed windows (faceted at the corners) with horizontal glazing bars, strong vertical elements at the fronts and internal sides with Art Deco detailing, glazed stairwell openings, and side entrances with cantilevered masonry canopies.

The low cream brick fence with metal gate at no. 58 and on the shared boundary, and the four brick garages at the rear with ridged metal doors are also significant elements.

Alterations and additions are not significant. The current paint colour scheme is not significant.

How is it significant?

Cambury & Lynton at 58 & 58A Westbury Street, St Kilda East are of local historical and aesthetic significance to the City of Port Phillip.

Why is it significant?

They are of historical significance as a pair of flats constructed during the latter part of the Interwar period. Huge growth in flat development characterised St Kilda and Elwood during the 1920s and 1930s as the transition from detached single family dwellings to flat living became increasingly popular. Despite being in different ownership, the two buildings were constructed as an almost identical mirrored pair by the same builder within a year of each other. (Criterion A)

They are of aesthetic significance as an intact pair of walkup flats in the Moderne style. The Moderne style, most prevalent in the 1930s and characterised by its interest in the expression of progress, readily aligned with St Kilda's progressive identity and continues to be a style that is strongly associated with this area. Indicative of the Moderne style, the flats express a horizontal emphasis balanced by strong vertical elements, curved balconies and corners, speed lines, Art Deco detailing, combination of render and face brick (cream and clinker) and faceted steel-framed corner windows. The flats are complemented by the surviving sections of low brick fencing and the brick garages to the rear. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahran Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram

routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Westbury Street, with access to Alma Park, tram routes at either end, and close to Balaclava Railway Station, became a popular location for flats during the Interwar period. The first block, constructed in 1927 at the south end of the street (147 Westbury Close), was to remain the only flats until 1934, when a further three blocks were built. This was the start of a minor boom in flat building, which saw at least a further 12 blocks, including the subject pair, constructed in the five years from 1935 to 1940 (SM).

Cambury & Lynton, 58 & 58A Westbury Street

The subject sites formed part of Crown portion 151A, parish of Prahran at East St Kilda (PP). The approximately five-acre allotment was purchased in November 1853 by Thomas Fulton, Lauchlan Mackinnon and Frederick James Sargood, trustees of the newly established Victoria Freehold Land Society and purchasers of a number of Crown portions in the St Kilda area (including 150A adjacent to the north). Fulton was a foundry owner, the first deacon of the Congregational Church in Victoria, a leading advocate of the temperance movement, and later a Melbourne city councillor (1854-59). Sargood was a Melbourne soft goods merchant (Sargood, King & Company) and a member of the Legislative Council for Melbourne (1853-56). MacKinnon was a prominent pastoralist, partner in the *Argus* newspaper, and former member of the Legislative Council for Warrnambool and Belfast (1852-1853).

Westbury Street was originally known as Bull Street until 1865 when the name was changed at the request of the street's residents (*Herald* 30 March 1865 p3). A six-roomed brick villa was erected on the subject site in the mid to late 1860s (RB). In 1873, this villa was owned by Patrick Dowling and tenanted (RB 1873 entry no. 791). Between 1888 and 1924 the villa was owned by produce merchant Charles Wood (CT v.1964 f.754).

The 1873 Vardy plan (Figure 1) shows this part of Westbury Street (between Alma Road and Inkerman Street) largely developed with about twenty villas, most of which were brick, including the subject site. The 1873 rate book records the occupations of some of the people who lived in these villas, including banker, accountant, builder, merchant and engineer.

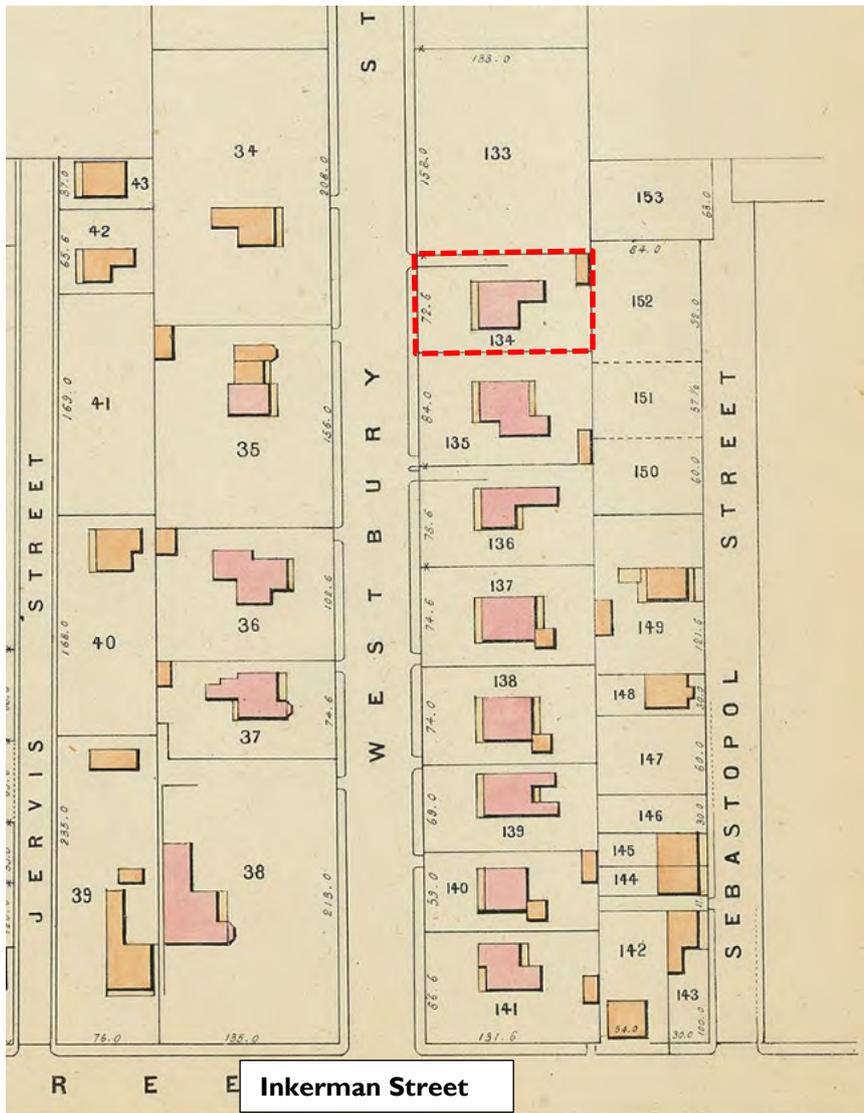


Figure 1 - Plan of the Borough of St Kilda, North Ward No. 6 (J.E.S. Vardy, 1873). (Source: St Kilda Historical Society)

In March 1937, the subject site was acquired by William Frederick Turner, bank official (CT v1964 f754). Turner subdivided the site equally lengthways, retaining the southern part (no. 58A) and selling the northern part (no. 58) to Robert Louis Rutter, director.

Rutter and Turner each had a block of brick flats erected on their land by master builder A G Oliver of 383 Wattletree Road, Malvern East (*Argus* 22 Jun 1938 p16 - reference to Oliver being a master builder). The building permit for Rutter’s building (no. 58) was issued first, in March 1938, with an estimated cost of £2,500 (BP 9917, 15 March). No. 58 had apparently been completed by early September when ‘attractive new ultra-mod flats’ were advertised in the newspaper (*Argus* 3 Sept 1938 p25). Subsequently, in November 1938, the building permit for Turner’s building (no. 58A) was issued, with an estimated cost of £2,440 (BP no. 320, 24 Nov). Two brick garages were also built at the rear of each property.

The drawings (Figure 2 and 3) submitted to Council bear A G Oliver’s name, indicating he was responsible for the design as well as the construction. Each block contained four flats and were almost identical in design, albeit with some façade variation. Both buildings are recorded in the 1940 Sands and McDougall’s directory, and identified as ‘Cambury’ (no. 58) and ‘Lynton’ (no. 58A).

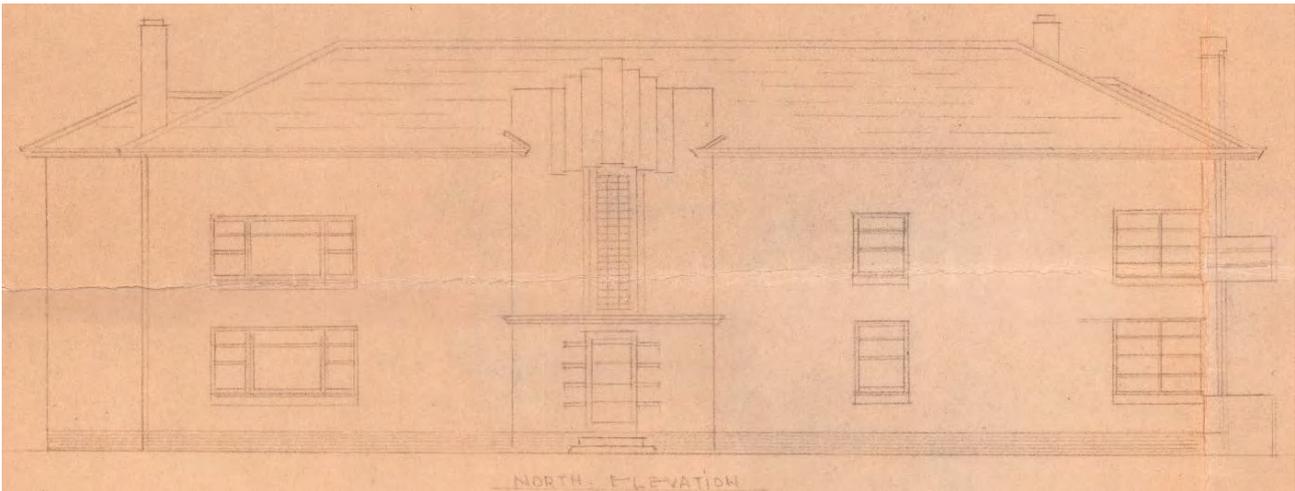


Figure 2 - Original drawing, north side elevation of 58A Westbury Street. (Source: Council building file)

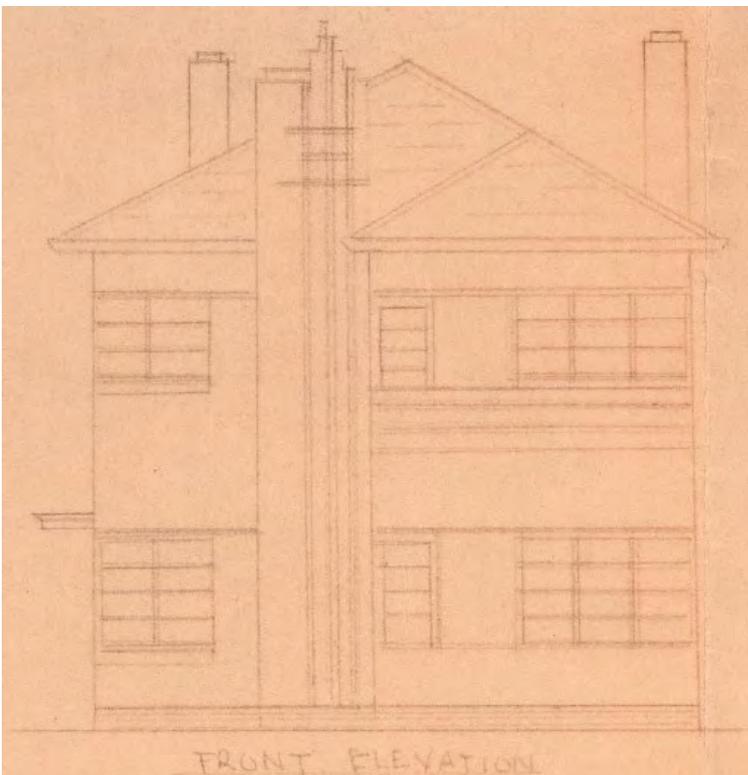


Figure 3 - Original drawing, front elevation of 58A Westbury Street. (Source: Council building file)



Figure 4 - Aerial photograph dated 1945. Subject site is outlined. (Source: Landata, Proj No 5, Melbourne and Metropolitan Area Project, Run 17E, Frame 58013)

In 1939, no. 58A was purchased by two women in equal shares, while no. 58 was sold to single purchasers in 1939 and again in 1940. (CT v1964 f754; v6223 f545; v6327 f383; v6455 f845; v6455 f846). It was not until 1970 that both properties changed hands again.

References

Australian Dictionary of Biography: entries for Lauchlan Mackinnon (by Jaqueline Templeton, 1974), Thomas Fulton (by Roslyn Brereton, 1972) and Frederick Thomas Sargood (John Rickard, 1976). Available online.

Certificates of Title (CT)

Council Building File for 58 Westbury Street St Kilda East

Goad, Philip and Julie Willis (eds), *The Encyclopedia of Australian Architecture*, 2012 (entry for 'Moderne', p. 462)

Newspapers, various

O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940', PhD Thesis, History Department, Monash University

Parish Plan - at Elwood, Parish of Prahran, P81-13 (PP)

Port Phillip Thematic Environmental History (TEH), February 2021

Rate Books 1859-1900

Robert Peck von Hartel Trethowan, *St Kilda 20th Century Architectural Study Vol. 1*, 1992

Rules and regulations of the Victoria Freehold Land Society, 1854

St Kilda Council building permits (BP)

Sands & McDougall Directories (SM)

Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

The two subject sites are rectangular and located on the east side of Westbury Street. A pair of concrete driveways lead to the rear where there are original brick garages (two on each site) with original ridged metal tilt doors. The original low cream brick fence and metal gate survives at no. 58 and on the shared side boundary; the upper course features alternating header and rowlock bricks and the piers have gabled tops. The taller timber fence to no. 58A is more recent. Trees are planted in the front setbacks, partly obscuring the building façades.

The Moderne style pair of two storey flats have almost identical, mirrored designs. The primary difference between them is the shape of their balconies, with those to no. 58A being semi-circular and those to no. 58 being rectangular with curved corners.

The hipped roofs are clad in tiles and have eaves with timber lined soffits. Each building has a pair of rendered chimneys. The walls are part cream face brick and part rendered finish with a clinker brick base (although no. 58A has been overpainted). The balconies are detailed with 'speedlines' and some have metal hand railings. The building corners are rounded and have faceted steel-framed windows with horizontal glazing bars. At the front, narrow cream brick parapets pierce the eaves featuring Art Deco detailing in Roman bricks and channelled rendered piers.

The internal sides are reasonably visible given the double width of the central driveways. The side entrances openings have quoining-like indents at the corners and are covered by cantilevered masonry canopies. Above the canopies are tall, glazed openings for the stairwells and rendered parapets with stepped Art Deco motifs in low relief. Windows have fixed central panes with openable casements to the sides with horizontal glazing bars.

Comparative analysis

Cambury and Lynton are significant as a pair of intact Moderne style walkup flats of the late Interwar period. Flats in a variety of architectural styles proliferated in St Kilda in the 1920s and 1930s, many of which survive today strongly contributing to the built character of this part of the municipality. The Moderne style was particularly popular choice for flats in St Kilda as it readily aligned with the area's progressive identity. The Moderne style was most prevalent during the 1930s and was characterised by its interest in the expression of progress, the designs often referencing modern machines, with reductive detailing and simple bold forms.

Indicative of the Moderne style, the flats express a horizontal emphasis balanced by strong vertical elements, curved balconies and corners, speed lines, Art Deco detailing, and faceted steel-framed corner windows. Earlier examples of the Moderne style tended to be finished in white render, to emphasise their sleekness, while late Interwar period examples, were constructed of cream brick with contrasting dark bricks. The subject flats combine both render and face brick (cream and clinker). The use of steel-framed windows elevates the progressive image of the Moderne style. Although they are not strictly identical, reflective of their different ownership, they are similar to the extent that they can be considered a mirror image pair. The flats are complemented by the retention of original sections of brick fencing and original brick garages.

Other individually significant late Interwar period Moderne flats included in the HO in St Kilda and Elwood include:

- Avila, 15 Cowderoy Street, St Kilda West (1935) designed by Beedham & Wright (Citation 879, HO444 Precinct). Three storey, timber-framed windows, rendered façade with brick plinth and entrance piers, curved balconies, Art Deco detailing, original fence.
- La Rochelle, 1A Dickens Street, St Kilda (1935) designed by W H Merritt (Citation 892, St Kilda Botanical Gardens & Environs precinct). Three storey, rendered façade with tapestry brick plinth and vertical component, steel-framed windows, curved balconies and canopies.
- Windermere, 49 Broadway, Elwood (1936) designed by J Esmond Dorney (VHR H911). Predominantly rendered, curved corners, assortment of horizontal and vertical elements, steel-framed windows, original fence.
- Devon Court, 45-47 Chapel Street, St Kilda (1937) designed by Alder & Lacey (Citation 460, HO351). Two-storey mirror image pair, salmon brick with rendered banding, side entrances and prominent stairwell enclosures with glass blocks, some curved corners, timber-framed windows, speed lines, tiled hipped roofs, and original fence.
- 25 Dickens Street, Elwood (1938) designed by I G Anderson (Citation 894, St Kilda Botanical Gardens & Environs precinct). Three storey, clinker brick with darker Roman brick detailing and rendered banding, speed lines, strong vertical component, curved corner and balconies, timber-framed windows, original fence.
- Del Marie, 4 St Leonard's Avenue, St Kilda (1938) designed by Stuart Hall (Citation 221, HO5 precinct). Three storey, mostly rendered, curved balconies, parapeted, faceted steel-framed windows, vertical element at side (entrance and stairwell), original fence.
- Summerleigh, 13 Hughenden Road, St Kilda East (1940) (Citation 2022, HO6 precinct). Two-storey, 'U' shaped arrangement, curved corners, salmon brick and render with clinker brick base, steel-framed windows, tiled hipped roof, original fence.

Of these places, the most readily comparable is Devon Court, which is comprised of a mirror image pair with a similar site arrangement of a central driveway and resident access to the buildings via the internal sides. The brick and rendered banding are also similar. The subject pair are distinguished from this example by its steel-framed windows and inclusion of more prominent Art Deco detailing.

Examples of mirror image Moderne flats which are Contributory within HO6 precinct include 95 Alma Road, 119A & 121 Alma Road, and 43 & 45 Westbury Street, St Kilda (1939) designed by Archibald Ikin.

The builder A G Oliver was also responsible for two other flats in the municipality, both contemporary with the subject pair. Compared with these, the subject pair are a stronger design with more distinct vertical components:

- 24 Meredith Street, Elwood (1938) (Contributory within HO403 precinct). Moderne style, fully rendered façade, curved corner and balconies, timber-framed windows, speed lines, and tiled hipped roof.
- 25 Cardigan Street, St Kilda East (1939) (Not included in HO). Face brick, steel-framed windows, prominent rendered chimney and chimney breast, tiled hipped roof.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Add to the Heritage Overlay as an individual place.

In the Schedule to the Heritage Overlay apply:



- external paint controls (to ensure complementary colour schemes are employed and/or encourage restoration of the rendered finish and face brickwork).
- fence controls for no. 58 and the shared boundary fence (original fences)
- outbuilding controls (original garages).

Primary source

RBA Architects & Conservation Consultants, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2, 2022*

Other studies

Andrew Ward & Associates, *Port Phillip Heritage Review, 1998*

Other images



58 Westbury Street



58A Westbury Street

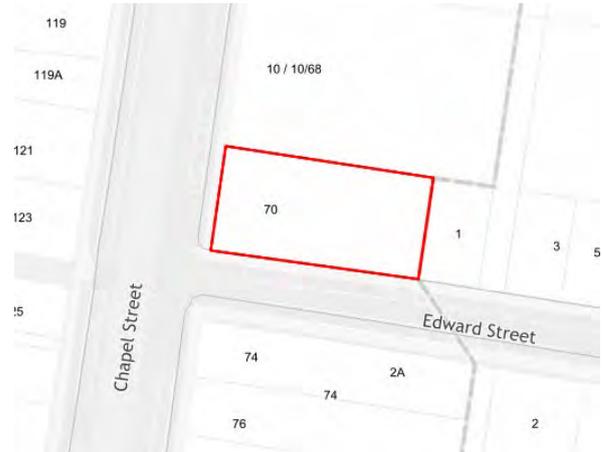




City of Port Phillip Heritage Review

Place name: Moruya
Other names: Surgery & residence

Citation No:
2432



Address: 70 & 70A Chapel Street, St Kilda

Category: Commercial: Surgery and residence

Style: Interwar

Constructed: 1923

Designer: Reginald V Courtney

Amendment: C206port

Comment: New citation

Heritage Precinct: Not applicable

Heritage Overlay: HO54I

Graded as: Significant

Victorian Heritage Register: No

Significance

What is significant?

Moruya, at 70 & 70A Chapel Street, St Kilda, constructed in 1923 for dentist Sydney Harber and designed by architect Reginald V Courtney, is significant.

The building is comprised of a two-storey residence and attached single storey dental surgery. Contributory features include the rendered façades (contrasting roughcast and smooth, although now overpainted), the recessed porches, façade formats (asymmetrical to the residence and symmetrical to the surgery), roof forms (partly expressed/partly parapeted tile clad hipped roof to the residence and parapeted flat roof to the surgery), chimneys, timber-framed sash windows and doors, raised lettering spelling 'Moruya', and detailing such as dentilation, recessed panels, exposed rafter ends, timber brackets and metal gates (to surgery).

Alterations and additions, including the fence in front of the residential component, are not significant. The current paint colour scheme is not significant.

How is it significant?

Moruya at 70 & 70A Chapel Street, St Kilda is of local historic and aesthetic significance to the City of Port Phillip.

Why is it significant?

Moruya is historically significant as a purpose-built residence with attached dental surgery of the early Interwar period which is indicative of the transitional phase from the often home-based medical and dental practices of the 19th century to the more formal and hygienic settings of the 20th century. It was occupied by the original owner dentist Sydney Harber and his family until the late 1940s and continued to be used as a dental surgery until at least 1970. It is also representative of the intensive redevelopment and consolidation of sites that occurred in this part of St Kilda during the Interwar period in the context of local population expansion and increasing affluence. (Criterion A)

Moruya is aesthetically significant as a highly intact and distinctive example of an uncommon building typology in the municipality, that of a combined residence and surgery. It is distinguished from other examples of the type by the distinction of the surgery as a separate entity from the residence, achieved by its more commercial expression. Stylistically it reflects early Interwar period design, incorporating aspects of the Arts and Crafts style and a restrained classicising influence. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development)

History

Contextual history

The development of St Kilda began following the first land sales in 1842 and by 1854 there were over two hundred houses. The plans compiled in 1855 by James Kearney shows that most of these were situated to the west of Brighton Road (later High Street and now St Kilda Road). The St Kilda East and Balaclava areas by comparison, were largely undeveloped, particularly east of Chapel Street. Improvements to public transport including the opening of the railway station at Carlisle Street, and the establishment in the late 1880s of cable tram routes along High Street (St Kilda Road) and Chapel Street encouraged development during the land boom, however, this remained sporadic and ground to halt during the economic depression of the 1890s.

There was almost no increase in St Kilda's population in the decade from 1891 to 1901. However, as development recovered in the early twentieth century the number of residents in St Kilda almost doubled between 1901 and 1921 rising from 20,500 to 38,500. Whole new streets of neat brick cottages and villas appeared, however, in St Kilda and Balaclava this largely remained a period of consolidation and infill on vacant land within the established residential areas, rather than expansion into the still largely undeveloped areas east of Hotham Street. Along Chapel Street the electrification of the cable tram route in 1926 encouraged the building of flats and redevelopment of older buildings and resulted in the need for new shops and services to serve the growing population.

Moruya, 70 & 70A Chapel Street

The subject site formed part of Crown Allotment 137A at St Kilda Parish of Prahran, County of Bourke (PP). The four-acre allotment was purchased in 1853 by E Duckett.

By 1888, the subject parcel of land was owned by John Damyon, a local coachsmith (CT). The 1897 MMBW plan (Figure 1) shows the site had been developed with two buildings fronting Chapel Street, including a

larger likely commercial building (probably with residence) on the northern boundary and a separate smaller building at the Edward Street corner, as well as some outbuildings to the rear including stables. The street directories between 1898 and 1922 record a succession of occupants including bootmakers and a dressmaker in the larger building, and a dairy and a woodyard in the smaller building (SM).

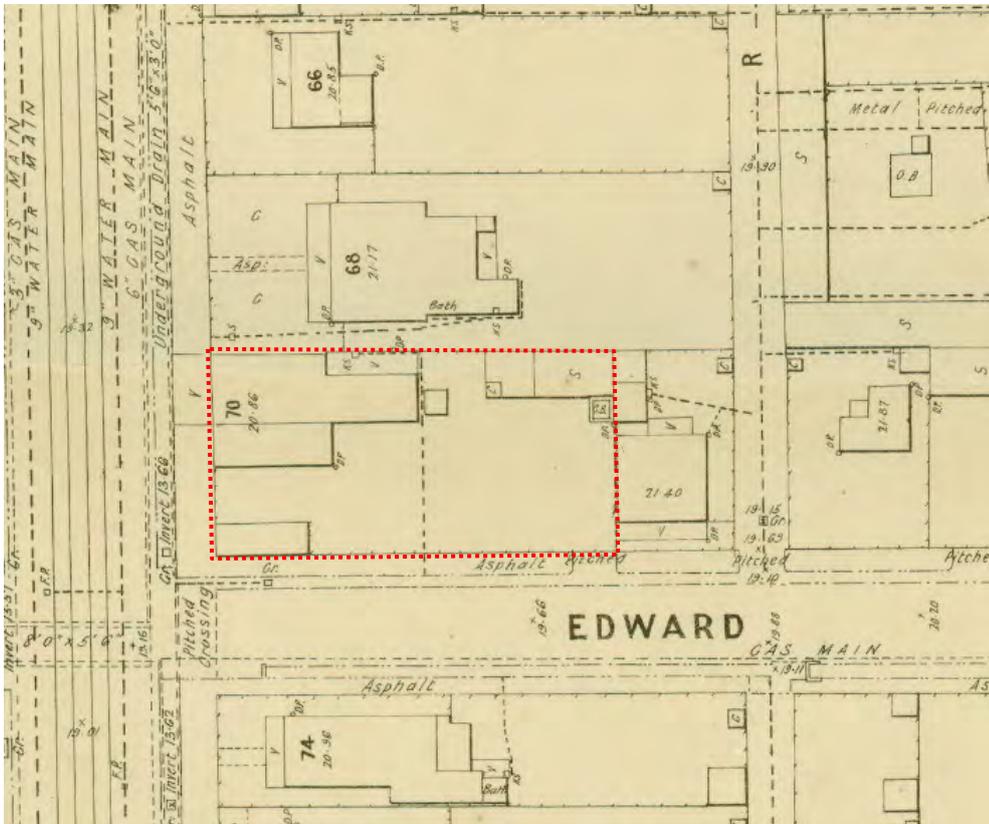


Figure 1 - MMBW detail plan no. 1424 (dated 1897), showing the previous buildings on the subject site.

In September 1921, the property was purchased by Sydney Harber, dentist, who occupied the neighbouring property (no. 68) with his wife Elsie and their children (CT) (Figure 2). Harber was well established as a dentist in St Kilda by this time, following in the footsteps of his older brothers Walter (d. 1907) and Horace (d. 1915) who had also practised as dentists in the nearby St Kilda/Prahran area (SM).

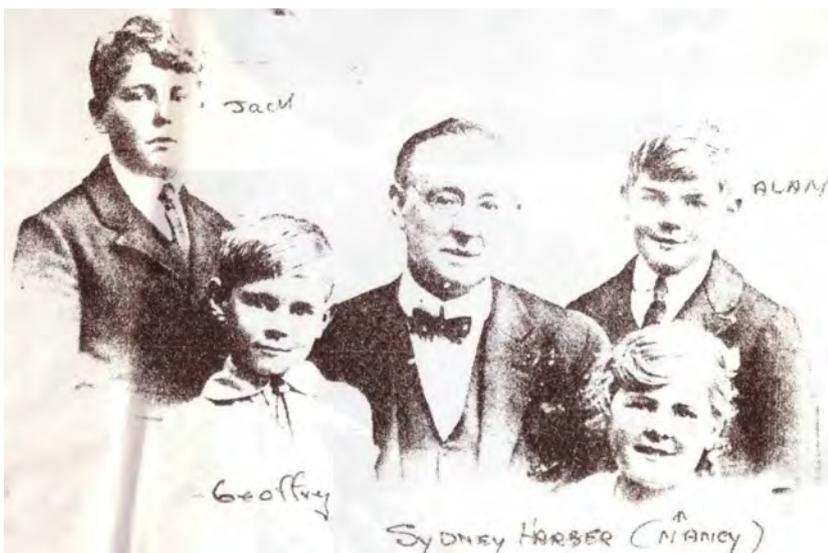


Figure 2 - Photograph of Sydney Harber (centre) with his children Jack, Alan, Nancy and Geoffrey, c.1920. (Source: ancestry.com)

Harber engaged architect Reginald V Courtney to design a two-storey brick residence with an attached surgery, and a separate laundry and garage at the rear. Courtney sought tenders for construction in November 1922 (*Argus* 11 Nov 1922 p22) and Council issued a building permit in March 1923 (BP no. 5188). The original drawing indicates terracotta roof cladding and similarly coloured painted timberwork to the openings with a likely grey rendered wall finish. The drawings also indicate 'Permasite', a lightweight and fire-resistant product made from coke breeze, was used for the verandah decks, bathroom and walls of the rear first floor rooms. The building was completed by September 1923, as indicated by a newspaper advertisement informing patients of the new address (*Prahran Telegraph* 14 Sept 1923 p2).

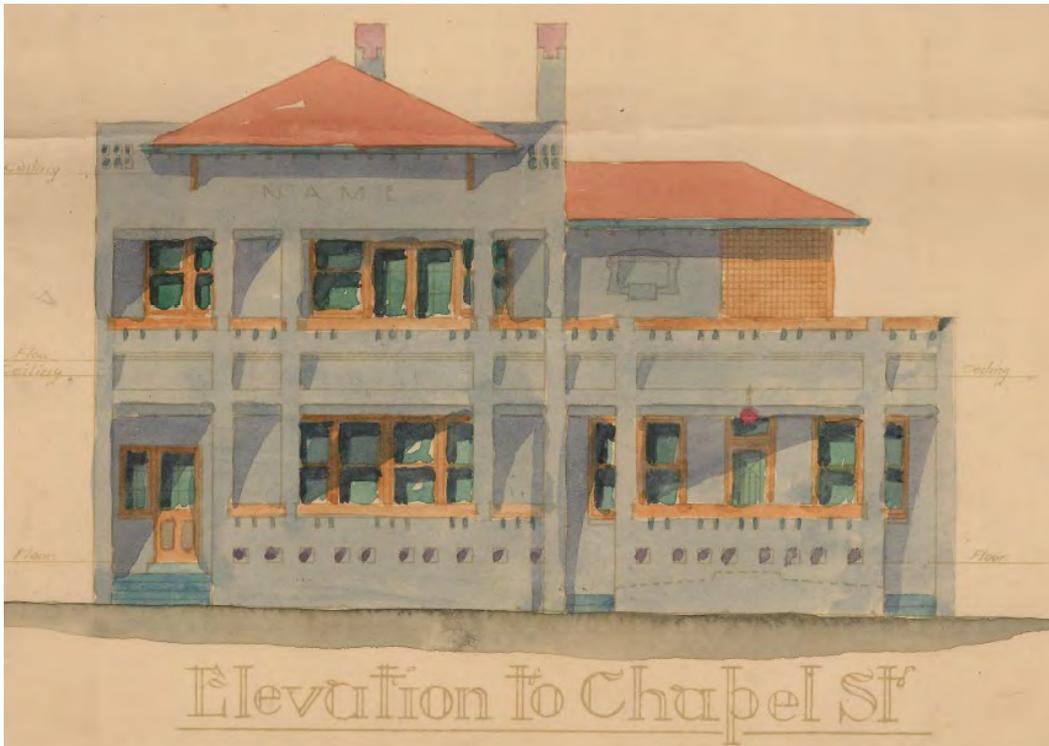


Figure 3 - From the original drawings by Reginald V Courtney, front/west elevation (Source: Council Building File)

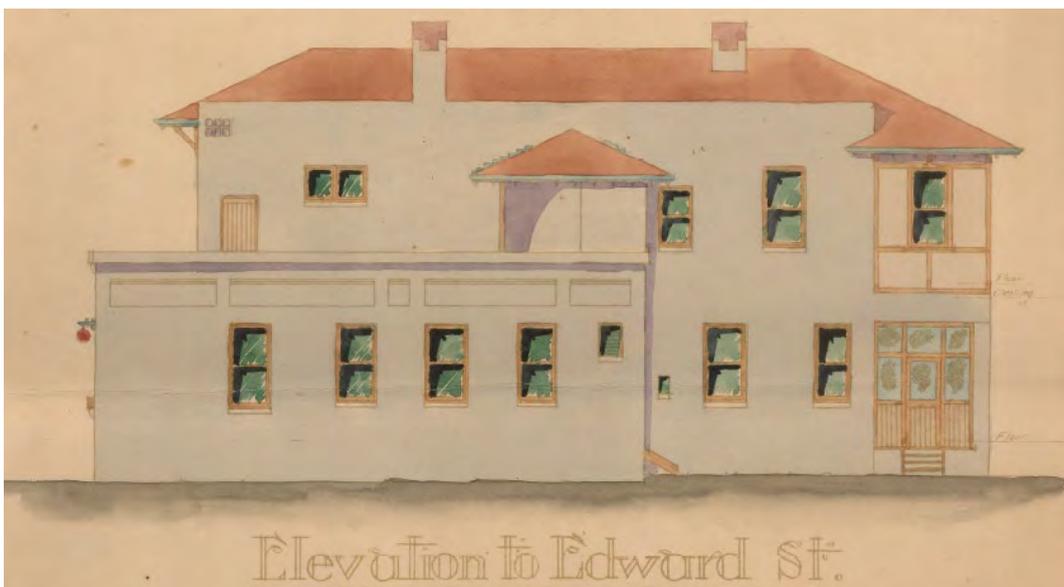


Figure 4 - From the original drawings by Reginald V Courtney, side/south elevation (Source: Council Building File)

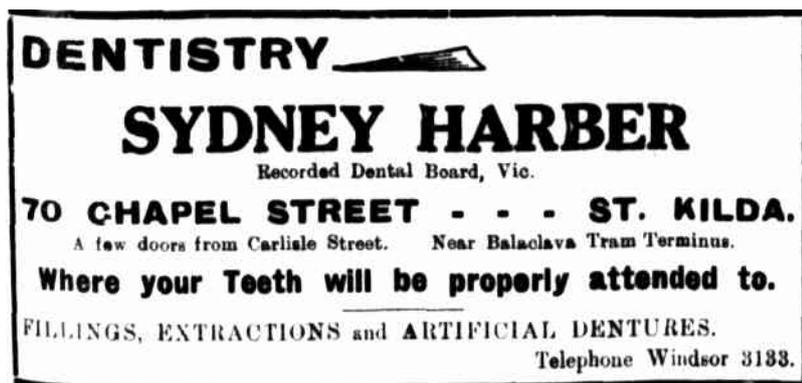


Figure 5 - Advertisement from 1924. (Source: *The Prahran Telegraph*, 27 June 1924, p3)



Figure 6 - Aerial Photograph c.1925 (W R Garrett) showing Moruya about two years after completion. (Source: State Library of Victoria, H98.129/21)

The Harbers remained at the subject site until the late 1940s, when Sydney and Elsie retired to Healesville. Sydney died in 1951 and Elsie in 1957, after which ownership of the subject site was transferred. The surgery part of the building continued to be occupied by dentists until at least 1970.

A brick fence was constructed in front of the residence in 1982 (BP no. 9258, 23 June 1982). There may not have been a front fence prior to this as there does not appear to be one in the c.1925 aerial photograph (although a fence was indicated on the original drawings).

References

Certificates of Title (CT): Vol. 2024 Fol. 634; Vol. 3309 Fol. 701; Vol. 8197 Fol. 634

Council Building File for 70-70A Chapel Street St Kilda (includes original drawings)

Newspapers, various

Parish Plan P81(13) At Elwood Parish of Prahran (PP)

Port Phillip Thematic Environmental History (TEH), February 2021

St Kilda Council building permits (BP)

Sands & McDougall's street directories (SM)

Description

The subject site is rectangular and located at the corner of Chapel and Edward streets.

Moruya is comprised of a highly intact two-storey residence and attached single storey dental surgery. Typical of the early part of the Interwar period it incorporates aspects of the Arts and Crafts style. It also displays some restrained classicising influences. While the residence and surgery components are distinctly expressed, they are unified by similar detailing including dentilation and recessed panels. The walls have contrasting render finishes (roughcast and smooth) which have now been overpainted.

The residence is set back a couple of metres from the front boundary and there is a small front garden. The tile clad hipped roof with exposed rafter ends and timber brackets is expressed at the front and hidden by parapets at the sides. There are two chimneys with rendered bases and face brick tops. The building's name 'Moruya' is expressed in raised lettering in a central panel at the top of the façade. The full-width porches at ground and first floor are recessed and have piers in locations defined by the window and door openings behind. The openings are asymmetrically placed. At ground floor there is a rectangular bay window with double hung timber sash windows, and the entrance is located at the back of the return porch. At first floor, there are French doors with decorative glazing bars open onto the porch. The front masonry fence is not original.

The surgery component is built to both street boundaries. Its form is unusually cuboid for the early Interwar period, with an accessible flat roof behind a parapet. A small section of the upper floor of the residence (a bathroom) extends onto the roof of the surgery. The symmetrical façade is comprised of a central entrance (panelled timber door and highlight above) with pairs of timber framed double hung sash windows either side. The full-width recessed porch is accessed via stepped entrances at both ends with what appear to be original metal gates. The side is punctuated by window openings.

The rear parts of both components are partly visible from Edward Street, and appear intact. It is not known if the original freestanding laundry and garage survive.

Comparative analysis

Moruya is significant as a highly intact, purpose-built residence with attached dental surgery of the Interwar period. While an overall unified design, the two components are clearly separate entities and their different purposes are distinctly expressed. The combination of the residence and surgery indicates the transition occurring during the Interwar period, from the often home-based medical and dental practices of the 19th century to the more formal and hygienic settings of the 20th century.

Surviving examples of this building typology are relatively uncommon in the municipality. Three known Interwar period examples include:

- 77 Ormond Road, Elwood (Citation 765, HO303). Constructed in 1922-23 and designed by F J Davies as a purpose-built residence and surgery.
- 38 Ormond Road, Elwood (Citation 2076, HO8 precinct). In 1938 a projecting surgery addition designed by R M & M H King was introduced at the front of the existing house, amongst other major alterations and additions at that time.
- 338 Carlisle Street, Balaclava (Contributory within Carlisle Street Commercial precinct). Built in 1941 as a surgery and residence for Dr J B O'Collins, physician.

The surgery components of these examples have a domestic character and could be read as part of the house rather than expressing a distinct purpose. In comparison, the purpose of the surgery component at Moruya is more distinctly suggested by its commercial expression.

Stylistically, Moruya is typical of early Interwar period buildings, albeit unusually cuboid. A review of tender notices in newspapers of the Interwar period indicate that architect Reginald V Courtney commonly undertook residential work (in suburbs such as Brighton and Malvern) but other examples of his work within the municipality have not been identified.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Add to the Heritage Overlay as an individual place.

Apply external paint controls in the Schedule to the Heritage Overlay (to ensure complementary colour schemes are employed and/or encourage restoration of the rendered finish).

Primary source

RBA Architects & Conservation Consultants, *H07 Elwood St Kilda Balaclava Ripponlea Precinct Heritage Review Stage 2, 2021*

Other studies

Andrew Ward & Associates, *Port Phillip Heritage Review, 1998*

Other images



Residence



Surgery front (Chapel Street) and side (Edward Street)

Area to be included in HO



City of Port Phillip Heritage Review

Place name: **Attached Houses**
Other names: -

Citation No:
2419



Address: 79 & 81 Chapel Street, St Kilda

Heritage Precinct: Not applicable

Category: Residential: House

Heritage Overlay: HO542

Style: Federation: Queen Anne

Graded as: Significant

Constructed: c.1904

Victorian Heritage Register: No

Designer: Unknown

Amendment: C206port

Comment: New citation

Significance

What is significant?

The attached houses at 79 & 81 Chapel Street, St Kilda, constructed c.1904 by builder W Ryall for Donald and Jane McGregor, are significant.

The building is comprised of an attached pair of single storey houses with attics. Contributory features include the high-pitched gambrel roof clad in terracotta tiles with ridge cresting and finials, rear hipped roofs, gabled dormer windows with roughcast and timber battens, corbelled brick chimneys with roughcast shafts featuring brick banding and strapping, terracotta chimney pots, face red brick walls, original window openings, porches supported by turned timber posts and with slatted timber frieze and curvilinear brackets, square bay windows with timber framed windows and toplights, timber framed entrance ensembles (sidelights etc.).

Alterations and additions are not significant.

How is it significant?

The attached houses at 79 & 81 Chapel Street, St Kilda are of local historical and aesthetic significance to the City of Port Phillip.

Why is it significant?

They are of historical significance as a pair of attached houses constructed during the Federation period when intensive development occurred in St Kilda/St Kilda East in the context of local population expansion and smaller detached dwellings, duplexes or flats were sought after. Consolidation in this area was often

achieved through the subdivision of larger Victorian period properties, as in this case where the subject land was excised from the grounds of the villa Ardleigh. (Criterion A)

They are of aesthetic significance as a highly intact Federation period pair of attached houses in the Queen Anne style. Although a common building type in St Kilda and the municipality, they are distinguished by being an unusually substantial and refined example. The corner porches and varied nature of the high-pitched gambrel roofscape with dormers to the fronts and sides are suggestive of a picturesque composition characteristic of the Queen Anne Style, despite being symmetrical. The pair share the main roof giving the impression of a larger single building, a design approach which became more common during the Interwar period. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows)

History

Contextual history

The development of St Kilda began following the first land sales in 1842 and by 1854 there were over two hundred houses. The plans compiled in 1855 by James Kearney shows that most of these were situated to the west of Brighton Road (later High Street and now St Kilda Road). The St Kilda East and Balaclava areas by comparison, were largely undeveloped, particularly east of Chapel Street. Improvements to public transport including the opening of the railway station at Carlisle Street, and the establishment in the late 1880s of cable tram routes along High Street (St Kilda Road) and Chapel Street encouraged development during the land boom, however, this remained sporadic and ground to halt during the economic depression of the 1890s.

There was almost no increase in St Kilda's population in the decade from 1891 to 1901. However, as development recovered in the early twentieth century the number of residents in St Kilda almost doubled between 1901 and 1921 rising from 20,500 to 38,500 as land was highly sought-after by a new generation of homeowners seeking smaller detached dwellings, duplexes or flats. Whole new streets of neat brick cottages and villas appeared, however, in St Kilda East this largely remained a period of consolidation and infill on vacant land within the established residential areas, rather than expansion into the still largely undeveloped areas east of Hotham Street, although development did begin to creep along the length of Dandenong Road, following the route of the new electric tram introduced in 1911.

Attached houses, 79 & 81 Chapel Street

The subject site formed part of Crown portion 70D East of St Kilda, Parish of Prahran, which was purchased in the 1850s (that is, prior to 1857) by Peter Davis. The 10-acre allotment was situated at the north-west corner of Chapel and Inkerman streets. The 1855 Kearney plan (Figure 1) shows that within a couple of years the western part of this allotment had been developed with several buildings fronting Inkerman Street, while the eastern part contained a single building, the brick villa known as Ardleigh.

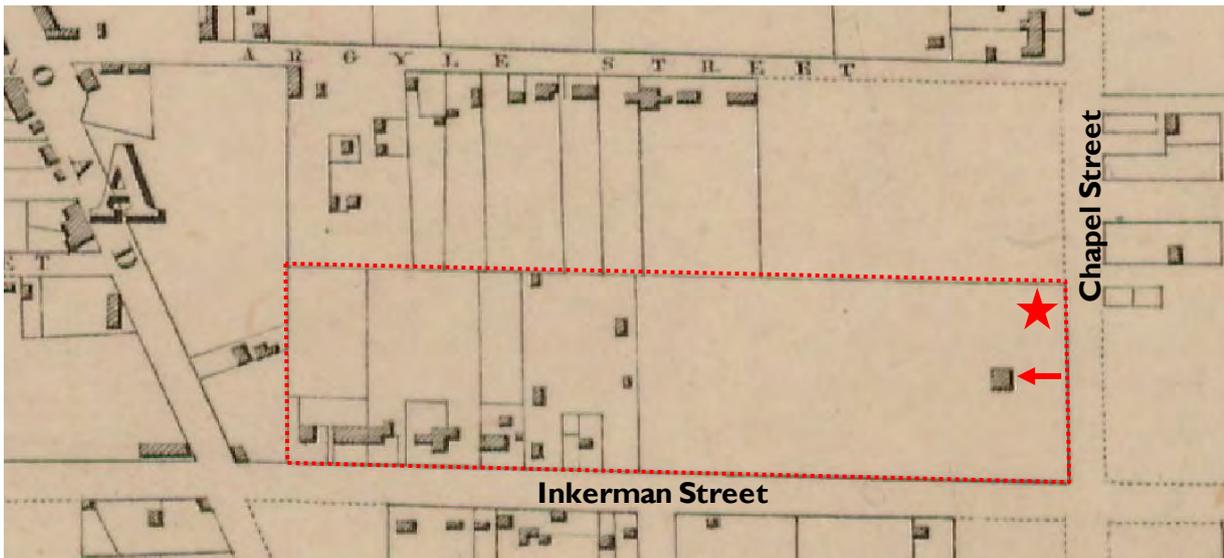


Figure 1 - Plan 'Melbourne and its suburbs' dated 1855 (compiled by James Kearney). Indicated is the original extent of the 10-acre Crown portion 70D (dotted outline), the location of the subject site (star), and Ardleigh (arrow).

In 1874, Ardleigh was advertised for sale and described as a 'substantial and elegantly finished family residence' containing 'spacious dining and drawing rooms, eight bedrooms, two kitchens, coach house and stable' with gardens planted with 'shrubbery' and 'a small paddock laid down in English grass' (Argus 31 Oct 1874 p3).

The 1897 MMBW plan (Figure 2) shows Ardleigh set within grounds of one and a half acres, just prior to its subdivision by owner Thomas Bent, who was a land speculator and politician (including as mayor of Brighton, minister of railways, and premier between 1904-1909). Between 1898 and 1899, Donald and Jane McGregor purchased Ardleigh as well as all the subdivided parcels in the northern part of the grounds fronting Chapel Street and the newly created Kipling Street (CT). (Kipling Street was created by the contemporary subdivision, also by Thomas Bent, of the adjoining land to the north).

The McGregors lived at Ardleigh for several decades. Donald McGregor was a dentist with rooms in Collins Street in the city.

The subdivided parcels were gradually developed over an approximately 20-year period, with a total of five attached pairs, beginning with the subject site. In around 1904, the McGregors had the subject pair of brick houses constructed. Of likely relevance are two consecutive, but undated, building permits, both for brick villas, which were issued to Mrs D McGregor and which cite the builder as 'W Ryall' (probably William Ryall of South Melbourne) (BP 215 and 216). The subject houses first appear, listed as 'vacant', in the 1905 Sands & McDougall's Directory (note there was typically a delay of one year or more from the time of recording to the time of the publication). The new houses were leased to a series of tenants (SM).

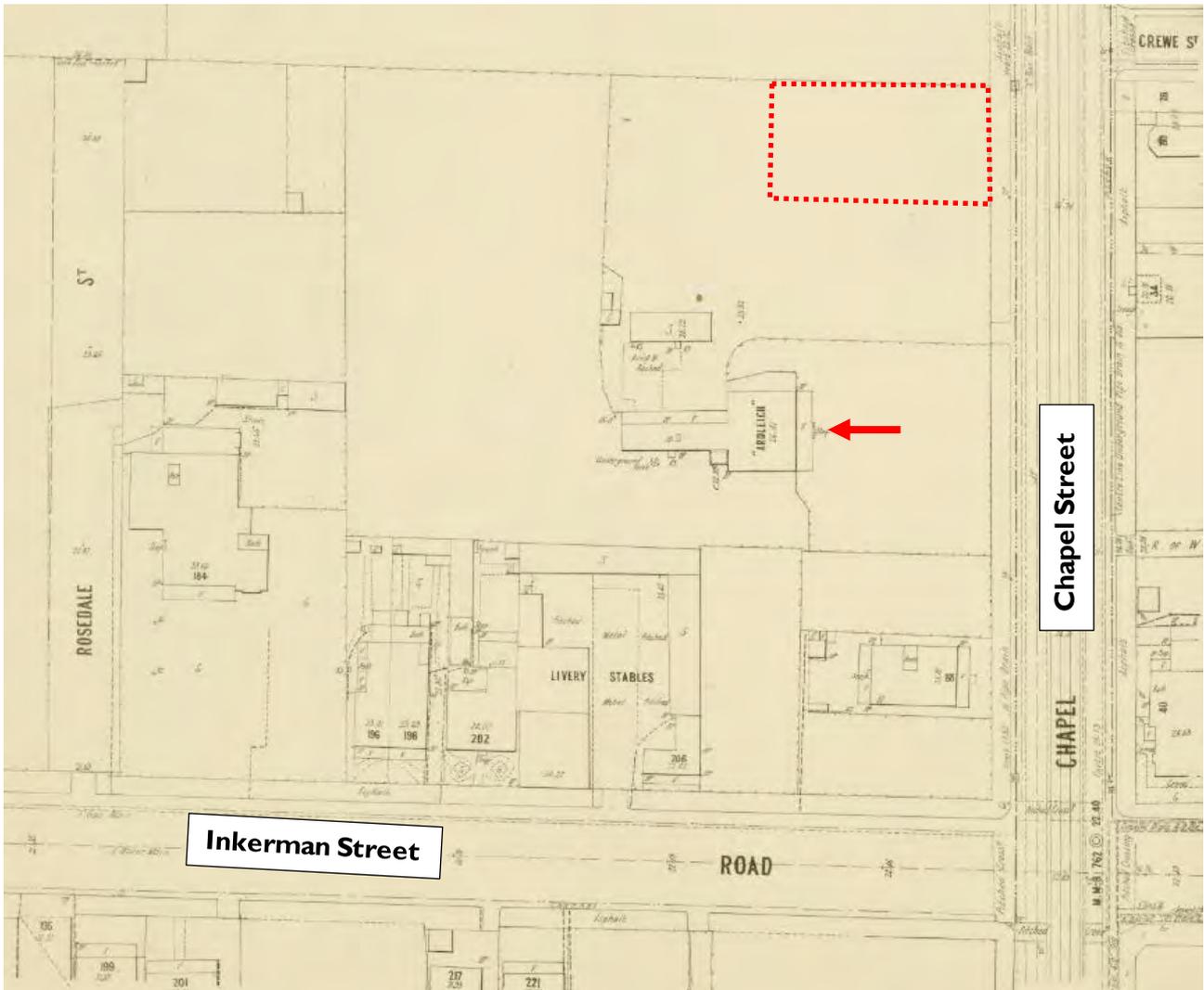


Figure 2 - Extract from MMBW Detail Plan no. 1362 (1897) showing approximate boundaries of the subject site (dotted outline). Arleigh is also indicated (arrow).

In 1911, the McGregors had another pair of semi-detached houses built adjacent to the subject pair to the south (nos 83 and 85, that is, between Ardleigh and the subject site) (BP 1223). Then in the mid-1920s three more pairs of attached houses were built fronting Kipling Street, although it is not known if the land was still owned by the McGregors at this time. The five pairs of attached houses built on the former grounds of Ardleigh can be seen on the 1945 aerial photograph (Figure 3).

Following the deaths of Donald McGregor in 1933 and Jane McGregor in 1937, the subject pair of houses were sold in 1938 to Reuben Beaconsfield, a local company manager who continued to lease them out (CT). Meanwhile, Ardleigh was converted to a guesthouse and later a private hospital.



Figure 3 - Aerial photograph dated 1945, subject site indicated (solid outline). Also indicated is Ardleigh (arrow) and the extent of the former Ardleigh estate (dash). Note the development of the northern part with five pairs of attached houses. (Source: Landata, Proj No 5, Melbourne and Metropolitan Area Project, Run 17E, Frame 58012)

In the 1950s, the subject site was subdivided lengthways and the two houses were sold individually (CT).

Probably late 20th century, Ardleigh and the adjacent pair of houses to the south were demolished. The land remained vacant for some years before being redeveloped with apartments in 2011. The houses in Kipling Street survive.

References

Certificates of Title: Vol. 2590 Fol. 902; Vol. 2590 Fol. 903; Vol. 2741 Fol. 015.

Cooper, J.B., 1931, *The History of St Kilda. From its settlement to a city and after. 1840 to 1930*, Volume 2

Newspapers, various

Parish Plan - at Elwood, Parish of Prahran, P81-13 (PP)

Port Phillip Thematic Environmental History (TEH), February 2021

St Kilda Council Building Permits (BP)

St Kilda Rate Books, up to 1900 (RB)

Sands & McDougall's Directories (SM)

Description

The subject pair of sites are rectangular and located on the south corner of Chapel and Kipling streets. Each has a small front garden bounded by non-original timber fencing. The front façades of the houses are partly obscured by plantings.

The Queen Anne style attached pair of houses are single storey with an attic. They are symmetrical and divided by a party wall with a vermiculated panel. At the front, the roof is a single high-pitched gambrel form clad in terracotta tiles with ridge cresting and finials (although the rear face is now clad in corrugated sheet metal). To the rear there are separate hipped wings clad in corrugated sheet metal. There are gabled dormer windows at the front, sides and rear that have roughcast to the sides and gables ends which also have timber battens. The brick chimneys have corbelled caps, roughcast shafts with brick banding and strapping, and terracotta pots.

The walls are face red brick in stretcher bond, however the front of no. 79 has been overpainted. Each house has two porches either side of central bay windows. The porches are under the main roof, and typical of the Queen Anne style feature turned timber posts, slatted timber frieze and curvilinear brackets. The square bay windows have timber framed windows and toplights and are covered by hipped roofs that extend from the main roof. The front entrances have timber framed side and top lights, and probably retain original doors (obscured by screen doors).

The side wall of no. 79, built to the street boundary, has several original window openings with projecting sills, brick lintels and timber framed sash windows. At the rear there are attached small brick sections with skillion roofs.

Comparative analysis

The subject attached pair of houses, built c.1904, are significant as a highly intact and unusually substantial and refined Federation period example in the prevailing Queen Anne style of this common building type in St Kilda and the municipality.

The Queen Anne style was widely employed across Australia during the Federation period for domestic architecture. Imported from England, the style combined elements from many periods of traditional English rural building, often incorporating a Tudor influence, and was adapted to the Australian context. In a reaction to the formal symmetry of much Victorian period architecture, such dwellings were meant to be appreciated diagonally from the public realm, creating an effect that was popularly understood as pleasingly picturesque. Although the subject houses are symmetrical, the corner porches and varied nature of the roofscape with dormers to the fronts and sides are nonetheless suggestive of a picturesque composition.

In keeping with most Federation period examples of attached housing, the subject pair are single storey and have a symmetrical/mirrored composition. However, unlike more typical examples of the period, where each half has a separate roof form or dominant gable ends, the subject pair share the main gambrel roof (albeit divided by a party wall) giving the impression of a larger single building, a design approach which became more common during the Interwar period. The subject pair are more substantial than most other examples and feature two porches each. The high-pitched picturesque roofscape with dormers, also supports the impression of a more substantial building.

There are numerous examples of Federation period attached houses included in the HO in St Kilda or St Kilda East, as listed below. Of these, the subject pair are the earliest.

- 38-40 Wellington Street, St Kilda, built 1908. (Citation 2376, HO491). Arts and Crafts style, separate gable roofs.
- 17-19 Havelock Street, St Kilda, built 1911. (Citation 2009, HO5 precinct). Arts and Crafts style, single gable roof.

- 80-82 Chaucer Street, St Kilda, built 1913, designed by G.B. Leith (Citation 875, HO90). Arts and Crafts style, single gable roof.
- 71 Hotham Street & 290 Inkerman Street, St Kilda East, built 1913. (Citation 35, HO163). Queen Anne style with picturesque roof. More substantial than the subject pair. Generally symmetrical, but southern half is larger and features a return verandah with diagonally projecting bay addressing street corner.
- 245-245A Barkly Street, St Kilda, built 1914, designed by Richardson & Wood (Citation 192, St Kilda Botanical Gardens & Environs Precinct). Unusual two storey example.
- 3-5 & 7-9 Emilton Avenue, built c.1905, and 13-23 Gurner Street, built c.1910 (Contributory within HO5 Precinct).
- 35-45 & 38-40 Fulton Street (c.1910), 27-29 & 31-33 Johnson Street (1917), Lambeth Place, west side (c.1909) (Contributory within HO6 Precinct)
- 3-25 & 6-16 Elm Grove, Balaclava (Contributory within Ripponlea Residential Precinct)
- 19-21 Foster Street (c.1905), 41 & 43 Greeves Street (c.1905), 15-29 Smith Street, St Kilda (1911) (Contributory within St Kilda Botanical Gardens & Environs Precinct)
- Various examples within the Godfrey Avenue Precinct, c.1910-c.1915 (HO386)
- Various examples within the Kalymna Grove & Inkerman Street Precinct, c.1915-c.1920 (HO489)

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Add to the Heritage Overlay as an individual place.

Primary source

RBA Architects & Conservation Consultants, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2, 2022*

Other studies

Andrew Ward & Associates, *Port Phillip Heritage Review, 1998*



Other images



City of Port Phillip Heritage Review

Place name: Shop residences
Other names: -

Citation No:
2433



Address: 93 & 95 Chapel Street, St Kilda
Category: Commercial: Shops, Residential
Style: Interwar
Constructed: 1927
Designer: Richardson & Wood
Amendment: C206port
Comment: New citation

Heritage Precinct: Not applicable
Heritage Overlay: HO543
Graded as: Significant
Victorian Heritage Register: No

Significance

What is significant?

The shop residences, designed by Richardson & Wood and constructed in 1927 for Frederick George Hart, at 93 & 95 Chapel Street, St Kilda are significant.

It is comprised of three red brick sections: the main front section with a tile clad hipped roof, the middle section with a sheet metal clad gable roof, and a single storey rear wing with a skillion roof. Particular features include the symmetrical façade design, expressed tile clad hipped roof to the front, centrally placed brick chimneys including one with terracotta pots, quoining-like projecting brickwork, recessed balconies with arched openings, negative dentilation, original openings with concrete lintels, bracketed timber hoods and sills to the front windows, multi-framed upper window sashes, clerestory windows above the canopy, and largely intact shopfronts and tiling.

Alterations and additions are not significant.

How is it significant?

The shop residences at 93 & 95 Chapel Street, St Kilda are of local historic and representative significance to the City of Port Phillip.

Why is it significant?

It is historically significant as a pair of shop residences of the Interwar period, a time when this traditional arrangement of shop owners living above and/or behind their shop was becoming less common. The shops have been used continuously for various commercial purposes since their construction in 1927. It is also representative of the intensive development that occurred in this part of St Kilda during the Interwar

period in the context of local population expansion, increasing affluence and the electrification of the cable tram route along Chapel Street, which was completed in late 1926. (Criterion A)

It is of representative significance as a highly intact Interwar period example of the traditional shop residence typology. It is reflective of the shift during the Interwar period towards more domestic designs for shop residences and greater expression, even dominance, of the residential components. This shift is demonstrated at 93 & 95 Chapel Street in the unusually wide frontages, the expressed roof, recessed balconies to the upper floor and the commodious residences. It is amongst the later works of the well-established architects Richardson & Wood, who were also responsible for several other buildings in St Kilda. The façade design suggests a Georgian Revival influence, with a symmetrical composition to Chapel Street, arched openings to the recessed balconies, and quoining-like projecting brickwork. It is comparable with other similar developments in St Kilda of the period and is one of the few with mostly intact shopfronts. It occupies a prominent corner location which allows for views of the equally intact rear sections from Inkerman Street. (Criterion D)

Thematic context

Victoria's framework of historical themes

- 5. Building Victoria's industries and workforce: 5.3 Marketing and retailing
- 6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

- 5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development)
- 6. Commerce, trade and work: 6.2 Markets, shops and retail

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats (PPHR, Vol. I, p.34). The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahra Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high

percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. 370 In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

The electrification of the cable tram route along Chapel Street in 1926 encouraged the building of flats and between 1930 and 1940 fifteen blocks were erected along its length. Flat development continued in the post-war era.

Shops and flats, 93 & 95 Chapel Street

The subject site formed part of Crown portion 70D, parish of Prahran at East St Kilda. The 10-acre allotment was purchased in the 1850s (pre-1857) by Peter Davis, auctioneer and mayor of Melbourne 1856-57.

The subject site, on the corner of Chapel and Inkerman streets, remained undeveloped into the 20th century (as shown on the 1897 MMBW plan in Figure 1) and was in the same ownership as the Victorian period house to the north (no. 91).

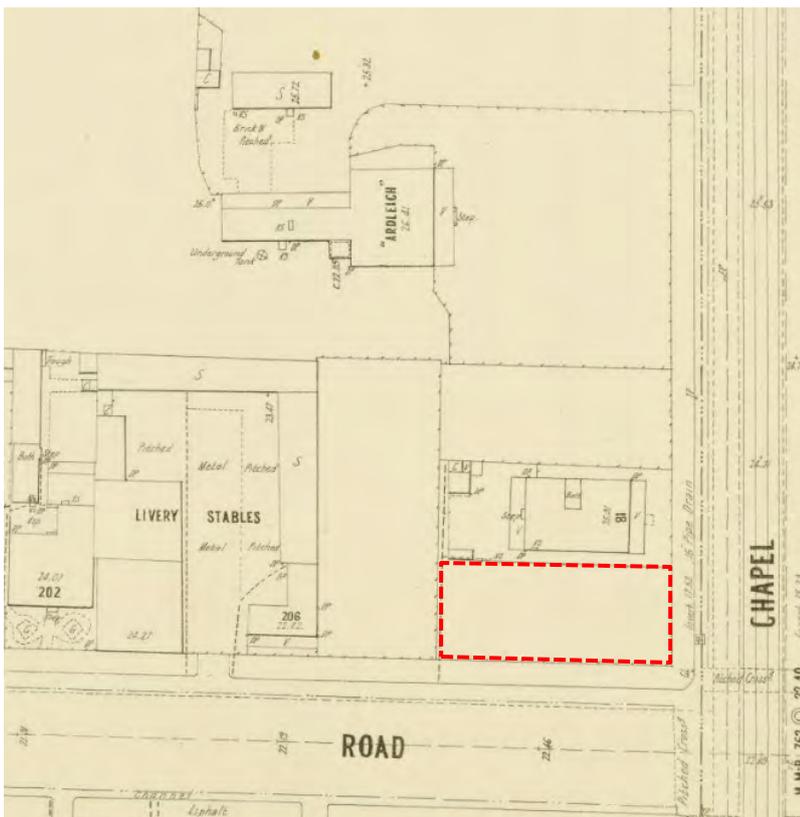


Figure 1 - MMBW Detail Plan No. 1362 (dated 1897) showing approximate boundaries of the subject site. (Source: State Library of Victoria)

In June 1924, the subject parcel of land was purchased by Frederick George Hart, newsagent of 174 High Street St Kilda. A few years later, in March 1927 a building permit was issued for a brick building containing

a pair of shop residences, designed by architects Richardson & Wood (BP no. 6751). The builder was M Gibson of Surrey Hills, and the estimated cost was £3,000. The residences had two bedrooms and there was direct internal access to the shops. The development coincided with, and may have been prompted by, the electrification of the cable tram route along Chapel Street, which was completed in late 1926.

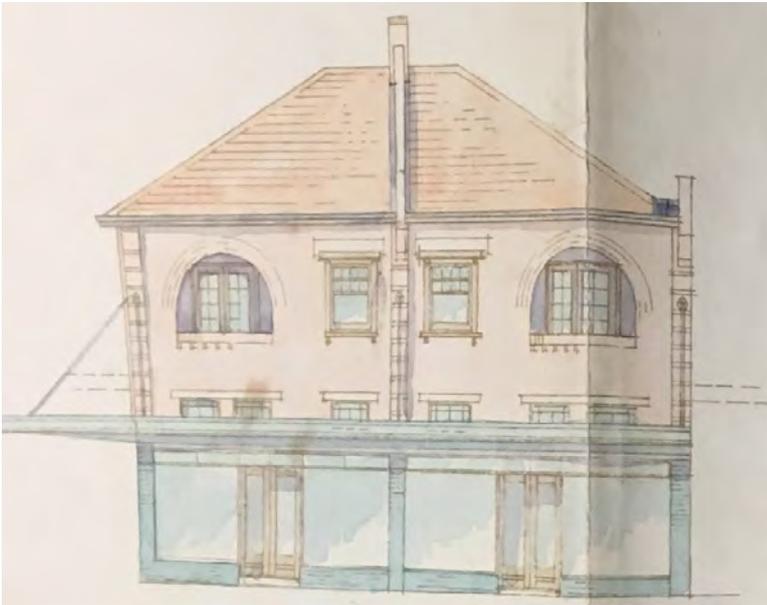


Figure 2 - Original drawing, front/east elevation (Source: Council Building File)



Figure 3 - Original drawing, side/south elevation (Source: Council Building File)

Both of the shop residences were leased to tenants. To begin with, no. 93 was a cake shop, before being taken over in the early 1950s by tailor Benjamin Rosenberg who, together with wife Malka, purchased the building in 1963 following the death of Hart. In about 1978, no. 93 became a coin laundrette and some internal alterations were undertaken to the shop. Over the years, no. 95 has been occupied by a dry produce store, a grocer shop, and confectioner/corner store.



Figure 4 - Aerial photograph dated 1945, subject site indicated. (Source: Landata, Proj No 5, Melbourne and Metropolitan Area Project, Run 17E, Frame 58012)

Richardson & Wood - Architects

The partnership of Richardson & Wood was formed in 1912. They held offices in the city in Collins Street and later in Queen Street.

Frank G. Richardson had been in practice since before 1894 and in 1911 he was involved with several joint projects with the larger firm of Twentyman & Askew. Herbert Wood, who was raised and educated in London, arrived in Melbourne in 1887 and entered into practice with George McMullen. He later became manager of the architectural department of Roche and Company.

Richardson & Wood appear to have had a practice of a general rather than specialised nature, although they were involved in the design of about twenty picture theatres and three town halls. They also undertook many residential commissions. The practice came to an end in 1929 with Wood's death. Richardson continued in practice alone, but little is known of his work in this period apart from his 1937 design for a funeral parlour in St Kilda Road, South Melbourne.

References

Certificates of title (CT): Vol. 2978 Fol. 433; Vol. 4864 Fol. 659

Council Building File (including original plans permit no. 6751 issued 19 March 1927, and later permit documentation)

Nigel Lewis Richard Aitken P/L, *City of Malvern Heritage Study Appendix 1: Architects of Malvern*, June 1992, p78 (entry for Richardson & Wood)

O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940', PhD Thesis, History Department, Monash University

Parish Plan - at Elwood, Parish of Prahran, P81-13 (PP)

Port Phillip Thematic Environmental History (TEH), February 2021

St Kilda Council building permit (BP) no. 6751 issued 19 March 1927

Sands & McDougall's street directories (SM)

Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

Description

The subject site is rectangular and located at the corner of Chapel and Inkerman streets.

The two-storey pair of shop residences are highly intact. The building is comprised of three red brick sections: the main front section with a tile clad hipped roof, the middle section with a sheet metal clad gable roof, and a single storey rear wing with a skillion roof. The eaves to the front section have timber lined soffits. There are two centrally placed brick chimneys, and the rear chimney has terracotta pots.

The expressly symmetrical façade design, with quoining-like projecting brickwork to the corners and centrally, suggests some Georgian Revival influence. The recessed balconies have arched openings and the balustrade walls are detailed with negative dentilation. The wing wall on the north side has a rendered console bracket.

The sizes of the openings across all sections of the building vary, but all have concrete lintels and all windows are timber framed double-hung sashes. To the main front section, the windows have bracketed hoods, timber architraves, timber sills supported by corbelled brick brackets, and multi-framed upper sashes. There are also clerestory windows above the canopy.

The shop fronts are largely intact, including much of the metal framing, toplights, and the small-tiled piers and stallboards (overpainted). The central doors have been replaced.

Comparative analysis

The subject building is a highly intact Interwar period example of the traditional shop residence typology, whereby shop owners lived above and/or behind their shop. During the early Interwar period there was a shift towards more domestic designs for shop residences and greater expression, even dominance, of the residential components. This shift is reflected at 93 & 95 Chapel Street in the unusually wide frontages, the expressed roof, recessed balconies to the upper floor and commodious residences. Access to the residences is provided both internally and from the rear. Some other examples (of many) illustrating this more domestic expression include:

- Bilston Flats at 132-134 Carlisle Street c.1925 (Contributory within the Carlisle Street Commercial & Public Precinct). Probably designed by H Lawson. Double shop residence. Upper floor has an expressed roof and a large projecting gable component.
- 121 Ormond Road, Elwood (PPHR citation 364). Single shop residence. Designed by architect W H Smith in 1915. Residence has a recessed balcony, gable front, and oriel windows along the side elevation.

A related typology that emerged during the Interwar period, which was particularly popular in the St Kilda area, was that of mixed-use developments comprising shops and/or cafes on the ground floor with flats above (which were accessed via a separate entrance and not necessarily occupied by the shop owners). Some examples which are stylistically similar to the subject building, or adopt a similar format, are listed

below. Most of these examples have symmetrical façade compositions and a similar degree of external intactness, albeit most do not retain original shopfronts.

- Summerland Mansions, 17-27 Fitzroy Street, St Kilda (VHR H1808). Built 1920 and designed by Christopher A. Cowper. Whilst much larger, it also has a symmetrical composition, expressed tiled hipped roof forms, recessed balconies, quoining-like rustication, and clerestory windows above canopy. One of the shop fronts appears original, others non-original.
- Waverley, 115-119 Grey Street, St Kilda (Citation 2003, HO5 precinct). Built 1920 and designed by Joseph Plottel. Similarly has a symmetrical composition, expressed tiled hipped roof, three-paned upper sashes. Also two storeys and located on a corner with rear wings visible. Non-original shopfronts.
- Shops & flats, 58-60 Acland Street, St Kilda (Citation 392, HO5 precinct). Built 1921 and designed by Gyngell Bros. Arts and Crafts aesthetic, with asymmetrical façade. Similarly has an expressed tiled hipped roof (though with small gable end at front), red brick walls, hoods to windows and corbelled brick brackets to sills, and clerestory windows above canopy. Also two storeys and located on a corner with rear wings visible. Non-original shopfronts.
- Shops & flats, 81-81A Wellington Street, St Kilda (Citation 2380, HO493). Built 1930. Similarly has a symmetrical composition, expressed tiled hipped roof, multipaned windows, quoining-like rustication, recessed balconies, and rendered lintels. Also two storeys and located on corner with rear wings visible. Non-original shopfronts.
- Strathmore, 89 Fitzroy Street, St Kilda (Contributory within HO5). Built 1931 and designed by J H Johnson. Similarly has a symmetrical composition, arched openings to recessed balconies and multipaned windows. Intact shopfronts.

The subject building is one of several examples designed by Richardson & Wood in the municipality - mostly houses and flats in St Kilda and Elwood in the 1910s and 1920s typically in an Arts and Crafts mode, as well as the Parish Hall for Christ Church in Acland Street, St Kilda. The subject pair of shop residences were amongst the later commissions and the only one in the with a commercial component. Like the subject building, the duplex at 245-245A Barkly Street (1914, Citation 192) and the Belmont Flats at 86 Alma Road, St Kilda (1923, Citation 290) both have symmetrical compositions.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Add to the Heritage Overlay as an individual place. Specific controls are not required.

Primary source

RBA Architects & Conservation Consultants, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2*, 2021

Other studies

Andrew Ward & Associates, *Port Phillip Heritage Review*, 1998



Other images



From Chapel Street (left) and from Inkerman Street (right)



Shopfronts at no. 93 (left) and no. 95 (right)

Area to be included in HO



City of Port Phillip Heritage Review

Place name: House
Other names: -

Citation No:
2420



Address: 101A Hotham Street,
Balaclava

Heritage Precinct: Not applicable

Category: Residential: House

Heritage Overlay: HO546

Style: Postwar: Functionalist

Graded as: Significant

Constructed: 1950

Designer: Kurt Popper

Victorian Heritage Register: No

Amendment: C206port

Comment: New citation

Significance

What is significant?

The single-storey house, designed by Kurt Popper and constructed in 1950, at 101A Hotham Street, Balaclava is significant.

Contributory features include the original L-shaped form and curved projecting bay/wing, flat roof, timber soffit, rendered walls, clinker-brick plinth (overpainted), steel-framed windows, and recessed porch. The slate-clad 'crazy paving' front fence, including metal pedestrian gate, concrete front garden path and side driveway, also contribute to the significance of the place.

Alterations and additions are not significant. The current paint colour scheme is not significant.

How is it significant?

The house at 101A Hotham Street, Balaclava is of local historical and aesthetic significance to the City of Port Phillip.

Why is it significant?

It is historically significant as a refined modernist design by Kurt Popper, a distinguished Viennese-Jewish architect, noted for his contribution to the propagation of modernism in Melbourne over the 1950s and 1960s. The property emerged from the breakup of a sizable late 19th-century holding ('The Nook'), a typical circumstance in area, with the allotment acquired by husband and wife, Leon and Esther Tabatznicks, both first-generation Jewish-Australians. Their commissioning of Popper is illustrative of the important

connection that formed between the locale's growing Jewish community and émigré designers over the post-Second World War period; a relationship that proved integral in the manifestation of modernism in the municipality. (Criterion A)

It is of aesthetic significance as a distinctive and generally intact example of Popper's oeuvre, much of which is related to flats and apartment blocks. The house's bold, rationalist and flat-roofed form was comparatively novel at its time of construction in the municipality, a testament to the European training and experience of its designer. Simultaneously, Popper's employment of streamlining to the façade by way of incised 'speedlines', prominent band of steel-framed windows and the projecting curved bay/wing, while modern, also reference the well-accepted Functionalist (Moderne) style. The resolved built character of the place is enhanced by its original 'crazy paving' front fence and the geometric rear-situated garage. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (Émigré architects)

History

Contextual history

The development of St Kilda began following the first land sales in 1842 and by 1854 there were over two hundred houses. The plans compiled in 1855 by James Kearney shows that most of these were situated to the west of Brighton Road (later High Street and now St Kilda Road). The St Kilda East and Balaclava areas by comparison, were largely undeveloped, particularly east of Chapel Street. Improvements to public transport including the opening of the railway station at Carlisle Street, and the establishment in the late 1880s of cable tram routes along High Street (St Kilda Road) and Chapel Street encouraged development during the land boom, however, this remained sporadic and ground to halt during the economic depression of the 1890s.

There was almost no increase in St Kilda's population in the decade from 1891 to 1901. However, as development recovered in the early twentieth century the number of residents in St Kilda almost doubled between 1901 and 1921 rising from 20,500 to 38,500 as land was highly sought-after by a new generation of homeowners seeking smaller detached dwellings, duplexes or flats. Whole new streets of neat brick cottages and villas appeared, however, in St Kilda East this largely remained a period of consolidation and infill on vacant land within the established residential areas, rather than expansion into the still largely undeveloped areas east of Hotham Street, although development did begin to creep along the length of Dandenong Road, following the route of the new electric tram introduced in 1911.

By the early post-war period most of the available land had been built upon and new residential building was limited to the remaining pockets of vacant land or as redevelopment of older properties.

House, 101A Hotham Street

The subject land derives from Crown Allotment 214B of the Parish of Prahran, described as part of a belt of 'Red Gum Flats' at its survey in the mid-19th century. This approximately 1.6-hectare allotment at the south-western corner of Beach Road (now Carlisle Street) and Hotham Street was purchased by S Dunovan and M Gallagher during the 1850s (PP).

By the late 1880s, this holding had been subdivided and accommodated various high-end villa properties, a development pattern characteristic to Carlisle Street and Balaclava Road. At this stage, the subject land was part of a generous corner property that comprised 313 and 315 Carlisle Street as well as 101 and 101A Hotham Street. By circa 1890, this allotment was occupied by a residence known as 'The Nook' (Figure 1), which was situated at a deep setback from Carlisle Street within a formally laid out garden. Archibald Yulie, a 'salesman', was the first owner and occupant of The Nook, and his family remained at the property into the mid-1940s (SM) (CT v.1763 f.413). At its rear was 'East St. Kilda grammar school', which operated out of a modest structure between the 1870s and early 1900s (SM).

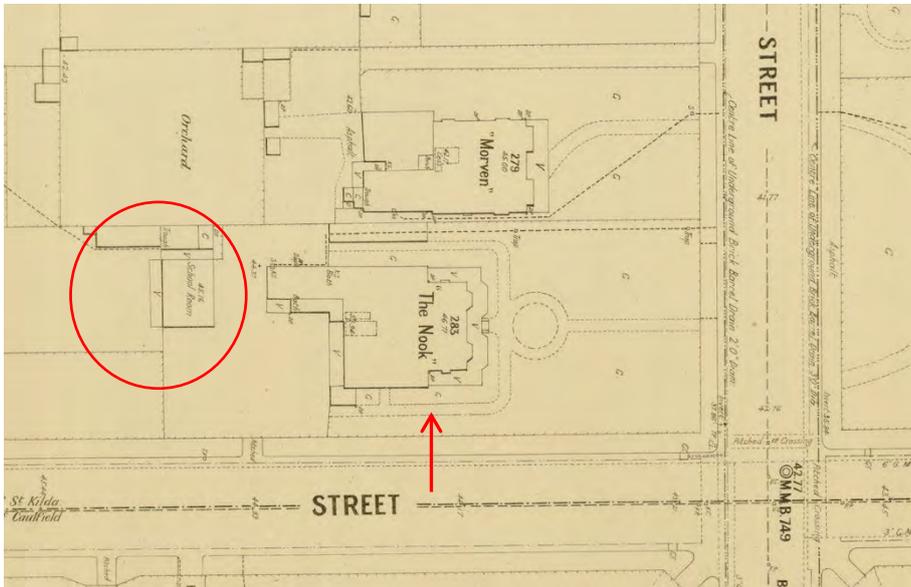


Figure 1 - Extract from MMBW Detail Plan no. 1438 (1898) showing development at the south-west corner of Carlisle and Hotham streets. The 'East St. Kilda grammar school' is circled.

Over the late 1940s, The Nook itself was demolished and the property subdivided, mainly under the watch of the new owners, the Sackvilles – a Anglo-Polish Jewish family (CT v.6815 f.948). In mid-1950, the subject allotment was transferred to Esther Essie (née Sackville) (1923-93), the wife of Leon Tabatznick (sometimes anglicised as 'Tab') (1913-85) (CT v.8007 f.008). Also of Jewish descent, Leon's father had immigrated from Russia to Melbourne around 1910 and set up a jewellery store along Sydney Road, Brunswick, an enterprise later run by the son (A, SM).

The Tabatznicks promptly engaged Kurt Popper, a Viennese-Jewish architect of increasing profile, to design a new house for the lot. This sleek and modernist two-bedroom dwelling was submitted to the City of St Kilda in September 1950 (Figure 2) and appears to have been constructed later that year.

The interior of the house is believed to have contained an array of high-quality elements, including terrazzo tiling, double doors with etched glazing, cabinetry, built-in furniture, concealed lighting and decorative metalwork (O).

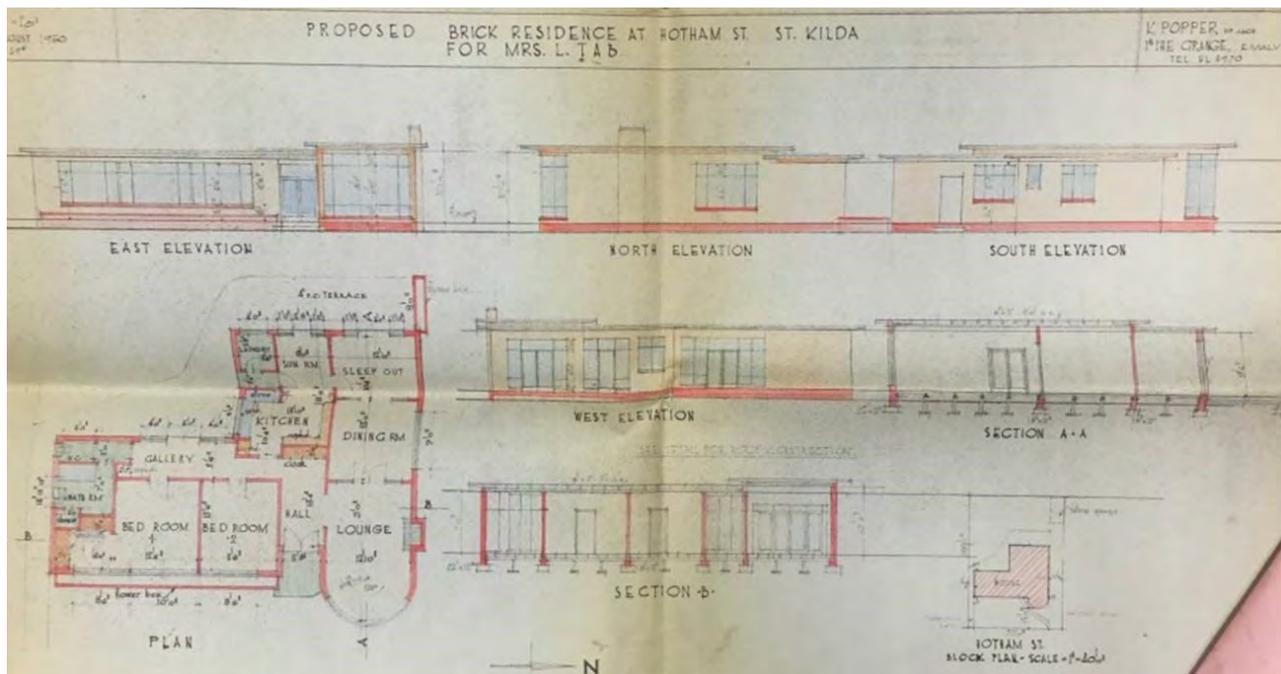


Figure 2 – Extract from the St Kilda Council Building Permit, No. U927 & U929 (dated 12 September 1950). Popper is identified as the responsible architect in the top right of the drawing.

It appears that Popper was also responsible for the design of three houses immediately south of the Tabatznicks (101, 103 and 105 Hotham Street), likely for other members of the Sackville family. These Popper outputs were more standard for the time and, in two cases (nos. 101 and 105), have since been unsympathetically modified.

The house was purchased in the late 1950s by the Sznajder family, who were also of Jewish descent (O).

The presence of the Tabatznicks and Sznajders at the site (into the late 1950s) and their-the place's connection with Popper offers a microcosm of the notable period shift of Melbourne's Jewish population from the Carlton area to the inner southern suburbs, particularly St Kilda and Elwood (previously the domain of a smaller affluent Anglo-Jewish group). This trend commenced in the interwar years but accelerated in the wake of the Second World War, propelled by an influx of Central and Eastern European Jewish refugees, including Holocaust survivors. Within the growing St Kilda-Jewish community were many individuals interested in recreating familiar lifestyles or with an eye to property development (chiefly flats/apartments), which often incorporated a modernist ethos. To facilitate such aims, they regularly turned to compatriot designers (O'Hanlon, 2014, *passim*).

Consequently, during the post-war period a relatively small group of Jewish émigré architects – Popper, Dr Ernst Fuchs/Ernest Fooks (1906-1985), Frederick Romberg (1913-1992), Herbert E Tisher (1915-1998), Mordechai Benshemesh (1911-1993), etc. – were responsible for a prolific number of houses, flats and apartment blocks in the district; in the process 'reshaping streets, occupation patterns and community areas' with an injection of European-influenced modernism (Edquist, 2002 p9).

Kurt Popper (1910-2008)

Popper belonged to a small number of émigré designers, generally Jewish, who left Vienna for Melbourne and Sydney from the late inter-war years; a relocation precipitated by Austria's annexation by Nazi Germany in 1938. While part of an influx of Europeans conversant in modernism who arrived as part of Australia's post-war non-British immigration drive, the specific cultural influences of the Viennese immigrants proved influential (Edquist, 2019, *passim*).

Born in Vienna, at the tail end of the *Wiener Moderne* cultural era, Popper attended the *Kunstgewerbeschule Wien*, an art and craft school, in his late teens before completing his education at the *Akademie der bildenden Künste Wien* (Academy of Fine Arts Vienna). Steeped in the principles of an academic modernism, Popper carried out a handful of commercial commissions and theatre set designs in Vienna before fleeing in the face of the *Anschluss*. Within a year he disembarked in Adelaide, after time in France, Switzerland and London. Architectural work in the office of Evans, Bruer & Hall and a stint as a wartime engineer for the Allied Works Council followed (Edquist, 2002, p11).

By 1945, Popper had married and was in Melbourne, having taken up a design position at the Housing Commission of Victoria. However, when the *Australian Home Beautiful* published the plans of his first private Melbourne engagement – a flat-roofed courtyard dwelling in East Malvern (*Shermann House*) – on the cover of its April 1946 edition, the ensuing publicity enabled Popper (then in his mid-30s) to launch a solo practice (Edquist, 2002, p12).

Throughout the 1950s and 1960s, Popper's reputation as a gifted modernist architect flourished, fueled in a large part by the commissions of Jewish clients in St Kilda, Toorak, Caulfield, and South Yarra. His output was chiefly domestic, ranging from high-end detached homes (about 30 in number) to flats and high-rise apartments (over 80). In the design of the latter, Popper was considered an early expert. He was also closely involved in the development of several Jewish institutional sites, including the Elwood Talmud Torah (1957, 1973) (Townsend, 2018). Popper lived at 61-63 Gordon Street, Elsternwick – personally designed – from 1956. He retired in 1975 (Edquist, 2002, p12).

References

Ancestry.com (A), various records

Edquist, Harriet, *Kurt Popper: from Vienna to Melbourne, architecture 1939-1975*, RMIT University, School of Architecture and Design, 2002

Edquist, Harriet, "Vienna Abroad", Viennese interior design in Australia 1940-1949', *RMIT Design Archives Journal*, Volume 9, No 1, 2019, pp6-35

Heritage Alliance, *Elwood Heritage Review*, 2005

Certificate of title (CT)

O'Hanlon, Seamus, 'A Little Bit of Europe in Australia: Jews, Immigrants, Flats and Urban and Cultural Change in Melbourne, c.1935-1975', *History Australia*, Volume 11, Issue 3, pp116-133

Owner supplied information

Parish Plan - at Elwood, Parish of Prahran, P81-13 (PP)

Port Phillip Thematic Environmental History (TEH), February 2021

Sands & McDougall's street directories (SM)

St Kilda Council Building Permits (BP) No. U927 & U929, dated 12 September 1950

Townsend, Catherine, *Making modern Jewish Melbourne: Schools, synagogues, aged care facilities and community buildings 1938-1971*, 14th Australasian Urban History Planning History Conference, 31 January – 2 February 2018, Melbourne

Description

The single-storey house occupies the majority of the allotment, having been constructed to its southern boundary with a moderate setback from Hotham Street. An original narrow concrete driveway runs the northern perimeter of the property.

The house has an L-shaped form, with a projecting bay defined a pronounced curve. A flat roof – still, in 1950, a relatively novel element in the suburbs readily associated with the modern movement – is clearly expressed, clad in metal sheeting and with a wide fascia. The original bituminous finish apparently survives beneath the sheeting (O). The roof of the projecting bay is slightly higher than that of the rest of building creating a dynamic relationship between the two sections. Eaves are wide and the soffit is of dark-stained/painted timber. The chimney (north elevation) detailed on the submitted drawings (Figure 2) is no longer extant.

The rearmost section of roof (west elevation), situated below that of the primary roof, and timber pergola are both later additions.

The house is constructed of white-painted, rendered brick with a brick plinth (overpainted). It is likely that the base-course of the projecting bay was always rendered. Its middle band comprises a large, recessed curved window and incised ‘speedlines’. The drawing (Figure 2) suggests that the original colour scheme was a face brick plinth with light coloured rendered walls above.

The front entrance is formed by a recessed porch framed by a moulding with ‘speedlines’, as well as inner rusticated edge. It is enclosed by a metal security grille, possibly-likely original, with a geometric pattern ~~(that is similar to those that had been used to the that of the~~ pedestrian and vehicular gates ~~(removed, evident on GSV)~~. Whether the original front door (shown as double-glazed doors on the submitted plans, Figure 2) remains is unclear.

The majority of original openings are intact. Only those ~~to the south (now a pair of window slits) and, possibly,~~ the rear elevations (originally large glazed doors surrounded by windows) appear to have been modified. Of the remaining, all have steel frames – a material celebrated at the time as an expression of modernity – and comprise a repeated configuration of a central glazed pane flanked by awning windows with fixed toplights. The extent of glazing to the façade, including both the curved window and elongated strip of three bays divided by rendered mullions, is a principal aspect of the residence, heightening the overall horizontality of the design.

At the level of the freestanding home, Popper’s commissions could range from typical/conservative styles to varying intensities of modernism, as demonstrated by the cluster of his examples along Hotham Street. Popper’s more noted domestic designs reflected mid-century academic and rationalist European modernism. This approach is clear at the subject place with its reductive form, flat roof, expansive glazing, planar walls, horizontal emphasis and contrasting brick/rendered/slate finishes. In post-war Melbourne, this design approach is classifiable as the Functionalist style, which is a continuation of the inter-war Moderne aesthetic as indicated by the streamlining - ‘speedlines’, band of window – and projecting curved bay.

The original front fence is clad in Castlemaine-slate ‘crazy paving’ – a hallmark of mid-century modernist design – with two central narrow bands of white/pink stone (possibly marble) and a similarly narrow coping. The concrete of the front winding pedestrian path and the vehicular paving are likely original. The front yard includes a hedge behind the front fence, perimeter garden beds with various shrubs, and some trees and a central area of lawn.

In the north-west corner of the block is a small rectangular garage, whose footprint is evident on the original drawing. It has a rendered front wall with a parapeted roof. The rear yard also features extensive ‘crazy paving’ and an original ‘Quick Dry’ clothes hoist (O).

Comparative analysis

Kurt Popper was responsible for the design of an array of buildings in the City of Port Philip, particularly in the locale of Elwood, where he benefited from commissions generated by the post-war flat ‘boom’ and Jewish contacts. The chief domestic output of his small architectural office was modernist flat blocks. Some examples of Popper’s work include:

- 32 Byron Street, Elwood, built 1960 (Citation no. 2326, HO412). The only other single residence by Popper that is included in the heritage overlay. Built in 1960 for Les Erdi, a Jewish-Hungarian émigré



hotel developer, this face brick (overpainted) residence has timber-framed windows and is indicative of the contemporary Modernist aesthetic as it had developed over the ensuing decade since 101A Hotham Street. Castlemaine slate has been extensively employed to the stair and raised garden beds. Together these two houses however demonstrate Popper's sustained interest in a restrained approach though with juxtaposing materials/finishes.

- Rajon Flats, 3 Tennyson Street, built 1950 (Contributory within the St Kilda Botanical Gardens and Environs precinct). U-shaped, cream-brick, steel-framed windows and with a flat roof, though with a parapet and also indicative of the Functionalist style.
- Flats, 124-126 Alma Road, 1954 + 47 Westbury Street, St Kilda, 1956 (both Contributory within HO6). Similar, adjacent blocks in a Functionalist mode. Cream brick (one on red brick plinth), with parapeted roof, steel-framed windows, some with concrete framing, and balconies with concrete decks and metal railing.
- Flats, 22A Acland Street, St Kilda, 1957 (Contributory within HO5). Three storey, rectangular footprint with corner balconies with metal balustrading with diamond pattern (to the front). Cream brick with panels of large, pale blue tiles to the façade. It however has a tile clad, hipped roof.
- Flats, 17 & 17A Burnett Street, St Kilda 1958-59 (Contributory within HO5). More conventional with a hipped roof clad in tile in two mirror-image blocks. Distinguished by the expressed rendered frame to the corner windows.

More broadly, the subject place stands apart from other post-war modernist houses in the municipality affected by a Heritage Overlay as a notably early example of European-infused modernism. Comparable properties include:

- 48 Westbury Street, St Kilda East, built in 1947 (Citation no. 957, HO277). A late example of the Moderne style in cream brick. The façade's streamlined treatment was a continuation of a popular interwar design mode, while the presence of the tile-clad hip roof behind the parapet reveals the staying power of traditional elements. In contrast, 101A Hotham Street, constructed three years later, reflects a more defined example of contemporary modernism.
- 25 Eildon Road, St Kilda, built 1949-50 (Contributory within HO5). Built around the same time as the subject place, this boldly massed and geometric design by Slovakian-émigré architect Dr Ernest Fooks has a tile-clad hipped roof; another example of modernist design combined with an entrenched suburban trope. Functionalist style with variegated salmon brick, large steel-framed windows, some set in a concrete frame.
- 6A Dickens Street, Elwood (Citation no. 893, St Kilda Botanical Gardens & Environs Precinct). A two-storey, flat-roofed late rendition of the streamlined Moderne/Functionalist style house, constructed in 1954 by the long-lasting, style-shifting architect Leslie J W Reed. Its sweeping interlocking curved volumes create an effect referred to as the 'Waterfall front'. A good example of a popularised 'modern' design, but less rigorous than the subject place.
- 19 Lindsay Street, Elwood, built c.1964 (Citation no. 2334, HO422). A two-storey mature, modernist example (flat-roofed, geometric volume, reductive) constructed in salmon brick with some stone cladding and large windows with a glazing bar pattern suggesting de Stijl influence by a building/design firm for Frank Olah, a Hungarian émigré jeweller.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Add to the Heritage Overlay as an individual place.

In the Schedule to the Heritage Overlay apply:

- external paint controls (to ensure complementary colour schemes are employed and/or encourage restoration of the original paint colour or rendered finish and face brickwork [to plinth]).
- fence controls (original front fence)

Primary source

RBA Architects & Conservation Consultants, *Review of Heritage Precinct HO7 – Elwood, St Kilda, Balaclava, Ripponlea - Stage 2 Report (2022)*

Other studies

- Andrew Ward & Associates, *Port Phillip Heritage Review, 1998*

Other images



City of Port Phillip Heritage Review

Place name: **Maison Parisienne**
Other names: **Flats**

Citation No:
2424



Address: **122 Brighton Road,
Ripponlea**

Category: **Residential: Flats**

Style: **Interwar: Mediterranean**

Constructed: **1932**

Designer: **E Jennings & Sons (builder)**

Amendment: **C206port**

Comment: **Revised citation**

Heritage Precinct: **Not applicable**

Heritage Overlay: **HO529**

Graded as: **Significant**

Victorian Heritage Register: **No**

Significance

What is significant?

Maison Parisienne, constructed in 1932, at 122 Brighton Road, Ripponlea is significant. The building was designed and erected by builders E Jennings & Sons for clients Ernest Morris and his French-born wife Elise, who resided in one of the flats upon its completion.

The flats are three-storeys and have a uniform rectangular plan beneath a tiled high-hipped roof. Walls are finished in textured render, with smooth render dressings. The front façade is asymmetrically arranged, though there is repetition of forms on each of the three levels: windows beneath an abstracted Serlian window hood to the northern bay, arched openings with curved balconies to the upper levels to the central bay, and arched openings with inset entry or porches to the southern bay. Front windows retain geometric leadlights in upper window sashes.

The garages at the rear also contribute to the significance of the place.

Alterations and additions, including the front fence and rear escape stairs, are not significant. The current paint colour scheme (over the rendered finish) is not significant.

How is it significant?

Maison Parisienne at 122 Brighton Road, Ripponlea is of local historical and aesthetic significance to the City of Port Phillip.

Why is it significant?

Maison Parisienne is of historical significance as flats constructed during the Interwar period, when huge growth in flat development characterised St Kilda and Elwood as the transition from detached single family dwellings to flat living became increasingly popular. While this transition began with the conversion of large dwellings to boarding houses, and then the architectural conversion of some to separate apartments, Maison Parisienne was part of the final phase of development: purpose-built flats. Built on a main thoroughfare, it also demonstrates the importance of public transportation in fuelling flat development. The cable tram along Brighton Road was electrified and extended south from a previous terminus at Brunning Street to Glen Huntly Road in the mid-1920s, which encouraged an acceleration of flats development along this part of the road from 1926 until World War II. (Criterion A)

Maison Parisienne is of aesthetic significance as a distinctive and intact example of Interwar period flats in the popular Mediterranean style as executed by a designer-builder. It exhibits key characteristics of the Mediterranean style, such as textured rendered walls, arched openings, and classical forms such as corbels and dentils. This is married with chunky detailing and the highly abstracted Serlian window hoods that were a hallmark of E Jennings & Son's Interwar designs. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahran Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some

of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. 370 In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

The first flats in Brighton Road were constructed at the end of World War I. One of the earliest was 'Yurunga', designed by local architect Harry R Johnson, which was constructed in 1920 at the south corner of Brunning Street directly opposite the cable tram terminus. The electrification of the cable tram in Brighton Road and its extension, by 1926, from the terminus in Brunning Street, Balaclava to Glen Huntly Road in Elsternwick encouraged the construction of flats along the route. Between 1926 and 1941 no fewer than 21 blocks of flats were constructed between Carlisle Street and Glen Huntly Road.

Maison Parisienne, 122 Brighton Road

The subject site formed part of Crown portion 259, parish of Prahran at Elsternwick. The approximately 5½ acre allotment was purchased in November 1853 by J M Holloway (PP).

By 1873, as recorded on the Vardy Plan (Figure 1), most of this land was owned by W Kesterson (Allots. 12 & 14), while a small block (No. 13) was owned by W Cheerington and developed with a small house at the front boundary and an outbuilding on the south side boundary.

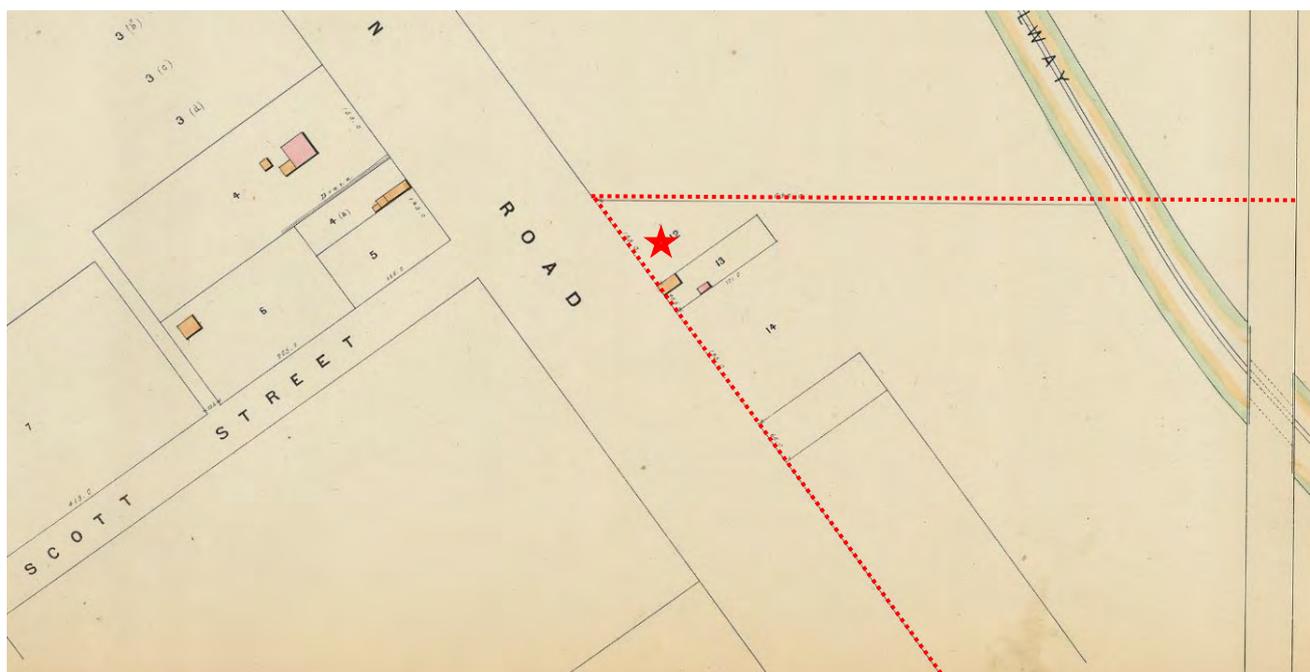


Figure 1 - Plan of the Borough of St Kilda, Sheet No. 14 SW (J.E.S. Vardy, 1873). Showing partial boundaries of Crown portion 259 (outlined), and the location of the subject site (star). (Source: St Kilda Historical Society)

The land that now comprises the subject site was created from the consolidation and re-subdivision of two blocks of land. The southern part of the subject site was purchased in 1888 by William Cutler, a gentleman of Charles Street, St Kilda (CT v.2078 f.496). Cutler mortgaged the land with the National Bank of Australasia, but apparently defaulted as the bank issued a series of writs against him with the Supreme Court, and then took possession of the property. The bank then sold the land to George Henry Billson, an aerated water manufacturer, in 1894.

The northern part was transferred to Lily Ann Rose, of 62 Clara Street, South Yarra, on 15 August 1894 (CT v.2531 f.144). Two days later, the land was transferred to James Wallace, a gardener of Bell Street, Elsternwick. Five years on, it was reacquired by George Henry Billson who held it until 1919. Billson developed the land with an aerated water factory, which is shown on the 1905 MMBW plan (Figure 2). A large stable was at the rear of the block that would later become the subject site. The single-fronted house shown on the Vardy Plan appeared to survive at this point, fronting Brighton Road.



Figure 2 - Extract from MMBW Detail Plan no. 1465 (1905) showing approximate boundaries of the subject site (dotted outline). There is a large stable partially on the subject site as well as the pre-1872 house. To the south is a 'Factory' with two attached dwellings in front of it. (Source: State Library of Victoria)

George H Billson was born in England in 1844 and settled with his parents and siblings in Victoria in 1852. In 1879, Billson purchased the Colonial Porter Brewery in Albury. His father and a brother ran the Ovens Brewery in Beechworth. While in Albury, Billson served as an alderman and mayor of Albury, before moving to Elsternwick in 1896 to set up a cordial and aerated water factory on the subject site. He was elected to the City of St Kilda Council in 1901 and served until 1911, including a year as mayor.

In 1915, the George H Billson & Co. aerated water factory was the only occupant listed on Brighton Road between Fuller Road and Hotham Grove. This was soon followed by residential development on this part of Brighton Road, with five houses occupied or under construction by 1919. It appears that the factory closed that year, as it was listed under a caretaker's name in the 1919 street directory, and not listed at all in 1920. George H Billson died in 1927, at the age of 83, reportedly after retiring some years earlier (*Prahran Telegraph* 16 Sep 1927 p5).

With the closure of the factory, residential development of the large block at the corner of Brighton Road and Hotham Grove was soon underway. John Dixon, a 'gentleman' of Beach Road, Mentone, consolidated the land that today comprises 118-126 Brighton Road and 1 Hotham Grove on 9 December 1920 (CT v. 4414 f.651). He then subdivided and sold off the land as six parcels between 1921 and 1925.

Margaret Hunt, a married woman of 18 Grosvenor Street, St Kilda, became the owner of the subject site with its current boundaries on 3 October 1922 (CT v.4627 f.352).

Of the blocks sold off by John Dixon, the subject site was the last to be developed. A 1931 aerial photograph (AP) shows that the rest of the aerated water factory site had been developed with detached houses.

Margaret Hunt sold the subject site to Ernest John Podesta Morris on 23 July 1932. Morris commissioned local builder E Jennings to design and construct a three-storey block of flats, and a building permit was granted just four days after the transfer of land was finalised (BP no. 8096 issued 27 July 1932).

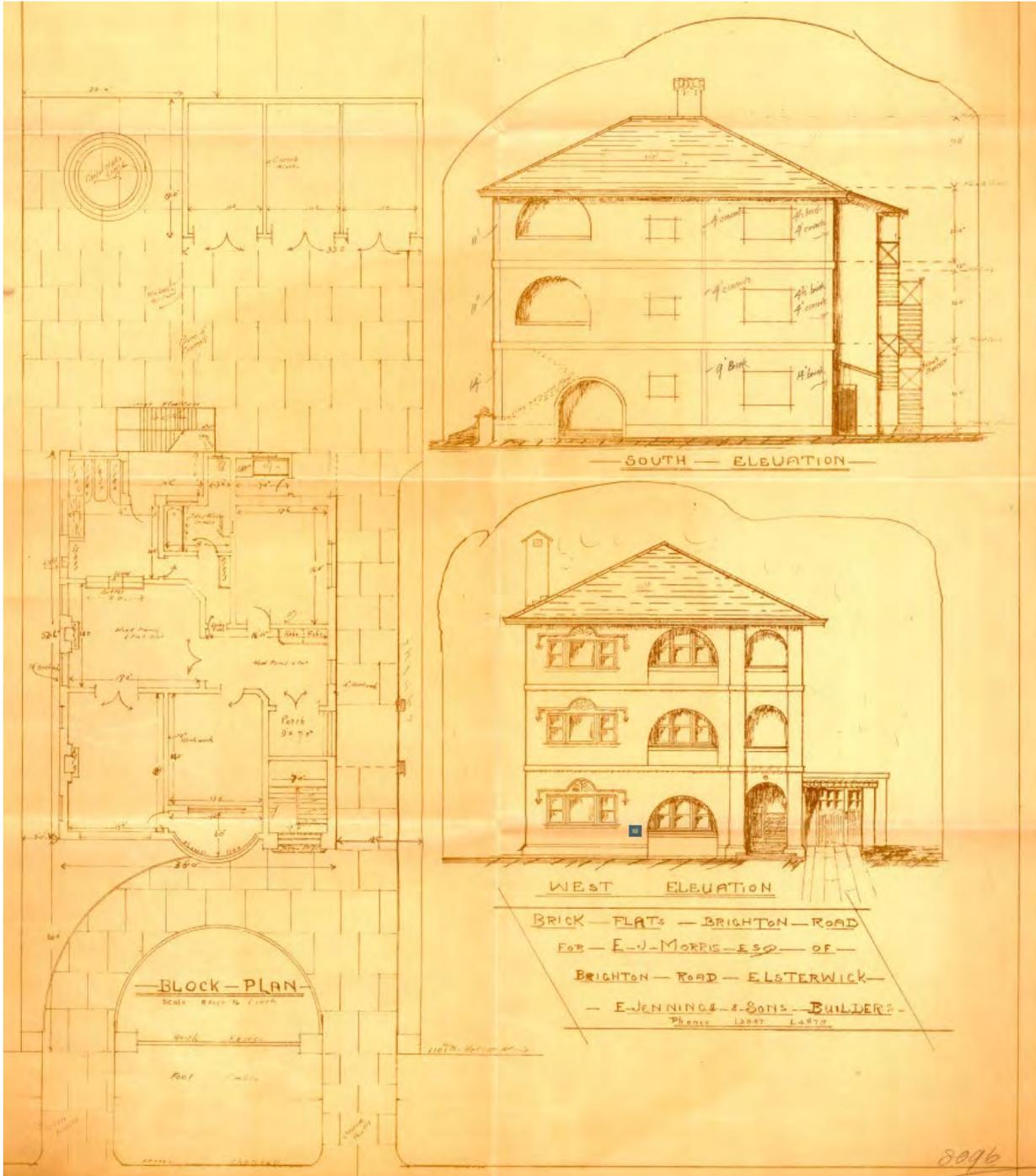


Figure 3 - 1932 building permit plans and elevations for the flats at 122 Brighton Road. Note the curved front drive and garages at the rear. (Source: St Kilda Council Building Permit no. 8096, 27 July 1932)

Morris named the flats 'Maison Parisienne', apparently in honour of his wife, Elise Francoise Morris. Ms Morris was French and had worked as a chorus girl in Paris before moving to Bombay (Mumbai) in 1921 where she ran a cabaret and nightclub. There she soon met Ernest Morris, an Australia jockey also working in India, and they married some years later in 1930. After their marriage, they moved to Australia, and apparently 6000 pounds of Ms Morris' money was used to purchase the subject site and erect the 'Maison Parisienne' flats. Ms Morris also purchased the Railway Hotel in Windsor and the Napier Hotel in Richmond. (*Herald* 8 Aug 1940 p3; *Age* 9 Aug 1940 p11; *Argus* 10 Aug 1940 p11).

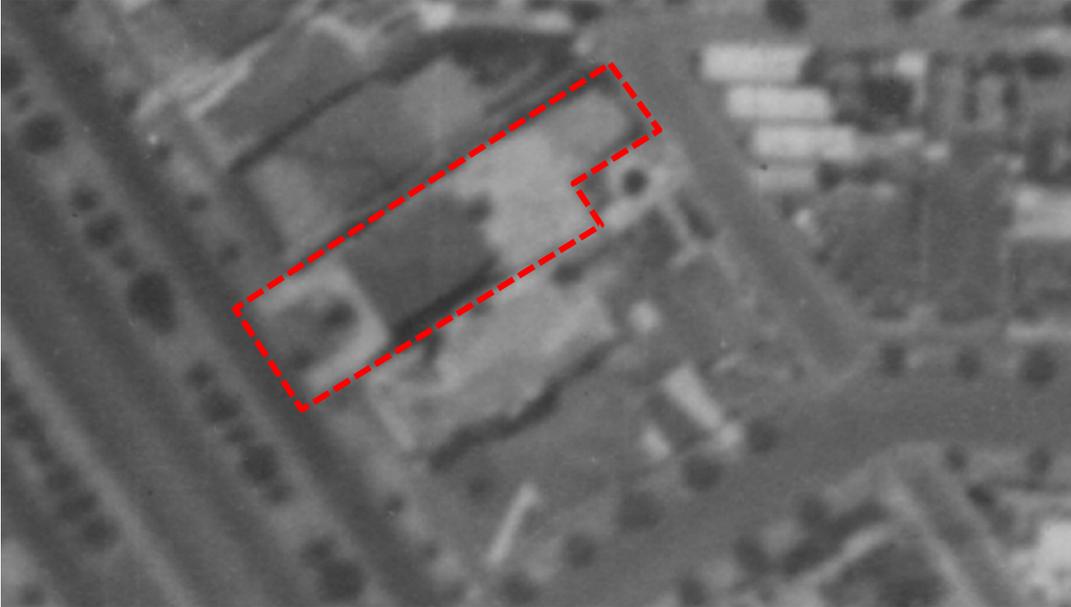


Figure 4 - Aerial photograph dated 1945, the subject flats indicated (red outline). Note the curved driveway in front. (Source: Landata, Proj. No. 5, Run 16, Frame 57846)

The Morrises' marriage however declined in 1939. Their divorce settlement called for Mr Morris to pay his ex-wife 5000 pounds. This may have been in the form of Maison Parisienne, as Ernest Morris transferred the subject property to his ex-wife in 1948. By that time, she was residing in the Streamlined Moderne 'Kia Ora' flats at 449-453 St Kilda Road, Melbourne, and is recorded as a manufacturer.

Elise Morris mortgaged the subject property four times between 1948 and 1957. She died on 1 August 1966, with the probate of her will granted to ex-husband Ernest Morris and Henry Noel Evans, an accountant. Ernest became the sole proprietor again in 1967 and died on 8 June 1986.

In 1983, timber fire escape stairs were installed to the rear of the flats (Figure 5) (BP no. 9675 issued 7 Mar 1983).

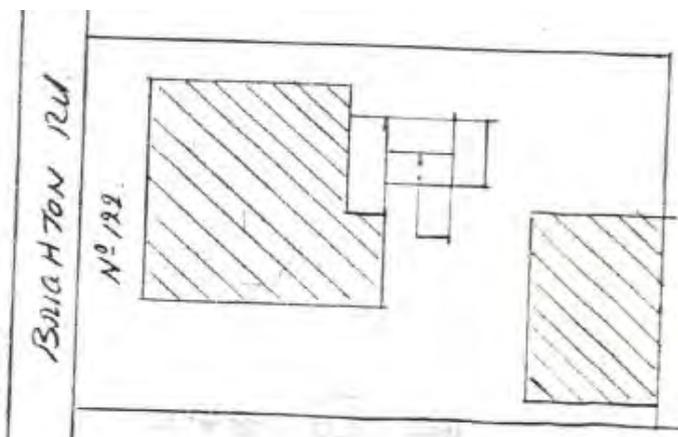


Figure 5 - Site plan of the subject property in 1983. The block of flats is to the left, with new escape stairs behind it. The garages are shown to the right. (Source: St Kilda Council Building Permit No. 9675, 7 Mar 1983)

References

Aerial Photograph (AP) - Landata, Proj. No. 1931, Maldon Prison, Run 15, Frame 2750

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Port Phillip Thematic Environmental History (TEH), February 2021

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Description

The Maison Parisienne flats stand on the east side of Brighton Road, just north of Hotham Grove. This part of the street is characterised by Interwar detached houses and flats, though there are also more recent blocks of flats. The flats have a medium-sized front setback that once held a curved driveway. While presumably it would have originally had a low masonry front fence, this has been replaced with a high, solid brick fence that is bagged and painted. The height of this fence, and the dense plantings behind it partly obscure views to the flats from the street.

The building is three-storeys tall and has a uniform rectangular plan beneath a tiled high hipped roof. There is one rendered chimney at the centre of the north side elevation (the cap is flat but the original plans show a dovecote top). Walls are finished in textured render, with smooth render dressings (including beltcourses, window surrounds, balcony detailing). Stylistically, it can be considered an example of the Mediterranean Revival style.

The front façade is asymmetrically arranged, though there is repetition of forms at each of the three levels. Each floor level has an arched opening to the southern bay (this is an entrance to the ground floor, and arched balconies to the upper levels). In the central bay, each level has a wide, semicircular arched opening with a bank of three windows set behind. The upper levels each have a curved balcony projecting below this arch, with an integral planter box along the top edge and chunky decorative corbels. The north bays all feature a Chicago-format window (picture window between double-hung sashes), with a decorative cast-cement hoods. The hoods are very stylised, with an arch between two flat sections, creating a faux Serlian window. The hoods rest on thin brackets at either end. Many upper sashes retain geometric leadlights of clear glass.

The south side elevation also has a tripartite division, with arched openings near the front, highlight windows at the centre, and pairs of double-hung sash windows in box frames toward the rear. There are

similar windows on the north side elevation. Recent aerial photography, and some limited visibility from Bell Street, suggest that the block of three original garages survives at the south-east corner of the site.

There are some differences between the building permit plans and the building as constructed, including the size and position of the arched windows to the south side, and a porte-cochere to this elevation shown on the plans but not apparent in the 1945 aerial photo.

The building is in good condition and has a relatively high degree of external intactness. There have been some minor, mostly reversible external alterations to Maison Parisienne. These are the glazed infilling of porches to the south side of the façade, and replacement of the front fence.

Comparative analysis

Maison Parisienne is a good and intact example of Mediterranean flats which illustrate the work of Interwar designer-builders. The Mediterranean style appeared in Australia in the late 1910s in response to the temperate climate and sunlight, which were conducive to 'an architecture of simple shapes, light and shade, bleached pastel colours and accents of classical detail', according to Leslie Wilkinson, who helped popularise the style in Australia after his arrival in 1918. Through his influence, and that of architect Hardy Wilson, the style gained popularity and was first applied to domestic architecture in upper and upper-middle class suburbs. In the 1920s, many saw Mediterranean-based design as a potential basis for a future national style.

While related to the Spanish Mission style, the Mediterranean usually has subtler features, in a simple yet elegant form. Details take on an austere classical or Renaissance mode, which subtly evokes a vaguely Mediterranean feel, in comparison to the more blatant and bold Iberian features of Spanish Mission architecture. In particular, Interwar Mediterranean domestic architecture often incorporates pergolas, balconies, arcaded loggia and a formal entrance, with sidelights and highlights, while Tuscan columns appear in verandahs and porches. The walls are lightly bagged or cement-rendered. The more restrained examples of the Mediterranean share much with the Georgian Revival buildings of the day, sometimes to the point that the two influences cannot be unravelled in a single building.

By the 1930s the style had been popularised and entered the vocabulary of designer-builders and suburban developments. It moved away from its pared back and elegant beginnings and was often seen combined with a larger amount of classically inspired ornament.

There are many examples of this eclectic Mediterranean approach seen amongst flats built in Port Phillip in the late 1920s and 1930s, including a number constructed by the same builder, E Jennings, who built Maison Parisienne. Other individually significant Interwar flats of this variety included in the HO in St Kilda and Elwood include:

- Colombo Court, 52A Acland Street, St Kilda, built 1927 (Citation 389, HO5 Precinct). Constructed by Jennings & Co. (probably same as E Jennings & Co.).
- Harley Court, 52 Acland Street, St Kilda, built 1927 (Citation 390, HO5 Precinct). Constructed by E Jennings & Son.
- Corinthian, 5 Robe Street, St Kilda, built 1933 (Citation 789, HO5 Precinct). Constructed by E Jennings & Son.
- Shelley Court, 59 Shelley Street, Elwood built 1933 (Citation 805, HO8 Precinct). Constructed by E Jennings & Son.
- Wyndham, 20 Princes Street, St Kilda, built 1927 (Citation 781, HO5 Precinct). Designed by W H Merritt.
- Mount Tabor, 23 Dickens Street, Elwood, built 1936 (Citation 2081, St Kilda Botanical Gardens & Environs Precinct). Designed by Archibald Ikin.

Amongst the comparative examples listed above, Mount Tabor is the most characteristic example of the Mediterranean, featuring arcading and bottle balusters to balconies. The most idiosyncratic example is Bayton, which combines the typical roughcast rendered walls and arcaded balcony with the more unusual faux machicolation and Cordova tiles to the front parapet, Baroque-inspired mouldings above ground-floor windows, and scalloped render aprons and corbels beneath the first-floor windows.

E Jennings & Son's early flats, Colombo Court and Harley Court both of 1927, share common features such as chunky corbels beneath the oriel windows, which are also seen at Maison Parisienne. With Maison Parisienne, they introduced a key decorative feature that would become a hallmark of their flats in the 1930s: the abstracted serlian window hood, also used at Corinthian, and Shelley Court.

Maison Parisienne is closely comparable in its composition to E Jennings' Corinthian flats, as both buildings are rendered, have three storeys and front facades delineated in three bays. Both buildings use the serlian window hood to the left-hand bay, and a projecting element (curved balconies and canted bay windows, respectively) in the centre. They differ in their right-hand bays (plain eight-over-one windows at the Corinthian, instead of arched openings), and the use of a corner parapet at the Corinthian which rises above the hipped roof.

E Jennings employed the same serlian window hood at Shelley Court, as well as an abstracted triangular pediment above the entrance. This block of flats is two storeys and quite wide, giving it a restful, horizontal emphasis. The use of Tuscan columns to the entrance arcade and the first-floor balcony, and quoins to the corner give it a more Georgian Revival feel.

A similar serlian window hood is also used at Wyndham, designed by architect W H Merritt. This is a large, U-shaped block of flats with a front courtyard. It has a more sophisticated quality of detailing, with mouldings to the window hood and incised patterns below it, and semi-circular porch and balconies supported by Ionic columns.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Add to the Heritage Overlay as an individual place.

Apply the following controls in the Schedule to the Heritage Overlay:

- external paint controls (to ensure complementary colour schemes/finishes are employed)
- outbuilding controls for the garages (original garages)

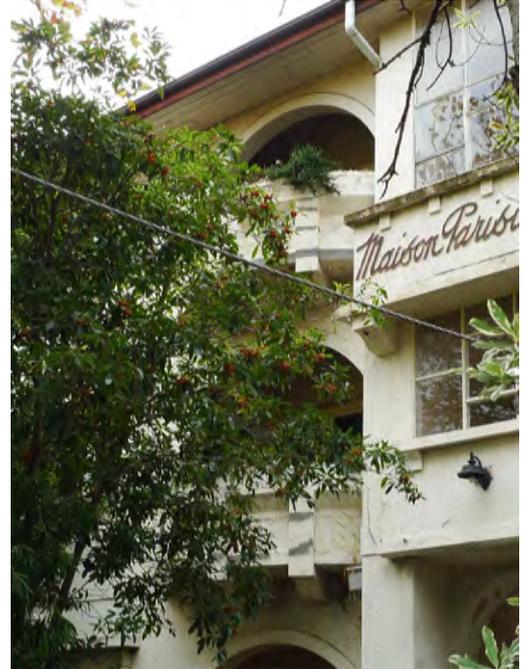
Primary source

RBA Architects & Conservation Consultants, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2*, 2021

Other studies

Andrew Ward & Associates, *Port Phillip Heritage Review*, 1998

Other images



Area to be included in HO



City of Port Phillip Heritage Review

Place name: Dalgety
Other names: -

Citation No:
2421



Address: 191 Inkerman Street, St Kilda

Heritage Precinct: Not applicable

Category: Residential: House

Heritage Overlay: HO547

Style: Early Interwar: Transitional Queen Anne/Bungalow

Graded as: Significant

Victorian Heritage Register: No

Constructed: 1919

Designer: H R Stevens (builder)

Amendment: C206port

Comment: New citation

Significance

What is significant?

Dalgety, constructed in 1919, at 191 Inkerman Street, St Kilda is significant. It was built for local dairyman, John S Holmes, and his family by builder H R Stevens.

Dalgety is a single-storey house with a wide, symmetrical front façade featuring two flying gables around a central porch. The roof is hipped, with two projecting front gables, and is clad in terracotta tiles. Walls are of red brick. The two front gables are clad in timber shingles, as are the tops of bow windows beneath them. The bow windows each contain five casement windows with Art Nouveau highlights. The front porch has a flat roof and a solid brick balustrade. It is supported by timber posts with arched fretwork. The front door is highwaisted and retains broad sidelights and highlights. The porch retains a red and cream tessellated tile floor. There is a highly detailed, low-height brick front fence incorporating special moulded bricks, with a decorative mild-steel and cyclone wire pedestrian gate, which leads to a curved concrete path.

Alterations and additions are not significant, including the c.1967 cream-brick flats to the rear.

How is it significant?

Dalgety at 191 Inkerman Street, St Kilda is of local historical and aesthetic significance to the City of Port Phillip.

Why is it significant?

Dalgety is of historical significance as a house constructed during the early Interwar period, a time when intensive development occurred in this part of St Kilda/St Kilda East in the context of local population expansion through consolidation and infill on vacant land within established residential areas. Prior to construction of the house the site had been vacant but may have been used in association with the dairy run by John S Holmes on an adjacent site from at least 1902. (Criterion A)

Dalgety is of aesthetic significance as an excellent and intact example of the transition from the Federation Queen Anne style to the Interwar bungalow idiom. The projecting gabled bays, curvilinear timber fretwork, casement windows and Art Nouveau leadlights are characteristic of the Queen Anne style, while the symmetrical and largely horizontal massing, the simple timber shingles in the gable ends, and the small front porch with its solid brick balustrade are indicative of the bungalow influence prevalent in the late 1910s. The designer of the house has combined the two styles in a confident manner, melding them into a cohesive design. The brick front fence features a high level of detail, seen in the brick 'specials' including bullnose bricks and those with an impressed bull's eye motif, and also in the fine craftsmanship of the corbeled openings suggesting balusters and the pier caps with capping of doubled bullnose bricks. The fence is enhanced by the retention of its original pedestrian gate. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows)

History

Contextual history

The development of St Kilda began following the first land sales in 1842 and by 1854 there were over two hundred houses. The plans compiled in 1855 by James Kearney shows that most of these were situated to the west of Brighton Road (later High Street and now St Kilda Road). The St Kilda East area, by comparison, was largely undeveloped and most buildings were located within the block bounded by Brighton Road, Wellington Street, Chapel Street, and Alma Road. Improvements to public transport including the opening of the railway station at Carlisle Street, and the establishment in the late 1880s of cable tram routes along High Street (St Kilda Road) and Chapel Street encouraged development during the land boom, however, this remained sporadic and ground to halt during the economic depression of the 1890s.

There was almost no increase in St Kilda's population in the decade from 1891 to 1901. However, as development recovered in the early twentieth century the number of residents in St Kilda almost doubled between 1901 and 1921 rising from 20,500 to 38,500 as land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. Whole new streets of neat brick cottages and villas appeared, however, in St Kilda East this largely remained a period of consolidation and infill on vacant land within the established residential areas, rather than expansion into the still largely undeveloped areas east of Hotham Street, although development did begin to creep along the length of Dandenong Road, following the route of the new electric tram introduced in 1911.

House (Dalgety), 191 Inkerman Street

The subject site formed part of Crown portion 71D, parish of Prahran at St Kilda. N Guthridge purchased the almost eight-acre allotment in the 1850s (pre-1857). It covered a roughly square block of land at the south-west corner of Inkerman and Chapel streets, stretching halfway to St Kilda Road to the west and halfway to Carlisle Street to the south. The 1855 Kearney plan (Figure 1) shows that by this time there were two small buildings constructed close to the Inkerman Street frontage, to either side of the subject site. There was a third building fronting onto Chapel Street, just south of Pakington Street, which cut through Crown portion 71D.

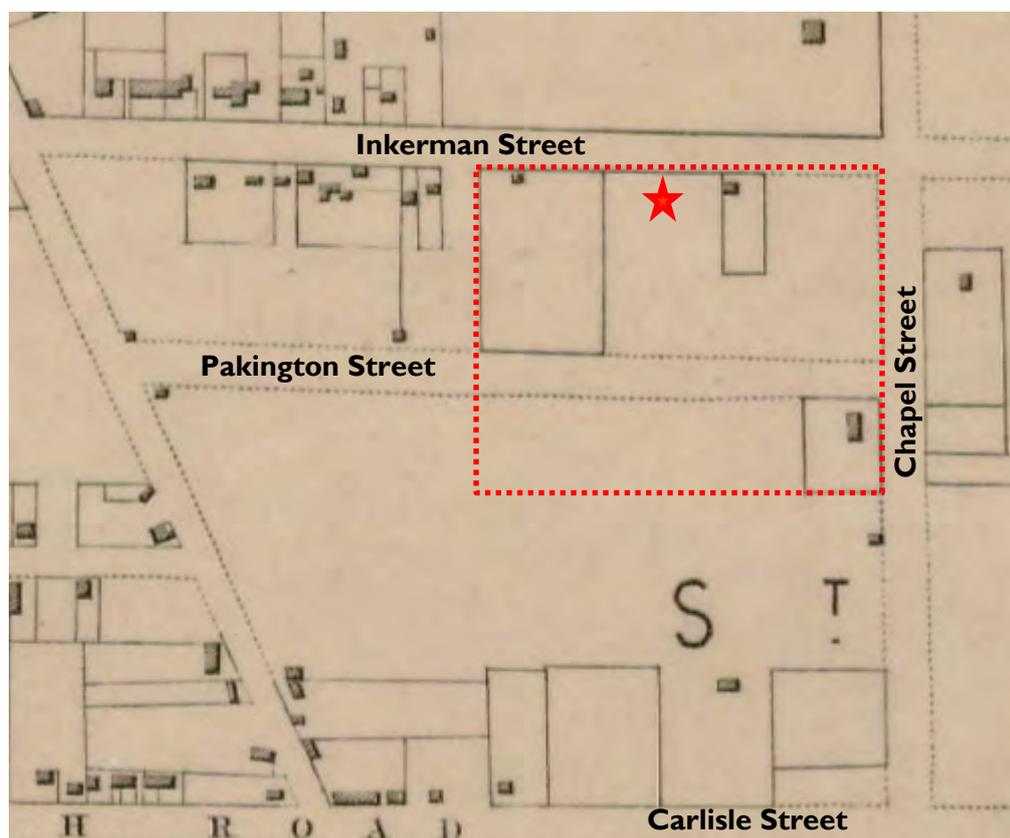


Figure 1 - Plan 'Melbourne and its suburbs' dated 1855 (compiled by James Kearney). Indicated is the original extent of the nearly 8-acre Crown portion 71D (dotted outline), the location of the subject site (star). (Source: State Library of Victoria)

The Vardy Plan shows further development by 1873 on Crown portion 71D, particularly along Pakington Street. The subject site was still undeveloped. An S Watson was listed on the plan as the owner of blocks 2-7 on this plan, including No. 3 which corresponds to the subject site.

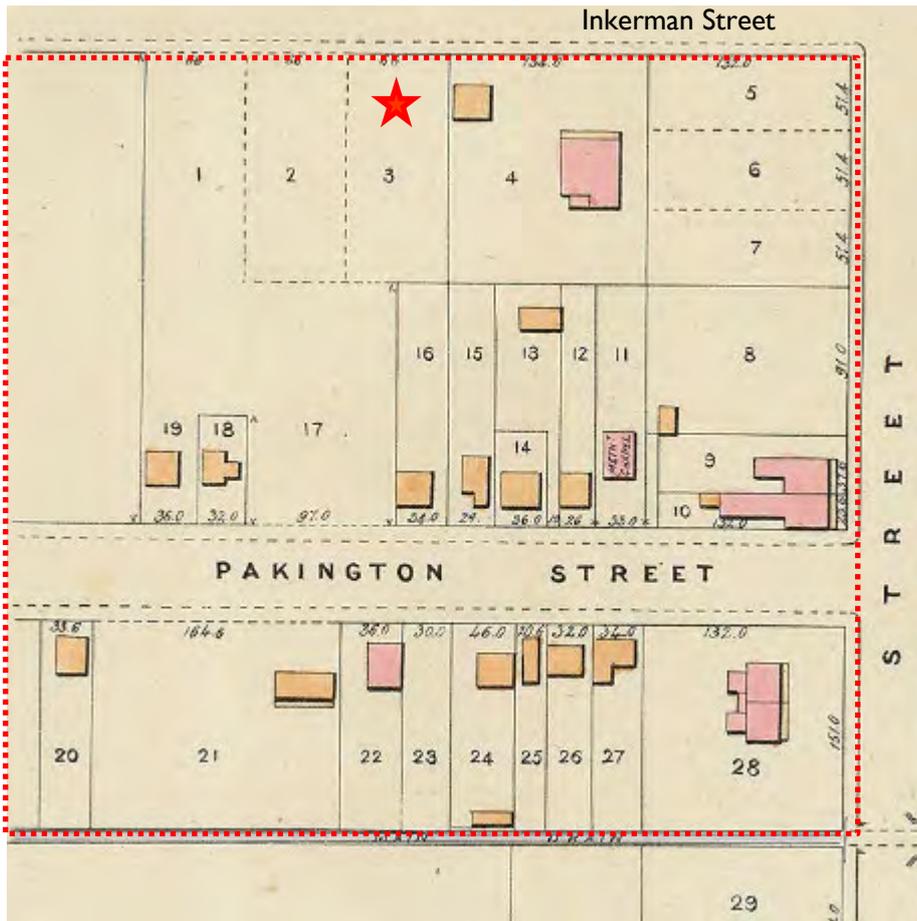


Figure 2 - Plan of the Borough of St Kilda, No. 2 south-west (J.E.S. Vardy, 1873). Showing the boundary of Crown portion 71D (outlined), and the location of the subject site (star). (Source: St Kilda Historical Society)

From 1892, four members of the Thomas family, including John Morris Thomas, owned a large block of land, comprising today’s 185, 189 and 191 Inkerman Street. This corresponded to allotments 2 and 3, as shown on the 1873 Vardy Plan (Figure 2).

The Thomases subdivided their block into three, and first sold the land that comprises 185 Inkerman Street to a John Davis in 1894. The MMBW Detail Plan No. 1371 of 1897 (Figure 3) shows increased development of detached, double-fronted houses along this part of Inkerman Street, and single-fronted dwellings to the east on Chapel Street. There was a double-fronted house on John Davis’ land (at that time, No. 201). The block which now comprises 189 and 191 Inkerman Street was still empty.

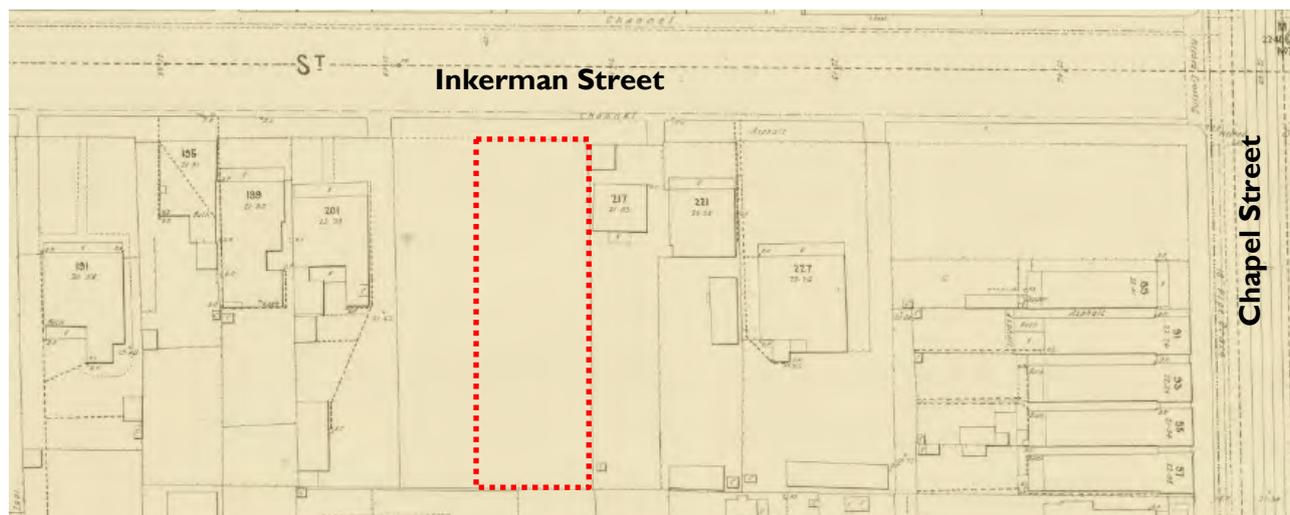


Figure 3 - Extract from MMBW Detail Plan no. 1371 (1897) showing approximate boundaries of the subject site (dotted outline). At this time, the Thomas family also owned the empty land just to the west (left). (Source: State Library of Victoria)

The Thomases sold the narrow block that now comprises 189 Inkerman Street to a William Sawyers in 1900. In February 1905, the entire subject site was vested in one of the Thomases: John Morris Thomas, a retired civil servant, residing on Union Road, Surrey Hills. Three years later, on 31 March 1908, the property transferred to John Sylvester Holmes, who purchased it with a mortgage loan (CT).

At that time, Holmes was already resident on Inkerman Street, and had been running a dairy to the rear on Pakington Street from at least 1902. His dairy was advertised near the subject site between 1907 and 1916, with deliveries of 'pure and well cooled' milk made to Toorak and Hawksburn railway stations. Judging from the street directories, the dairy was at today's 193 Inkerman Street.

John Holmes had engaged builder H R Stevens to construct a 'weatherboard villa' on Inkerman Street. The building permit is undated, but the permit number (no. 133) suggests that it was granted sometime in 1902. The precise location of this timber house has not been determined, but it may have been at 193 Inkerman Street, on the same site as his dairy, particular as he did not have another residence listed in the street directories.

In late 1916, J S Holmes commissioned builder G H Bartlett to construct a 'brick shed' at the subject site (then 217 Inkerman Street,). This shed was probably for his dairy, which was still in operation.

Three years later, J Holmes commissioned builder H Stevens to construct a 'first rate' brick villa on Inkerman Street measuring 24 squares (223 sq m) in floor area. The building permit was granted on 3 June 1919. A 'House being built' was recorded in the 1920 Sands & McDougall's street directory, just west of J S Holmes's dairy (and home). John Holmes and his family occupied the new brick villa, with his wife, three daughters and four sons.

H R Stevens, who constructed the two houses for J S Holmes, is also listed as the builder for four other projects in the City of St Kilda between 1912 and 1921, including houses, shops and a factory, with one building permit recording his address as 1 Mont Albert Road, Canterbury.



Figure 4 - Aerial photograph dated 1945, subject site indicated (red outline). Note outbuildings behind the house, and the single-fronted timber house (no. 189) to its left. (Source: Landata, Proj. No 5, Run 17E, Frame 58012)

Holmes remained the owner of the subject property until his death in 1960, at which time he was recorded as a retired dairyman. It was inherited by his eldest daughter and son: schoolteacher Eva Hilda Holmes, who still resided at the subject property, and Clive Sylvester Holmes, a civil servant who resided in East Brighton (CT).

The heirs sold the property to Jankiel and Szeina Pincus, a furrier and his wife of Caulfield (CT). Mrs Pincus retained the property until 1981, after Jankiel's death in 1976. Under the Pincuses' ownership, a two-storey cream brick block of flats was constructed in the rear yard of the subject property. It first appeared in the street directories between 1965 and 1970 (SM), which corresponds to a mortgage they took out in 1967.

References

Apperly, R, R Irving & P Reynolds, *A Pictorial Guide to Identifying Australian Architecture*, 1989

Certificates of Title (CT): Vol. 2448 Fol. 549; & Vol. 3036 Fol. 174

Newspapers: *The Age*, 8 Feb. 1902, p.7; 29 Jan. 1907, p.2; 6 Mar. 1912, p. 4; 28 Jan. 1915, p. 2; & 28 Mar. 1916, p. 3; *The Argus*, 13 Mar 1939, p.8

Parish Plan - at Elwood, Parish of Prahran, P81-13 (PP)

Port Phillip Thematic Environmental History (TEH), February 2021

St Kilda Council Building Permits (BP) No. 133, undated; No. 3100, dated 17 Nov. 1916; & No. 3897, dated 3 June 1919.

Sands & McDougall's street directories (SM)

Description

Dalgety is located on the south side of Inkerman Street, with detached housing to the west, and flats development to the east and along the north side of the street. The house sits on a wide block with a side driveway along the east side. There is a highly detailed, low-height brick fence along the front boundary, with a decorative mild-steel and fine-gauge cyclone wire pedestrian gate, offset from the front entrance to allow for a gently curving concrete front path. The fence incorporates a range of special moulded bricks, used for pier and balustrade cappings, as well as gaps with corbelled tops and bottoms to suggest balusters.

It is a face brick house with a wide, symmetrical front façade in a late iteration of the Queen Anne style as it transitioned to the Interwar bungalow idiom. The tiled roof is principally a high hip, with two projecting gables to the front façade. Rafter tails are exposed, and there are decorative triangular brackets to the front gable eaves. Its three chimneys are of red brick with simple, two-course corbelling. The walls are of the same pressed red face brick with light grey jointing mortar.

The two front gabled bays are treated identically, with timber shingles in a flying gable, above a deep bow window, also with timber shingles at its top. Each bow window has five facets, each with a casement incorporating six tiny panes at the top, and small highlight windows featuring Art Nouveau floral leadlights.

The front porch is arranged at the centre of the façade, between the two gables. It has a low, nearly flat roof with exposed rafter tails. The superstructure rests on six square posts that in turn sit on a solid red brick balustrade. Decorative timber fretwork between the posts forms five dentilated arches (three to the front) with a wavy ladder frieze above them. The house's nameplate sits above the central arch.

The front door is further recessed behind the porch. As was typical in the late 1910s, it is a high-waisted door, with ledging to the bottom two-thirds and segmentally arched glazing at the top. It is surrounded by two broad sidelights and three highlights. The porch retains original red and cream tessellated tiles to the floor, and dwarf walls with bullnose brick coping leading to the entrance.

Windows to the side elevations are double-hung timber sashes.

There are no visible external alterations to the house itself, but there are some subtle changes to its setting linked to the block of flats at the rear. There are no vehicular gates (which may have matched the pedestrian gate). There is a brick block of mailboxes facing the west side of the driveway, and a very low brick wall separating the front garden from the shared driveway. The driveway paving stretches from the house to the boundary, where originally there would have been landscaping strips. While the house has lost a functional back yard, the two-storey flats have been developed in a reasonably sensitive way, with the flats directly behind the house, so they are only glimpsed down the driveway but do not impair appreciation of Dalgety from the street.

Comparative analysis

Dalgety illustrates the transition from the Federation Queen Anne style, which characterised the turn of the century and Federation periods, and the bungalow idioms that characterised the Interwar period. Early Queen Anne houses were characterised by asymmetry, the use of diagonal axes, and high hipped roofs with picturesque silhouettes created by elements such as subsidiary gables, tall chimneys and towers. Roofs were often clad in terracotta tiles, complementing the red face brick of the walls. This preference for 'natural' cladding materials was carried to verandah details, which were of timber instead of the cast-iron that dominated the 19th century. The roof was a strong, sheltering element, that often continued unbroken over broad verandahs. Details of Queen Anne houses exhibited a mix of historical influences, including casement windows and half-timbering. This was often mixed with contemporary styles, such as Art Nouveau, seen in floral patterned leadlight windows and curvilinear verandah fretwork.

In contrast, the bungalow tradition, which appeared in the 1910s, was strongly influenced by the horizontality, simplicity and expressed structural joinery of Japanese architecture. Symmetry was often used to create a restful composition. Decorative detailing was far less common than with the Queen Anne, often

limited to cladding materials and timber detailing that was putatively structural (such as exposed rafter tails and purlins). The verandah often shrunk to a front porch. While some builder-designed bungalows retain simplified half-timbering in gables, examples that are truer to the style tend to employ simpler treatments such as timber or mathoid shingles and roughcast render.

The transition between these two styles can be called the 'Federation Bungalow' style. As noted by Apperly et al (1989, p. 144), houses of this type 'cast off the picturesque complexities' of the Federation Queen Anne, but 'did not display the structural carpentry' of the California Bungalow. While they first appeared in the late Federation period, examples of this type continued to be built in the early Interwar period (like Dalgety).

Dalgety is a good example of this transitional style. It retains the projecting gabled bay that so characterised Queen Anne houses, casement windows and Art Nouveau leadlights. The timber fretwork of the front porch, with its arches and curvilinear fretwork, is also typical of the style. The symmetry of the front façade and its overall horizontality, the diminution of the verandah to a front porch, the solid brick balustrade, and the use of timber shingles to the front gables are all characteristic of the bungalow idiom. The integration of these two approaches has been carried out successfully, resulting in a cohesive composition.

Other individually significant Federation and early Interwar-era houses included in the HO in St Kilda, St Kilda East and Elwood include:

- 269 Barkly Street, St Kilda, built 1908, (Citation 23, HO34). Symmetrical weatherboard house.
- Eumana, 76 Blessington Street, St Kilda, built 1914, (Citation 297, St Kilda Botanical Gardens & Environs precinct). Symmetrical attic gable fronted.
- 39 Dalgety Street, St Kilda, built c.1914, (Citation 884, HO5 precinct). Late Federation villa in the Arts and Crafts style.
- 344 Dandenong Road, St Kilda East, built 1919, (Citation 322, HO6 precinct). Substantial and unusual attic-storey house with strongly expressed roof form and fine pictorial leadlights.
- 18 Gurner Street, St Kilda, built c.1915, (Citation 2004, HO5 precinct). Late Federation villa in the Arts and Crafts style.
- 17-19 Havelock Street, St Kilda, built 1920s, (Citation 2009, HO5 precinct). Duplex with tall gabled front and bow windows.
- 45-47 Hotham Street, St Kilda East, built c.1920, (Citation 2016, HO292). Duplex massed like a single, symmetrical house with rendered walls and central porch, elaborate brick front fence.
- 96 Mitford Street, St Kilda, built 1917, (Citation 42, HO195). Substantial brick Federation villa with gables to both streetfronts and central attic dormer.
- 2A Spray Street, Elwood, built 1920-21, (Citation 2270, HO352). Attic-storey Federation Bungalow with leadlight bay window.

In contrast to the typical asymmetrical and picturesque massing of early Federation Queen Anne villas, 269 Barkly Street of 1908 illustrates that start of the transition to more sober Late Federation massing. The central pyramidal roof is framed by two half-timbered gabled bays with leadlight bay windows. Between them is a small porch with a pitched roof and arched timber fretwork. In its composition, it is very similar to Dalgety. Dalgety's later built date is apparent in the greater horizontality to its massing, and the simpler gable and window details.

In the period 1915 to 1920 there were many styles overlapping. While early California Bungalows were appearing, there were still many Federation villas built as well. In some cases, these houses retained the steep and dominant roof form and asymmetric massing, while the passage of time was apparent in simpler detailing in keeping with an Arts & Crafts influence. Examples of this type are seen at 39 Dalgety Street of c.1914, 18 Gurner Street of c.1915, and 96 Mitford Street of 1917.

Another approach seen at this time was the continued use of some Queen Anne details on houses with quite different massing. The architect-designed house at 344 Dandenong Road of 1919 is a prime example of this, incorporating a half-timbered gable and arched entry with lush leadlights, with horizontal bands of small windows and flared eaves. Another example is a duplex pair at 17-19 Havelock Street of the early 1920s, which retains Queen Anne bow windows in a striking gable-fronted composition anticipating California Bungalows of the mid-1920s. In other cases, the attic-storey bungalow form was used with Queen Anne details, like 2A Spray Street of 1920-21, with half timbering, a leadlight bay window, and arched porch fretwork.

The duplex pair at 45-47 Hotham Street of c1920 is very similar in massing to Dalgety, but without the Federation-era details. Designed to look like a single large house, the duplex has a high hipped roof with projecting gables to each side and a porch set between them. Smooth rendered walls and hung tiles in the gable ends and the lack of applied ornament create a clean feel to the composition. The front porch is very bungalowoid in type, with a solid balustrade and tapered posts. Casement windows with highlights are the only clear link with the Queen Anne style.

In comparison with these other examples of transitional houses, Dalgety sits on the more conservative side, first reading as a Queen Anne villa, before the more restrained ornament and symmetrical massing are noted. It is a good illustration of one of the many ways in which domestic architecture transitioned between the Federation and Interwar periods.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Add to the Heritage Overlay as an individual place.

Apply fence controls in the Schedule to the Heritage Overlay (original front fence).

Primary source

RBA Architects & Conservation Consultants, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2*, 2021

Other studies

Andrew Ward & Associates, *Port Phillip Heritage Review*, 1998

Other images



Area to be included in HO



City of Port Phillip Heritage Review

Place name: Bellevue Lodge
Other names: Flats

Citation No:
2443



Address: 340-342 Carlisle Street,
Balaclava

Heritage Precinct: Not applicable

Category: Residential: Flats

Heritage Overlay: HO552

Style: Postwar: Modernist

Graded as: Significant

Constructed: 1958-1959

Victorian Heritage Register: No

Designer: Frederick Gardiner

Amendment: C206port

Comment: New citation

Significance

What is significant?

Bellevue Lodge at 340-342 Carlisle Street, Balaclava, designed by Frederick Gardiner and built 1958-59 for Samuel Alexander W Congdon, is significant.

The three-storey cream brick building is comprised of 12 flats. At the front is a prominent circulation unit with a flat roof which features the name Bellevue Lodge in raised metal lettering in a cursive script. The main block, which is parapeted at the front, consists of three stepped units with separate skillion roofs clad in corrugated sheet metal. The three bays are angled slightly north-westwards, that is towards the sun, and a series of triangular spaces are created under the long gallery/verandahs which have steel-balustrading and poles and timber-screening (brise-soleil) attached at the upper part. The windows are steel-framed fixed panes and casements. The façade is distinguished by an oriel bay to the third level, a window type which is also employed across that level on the west and north elevations. The dark brown colour scheme to the metal and timber elements (windows, doors and fences) may be original. There is also a small laundry block at the north-east corner attached at the north-east corner of the building.

Alterations and additions are not significant.

How is it significant?

Bellevue Lodge at 340-342 Carlisle Street, Balaclava, is of local historical and aesthetic significance to the City of Port Phillip.

Why is it significant?

Bellevue Lodge is historically significant as being demonstrative of the extensive flat building that has characterised much of the 20th century history of the municipality but especially the southern parts and which gained pace after World War II when the demand for flat development in the area, recognised as Melbourne's flat epicentre, was especially great. The flat typology, commonly architect-designed, imbued the area with a progressive character. The site is also significant in that it reflects a common land development circumstance in this part of the municipality whereby a substantial Victorian period villa, formerly on a larger allotment, was replaced with a block of flats. (Criterion A)

Bellevue Lodge is of aesthetic significance as an intact and distinctive block of cream brick flats from the latter part of the post-World War II period. It is indicative of the approach to Modernism that evolved circa mid to late 1950s/early 1960s in which roofs were typically flat, though a few were skillion, and splayed or triangular forms were often employed by the most progressive architects, upsetting the orthodoxy of the strict rectangular geometry that had previously prevailed. The geometry of the building is comprised of a complex interplay of staggered and angled units which are oriented to take best advantage of the sun. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahran Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some

of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Another boom in flat-building began in the mid-1950s. This was fuelled by population growth and a housing shortage after World War II, changes to building codes and the introduction of company title (and later stratum and strata-title) that enabled flats to be sold individually as 'own your own' units (TEH).

During the early 1950s, a crisis was developing as the number of permits being issued was woefully inadequate however – in 1952, the St Kilda municipality issued 6 permits (of 42 across the city) for 49 units and (Argus, 1 March 1954, p10)

The erection of more blocks of flats is one of the most urgent housing needs of Melbourne.

Agents find it impossible to meet the big inquiry for this type of home.

In an article entitled, 'St Kilda Grows as Flat Centre' the zeitgeist was captured (Argus, 27 April 1956, p17)

In recent years the major portion of new building work in St. Kilda has been in flats, and this will continue.

The district can still do with many more flats to meet the demand of the big floating population associated with a quickly growing city like Melbourne.

St. Kilda has all the advantages for flat life of a big city. It is well-served by transport from and to the city – less than four miles distant.

Shops have developed to meet the needs of "flatites;" and there are now numerous cafes serving meals at all hours.

Real estate agents have- waiting lists of tenants for flats and apartments of all kinds.

... A feature of real estate activity in St. Kilda at present is the sale, of "own-your-own" flats. Since it has become possible for each flat owner to have a certificate of title, sales have been made more freely.

The buildings which are being subdivided in this manner must be of modern construction with concrete floors, and comply with certain regulations.

... New Australians are reported to be showing, interest in this form of home ownership.

... Investors are showing a renewed interest in blocks of flats, and are reported to be buying where the net return is below bank interest rate. They regard the present return as a minimum.

Between 1961 and 1971, flats increased from 38% to 62% of all dwellings in St Kilda. The boom in flat building saw St Kilda's population increased by 10,000 people at a time when the populations of other inner-city suburbs were declining (TEH).

340-342 Carlisle Street

The subject site formed part of Crown portion 153B, Parish of Prahran, County of Bourke. The four-acre allotment was purchased post June 1857 by W Kesterson (PP).

The MMBW plan dated 1898 shows that the corner of Carlisle Street and Orange Grove was occupied by a large block (which extended about half the length of Orange Grove) containing a two-storey brick residence, named *The Grove*, which was the home of estate agent Hugh Peck. At the rear there was an orchard and fowl yards.

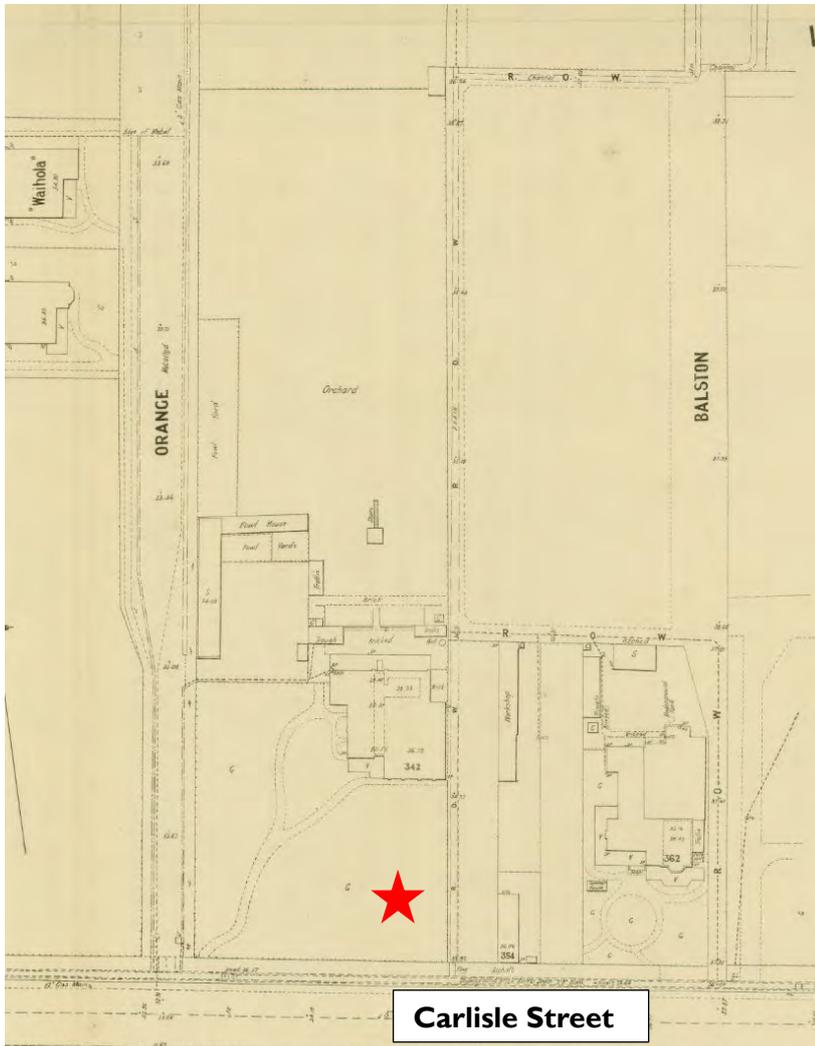


Figure 1 - MMBW detail plan no. 1426, dated 1898. The approximate location of the subject site is indicated by a red star. (Source: SLV)

In the 1920s the orchard area was subdivided and developed with houses fronting Orange Grove, while the 19th century residence, renamed *Sidcote*, was divided into six residential flats (Argus 30 Nov 1921 p2).

In the late 1930s or early 1940s the 19th century residence was demolished, and further subdivision and development occurred. Blocks of flats were built at 31 and 33 Orange Grove in 1940-41 (BP 10566 and 10858) and a combined residence and doctor's surgery was built at 338 Carlisle Street in 1941 (BP 10892).

In 1945 the subject site was acquired by the Roman Catholic Trusts Corporation for the Diocese of Melbourne (CT v.6547 f.202). At this time, as shown in the 1945 aerial photograph (Figure 2), the site was vacant.



Figure 2 - Aerial photograph dated 1945 (Source: Landata, Proj No 5, Run 17E, Frame 58014)

In 1958, ownership of the subject site was transferred to Samuel Alexander W Congdon, of 12 Bellevue Terrace Pascoe Vale, who was an engineer (ER). (It seems likely that Congdon’s Bellevue Terrace address was the probable inspiration behind the name Bellevue Lodge.) The same year, plans were prepared for a three-storey flat building (containing 12 flats) and six carports by architect Frederick Gardiner, of 902 Malvern Road Armadale (Figure 4). Council issued a permit on 2 October 1958 (BP 57/442) and the estimated cost was £28,000. The builder was to ‘be advised’ on the permit application. According to the notes and computations by the surveyor, the site was located in Council brick area B where there was no storey limit (Council By-law 135).

The building had been completed by September 1959 when an advertisement was placed in the Age for ‘Bellvue Lodge, 12 Modern Flats’ for lease (Figure 3). The advertisement mentions carports, suggesting that these were built as proposed, however a 1986 aerial photograph shows that they had already been removed by this time.



Figure 3 - Age, 19 September 1959, p48

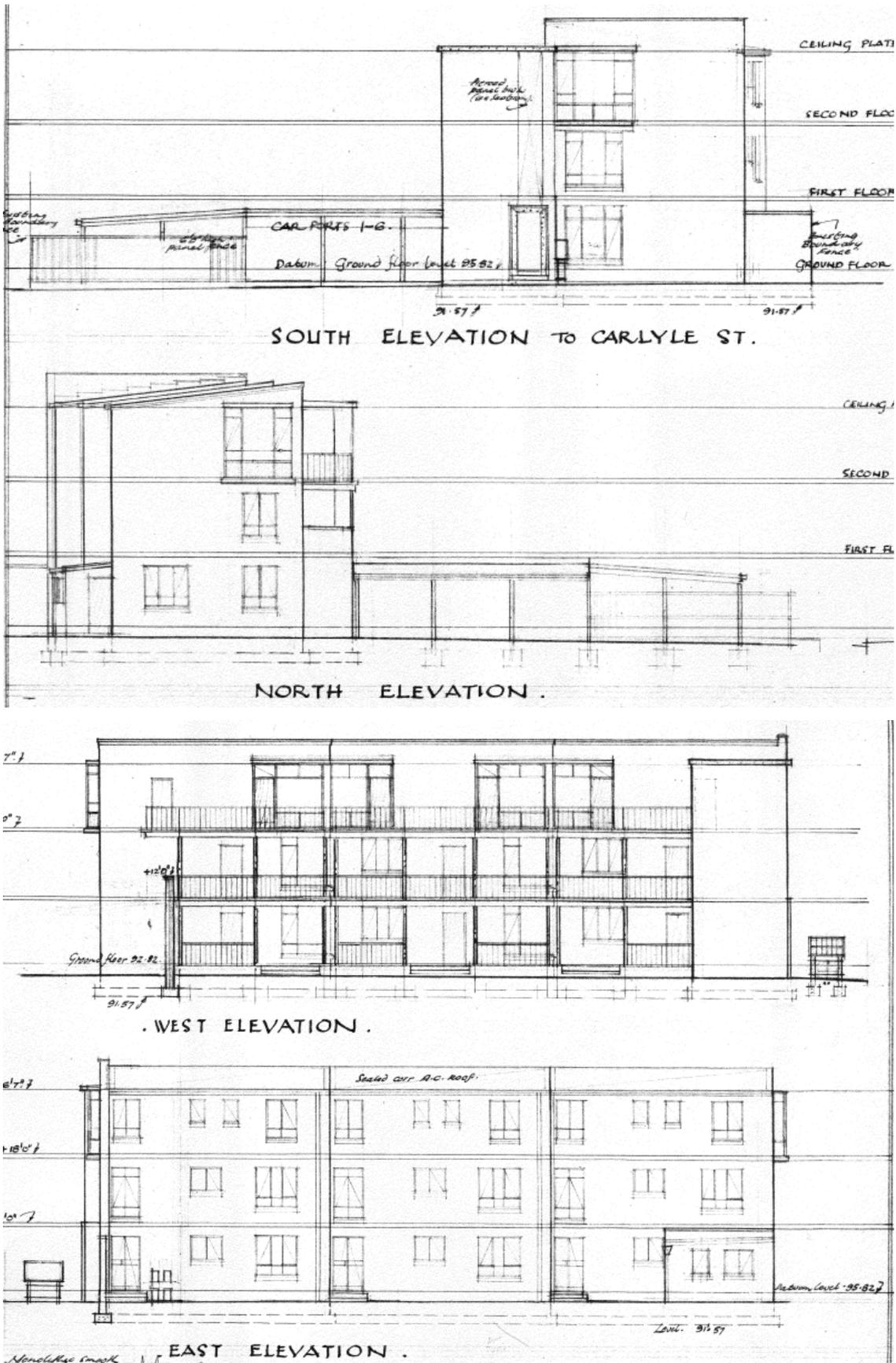


Figure 4 - Elevations for Bellevue Lodge (Frederick Gardiner, dated August 1958). (Source: Council Building File)

References

Certificates of Title (CT)

Council Building File

Electoral Rolls (ER)

Newspapers, various

Parish Plan - at Elwood, Parish of Prahran, P81-13 (PP)

Port Phillip Thematic Environmental History (TEH), February 2021

St Kilda Council Building Permits (BP)

Description

Bellevue Lodge is located to the east end of the large, flat site of about 1000m². Small garden areas are provided in the south-west corner, including an established deciduous tree, and the north-east corner. There is an area of original concrete paving to the front near the entrance and crossover and an asphalted area for car parking (identified as compacted gravel on the drawings). A slatted timber fence extends along most of the front perimeter and the letter box unit near the entrance is similarly timber-framed.

The walls of the three-storey building are cream brick laid in stretcher bond though surmounted by a rowlock course, projecting to the front parapet and flush to the garden wall. A breeze-block screen or the like was proposed above the doorway of the front of the circulation block but not included.

The block contains twelve flats with the lower two levels each accommodating three, two-bedroom flats (six in total) and the third level with six, one-bedroom flats. There is also small laundry block at the north-east corner attached at the north-east corner of the building and the screen wall extends from the façade to the east boundary providing privacy for the courtyards on that side.

The building appears to have a prismatic form however its geometry is comprised of a complex interplay of staggered and angled units, creating triangular spaces where it is offset from orthogonal alignments. These configurations are partly concealed by the plane/parapet of the façade wall, which does not align with the front boundary.

To the front south-west corner is a circulation unit which has a square footprint and a flat roof with a narrow soffit lined in sheeting, narrow fascia and eaves gutter. Its roof sits below the top of the adjacent parapet of the main block. The name of the building – Bellevue Lodge – is identified in raised metal lettering in a cursive script to its front wall. The stepped entrance unit sits slightly forward with a timber architrave and a small garden bed with a concrete kerb defines the front corner.

The main block consists of three units, which step down the site towards the rear, with separate skillion roofs clad in corrugated sheet metal. The three bays are angled slightly north-westwards, that is towards the sun, and a series of triangular spaces are created under the long gallery/verandahs whose western edge is aligned with the property boundary on that side. The galleries have steel-balustrading and poles, breaking at the ground level in front of entrances to the flats, and timber-screening (brise-soleil) attached at the upper part (similar to the boards employed to the front fence). At the north end, there is a cream brick screen wall to the ground level continued upwards to become the balustrade at the middle level.

The windows are steel-framed, with fixed panes and casement, in larger units to south and west elevations than to the east elevation. The façade is distinguished by an oriel bay to the third level, a window type which is also employed across that level on the west and north elevations.

The dark brown colour scheme to the metal and timber elements (windows, doors and fences) may be original.

Comparative analysis

The southern parts of the municipality – St Kilda East, St Kilda, Balaclava and Elwood - have manifold Post-war flats. Whilst many are generic, there is a relatively high concentration of distinctive examples. Many of the latter are architect-designed examples, although builders/developers with draughting services were responsible for some. Among the architects, several Australian-born architects were responsible for flats but rarely multiple examples. This circumstance contrasts with a group of émigrés who were active in the area and at the forefront of the evolution of this building type, often working for Jewish clients and accommodating the influx of Central and Eastern European Jewish refugees who were accustomed to apartment living, and included Mordecai Benshemesh, Michael R E Feldhagen, Dr Ernest Fooks and Kurt Popper.

The subject building is representative of the approach to Modernism that evolved during the end of the Postwar period – circa mid to late 1950s/early 1960s. Moving further into the 1960s, there was a shift to what is often defined as the late 20th century period, when the influence of Brutalism becomes apparent in the bolder forms and use of brown brick. Although cream brick was also common during the earlier phase of the Postwar period, during the late 1940s and early 1950s, a Functionalist mode held sway at that time with parapets and steel-framed windows. From about the mid-1950s, whilst roofs were typically flat, they were usually expressed with soffits, often deep, and openings were typically timber-framed. At this time, splayed or triangular forms were often employed by the most progressive architects, upsetting the orthodoxy of the strict rectangular geometry that had previously prevailed.

Among the contemporary work of the Australian-born architects and designers, there is some comparison with the first three blocks as some triangular or splayed geometry has been incorporated.

- *Chudleigh Court*, 9 Dickens Street, Elwood, 1958, Bailey and Tilley Home Plan Service (Citation 2426, recommended HO). The three-storey, cream brick block has a skillion roof form with triangular projections and balconies on the east (garden) elevation. The garden side openings are timber-framed, whereas steel-framed windows are employed to the gallery side. The metal balustrading features a triangular pattern.
- Flats, 33 Pine Avenue, Elwood, 1959, Leslie J W Reed (Citation 2339, HO429). Cream brick, tile-clad hipped roof, with a flat roof, stairwell block to the front, like that of Bellevue Lodge. Other similarities are the balustrading, the use of screen walls, and a splayed profile to the upper-level balconies. The windows are however timber-framed, including spandrels to the facade.
- Townhouses, 21 Redan Street, St Kilda, 1958, John & Phyllis Murphy (Citation 785, HO503). An unusual two-storey red brick building, consisting of two-level flats with separate entries, with a prow-like form and wide gable roof, clad in sheet metal. Triangular forms are employed under the encompassing roof to provide privacy.
- Flats, 39 Southey Street, Elwood, 1959, L.G. Grant & Associates (Contributory within St Kilda Botanical Gardens & Environs precinct) Flat roof, cream brick with extensive use of decorative brickwork and screens to the front, as well as a bowed concrete canopy to the entrance supported on steel poles.
- Flats, 63-69 Tennyson Street, Elwood, 1959-60, A V Jennings (Citation 2344, HO436). A series of four mirrored blocks in cream brick with flat roofs, stepped form with undercroft carparking supported by piloti, and banks of windows with spandrels.
- *Rocklea Gardens*, 46-40 Hotham Street, St Kilda East, 1960, designed by Theodore Berman. (Citation 2017, HO293). International style, flat roof, continuous band of windows/openings with balconies, and spandrel panels at either end of the elongated façade.

Several blocks of flats designed by the Palestinian-born, Australian educated architect Mordecai Benshemesh are included within the heritage overlay (with others yet to be assessed). The group

constructed in 1960 bear comparison with *Bellevue Lodge* in the consistent use of splayed forms/triangular geometry.

- The earlier examples, dating to 1951 - *Burnett Lodge* at 9-11 Burnett Street, St Kilda (Citation 2444, HO5 precinct) - and to 1956 - *Barkly Lodge*, 289 Barkly Street, St Kilda (Citation 2444, HO35). Both are overtly Functionalist in their cuboid volumetric expression with taller, separate circulation zones, parapeted roofs rather than having a wide eaves overhang, and steel-framed windows.
- Two notable blocks were completed in 1959. The iconic *Edgewater Towers* at 12 Marine Parade, St Kilda (Citation 2049) and another at 22 Westbury Street (contributory within HO6 precinct). The former is in a different category, as it is a multi-storey International style building in white painted concrete with continuous bands of glazing to each elevation. The latter bears some similarities with the subject site in the general material palette but has a flat roof and circulation is by glazed stairwells, which serve to separate adjacent balconies and so provide some privacy for neighbouring occupants.
- Group of three at 306 Dandenong Road (*Leaworra*), 16 Lansdowne Road and 8 Westbury Street (*Wolverton*), St Kilda East, 1960 (Citation 2429). All three buildings are intact and three storey, have cream brick walls and flat roofs with wide, sheet-lined soffits to the front/main elevations, and timber-framed openings. They have balconies with angled geometry either in the vertical (canted) or horizontal (splayed) plane orientated to take best advantage of the solar access and the site configuration. The stairwells have louvred glass. Decorative elements or treatments include ceramic tiling, some panels to the balustrades, projecting bricks, and/or staggered glazing bars to the windows. All retain their original low cream brick fence and associated letter box enclosures. The circulation is different in that the flats are divided into blocks with either two or three enclosed stairwells (at the front) rather than the open stairs and galleries to *Bellevue Lodge*.

Locally based, Slovakian-born Ernest Fooks (originally Fuchs) designed many buildings in the municipality, but to date only a few of these have been recognized within the heritage overlay, though several are currently under review.

- *Park View*, 5 Herbert Street, St Kilda, 1958-59 (Citation 2427). This example reflects a similar approach evident at *Bellevue Lodge*. Triangular/splayed balconies have been employed to create private zones however in the case of *Park View* the stepped configuration was primarily to optimise views of the Botanic Gardens opposite. The circulation is similarly along external galleries.
- Flats, 5 May Street, Elwood 1957. Cream brick, two storey flats with a tiled hip tile roof, in a U-plan around a central garden courtyard. Typically Fooksian elongated window proportions with some larger mullions and coloured spandrels. Concrete balconies with metal balusters.
- Flats, 12 Milton Street, Elwood 1961 (Contributory within St Kilda Botanical Gardens & Environs Precinct). Intact, cuboid form being slightly stepped at the front, cream brick with spandrels and elongated window proportions. Similar to *Park View* but on a narrower site.
- Flats, 21A Dickens Street, Elwood, 1966 (Contributory within St Kilda Botanical Gardens & Environs Precinct). Later brown brick and render, suggesting a burgeoning Brutalist character.
- Flats, 17 Cowderoy Street, St Kilda 1947+ 1966 (Citation 880, HO444 precinct). Unknown designer of 1947, initially two storey with a hipped roof. Extensively altered in 1966 by Fooks to become a three-storey flat roof building with a Moderne character.

The work of the Viennese Kurt Popper is generally indicative of a restrained version of contemporary Modernism: Although his contemporary work shares a similar material palette, he generally employed more contained footprints and forms.

- Flats, 124-126 Alma Road, 1954 + 47 Westbury Street, St Kilda, 1956 (Contributory within HO6). Similar, adjacent blocks in a Functionalist mode. Cream brick (one on red brick plinth), with parapeted roof, steel-framed windows, some with concrete framing, and balconies with concrete decks and metal railing.

- Flats, 22A Acland Street, St Kilda, 1957 (Contributory within HO5). Three storey, rectangular footprint with corner balconies with metal balustrading with diamond pattern (to the front). Cream brick with panels of large, pale blue tiles to the façade. It however has a tile clad, hipped roof.
- Flats, 17 & 17A Burnett Street, St Kilda 1958-59 (Contributory within HO5). More conventional with a hipped roof clad in tile in two mirror-image blocks. Distinguished by the expressed rendered frame to the corner windows.
- Flats, 21 Dickens Street, Elwood, 1965 (Contributory within St Kilda Botanical Gardens & Environs Precinct). A relatively late cream brick example with minimal eaves overhang as the balconies, with faceted metal panels to the balustrade, are recessed.

The work of Michael R.E. Feldhagen forms a discrete sub-group, which is not readily comparable to the work of his contemporaries. His flat architecture is often distinguished by the use breeze block and other contrasting materials to create more varied and decorative exteriors, usually in a Featurist mode:

- Flats/duplex, 247-249 Inkerman Street, Balaclava, 1962 (Citation 2025, HO315 precinct). A two storey, Featurist example with concrete Roman bricks and paneled concrete.
- Surf Side, 46 Ormond Esplanade, Elwood, 1963-64 (Citation 755, HO353), Bichrome brick – cream and brown – with steel poles and railing. Breeze block or the like to the balconies. Also has a stepped footprint to maximise views of the bay.
- Flats, 99 Westbury Street, Balaclava, 1963 (Citation 2445) – Featurist, wider upper floor with stacked concrete Roman bricks and decorative concrete panels, over a cream brick base.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Add to the Heritage Overlay as an individual place. Specific controls are not required.

Primary source

RBA Architects & Conservation Consultants, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2*, 2020

Other studies

Andrew Ward & Associates, *Port Phillip Heritage Review*, 1998



Other images



East side and façade



West side and entrance

Area to be included in HO



City of Port Phillip Heritage Review

Place name: Duke of Edinburgh Hotel
(former)

Citation No:
2446

Other names: -



Address: 374 St Kilda Road, St Kilda

Heritage Precinct: Not applicable

Category: Commercial: Hotel

Heritage Overlay: HO554

Style: Interwar

Graded as: Significant

Constructed: 1850s, 1924, 1937

Victorian Heritage Register: No

Designer: H V Gillespie (1924),
unknown (1937)

Amendment: C206port

Comment: New citation

Significance

What is significant?

The former Duke of Edinburgh Hotel at 374 St Kilda Road, St Kilda, is significant. It was constructed in the late 1850s as a single storey shop. In 1924 it was expanded to two storeys by architect H V Gillespie, and in 1937 the façade was redesigned in the Moderne style.

The hotel consists of a front two storey section and single-storey rear sections. The main roof has three parallel hipped sections of differing widths and lengths clad in corrugated sheet metal. The rear skillion/hipped roof section at least partly dates to the 1920s. There are four rendered chimneys with a projecting cap and raised 'T'-shaped detailing. The rendered façade features an indented band to the parapet and both raised and recessed speedlines, and the lower part is built out between the openings in a buttress-like manner. The chamfered corner has a curved profile, a light fixture, and the main entrance is defined by tiled engaged columns. The corner window to the upper floor, which probably relates from the 1924 phase, is arched and deeply recessed. Most of the upper floor windows are rectangular and have timber-framed double hung sashes with single panes. The openings to the ground floor have black tiling (overpainted) to the reveals.

Post-1937 alterations and additions, including the rear single storey gable roofed section, are not significant. The decorative glass window to Martin Street and the current paint colour scheme are not significant.

How is it significant?

The former Duke of Edinburgh Hotel, 374 St Kilda Road, St Kilda, is of local historical and aesthetic significance to the City of Port Phillip.

Why is it significant?

The former Duke of Edinburgh Hotel is historically significant as one of the oldest surviving hotel buildings in St Kilda, primarily operating as the Duke of Edinburgh Hotel between 1868 and 1996 and for some years thereafter for related uses under a different name. Originally constructed as a single storey grocer's shop in the late 1850s, the building was expanded and remodeled in a contemporary style during the Interwar period indicative of the common approach to the modernisation of hotels whereby buildings were evolved over multiple stages of development and upgrading. Its St Kilda Road address is reflective of the traditional practice of prominently locating hotels along major thoroughfares. (Criteria A)

The former Duke of Edinburgh Hotel is of aesthetic significance as a good and intact example of an Interwar period hotel in the Moderne style, which was popularly adopted for hotels during the 1930s. It also incorporates some remnant aspects of the earlier 1920s remodeling which add interest and hint at the staged development of this building. While this style is not uncommon in the municipality among the group of remaining Interwar period hotels, the incorporation of curved elements at the corner and detailed articulation (to the parapet, extensive use of speedlines, and buttressing and reveals to the ground floor), distinguishes it from some of the more angular Functionalist examples. (Criterion E)

Thematic context

Victoria's framework of historical themes

5. Building Victoria's Industries and Workforces: 5.6 Entertaining and socialising

Port Phillip thematic environmental history

3. People: 3.5 Expressing identity and culture

History

Contextual history

Providing food, refreshments, entertainment and accommodation, hotels – or pubs – have been popular places to eat, socialise and stay in the City of Port Phillip since the arrival of European settlers. Wilbraham Liardet was the first to open a hotel in the area, the Brighton Pier Hotel, in October 1840. During the gold rush period from 1851 to 1876, 51 new hotels were opened in Port Melbourne alone.

Before the creation of civic buildings, hotels were often used as meeting places for early councils, social groups and committees, as well as general socialising. Some of the oldest buildings in the City of Port Phillip are hotels that have stood the test of time, such as the Golden Gate Hotel (1853), Prince of Wales Hotel (1863), the George (which began as the Terminus in 1857), the Esplanade (which began as the New Bath Hotel in 1856), the Golden Fleece Hotel (1872) and the Balaclava Hotel (formerly Carlisle Hotel 1869). Some, like the Hotel Victoria built in 1888 on Beaconsfield Parade, Albert Park, remain but no longer used as hotels. Others, like the Greyhound Hotel (1853) have been demolished. Hotels have been particularly associated with working-class people as centres of Australian drinking culture, and continue to provide vital social venues for the community today.

Duke of Edinburgh Hotel

The subject site formed part of Crown portion 71B, parish of Prahran, of about 4 and a half acres which was purchased in 1850 by F McDonnell (*Argus* 16 May 1850 p2) (PP).

The rate books record that by March 1860 there was a five-roomed brick and slate building on the subject site with a NAV of £160, owned by merchant Moses Frazer, and occupied by Dickson and Tomison, grocers, wine and spirit merchants (RB 1860 no. 1484). The building was apparently erected sometime

during the late 1850s, as it is not shown on the 1855 Kearney Plan but is listed in the Sands and Kenny's Directory for 1859 (occupied by Moses Frazer, grocer, wine and spirit merchant). The single storey building is captured in an early photograph (Figure 2), c.1861, which shows four bays to the façade and arched openings. The 1864 Cox plan (Figure 1) shows the building's footprint was L-shaped.



Figure 1 - Cox Plan 1864 (Source: State Library of Victoria).

Figure 2 - 'Frazer's Grocery, High Street', c.1861 (Source: Port Phillip City Collection, sk0603.1-4)

In 1868, a hotel was established at the site, presumably involving the adaptation of the pre-existing building. On 5 May 1868, a license was granted for the 'Duke of Edinburgh Hotel', named in honour of Prince Alfred's (eldest son of Queen Victoria) recent Melbourne visit (*The Telegraph, St Kilda, Prahran and South Yarra Guardian* 9 May 1868 p3). The rate book for January 1869 records a six-roomed brick hotel with a NAV of £46, occupied by publican Patrick McGowan (RB 1869 no. 1481). By the following year, 1870, the building was described as having 8 rooms and the NAV had risen to £65 (RB 1870 no. 1211).

The 1873 Vardy plan (Figure 3) shows the brick hotel with an L-shaped footprint. On the rear boundary was a timber outbuilding, probably stables. Moses Frazer owned several adjoining properties as indicated on the plan (numbered 203-206), including a timber yard adjacent to the north (numbered 205).

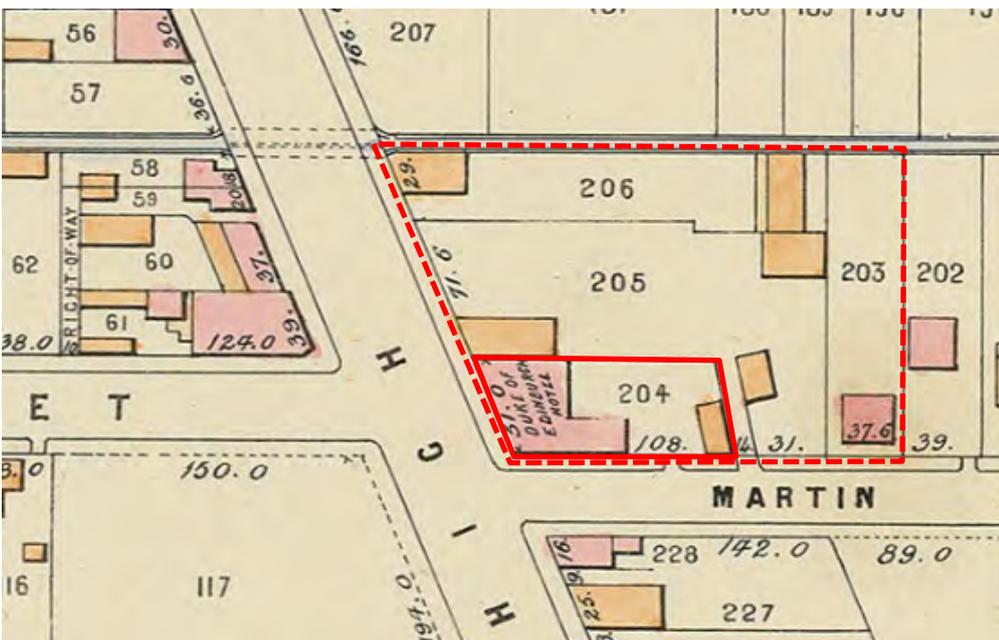


Figure 3: Plan of the Borough of St Kilda, South Ward No. 1 (J.E.S. Vardy, 1873). The subject site (solid line) and the adjoining properties also owned by Moses Frazer (dashed line) are indicated. (Source: St Kilda Historical Society)

In April 1875, tenders were called for a brick billiard room (Age 23 Apr 1875 p1). In May 1876, Frazer was made insolvent due to bad debts and losses in business (Argus 27 May 1876 p7). In July 1876, the subject site (along with the other adjoining properties owned by Frazer) was sold to John O'Farrell, a hay and corn dealer. John O'Farrell (or his son of the same name) was also the owner of other nearby High Street (now St Kilda Road) properties including the Queen's Arms Hotel on the corner of Pakington Street (CT v.884 f.639).

John O'Farrell died in 1877, and probate of his will was granted to his wife Catherine. Later, ownership of the subject site was transferred to his three sons, John O'Farrell, Patrick O'Farrell and Michael O'Farrell, provision merchants of High Street St Kilda (CT v.236 f.101).

The 1897 MMBW plan (Figure 4) shows the hotel with an enlarged U-shaped footprint. The profile of the façade, showing the positioning of piers, appears consistent with the 1861 photograph. Note also, the setback along the north side of the building, which survives Drainage plans from the early 20th century (dated 1902, and updated in 1908 and 1916) show the same footprint (DP).

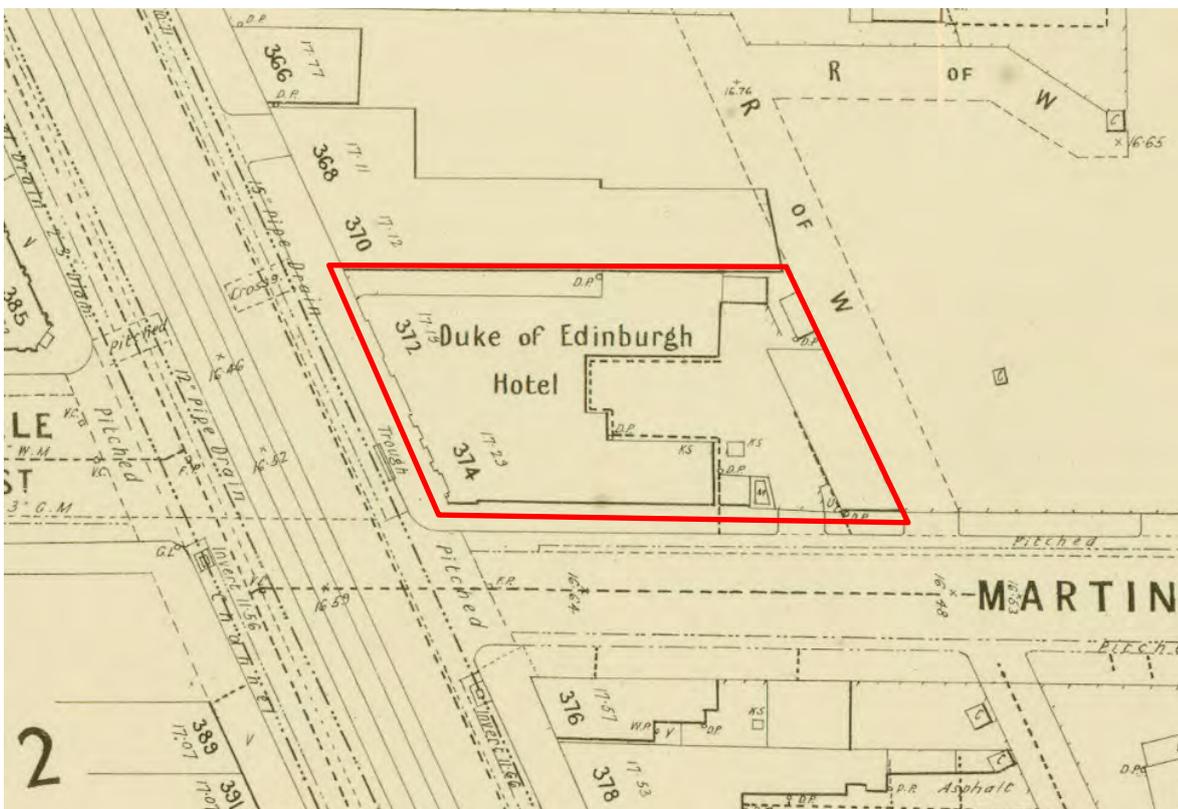


Figure 4: MMBW detail plan no. 1371, dated 1897. The approximate current boundaries of the subject site are indicated. (Source: State Library of Victoria)

John O'Farrell died in 1911, having been predeceased by his brothers. Probate was granted to the Perpetual Executors and Trustees Association Ltd of 89 Queen Street Melbourne, and William Kennedy, gardener, of Moorabbin. The broader holdings, which at that time extended between Pakington and Martin streets, were subdivided (CT v.3258 f.479). In November 1920, ownership of the subject site was transferred to Irene Miriam Annie Carrick, married woman of Rowell Street, Camberwell (CT v.4417 f.383).

In June 1924, architect H V Gillespie of 443 Chancery Lane Melbourne invited tenders for brick additions and alterations to the hotel (Age 28 Jun 1924 p1). A 1924 oblique aerial photograph (Figure 5) shows the hotel as a single storey building just prior to the additions. The configuration of the façade had apparently changed since the 1897 MMBW plan – the 1924 photograph appears to show three openings to the High Street (St Kilda Road) elevation and a chamfered corner. A second oblique aerial photograph (Figure 6) taken about one year later in 1925 shows that a second storey had been added. The 1925 image indicates

that the overall form of the building, including the placement of openings (three to each level on the west elevation), the roof forms and the parapet are consistent with the building today.



Figure 5: Aerial photograph, c.1924 by Ernest Ebell. (Note: incorrectly dated 1926 in library catalogue.) (Source: State Library of Victoria, H91.365/3)



Figure 6: Aerial photograph, c.1925 by W R Garrett (Source: State Library of Victoria, H98.129/21)

In 1928, ownership was transferred to married couple James Gordon Bennett and Phillip Maude Bennett of 77 Mitford Street St Kilda. In 1936, following the deaths of the Bennetts, probate was granted to the Perpetual Executors and Trustees Association Ltd and Francis George Reid of 39 Grice Crescent Essendon (CT v.4417 f.383). In October 1936, Council issued a building permit for a brick outbuilding with an estimated cost of £120 (BP 9507). Then in August 1937, Council issued another building permit for alterations valued at £1,800 (BP 9778). The builder for the latter was recorded as S J Armstrong 26 Alma Road Malvern East. In August 1937, an advertisement sought a bricklayer's laborer and scaffold hand (Age 31 Aug 1937 p3). These works appear to have included a redesign of the façade presentation (i.e. the extant façade is indicative of the 1930s rather than the 1920s).



Figure 7: Aerial photograph dated 1945. The approximate boundaries of the subject site are indicated. (Source: Landata, Proj No 5, Run 17E, Frame 58012)

In August 1952, the hotel was sold to Phyllis Marie Hand, married woman of 95 High Street Kyneton. Two years later, in March 1954, it was offered for auction at which time it was described as follows:

Splendidly situated in one of the main entrances to the city, this sale affords a unique opportunity for the hotelkeeper or investor of acquiring an excellent hotel freehold. The hotel building is a Modern Brick Structure containing large bar, lounge bar, diningroom and kitchen on the ground floor, and 7 bedrooms, sittingroom and two bathrooms and toilets on the first floor. (Age 3 Mar 1954 p12)

The auction was apparently unsuccessful however, and the property was instead mortgaged (CT v.7797 f.050). Permit drawings from 1959 show the configuration of openings broadly as is, however with three single doorways to the ground floor of the St Kilda Road elevation (BP). From the 1960s, the hotel changed hands several times.

In 1971, following an inspection by the Liquor Control Commission, the then owners Charles and Gladys Lillecrapp were issued with a notice requiring a series of repair works to be undertaken to the interior and exterior; the external works included the replacement of damaged wall tiles and the redecoration of the frontages to High and Martin streets (LF). In November 1971, the commission approved plans for a 'substantial remodeling' and Council issued a permit for works with an estimated cost of \$15,000 (BP 4027). The architect was G J Johnston of Croydon and the builder was W J Hornby of Hawthorn. Plans lodged with Council indicate various proposed changes, including the reconfiguration of all external ground floor openings to create a near continuous band of windows to the St Kilda Road elevation, as was introduced to the rear single storey section. Aluminum windows and doors were however installed (likely replacing timber types) but since replaced with the extant frames. The central door to the St Kilda Road elevation was probably widened at that time (BP). A further inspection by the commission in October 1972 confirmed that the required works had only been partly completed and it is unclear to what extent external works had been undertaken. Drawings from 1996 show the ground floor openings to the two storey section as is, suggesting the configuration was not changed during the 1970s (BP).

The hotel operated as the Duke of Edinburgh until 1996, then closed for a year until it reopened as a bar, 'The Duke', in 1998. In 2003, it was converted into a function centre called SKD (Aizen).

References

- Aizen, Becky, *Pots, Punks and Punters: a history of the hotels of St. Kilda and South Melbourne*, 2004
- Building Files held by Port Phillip City Council (BF)
- Certificates of Title (CT)
- Drainage Plan no. 25,141 (DP)
- License File (LF) – Public Record Office Victoria, VPRS 7712 P2 Box 84 ‘Duke of Edinburgh St Kilda’
- Newspapers, various
- Parish Plan - at Elwood, Parish of Prahran, P81-13 (PP)
- Port Phillip Thematic Environmental History (TEH)*, February 2021
- Rate Books for St Kilda 1859-1900, accessed via ancestry.com (RB)
- Sands and McDougall’s Street Directories (SM)
- St Kilda Council building permit files (BP)

Description

The former Duke of Edinburgh Hotel is located on the east side of St Kilda Road at the north corner of Martin Street and has an area of 527m². The hotel is built to the street boundaries and takes up most of the site. On the north side there is a narrow partial setback from the boundary.



Figure 8: Aerial photograph (Source: Nearmap October 2021)

The hotel consists of the front two storey section and single-storey rear sections. It has evolved in three main stages: the ground floor dates to the late 1850s (including the placement of openings to the west elevation), while the upper floor, roof forms, chimneys, placement of openings to the upper floor and the parapet form date to 1924. The Moderne style façade detailing dates to the 1937, although it currently presents poorly as a result of unsympathetic overpainting and boarded-up openings.

The roof of the two-storey section is comprised of three parallel hipped sections of differing widths and lengths clad in corrugated sheet metal, with exposed rafter ends visible to the rear. There is also an area of traversable roof deck on the south side. Attached to the rear is a skillion/hipped roof section that at least partly dates to the 1920s. There are four rendered chimneys with a projecting cap and raised ‘T’-shaped

detailing in red brick. Some sections of red brick in stretcher bond are visible to the rear. Another single storey gable roof section at the rear is a later addition.

The façade is rendered and the parapet is capped by an indented band (the recessed portions have a curved profile). The upper part of the façade is articulated with raised speedlines with further short, intermediate banding above the windows. The lower part of the façade is built out between the openings in a buttress-like manner and articulated with recessed banding/speedlines.

The corner is chamfered and has a curved profile. The corner window (a former entrance) is defined by tiled engaged columns to either side. The light fixture above may date to the Interwar period. The corner window to the upper floor, which probably dates from the 1924 phase, is arched and is deeply recessed.

The majority of windows to the upper floor are rectangular, but relatively wide, and have timber-framed double hung sashes with single panes. One of the windows on the south side has taller proportions and contains non-original decorative glass with leadlight and a floral and drop motif (it was installed during the 1990s). The openings to the ground floor have black tiling (overpainted) to the reveals. On the south side, the ground floor appears to have been partly altered, at least at the east end.

Comparative analysis

There are many hotels included in the Heritage Overlay, either as individual places or included in a precinct. The hotels predominantly date to the Victorian period, mostly from the 1880s or 1890s; relatively few pre-1880 hotel buildings survive. Many of the Victorian era hotels were remodeled during the Interwar period in a contemporary style, as was a common approach to the modernisation of hotels during the Interwar period. Only a few were built as new buildings during the 20th century, though often replacing an earlier hotel on the site. Most hotels are located on corners and/or main thoroughfares.

The Duke of Edinburgh Hotel is in the Moderne style, which was popularly adopted for hotels during the 1930s. It also incorporates some remnant aspects of the earlier 1920s remodeling which may have been designed in a classicising mode.

The Moderne/Functionalist style hotels of the 1930s typically include a parapet, are rendered, and have a horizontal emphasis by way of banding or speed lines. Some feature Art Deco detailing to the bands, etc. Examples include:

- Prince of Wales, 29 Fitzroy Street, St Kilda (Citation 1473). 1936 by architect R H McIntyre (he was also responsible for the remodeled Greyhound Hotel, demolished). Fine, substantial four storey version with projecting balconies with curved corners and metal railing, and a pronounced horizontal emphasis. Similarities with the subject site include the use of black tiling (to dado and dividing walls to balconies) and banded panels with a curved profile.
- Royal Mail Hotel, 22 Bay Street Port Melbourne (Citation 2359). Victorian period hotel, remodeled in 1937.
- Pier Hotel, 1 Bay Street (Citation 608). Remodeled mid-1930s. Curved entry, glass bricks, black tiles.
- St Kilda Inn, 109 Barkly Street, St Kilda (Contributory). Remodeled Victorian period hotel. The rectilinear building has a rendered façade with speedlines being the primary articulation. An unremarkable example and has upper-level additions.
- Bleak House Hotel, 95 Beaconsfield Parade, Albert Park (Contributory). Victorian hotel remodeled in 1935 to a design by Richard Le Poer Terry, architect. Includes a recessed balcony.
- Albert Park Hotel, 83 Dundas Place, Albert Park (Contributory). A good three storey example with porthole windows. Functionalist style with extensive use of speedlines.
- Town Hall Hotel, 137 Bank Street, South Melbourne (Contributory). Victorian hotel remodeled in 1936 to a design by Frederick Moresby, architect. A good example with a symmetrical façade with a

stepped parapet, central curved balcony and fin, a recessed band to the upper part, and steel-framed windows to upper level.

- Swallow Hotel, 192 Station Street, Port Melbourne (Contributory). Remodeled in the 1930s in a Moderne/Art deco mode a band of panels featuring chevrons and the like and a faceted corner to the parapet. The tiled dado is intact.
- Rose and Crown, 309 Bay Street (Contributory). Victorian hotel remodeled in 1939 to a design by D. F. Cowell-Ham, architect. Symmetrical façade with central fin and flagpole, and some horizontal emphasis with Art deco influenced detailing to the parapet and the glazing bars to the windows.

During the 1920s, most hotels were designed in a classicising mode, whether new buildings or pre-existing hotels that were remodeled. These buildings are usually rendered, have a parapet often with a pediment and a cornice, and individual windows (a remnant of the Victorian period building). Examples include:

- Post Office Club Hotel, 306 St Kilda Road, St Kilda (Contributory). Remodeled Victorian period hotel. Retains original tiles to ground floor exterior. Diamond glazing bars to upper sashes (first floor).
- Ritz Hotel (former), 169 Fitzroy Street, St Kilda (Citation 1485). Freestyle design with a curved corner, oriel windows and arched openings.
- Bayview Hotel, 279 Cecil Street, South Melbourne (Citation 1139). Victorian hotel remodeled in 1927 to a design by P.J. O'Connor. Has a recessed balcony with columns to first floor, intact tiled dado to ground floor, stained glass to some windows.
- Queens Arms Hotel (former), 336 St Kilda Road (Sydney Smith & Ogg, 1924) (Significant within HO6, Citation 927). Parapet with triangular pediments and featuring a corner tower.
- Several other hotels in similar vein include the Cricket Club, Emerald, Golden Fleece, Limerick Arms, Montague, O'Connell's Centenary, and Rising Sun. Some of these were designed by Sydney, Smith & Ogg.

H V Gillespie, the architect for the 1924 remodeling of the Duke of Edinburgh Hotel undertook several commissions in the St Kilda area, including shops, flats and houses. Of particular relevance are Gillespie's 1925 five-storey addition to the George Hotel in Fitzroy Street St Kilda (VHR H0706), and the 1920s conversion of the Victorian period Star & Garter Hotel to apartments at 24-26 Robe Street St Kilda (Citation 793).

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Add to the Heritage Overlay as an individual place.

Apply external paint controls in the Schedule to the Heritage Overlay (to ensure complementary colour schemes are employed and/or encourage restoration of the rendered finish and tiled surfaces).

Primary source

RBA Architects & Conservation Consultants, *H07 Elwood St Kilda Balaclava Ripponlea Precinct Heritage Review Stage 2, 2021*

Other studies

Andrew Ward & Associates, *Port Phillip Heritage Review*, 1998

Other images



West side



South side and rear



South side, window with decorative leadlight glazing



Corner entrance



City of Port Phillip Heritage Review

Place name: Attached Houses
Other names:

Citation No:
2442



Address: 2 and 4 Queen Street, St Kilda East

Heritage Precinct: Not applicable

Category: Residential: House

Heritage Overlay: HO555

Style: Victorian

Graded as: Significant

Constructed: 1878

Designer: Unknown

Victorian Heritage Register: No

Amendment: C206port

Comment: New citation

Significance

What is significant?

The attached houses at 2 and 4 Queen Street, St Kilda East, built 1878 for grocer John Drew, are significant.

The attached, single storey houses have a transverse gable roof clad in corrugated sheet metal that is divided by a brick party wall. A bichrome brick chimney (brown and cream brick) with a corbelled cap survives to no. 2 and another brick chimney survives to the rear on the shared internal wall. The façades are clad in ashlar boards, and the sides walls are clad in weatherboards. The full width front verandahs are supported by turned timber posts (different profile to each cottage so presumably at least one of these elements has been replaced) and have matching cast iron friezes. The hipped verandah roof is clad in corrugated sheet metal and has a convex profile. There are timber brackets to the cornice above the verandah to no. 2. The façade compositions are mirrored, with one window and one door to each dwelling. The windows have moulded timber frames, with panelled mullions, in a tripartite format with double hung sashes. The entrances have narrow sidelights and highlights.

Alterations and additions to the rear are not significant. The current paint colour scheme is not significant.

How is it significant?

The attached houses at 2 and 4 Queen Street, St Kilda East, are of local historical and representative significance to the City of Port Phillip.

Why is it significant?

The attached houses are historically significant for their association with an early phase of development in St Kilda East which accelerated following the 1859 introduction of the railway. Throughout the 19th century modest timber cottages proliferated in pockets of St Kilda East and Balaclava, particularly on the lower lying land known as the 'Balaclava Flats', contrasting with more substantial houses on nearby surrounding higher ground. The attached houses are amongst the earliest surviving in Balaclava/St Kilda East and a now comparatively small number dating from pre-1880. (Criterion A)

The attached houses are of representative significance as uncommon examples of modest pre-1880 timber houses in the municipality, of which many were built (particularly in the St Kilda East/Balaclava area) but few survive. The houses are one of only two known surviving pre-1880 paired examples in the St Kilda East/Balaclava area, the others being located opposite at 151 and 153 Argyle Street. Although they have undergone some change, as almost invariably occurs with early timber houses, they are largely intact, more so than most examples of this period. Importantly, they retain original building formats, and where fabric has been replaced it has generally been in a similar manner or in keeping with the original character/period. They are typical of the period having a symmetrical composition, transverse gable roofs, brick chimneys and full width verandahs. (Criterion D)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.1 Early dwellings, 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.2 Workers and artisan housing)

History

Contextual history

The development of St Kilda began following the first land sales in 1842 and by 1854 there were over two hundred houses. The plan compiled in 1855 by James Kearney shows that most of these were situated to the west of Brighton Road (later High Street and now St Kilda Road). The St Kilda East and Balaclava areas by comparison, were largely undeveloped, particularly east of Chapel Street.

In 1859, the railway to Brighton was opened, spurring subdivision and development in the St Kilda East and Balaclava areas. Throughout the 19th century, modest timber cottages proliferated in pockets of St Kilda East and Balaclava, particularly on the lower lying land known as the 'Balaclava Flats', contrasting with more substantial houses on nearby surrounding higher ground.

2 and 4 Queen Street, St Kilda East

The subject site formed part of Crown Allotment 138A Parish of Prahran, County of Bourke. The approximately 5-acre allotment was purchased in the 1850s (probably 1853 or 1854) by E De Carle and H Holmes (PP).

The Kearney plan of 1855 (Figure 1) shows that Queen Street and the short section of Argyle Street east of Chapel Street had been formed and there was some sparse development. The 1864 Cox plan (Figure 2) shows some limited further development in the vicinity. Both plans show the subject sites vacant.



Figure 1 - Plan dated 1855 'Melbourne and its suburbs' compiled by James Kearney.

Figure 2 - Plan dated 1864 'Hobson Bay and River Yarra leading to Melbourne' surveyed by Henry L Cox. (Source: State Library of Victoria)

By 1869, a land parcel containing the subject site (which also encompassed the adjacent block at 8 Queen Street) was owned by John Drew. Drew had also acquired other land nearby in Queen, Inkerman and Chapel streets (CT v.308 F.454). Drew was a widower (his wife Mary had died in 1867) who lived with his children on the corner of Chapel and Crews streets where he also had a grocery shop.

The 1873 Vardy Plan (Figure 3) shows the subject site vacant, although a timber house had been built adjacent on the site of no. 8.

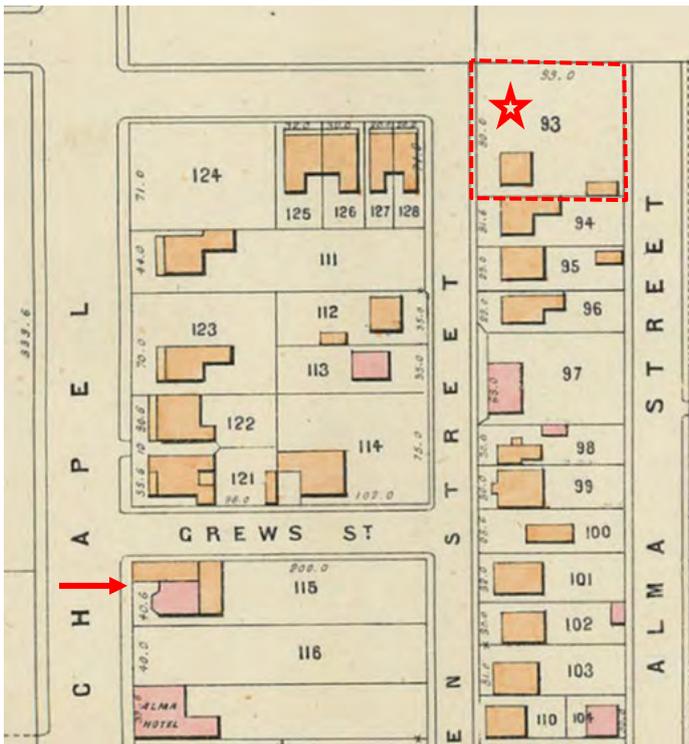


Figure 3 - Plan of the Borough of St Kilda, North Ward No. 6 (J.E.S. Vardy, 1873). Land parcel owned by John Drew is shown outlined, subject site is indicated with a star. Also indicated (arrow) is the home and grocery shop of John Drew on Chapel Street. Timber buildings are shaded orange and brick buildings are shaded pink. (Source: St Kilda Historical Society)

The subject pair of houses were first recorded in the rate book for December 1878 (RB nos 882 and 883), described as four-roomed wood houses with NAVs of £28 and £26 and leased to Lewis Goldsmith, surveyor, and Michael Murphy, clerk. Over the ensuing decades, they were occupied by several other tenants.

The 1897 MMBW plan (Figure 4) shows the footprints of the attached houses, each with front and side verandahs. At the rear there were water closets positioned on the shared boundary.

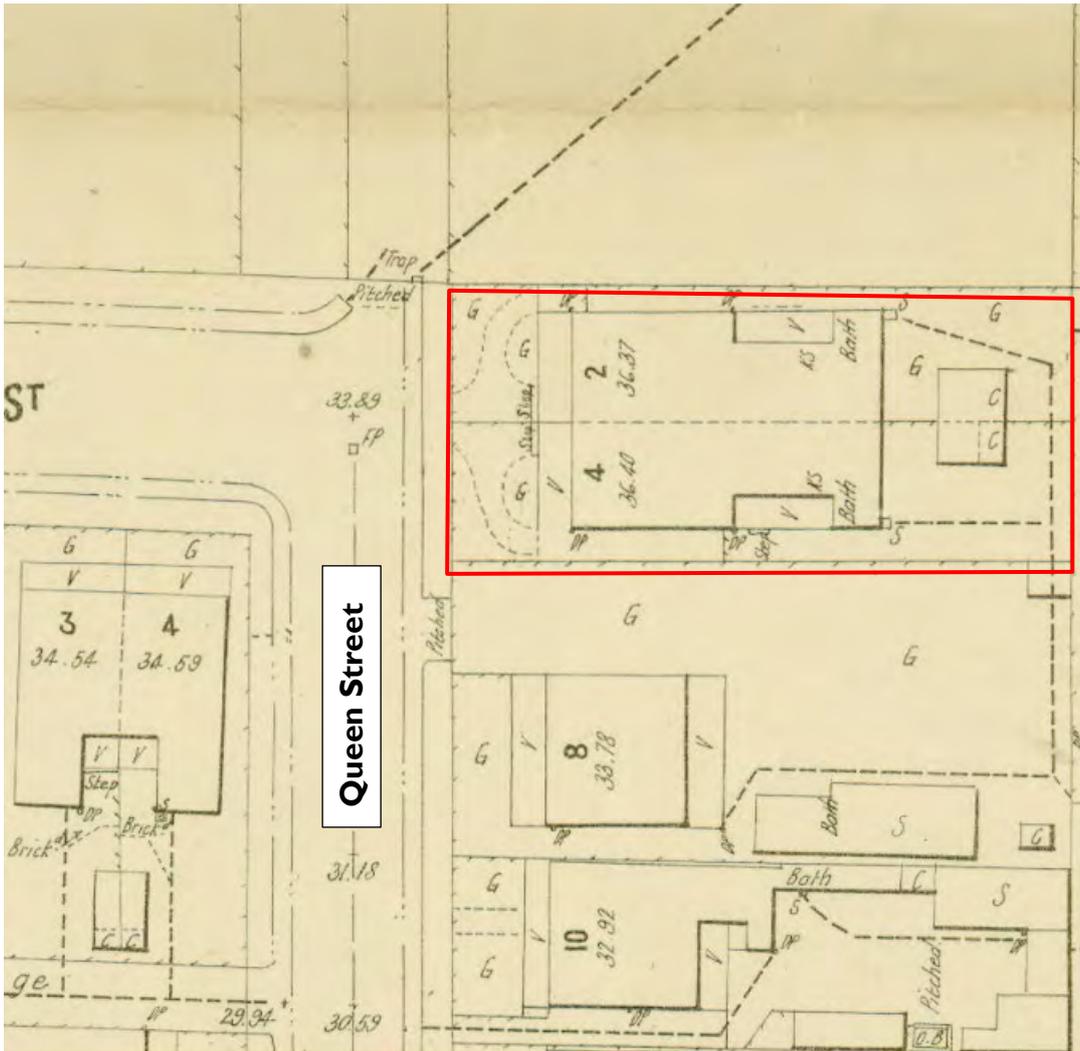


Figure 4 - MMBW Detail Plan No. 1423 (dated 1897) (Source: State Library of Victoria)

John Drew died in 1901 and probate of his will was granted to his son John Vincent, farmer of *Darlimurla* in Gippsland and daughters Caroline Eugina Emma, Edith Blanche and Bertha Alice of 30 Chapel Street St Kilda (CT v.308 f.454). In 1904 the subject site (and land associated with no.8) was transferred to the sole ownership of Caroline Eugina Emma Drew (CT v.3004 f.678). In 1950, the land was subdivided into two parts, that containing nos 2 and 4 and that containing no. 8.

The 1945 aerial photograph (Figure 5) shows the subject pair consistent with the footprint shown on the earlier MMBW plan, comprised of a front gable roofed section and a rear skillion section. Note three chimneys can be seen (two at the front and one at the rear).



Figure 5 - Aerial photograph dated 1945. (Source: Landata, Proj No 5, Run 17E, Frame 58013)

In 1951, following Caroline Drew's death, ownership was transferred to Mary Ellen Cuthbertson. In 1994, nos 2 and 4 were subdivided into separate parcels (PS 336823E).

References

Certificates of Title (CT)

Plan of Subdivision (PS)

Cooper, J.B., 1931, *The History of St Kilda. From its settlement to a city and after. 1840 to 1930*, Volume 2

Parish Plan - at Elwood, Parish of Prahran, P81-13 (PP)

Port Phillip Thematic Environmental History (TEH), February 2021

Sands and McDougall's street directories (SM)

St Kilda Rate Books (RB) 1859-1900 viewed at Ancestry.com

Description

The site is rectangular and located on the east side of Queen Street. The attached pair of single storey timber cottages are set back a few metres from the front boundary. There are narrow setbacks from the side boundaries.

The original 1878 building footprint to the front survives consistent with the 1897 MMBW plan. It is comprised of a transverse gable roof section that is divided by a red brick party wall with a rendered coping which is corbelled at the front of the verandah section. There are full width front verandahs to each cottage. The rear skillion sections do not appear to survive.

The roof is clad in corrugated sheet metal. A bichrome brick chimney (brown and cream brick) with a corbelled cap survives to no. 2. The chimney has been removed to no. 4. Another brick chimney survives to the rear on the party wall.

The façades are clad in ashlar boards, and the sides walls are clad in weatherboards. There are louvred vents to the roof spaces. The front verandahs are supported by turned timber posts (different pattern to each cottage) and have matching cast iron friezes with a floriated scroll pattern and a narrow fringe, and a narrow timber fascia with a semi-circular motif above. The hipped verandah roof is clad in corrugated sheet

metal and has a convex profile. There are timber brackets to the cornice above the verandah to no. 2 but not to no. 4. The brick dividing wall has an arched niche. The decks are timber.

The façade compositions are mirrored, with one window and one door to each dwelling. The windows have moulded timber frames with panelled mullions in a tripartite format with double hung sashes. The entrances have narrow sidelights and highlights.

The front gardens have various low plantings. The front fences are neither original nor early.

Comparative analysis

The subject pair are examples of modest 1870s timber houses in the St Kilda/Balaclava area, of which many were built but few survive. Such houses were commonly replaced with brick from the latter part of the 19th century onwards.

While there are many modest timber cottages dating from the late 1880s and early 1890s represented in the Heritage Overlay, examples from pre-1880 are much rarer. Other surviving examples of comparable pre-1880 single storey timber houses within the St Kilda East/Balaclava area include:

- 149 & 151 Argyle Street (1872) and 1 Queen Street (1876). (Citation 2418). An attached pair and a freestanding house, built by the same owner builder. Symmetrical/mirrored façade compositions, transverse gable roofs, brick chimneys and full width front verandahs. 149 & 151 Argyle Street are an unusual early (pre-1880) paired example that share an undivided gable roof.
- 22 Blenheim Street, Balaclava (1872, additions 1890s). (Citation 2437). Asymmetrical (although originally symmetrical), full width verandah, transverse gable roof, brick chimneys.
- 34 Young Street, St Kilda East (1870). (Citation 2309, HO401). Double fronted, symmetrical, full width straight-roofed verandah built to the front boundary with timber frieze, transverse gable roof, short brick chimney.
- 16 Balston Street, Balaclava (c.1863). (Citation 2303, HO395). Double fronted, symmetrical, full width bullnose verandah with non-original timber posts and cast iron, transverse gable roof, brick chimney to gable end, altered windows.
- 62 Octavia Street, St Kilda (c.1862). (Citation 2389, HO6 precinct). Double fronted, symmetrical, full width verandah with straight roof with timber frieze and cast-iron bracket (possibly not original), transverse slate-clad gable roof, brick chimney.
- 41 Rosamond Street, Balaclava (thought to be pre-1873). (Contributory within HO439). Double fronted, symmetrical, full width verandah with early 20th century type of cast iron frieze, hipped roof, brick chimney, windows possibly altered.
- 51-57 Leslie Street, St Kilda East. No. 53 thought to be built in 1873 and nos 51+55 in 1875. The date for no. 57 is unclear. (Not in heritage overlay). Double fronted, symmetrical, full width verandahs, transverse gable roofs, some with brick chimneys.

The subject pair are one of only two known surviving pre-1880 paired examples in the St Kilda East/Balaclava area, the others being located opposite at 151 and 153 Argyle Street. Although they have undergone some change, as almost invariably occurs with early timber houses, they are largely intact, more so than most other examples of this period. Importantly, they retain original building formats, and where fabric has been replaced it has generally been in a similar manner or in keeping with the original character/period. They are typical of the period having a symmetrical composition, transverse gable roofs, brick chimneys and full width verandahs.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Add to the Heritage Overlay as an individual place.

Apply external paint controls in the Schedule to the Heritage Overlay (to ensure complementary colour schemes are employed).

Primary source

RBA Architects & Conservation Consultants, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2, 2021*

Other studies

Andrew Ward & Associates, *Port Phillip Heritage Review, 1998*

Other images



South side of no. 4

City of Port Phillip Heritage Review

Place name: House
Other names: -

Citation No:
2423



Address: 5 Wando Grove, St Kilda East

Heritage Precinct: Not applicable

Category: Residential: House

Heritage Overlay: HO549

Style: Early Interwar: Bungalow

Graded as: Significant

Constructed: 1918

Victorian Heritage Register: No

Designer: Howard R Lawson

Amendment: C206port

Comment: New citation

Significance

What is significant?

The house at 5 Wando Grove, St Kilda East, constructed in 1918 for Thomas Armstrong and designed by Howard R Lawson, is significant.

The house is single storey with an attic. Contributory features include the prominent steeply pitched hipped roof is clad in terracotta tiles, central hipped dormer with four windows, hipped roof bays, wide eaves with exposed rafters, tall brick chimneys with protruding brick detailing, face red brick walls, porch with square brick piers and a low brick wall, faceted bay window, timber framed windows with multi-paned upper sashes, and a recessed entrance with a timber board door and a multipaned window on one side.

Alterations and additions are not significant.

How is it significant?

The house at 5 Wando Grove, St Kilda East is of local historic and aesthetic significance to the City of Port Phillip.

Why is it significant?

The house is historically significant as representative of the intensive development that occurred during the early Interwar period in this part of St Kilda/St Kilda East in the context of local population expansion. Originally forming part of the extensive grounds of the Victorian period mansion *Oakleigh Hall*, the subject site derives from a small 1917 subdivision on the east side of Wando Grove of seven allotments, five of

which were soon after developed with houses designed by prolific architect/designer Howard R Lawson (including 342, 344 and 346 Dandenong Road and 3 Wando Grove, the latter now demolished). (Criterion A)

The house is of aesthetic significance as a highly intact example of the early Interwar period in the Bungalow style. Typical of the style, the influence of the Arts and Crafts aesthetic is evident in the wide eaves with exposed rafter ends and face red brick walls. The impression of a symmetrical composition and the generally contained footprint is suggestive of the Craftsman subtype of bungalow, although not strictly conforming. The house is distinguished by its dominant steeply pitched hipped roof and low walls, whereas other contemporary examples more commonly had gable roofs and tall façades. Howard R Lawson designed many houses and flats in St Kilda but the subject house is one of only two known single storey examples to survive, and of these it is the most distinctive. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.3 Suburban bungalows)

History

Contextual history

The development of St Kilda began following the first land sales in 1842 and by 1854 there were over two hundred houses. The plans compiled in 1855 by James Kearney shows that most of these were situated to the west of Brighton Road (later High Street and now St Kilda Road). The St Kilda East area, by comparison, was largely undeveloped and most buildings were located within the block bounded by Brighton Road, Wellington Street, Chapel Street, and Alma Road. Improvements to public transport including the opening of the railway station at Carlisle Street, and the establishment in the late 1880s of cable tram routes along High Street (St Kilda Road) and Chapel Street encouraged development during the land boom, however, this remained sporadic and ground to halt during the economic depression of the 1890s.

There was almost no increase in St Kilda's population in the decade from 1891 to 1901. However, as development recovered in the early twentieth century the number of residents in St Kilda almost doubled between 1901 and 1921 rising from 20,500 to 38,500 as land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. Whole new streets of neat brick cottages and villas appeared, however, in St Kilda East this largely remained a period of consolidation and infill on vacant land within the established residential areas, rather than expansion into the still largely undeveloped areas east of Hotham Street, although development did begin to creep along the length of Dandenong Road, following the route of the new electric tram introduced in 1911.

House, 5 Wando Grove

The subject site formed part of Crown Portion 176A Parish of Prahran, comprised of three and a half acres, which was purchased in February 1858 by W Jones.

Until the mid-1880s, all the land within the block now bounded by Alma, Lansdowne, Dandenong, and Orrong roads, totalling about 25 acres, was occupied by *Oakleigh Hall* a mansion built around 1864 for

merchant Ambrose Kyte. The main entrance to the estate was from Dandenong Road, where there was a gatehouse.

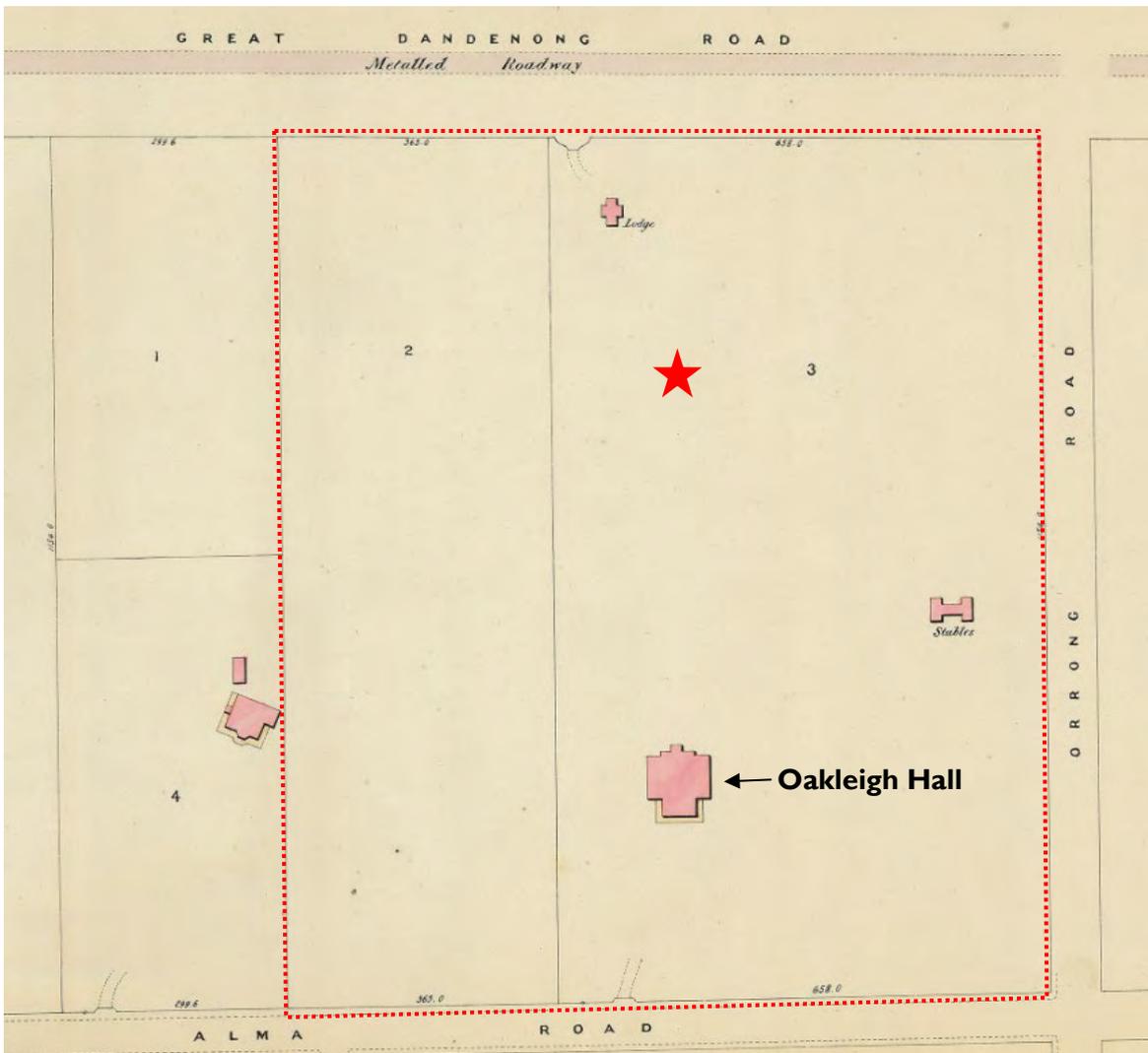


Figure 1 - Plan of the Borough of St Kilda, North Ward No. 4 (J.E.S. Vardy, 1873). Showing Oakleigh Hall and the boundaries of the estate (outlined), and the approximate location of the subject site (star).

In 1885, the then owner of Oakleigh Hall, Sir Samuel Wilson, sold the property to John Moore Highett (*Argus* 26 Sept 1885 p14). The grounds were subdivided at this time, and Hughenden Road and Wando Grove (the latter may have followed part of the original carriage drive) were formed, although land fronting Wando Grove remained undeveloped (apart from the former Oakleigh Hall gatehouse) until into the 20th century. Oakleigh Hall, in the current-day location of Celeste Court, survived until 1964.

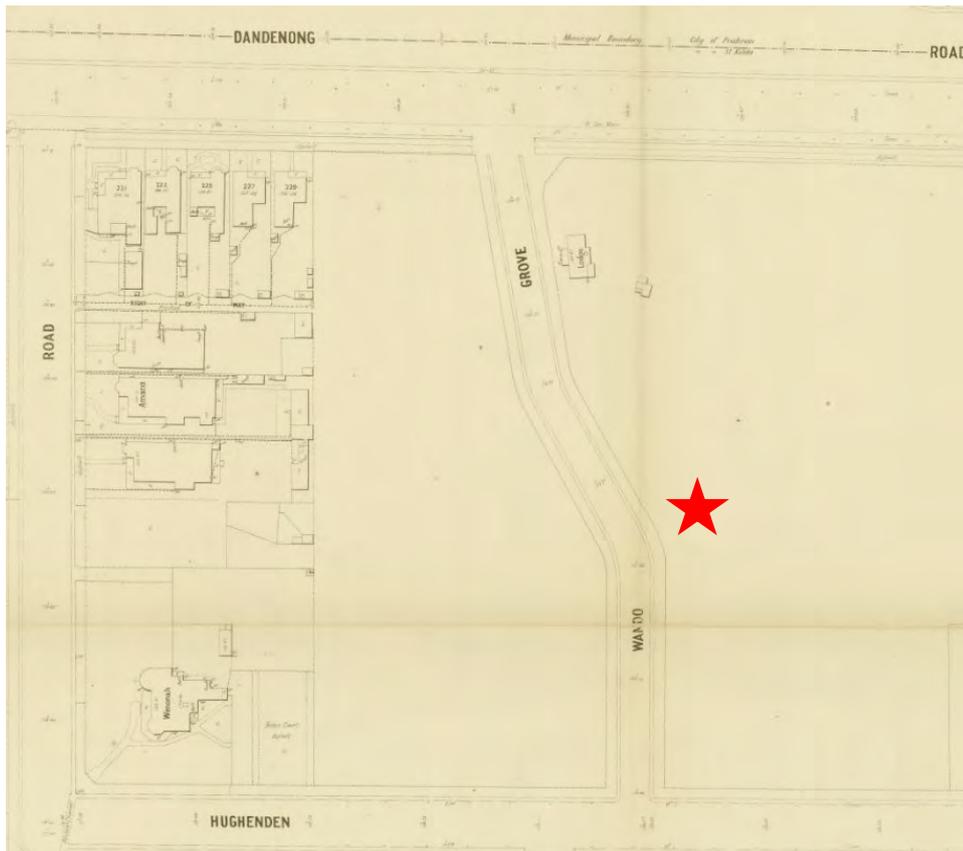


Figure 2 - MMBW Detail Plan No. 1411, dated 1901. (Source: State Library of Victoria)

From 1888, land totalling 1¾ acres on the east side of Wando Grove, at the corner of Dandenong Road, was owned by successive members of the à Beckett family; first barrister William Arthur Callander à Beckett of St Kilda, then his brother Malwyn à Beckett, and lastly his son William Gilbert à Beckett (CT). Subdivision created seven allotments which were sold between 1917 and 1918. Allotment 7, the subject site, was purchased in March 1918 by Thomas Armstrong (CT).

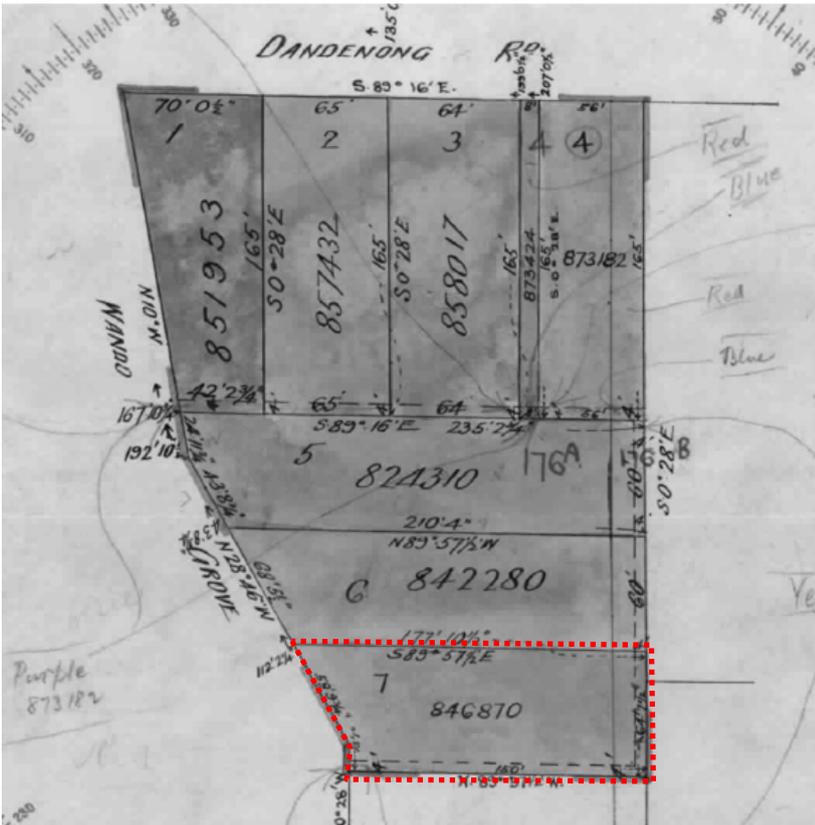


Figure 3 - Subdivision plan showing the seven allotments on the east side of Wando Grove which were sold between 1917 and 1918. The subject site is outlined. (Source: Certificate of Title Vol.2026 Fol.045)

Thomas Armstrong, a draper, and his wife Mary commissioned Howard Lawson to design (and likely also build) the subject house, which was completed in 1918. The Armstrongs were living at the house in November 1918 (*Argus* 25 Nov 1918 p1 - death notice for Clifford Allan Armstrong)

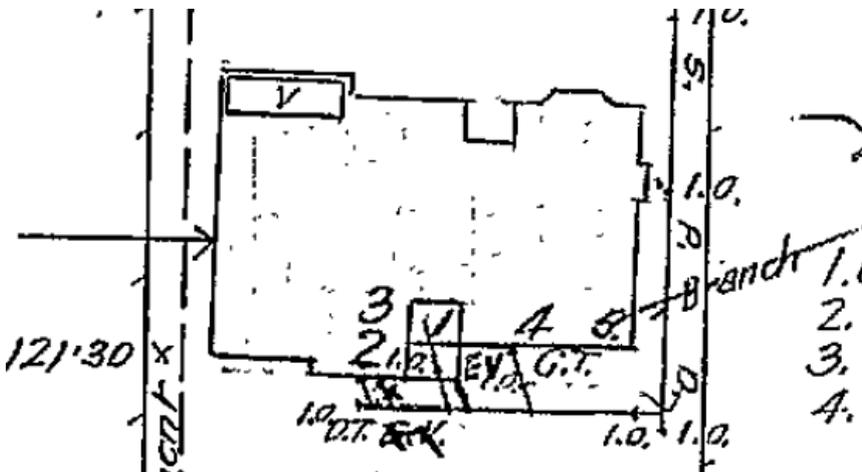


Figure 4 - Plan of Drainage (no.109835) dated 1918, showing footprint of the house. (Source: South East Water)

Howard Lawson was also responsible for four other houses in the same subdivision between 1918 and 1919, including his own residence 'Broxted' at 342 Dandenong Road (previously he had lived in nearby Shirley Grove), as well as 344 and 346 Dandenong Road and 3 Wando Grove (now demolished).

By the early 1920s Wando Grove was fully developed. The 1945 aerial photograph below shows that the front garden of the subject site was lawn with a path bordered by shrubs leading from the northwest corner to the house.

Following the death of Thomas in 1935 and Mary in 1938, ownership was transferred to three of their unmarried daughters who lived there for the rest of their lives (CT).



Figure 5 - 1945 Aerial Photograph (Source: Landata, Proj No 5, Melb. and Metropolitan Area Project, Run 18E, Frame 58102)

Howard Ratcliff Lawson (1886-1946) – Architect/Designer

Beginning in 1902 when he was 17 years old, Howard Lawson studied architecture and building construction at the Working Men's College (now RMIT) for three years (Goad 2012). Early on, he worked as a building manager for his uncle, Ernest Henry Ratcliff who was director of the Glen Iris Brick and Tile Company as well as a builder and investor. In 1912, Lawson garnered public attention for the efficiencies he achieved as the builder of the Britannia Theatre in Bourke Street, Melbourne.

From 1916, Lawson began referring to himself as an architect, and he became increasingly active as a spokesperson for both building efficiency and better town planning. Advertising his services as the 'architect who builds', Lawson designed and built flats and houses in a distinctive Arts and Crafts mode. In 1922 however Lawson was denied membership to the newly formed Architects Registration Board of Victoria and the opportunity to register as an architect, on the basis he was involved in construction as well as design (Blue 2020).

Lawson was an early pioneer of building conversions and often incorporated recycled materials into new buildings. Two of his best-known works are the Beverley Hills flats at South Yarra (c. 1935–1936) and the Garden of the Moon at Arthur's Seat. He designed numerous buildings in the St Kilda area.



Figure 6 - A 1918 advertisement. (Source: *The Prahran Telegraph* 2 March 1918, p4)

References

Blue, Virginia, 'Howard R Lawson: the architect who built', *Provenance: The Journal of Public Record Office Victoria*, issue no. 18, 2020.

Certificates of Title (CT): Vol. 1765 Fol. 923; Vol. 1794 Fol. 649; Vol. 1831 Fol. 186; Vol. 1881 Fol. 109; Vol. 2026 Fol. 045; Vol. 4106 Fol. 103.

Clare, John, 'The Post-Federation House in Melbourne: Bungalow and Vernacular Revival styles 1900-1930', Research Report, University of Melbourne, Oct. 1984.

Goad, Philip and Julie Willis (eds), *The Encyclopedia of Australian Architecture*, 2012, p402

Newspapers, various

Port Phillip Thematic Environmental History (TEH), February 2021

Sands & McDougall's street directories (SM)

Description

The subject site is located on the east side of Wando Grove and has an angled front boundary. The house is partially obscured from the street by trees in the front garden and a non-original solid timber front fence.

The single storey Bungalow style house has a broadly symmetrical expression, although the composition is actually asymmetrical. The prominent steeply pitched hipped roof is clad in terracotta tiles. There is a central hipped dormer with four windows and at either end there are two smaller hipped roof bays. The wide eaves have exposed rafters. Three tall brick chimneys feature projecting brick detailing to the upper part.

The walls are face red brick in stretcher bond. At the south end there is a porch (set beneath one of the smaller projecting hipped roofs) with square brick piers and a low brick wall. At the north end is a faceted bay (beneath the other small projecting hipped roof). The timber framed windows have double hung sashes with multi-paned upper sashes (of varying widths). Beneath the windows are brick corbels in a band of headers. The entrance is recessed and there is a timber board door and a multipaned window on one side.

Later rear additions are concealed from the street.

Comparative analysis

5 Wando Grove is significant as a highly intact Bungalow style residence, with some Craftsman influence, of the early Interwar period designed by Howard R Lawson.

The Bungalow style is characterised by informal design reflective of the influence of the Arts and Crafts aesthetic, especially in their combination of 'natural materials'. Bungalow style buildings typically feature broad simple roofs (usually gabled early in the Interwar period), exposed rafter ends to timber lined soffits, gable ends with battening (giving a half-timbered effect) or timber shingles, and the walls and other elements are commonly expressed in brick or render (roughcast or smooth) or contrasting combinations of both. Typical of the style, the subject house has wide eaves with exposed rafter ends and face red brick walls. The hipped roof is unusual for the early Interwar period, a time when gable roofs were dominant; hipped forms became more common in the 1930s.

The subject house has a broadly 'Craftsman' expression, a subtype of the Bungalow style derived from the designs spread by Gustav Stickley's magazine, *The Craftsman* (1901-16) – a principal propagator of the American Arts and Crafts movement – as well as a contemporary interest in Australia with 'primitive simplicity'. While not strictly conforming to the standard characteristics of the Craftsman type, which is generally defined by a rectangular form generally without projections, symmetrical façade, and a single-ridged front-facing or transverse gable roof, the subject house nonetheless gives the impression of symmetry and it is largely contained within a rectangular footprint.

Howard R. Lawson was a prominent and prolific builder and designer of houses and flats in St Kilda in the late 1910s and early 1920s. Lawson's houses and flats in St Kilda are characterised by Arts & Crafts and Bungalow materials, form and detailing including roughcast and shingled walls and low-pitched gabled roofs with wide eaves. His early projects in St Kilda include blocks of flats - 'Wimmera' at 11 Wimmera Place, 'Clairvaux' at 44 Blessington Street and 46 Blessington Street (all 1917) – and 'Grosvenor Mansions' the conversion of a terrace row of eight houses into sixteen flats at 74-88 William Street, Balaclava (1918-19). He designed and built at least twelve houses or flats in Dandenong Road alone by 1919 including his own residence 'Broxted' at no. 342 and nos 344, 346, 356 and 358.

The subject house is one of only two known single storey examples of Lawson's work to survive in the municipality, and of these it is the most distinctive. Other single storey examples include:

- 14 Shirley Grove, built 1915 (Contributory within HO6 precinct). An altered Victorian era house with a steeply pitched gable roof. Features a hipped dormer which is similar to the subject house.
- 1 Hennessey Avenue, built 1918 (Not in HO). Contemporary with the subject house, but a Californian bungalow type. Gable roof with roughcast rendered walls.

There are a number of other individually significant late Federation or early Interwar attic bungalows included in the HO in St Kilda or Elwood. As was typical at the time, all of these are gable roofed and most have an asymmetrical composition (the key exception being 76 Blessington Street). The main gable ends of all of these (except for 27 Normandy Road) are oriented to the street resulting in tall walls. The subject house is distinguished from these examples by having a steeply pitched hipped roof that appears to envelop the house, resulting in a dominant roof and low walls.

- 29 Westbury Street, St Kilda East, built 1913, designed by Leonard J. Flanagan (Citation 956, HO6 precinct)
- Caversham, 7 Lawson Avenue, Elwood, built 1914 (Citation 2044, HO403 precinct,)
- Dartington, 16 Selwyn Avenue, Elwood, built 1914 (Citation 802, HO8 precinct)
- Eumana, 76 Blessington Street, St Kilda (1914) (Citation 297, St Kilda Botanical Gardens and Environs Precinct)
- 31 Redan Street, St Kilda, built 1914-15, designed by Edwin J Ruck (Citation 787, HO6 precinct)
- 329 Barkly Street, Elwood, built 1916 (Citation 194, HO403 precinct)
- 11 Hennessey Avenue, Elwood, built 1919, designed by Carleton & Carleton (Citation 2014, St Kilda Botanical Gardens and Environs Precinct).

- 18 Normandy Road, Elwood, built 1919, designed and constructed by Matthew Sherlock (Citation 747, HO8 precinct).
 - 69A Alma Road, St Kilda, built 1920, designed by Sydney Smith & Ogg (Citation 144, HO6 precinct).
 - Sur La Mer, 382 Barkly Street, Elwood, built 1921, (Citation 2182, HO8 precinct)
-

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Add to the Heritage Overlay as an individual place. Specific controls are not required.

Primary source

RBA Architects & Conservation Consultants, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct Heritage Review Stage 2, 2021*

Other studies

Andrew Ward & Associates, *Port Phillip Heritage Review, 1998*

Other images





Area to be included in HO



City of Port Phillip Heritage Review

Place name: Chudleigh Court
Other names: -

Citation No:
2426



Address: 9 Dickens Street,
Elwood

Heritage Precinct: Not applicable

Category: Residential: Flats

Heritage Overlay: HO544

Style: Postwar - Modernist

Graded as: Significant

Constructed: 1958

Victorian Heritage Register: No

Designer: Bailey and Tilley Home
Plan Service

Amendment: C206port

Comment: New citation

Significance

What is significant?

Chudleigh Court at 9 Dickens Street, Elwood, designed by Bailey & Tilley Home Plan Service in 1958 and constructed by Ronald Wilfred Sheldon for Abraham and Deborah Rosenberg, is significant.

Chudleigh Court consists of two adjoining blocks – front/main block and small rear/southern block. The cream brick buildings have an elongated form with a skillion roof clad in metal sheeting. The roof has a wide eaves overhang whose soffit is lined with timber-boards and there are exposed rafter ends and brackets. The narrow north/street elevation has steel-framed windows to the west end and metal lettering to the east end. The triangular balconies to the east/garden side have timber-framed openings, whereas there are steel windows to the gallery on the west/driveway side. The metal balustrading to both sides features a triangular pattern.

Other contributory elements include the low brick front fence and the two blocks of original garages in the south-west corner (northern and southern), with communal laundry facilities and a small caretaker flat above the southern block.

Alterations and additions are not significant.

How is it significant?

Chudleigh Court at 9 Dickens Street, Elwood is of local historic and aesthetic significance to the City of Port Phillip.

Why is it significant?

Chudleigh Court is historically significant as being demonstrative of the extensive flat building program that has characterised much of the 20th century history of the municipality but especially the southern parts and which gained pace after World War II with the introduction of the Own-Your-Own (OYO) option. The postwar flat typology evolved especially within the Jewish community and imbued the area with a progressive, international character. The site is also significant in that it reflects a common land development circumstance in this part of the municipality as a substantial Victorian period villa on a relatively large allotment that was replaced with a block of flats. During the mid to late 1950s, the demand for flat development in the area, recognised as Melbourne's flat epicentre, was so great that many individuals/couples entered the development market. In this case, the Rosenbergs capitalised on their large holdings in a desirable area near to amenities, such as cafes etc. for 'flatites' (as flat dwellers were known) and the synagogue for the Jewish community. (Criterion A)

Chudleigh Court is aesthetically significant as an intact and distinctive block of Modernist flats from the latter part of the post-World War II period. The use of cream brick and geometric patterns to the metal balustrading characterises the period however it is an early example of this emerging trend and distinguished from the norm by the skillion roof form and triangular projections on the east elevation creating relatively generous, semi-private garden zones in front of each flat which also allow for large windows to that side. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahran Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public

transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

During the early 1950s, a crisis was developing however as the number of building permits being issued for flats was woefully inadequate – in 1952, the St Kilda municipality issued 6 permits (of 42 across the city) for 49 units and (Argus, 1 March 1954, p10).

The erection of more blocks of flats is one of the most urgent housing needs of Melbourne.

Agents find it impossible to meet the big inquiry for this type of home.

Another boom in flat-building began in the mid-1950s. This was fuelled by population growth and a housing shortage after World War II, changes to building codes and the introduction of company title (and later stratum and strata-title) that enabled flats to be sold individually as 'own your own' units (TEH).

In an 1956 article entitled 'St Kilda Grows as Flat Centre' the zeitgeist was well articulated (Argus, 27 April 1956, p17):

In recent years the major portion of new building work in St. Kilda has been in flats, and this will continue.

The district can still do with many more flats to meet the demand of the big floating population associated with a quickly growing city like Melbourne.

St. Kilda has all the advantages for flat life of a big city. It is well-served by transport from and to the city – less than four miles distant.

Shops have developed to meet the needs of "flatites;" and there are now numerous cafes serving meals at all hours.

Real estate agents have- waiting lists of tenants for flats and apartments of all kinds.

... A feature of real estate activity in St. Kilda at present is the sale, of "own-your-own" flats. Since it has become possible for each flat owner to have a certificate of title, sales have been made more freely.

The buildings which are being subdivided in this manner must be of modern construction with concrete floors, and comply with certain regulations.

... New Australians are reported to be showing, interest in this form of home ownership.

... Investors are showing a renewed interest in blocks of flats, and are reported to be buying where the net return is below bank interest rate. They regard the present return as a minimum.

Between 1961 and 1971, flats increased from 38% to 62% of all dwellings in St Kilda. The boom in flat building saw St Kilda's population increased by 10,000 people at a time when the populations of other inner-city suburbs were declining (TEH).

Chudleigh Court

The subject site formed parts of Crown portions 95 and 96 in the Parish of Prahran which were sold in the 1850s (pre-1857). Crown portion 95, comprised of two and a half acres, was purchased by T L M Winter, a land agent and territorial magistrate. Crown portion 96, comprised of just over two acres, was purchased by merchant Thomas James Nankivill.

In 1882, the larger part of the subject site was excised from Crown portion 95 and acquired by William Richards of High Street St Kilda (CT v.1332 f.342). It appears that a house was erected on the site soon after. The rate book for December 1883, records a 9-roomed brick villa, with a NAV of £120, owned and occupied by grocer William Richards in Dickens Street (RB no.1447).

The site changed hands several times over the next few decades. In 1887, ownership was transferred to William Brown, solicitor, of 79 Chancery Lane Melbourne. For a brief period between 1910 and 1911, it was owned by architect Sydney Wigham Smith of noted practice Sydney Smith, Ogg & Serpell. Then in 1911, it was acquired by Simon Davis, clothing manufacturer of Villiers Street North Melbourne, who owned it until his death in 1931.

The 1898 MMBW plan (Figure 1) shows the villa at 9 Dickens Street with a stables and other outbuildings at the rear. At that time there was a rear lane. It was one of several villas in this part of Dickens Street between Tennyson Street and Brighton Road, and to the south were a number of substantial properties.

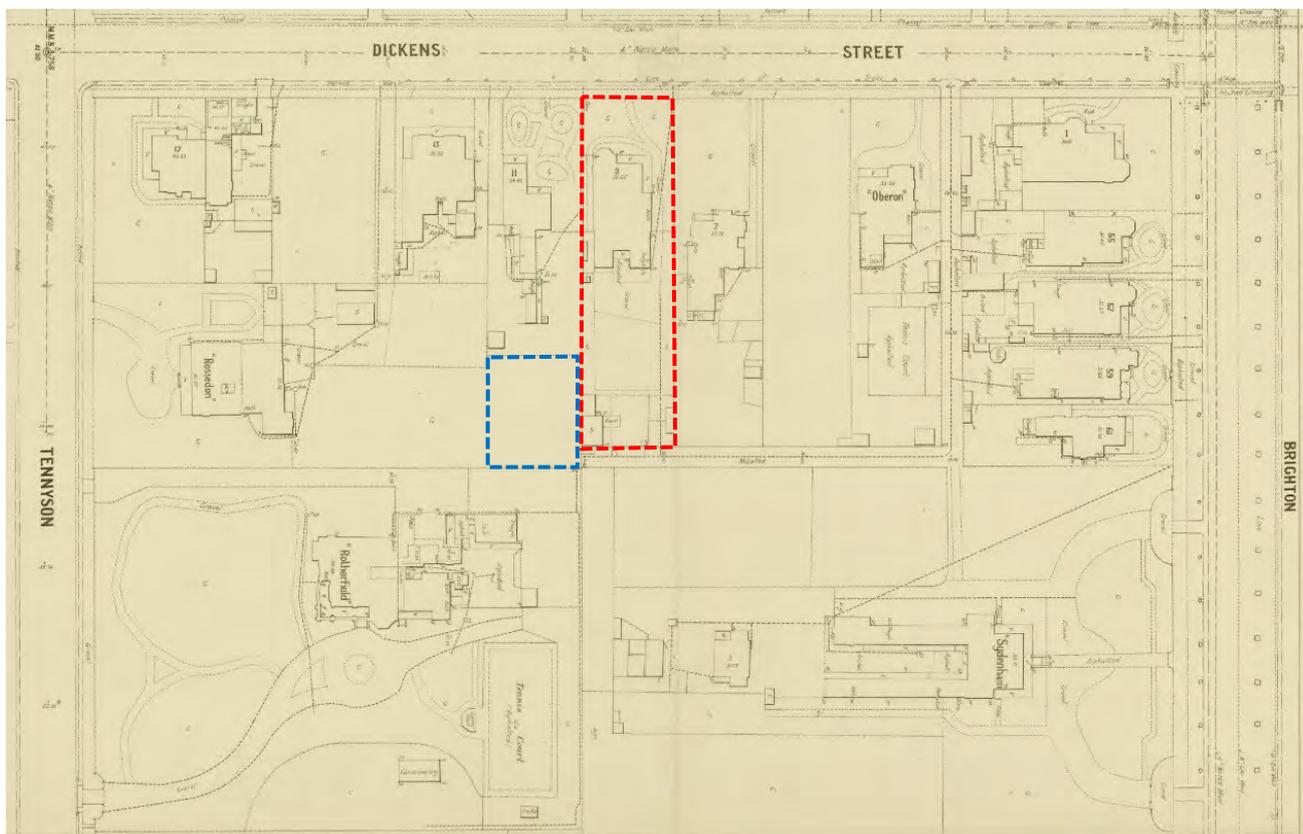


Figure 1 - MMBW detail plan no. 1384, dated 1898. The subject site is outlined, the original parcel associated with no.9 (red) and the additional parcel (blue). (Source State Library of Victoria)

A 1924 aerial photograph (Figure 2) shows the villa at 9 Dickens Street during the early Interwar period, as the area was becoming more densely developed with the subdivision of larger estates and the creation of new streets (e.g. Hennessy Street). Dickens Street, with ready access to the electric trams along Mitford Street (from 1906) and Brighton Road (from 1926) and proximity to the St Kilda Botanic Gardens became a popular location for flats during the Interwar period when seventeen blocks of flats were built, including ten in the five years from 1933 to 1938.

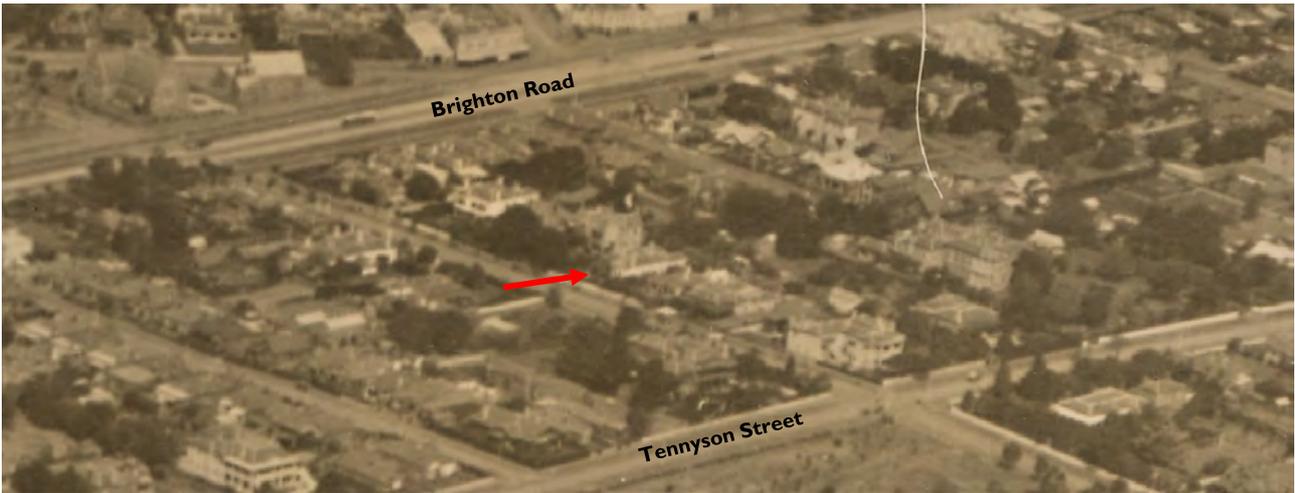


Figure 2 - Aerial photograph, 1924. ('Just above St. Kilda looking towards Luna Park', E Ebell) (Source: State Library of Victoria, H91.365/3)

From about 1929, 9 Dickens Street was tenanted by Moritz and Adelaide Rosenberg, and Moritz's adult daughter Ruth (SM). Moritz, who had migrated to Australia from Russia in the late 19th century, died in 1934 (Age 26 Feb 1934 p1). The following year the property was purchased by his widow and his two daughters, Ruth and Deborah (CT v.5967 f.315). Adelaide died in 1947 (BDM 6265/1947). In June 1949, ownership was reassigned to Deborah and her English-born husband Abraham Rosenberg, a shoe retailer.



Figure 3 - Aerial photograph dated 1945, showing the approximate boundaries of the subject site. (Source: Landata, Proj No 5, Melbourne and Metropolitan Area Project, Run 16, Frame 57848)

Chudleigh Court was constructed on the cusp of the next boom in flat building in the street. In the decade from 1959 to 1969 15 blocks of flats were erected in Dickens Street. Chudleigh Court was conceived, and likely also constructed, in two stages between 1957 and 1958.

In March 1957, a building permit was issued to the Rosenbergs for 8 brick flats estimated to cost £15,000 (BP U3444). The undated stamped permit drawings, prepared by Bailey & Tilley Home Planning Service, shows these flats located to the rear of the retained 19th century villa (BF). The builder was Ronald Wilfred Sheldon of 3 Riverside Avenue East Kew. This is the only site Sheldon is associated with in the municipality.

In April 1957, a second building permit was issued for brick garages, caretaker’s quarters and laundry, for an estimated cost of £4,000, located on neighbouring land on the west side (BP U3530). The land for the garages was however formally acquired by the Rosenbergs in October 1957, creating an ‘L’ shaped parcel. At the same time, the Rosenbergs placed ownership of the property in the name of Chudleigh Court P/L (CT v.8190 f.709).

In February 1958, a third building permit was issued for an additional eight flats, in place of the 19th century villa at the front of the site, to be constructed as an extension to the earlier building and replicating the floor plans and external design (BP 57/131). The previously approved flats appear to have been constructed by this time as they are indicated as ‘existing flats’ on the drawing. Again, the undated stamped permit drawings were prepared by Bailey & Tilley Home Planning Service, and the builder was Ronald Wilfred Sheldon.



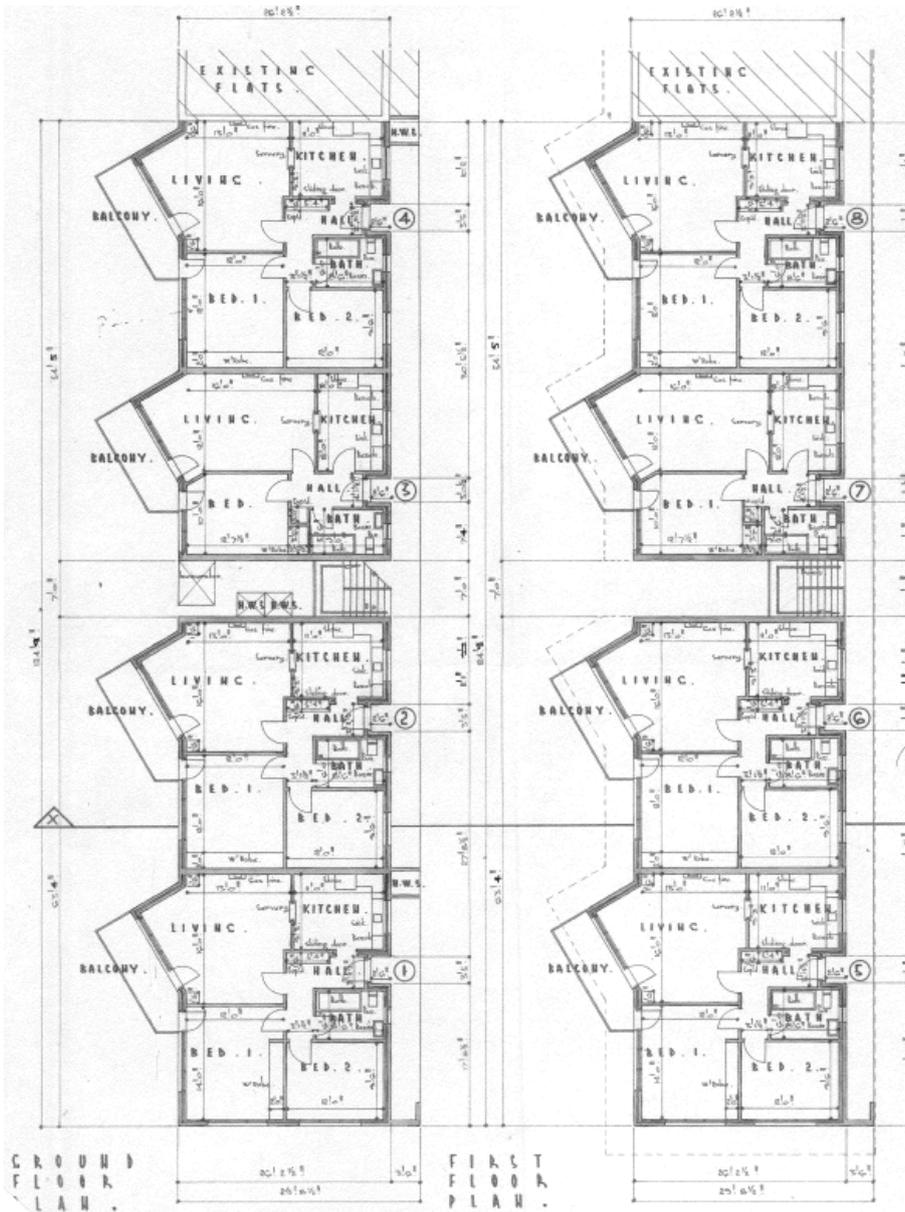


Figure 4 - Undated drawings (elevations and plans) relating to building permit 57/131 issued February 1958. (Source: Council Building File)

The flats were largely built as depicted in the drawings except there is only one window to each flat on the north/Dickens Street elevation.

All sixteen flats had been completed by September 1958, when they were advertised for sale in the *Australian Jewish News* (Figure 5) as ‘superb own your own luxury units’ located just a few minutes from the ‘beach, tram, synagogue’.

In April 1960, a building permit was issued for a brick fence (BP 57/1264).

FOR PRIVATE SALE
"CHUDLEIGH COURT"
9 DICKENS STREET, ELWOOD

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Figure 5 – Newspaper advertisement (Source: *The Australian Jewish News*, 19 Sept 1958, p15)

Bailey & Tilley Home Plan Service

Bailey & Tilley Home Plan Service was a partnership between Norman Victor Tilley and Harold Edwin Bailey. The business was established by at least 1949, when an advertisement for a 'boy' for draughting appeared in the *Argus* (12 Feb 1949 p26). Their offices were located at 583 Glenhuntly Road, South Caulfield. While the partnership was supposedly dissolved in June 1955, the business evidently continued to operate (*Argus* 19 Mar 1956 p10). In 1956, one article describes the business as 'plan drafting and building', and another advertises 'house, shop, factory, and renovation plans prepared by experienced draughtsmen at moderate prices' (*Argus* 19 Mar 1956 p10; *Argus* 4 Oct 1956 p15). Although Bailey & Tilley were listed as architects in the 1955 and 1960 Sands and McDougall's directories, they appear to have primarily operated as a drafting service.

References

Ancestry.com

Births Deaths & Marriages Victoria records (BDM)

Certificates of Title (CT)

Newspapers: *Argus*, *Australian Jewish News*

O'Hanlon, Seamus, 'Home together, Home apart: Boarding house, hostel and flat life in Melbourne c.1900-1940', PhD Thesis, History Department, Monash University

Parish Plan - at Elwood, Parish of Prahran, P81-13 (PP)

Port Phillip Thematic Environmental History (TEH), February 2021

Realestate.com.au (RE), images dating to early 2021

Sands & McDougall's Directories (SM)

Sawyer, Terry, (1982) 'Residential flats in Melbourne: the development of a building type to 1950', Honours thesis, Faculty of Architecture, Building and Planning, The University of Melbourne

St Kilda Council Building File (BF)

St Kilda Council Building Permits (BP)

Description

The flat, L-shaped site has an area of 2000m². There is a concrete-paved driveway along the west boundary and garden areas to the east side of the block with lawn and perimeter garden beds. A low cream brick fence with curved ends extends across the front, north boundary allowing views of the building and garden area from the public domain.

The building consists of 16 flats in two blocks – the front/main block has seven flats to each level, and the smaller rear/southern block has one flat to each level. The rear block is partly visible to the west side.

In the south-west corner, are two blocks of garages (six each). There are communal laundry facilities above each garage block in addition to a small caretakers flat above part of the southern garage block. The rear wall of the caretaker's flat is visible from Hennessy Street.

The larger front building has an elongated form with a skillion roof clad in metal sheeting. The roof has a wide eaves overhang whose soffit is lined with timber-boards and there are exposed rafter ends to the east side and brackets to the north side.

The walls are cream brick in stretcher bond. The narrow north elevation presents to the street. It is largely blank with a steel-framed window at each level at the west end and name of the building in metal curvilinear lettering at the east end.

To the east side, the rectilinear footprint breaks forward (northwards) with triangular projections attached to which is a triangular balcony. These projections serve to create semi-private zones in front of each flat. The balconies have concrete decks and metal balustrading with a continuous, elongated triangular pattern. The windows to this side are tall, timber-framed, and comprised of an upper highlight and double-hung sash below.

The entry to individual flats is from the west side – recessed at both levels and accessed by a concrete gallery to the first floor with the same metal balustrading as employed to the east side. The windows to the west side are steel casements set in a timber frame (RE).

Internally, the floor plan was consistent to the 14 flats in the main/front wing. There was a central entry hall (with cupboard) and bathroom, with two bedrooms to the northern end (the main one with built-in wardrobes) and living and kitchen connected by a servery to the southern end. The floor plan of the two flats to the rear wing was more elongated.

Comparative analysis

The southern parts of the municipality – St Kilda (East) and Elwood - have manifold Post-war flats. Whilst many are generic, there is a relatively high concentration of distinctive examples. Many of the latter are architect-designed examples, although builders/developers with draughting services were responsible for some. There is poor documentation for how the latter (builder/developers) operated, that is what personnel were employed and what training or experience they had. Among the architects, several were émigrés who were active in the area and at the forefront of the evolution of this building type such as Mordecai Benshemesh, Michael R E Feldhagen, Dr Ernest Fooks, and Kurt Popper, often working for Jewish clients and accommodating the influx of Central and Eastern European Jewish refugees who were accustomed to apartment living. In addition, several Australian-born architects were responsible for flats but rarely multiple examples.

The subject building is indicative of the approach that evolved during the end of the Postwar period – circa mid to late 1950s/early 1960s. Moving further into the 1960s, there was a shift to what is often defined as the late 20th century period, when the influence of Brutalism becomes apparent in the bolder forms and use of brown brick. Although cream brick was also common during the earlier phase of the Postwar period, during the late 1940s and early 1950s, a Functionalist mode held sway at that time with parapets and steel-

framed windows. From about the mid-1950s, whilst roofs were typically flat, they were usually expressed with soffits, often deep, and openings were typically timber-framed.

Among the contemporary work of non-émigré architects, there is considerable variety though limited compass except for some with the blocks at 21 Redan Street and 33 Pine Avenue, where some triangular or splayed geometry has been employed.

- Flats, 21 Redan Street, St Kilda, 1958, John & Phyllis Murphy (Citation 785, HO503). An unusual two-storey red brick building, comprised of two-level flats with separate entries, with a prow-like form and gable roof. Triangular forms are employed under the encompassing roof to provide privacy.
- Flats, 33 Pine Avenue, Elwood, 1959, Leslie J W Reed (Citation 2339, HO429). Cream brick, tile-clad hipped roof, with a flat roof, stairwell block to the front, screen walls, and a splayed profile to the upper-level balconies, which have conventional railing detailing. The windows are timber-framed, including spandrels to the facade.
- Flats, 39 Southey Street, Elwood, 1959, L.G. Grant & Associates (Contributory within St Kilda Botanical Gardens & Environs precinct) Flat roof, cream brick with extensive use of decorative brickwork and screens to the front, as well as a bowed concrete canopy to the entrance supported on steel poles.
- Flats, 63-69 Tennyson Street, Elwood, 1959-60, A V Jennings (Citation 2344, HO436). A series of four mirrored blocks in cream brick with flat roofs, stepped form with undercroft carparking supported by piloti, and banks of windows with spandrels.

Among the émigré architects, comparison can be drawn with some of the work of Mordecai Benshemesh and Ernest Fooks, but less so with Kurt Popper and Michael R.E. Feldhagen, Popper's contemporary output is generally indicative of a restrained version of contemporary Modernism. Although his contemporary work shares a similar material palette, he generally employed more contained footprints and forms. The early work of Feldhagen, beginning in the early 1960s, is typically distinguished by the use breeze block and other contrasting materials to create more varied and decorative exteriors, usually in a Featurist mode.

Several blocks of flats designed by the Palestinian-born, Australian educated architect Mordecai Benshemesh are included within the heritage overlay (with others yet to be assessed). His early work, dating from about 1951 to 1956, was overtly Functionalist. Subsequently his work varied with the group constructed in 1960 bearing comparison with *Chudleigh Court*.

- Two notable blocks were completed in 1959. The iconic *Edgewater Towers* at 12 Marine Parade, St Kilda (Citation 2049) and another at 22 Westbury Street (Contributory within HO6 precinct). The former is in a different category, as it is a multi-storey International style building in white painted concrete with continuous bands of glazing to each elevation. The latter bears some similarities with the subject site in the general material palette but has a flat roof and circulation is by glazed stairwells, which serve to separate adjacent balconies and so provide some privacy for neighbouring occupants.
- Group of three at 306 Dandenong Road (*Leaworra*), 16 Lansdowne Road and 8 Westbury Street (*Wolverton*), St Kilda East, 1960 (Citation 2429). All three buildings are intact and three storey, have cream brick walls and flat roofs with wide, sheet-lined soffits to the front/main elevations, and timber-framed openings. They have balconies with angled geometry either in the vertical (canted) or horizontal (splayed) plane orientated to take best advantage of the solar access and the site configuration. The stairwells have louvred glass. Decorative elements or treatments include ceramic tiling, some panels to the balustrades, projecting bricks, and/or staggered glazing bars to the windows. All retain their original low cream brick fence and associated letter box enclosures. The circulation is different in that the flats are divided into blocks with either two or three enclosed stairwells (at the front) rather than the open stairs and galleries to *Chudleigh Court*.

Locally based, Slovakian-born Ernest Fooks (originally Fuchs) designed many buildings in the municipality, but to date only a few of these have been recognized within the heritage overlay, though several are

currently under review. *Park View*, built about the same time, similarly has a varied footprint however the massing is different to that of *Chudleigh Court* as is some of the detailing

- *Park View*, 5 Herbert Street, St Kilda, 1958-59 (Citation 2427). Triangular/splayed balconies have been employed to create private zones however in the case of *Park View* the stepped configuration was primarily to optimise views of the St Kilda Botanical Gardens opposite. The building has a flat roof and the circulation is similarly along external galleries, though the stair is in a separate/discrete unit with projecting bricks. Window units to the garden elevations (west and north) feature spandrel panels and the balconies have a combination of glass and metal balustrading.
- Flats, 5 May Street, Elwood 1957 (Not in HO). Cream brick, two storey flats with a tiled hip tile roof, in a U-plan around a central garden courtyard. Typically Fooksian elongated window proportions with some larger mullions and coloured spandrels. Concrete balconies with metal balusters.
- Flats, 12 Milton Street, Elwood 1961 (Contributory within St Kilda Botanical Gardens & Environs precinct). Intact, cuboid form being slightly stepped at front, cream brick with spandrels and elongated window proportions. Similar to *Park View* but on a narrower site.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Add to the Heritage Overlay as an individual place.

In the Schedule to the Heritage Overlay apply:

- outbuilding controls (original garages).
- fence controls (original front fence)

Primary source

RBA Architects & Conservation Consultants, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2*, 2021

Other studies

Andrew Ward & Associates, *Port Phillip Heritage Review*, 1998

Other images



Building from the east side



Building from the west side

Area to be included in HO



City of Port Phillip Heritage Review

Place name: Park View
Other names: -

Citation No:
2427



Address: 5 Herbert Street, St Kilda

Heritage Precinct: Not applicable

Category: Residential: Flats

Heritage Overlay: HO545

Style: Postwar - Modernist

Graded as: Significant

Constructed: 1958-59

Victorian Heritage Register: No

Designer: Dr Ernest Fooks

Amendment: C206port

Comment: New citation

Significance

What is significant?

Park View at 5 Herbert Street, St Kilda, designed by Dr Ernest Fooks in late 1958 and constructed by local builder Rudolph Kalish during 1959, is significant.

Park View has a flat roof, clad in sheet metal, with a wide eaves overhang, and a stepped footprint to the north side to maximise views of the St Kilda Botanical Gardens opposite. The splayed balconies to the latter are cantilevered with a central steel pole and have panels to the front with metal balustrading that incorporates circular motifs to the longer sides. The timber-framed windows to the main elevations (north and east) are organized in bands alternating with spandrel panels (painted blue but originally brown). The circulation core is external and consists of a tower with projecting bricks, which is separated from the main part of the building by a metal screen, and galleries to the south side.

The original garage block in the south-west corner and low cream brick fence to the front boundary which incorporates a recess for letterboxes also contribute to the significance of the place.

Alterations and additions are not significant.

How is it significant?

Park View at 5 Herbert Street, St Kilda is of local historical and aesthetic significance to the City of Port Phillip.

Why is it significant?

Park View is historically significant as being demonstrative of the extensive flat building program that has characterised much of the 20th century history of the municipality but especially the southern parts and which gained pace after WWII with the introduction of the Own-Your-Own (OYO) option. The site is also significant as it reflects a common pattern of land development in this part of the municipality whereby the extant building replaced a Victorian house/mansion, which had itself been converted to flats in the interim. The postwar flat typology evolved with the work of several émigré architects, who were responsible for a high proportion of the architect-designed examples and who often worked with Jewish developers. These imbued the area with a progressive, International character, and which was supported by the often local Jewish community. It also has associations with the Slovakian-born architect Dr Ernest Fooks, whose office was located in St Kilda, was at the forefront of postwar flat design, and responsible for other key buildings in the area. (Criterion A)

Park View is of aesthetic significance as an early and seminal example with limited comparison of a more nuanced approach to Modernist flat design, undoubtedly influenced by Fooks' recent international trip on which he, along with his wife Noemi, researched the latest trends. The elements which distinguish the building are the stepped footprint, orientated to maximise views, separate and prominent stairwell tower with distinct detailing (staggered glazing bars and projecting bricks), splayed balconies, and characteristic Fooksian elements such as timber-framed spandrel panels and elongated window proportions. The emerging variant of Modernism in which materials, colour, and patterning (in the brickwork and to the balustrading) to differentiate buildings are also evident here, providing a complex interplay of forms and detailing. Its overall intactness is complemented by the retention of the cream brick front fence. (Criterion E)

Thematic context

Victoria's framework of historical themes

6. Building towns, cities and the garden state: 6.3 Shaping the suburbs, 6.7 Making homes for Victorians

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.5 Higher-density housing)

History

Contextual history

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats. The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (Prahran Telegraph, 18 October 1919, p.4)

Higher-density housing in the form of boarding houses paved the way to flat development. Flats first appeared in Melbourne around 1906 and slowly spread to the suburbs. They followed a strong pattern of development, appearing close to transport routes, particularly along or within walking distance of tram routes, to allow easy travel to the city. With their proximity to the beach and parklands, good public transport networks and seaside character, the suburbs of St Kilda and Elwood were especially popular locations for flats. Flats became a dominant characteristic of St Kilda and Elwood, and still make up a high percentage of dwellings in those areas. They include some of the earliest surviving flats in Melbourne, some of the best examples of architectural styles and types of flats, and as a group demonstrate the increasing popularity of the lifestyle of flat living from the early twentieth century (TEH).

There was huge growth in flat development in St Kilda and Elwood in the 1920 and 1930s, attracting migrants, single people, and people of diverse sexuality. In 1920 there were 527 purpose-built flats in 92 blocks in St Kilda municipality. By 1925 this had increased to 884 flats in 164 blocks, including large complexes such as the Ardoch flats in Dandenong Road. By 1935, despite a slowing of development due to the Great Depression, there were more than 2,800 flats in over 500 blocks. A further 2,000 flats were added by 1940; however, the onset of World War II slowed development. Nonetheless, by 1947 St Kilda contained 5,500 purpose-built flats, a quarter of all flats in Melbourne (TEH).

Another boom in flat-building began in the mid-1950s. This was fuelled by population growth and a housing shortage after World War II, changes to building codes and the introduction of company title (and later stratum and strata-title) that enabled flats to be sold individually as 'own your own' units (TEH).

During the early 1950s, a crisis was developing as the number of permits being issued was woefully inadequate however – in 1952, the St Kilda municipality issued 6 permits (of 42 across the city) for 49 units and (*Argus* 1 Mar 1954 p10).

The erection of more blocks of flats is one of the most urgent housing needs of Melbourne.

Agents find it impossible to meet the big inquiry for this type of home.

In an article entitled, 'St Kilda Grows as Flat Centre' the zeitgeist was captured (*Argus*, 27 April 1956, p17)

In recent years the major portion of new building work in St. Kilda has been in flats, and this will continue.

The district can still do with many more flats to meet the demand of the big floating population associated with a quickly growing city like Melbourne.

St. Kilda has all the advantages for flat life of a big city. It is well-served by transport from and to the city – less than four miles distant.

Shops have developed to meet the needs of "flatites;" and there are now numerous cafes serving meals at all hours.

Real estate agents have- waiting lists of tenants for flats and apartments of all kinds.

... A feature of real estate activity in St. Kilda at present is the sale, of "own-your-own" flats. Since it has become possible for each flat owner to have a certificate of title, sales have been made more freely.

The buildings which are being subdivided in this manner must be of modern construction with concrete floors, and comply with certain regulations.

... New Australians are reported to be showing, interest in this form of home ownership.

... Investors are showing a renewed interest in blocks of flats, and are reported to be buying where the net return is below bank interest rate. They regard the present return as a minimum.

Between 1961 and 1971, flats increased from 38% to 62% of all dwellings in St Kilda. The boom in flat building saw St Kilda's population increased by 10,000 people at a time when the populations of other inner-city suburbs were declining (TEH).

Park View

The site forms part of the original two-acre Crown Portion 87 at St Kilda purchased by E Fowler in late 1853 (PP), though initially by James Gill (*Argus* 25 Nov 1853 p5). Both men however were partners in the merchant/importing company Gill, Fowler & Co (B).

By 1855, this part of St Kilda had undergone minimal development and Herbert Street was not defined (K). On the 1864 Cox plan, whilst the gardens and Herbert Street are outlined, there was no development at the north end of Herbert Street, and the site formed part of larger parcel of land (C).

A house was built on the site for John Nicholson in 1868 designed by the noted architect George R Johnson and said to have been a fine Gothic Revival villa (RP). In September 1869, it was described as an 'ornate cottage' (*Argus* 28 Sep 1869 p3). The house stood for about 80 years before being demolished for the extant building.

The footprint of the original brick house was first depicted in 1873, which consisted of a projecting bay and offset verandah to the front (Figure 1). John Nicholson remained the occupant and there were also two timber outbuildings to the northern boundary.

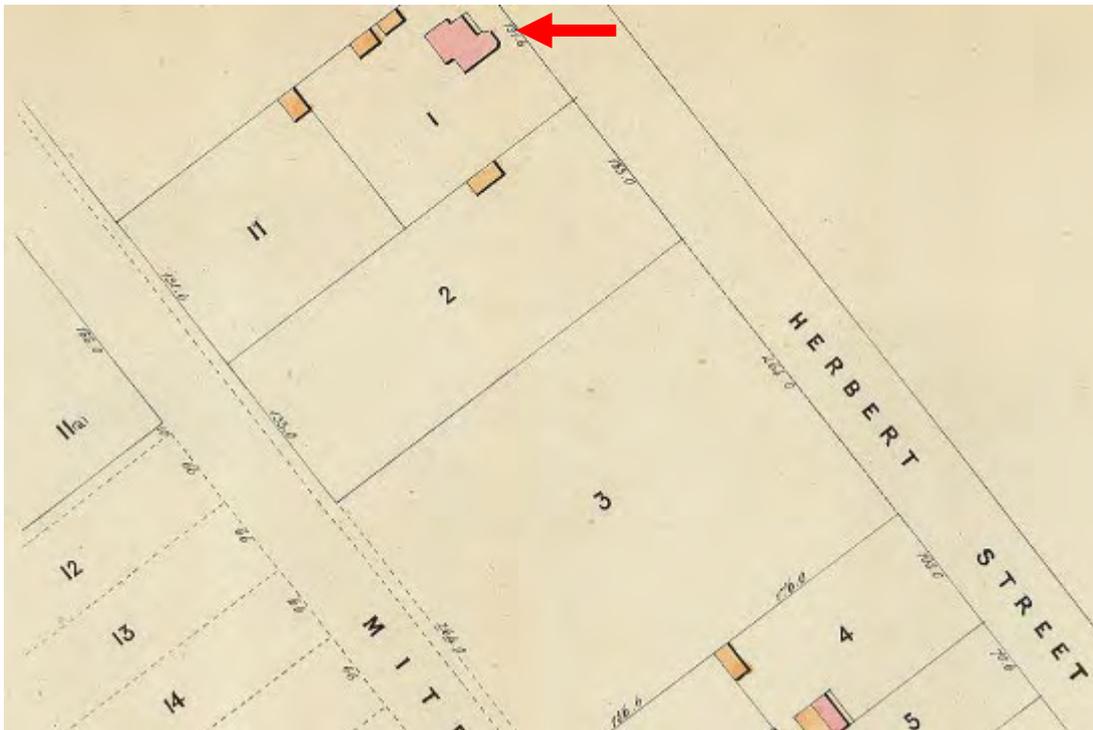


Figure 1 - Footprint of original house in 1873. Vardy Plan, South Ward No.9. (Source: St Kilda Historical Society)

The first Torrens title was issued for the site in 1875, when it was acquired by William Bell Jackson. At that time, the holdings consisted of about 1 acre - that is, it also included the land now associated with 7 Herbert Street as well as 10A + 12 Mitford Street and (CT v779 f650). Jackson resided there for about seven years and was a respected colonist (*Argus* 26 Oct 1922 p9).

During the late 19th and early 20th century, the property changed hands with some regularity, being to the Federal Building Society in 1882 (CT v1343 f586), then to Emily Morison, Herbert Street in 1885, the United Property Co Ltd in 1890, the Federal Bank of Australia in 1892, and Louis William Rowden of Frankston in 1897 (CT v1732 f301).

According to the 1897 MMBW (Figure 2), the footprint of the original house, whose address was then no.7, seemed not to have been altered. There were paved areas to the front and a large paddock to the rear extending to Mitford Street. Although a name was not identified on the MMBW plan for the place, by 1902, it was being referred to as Yatton (*Herald* 26 Feb 1902 p4).

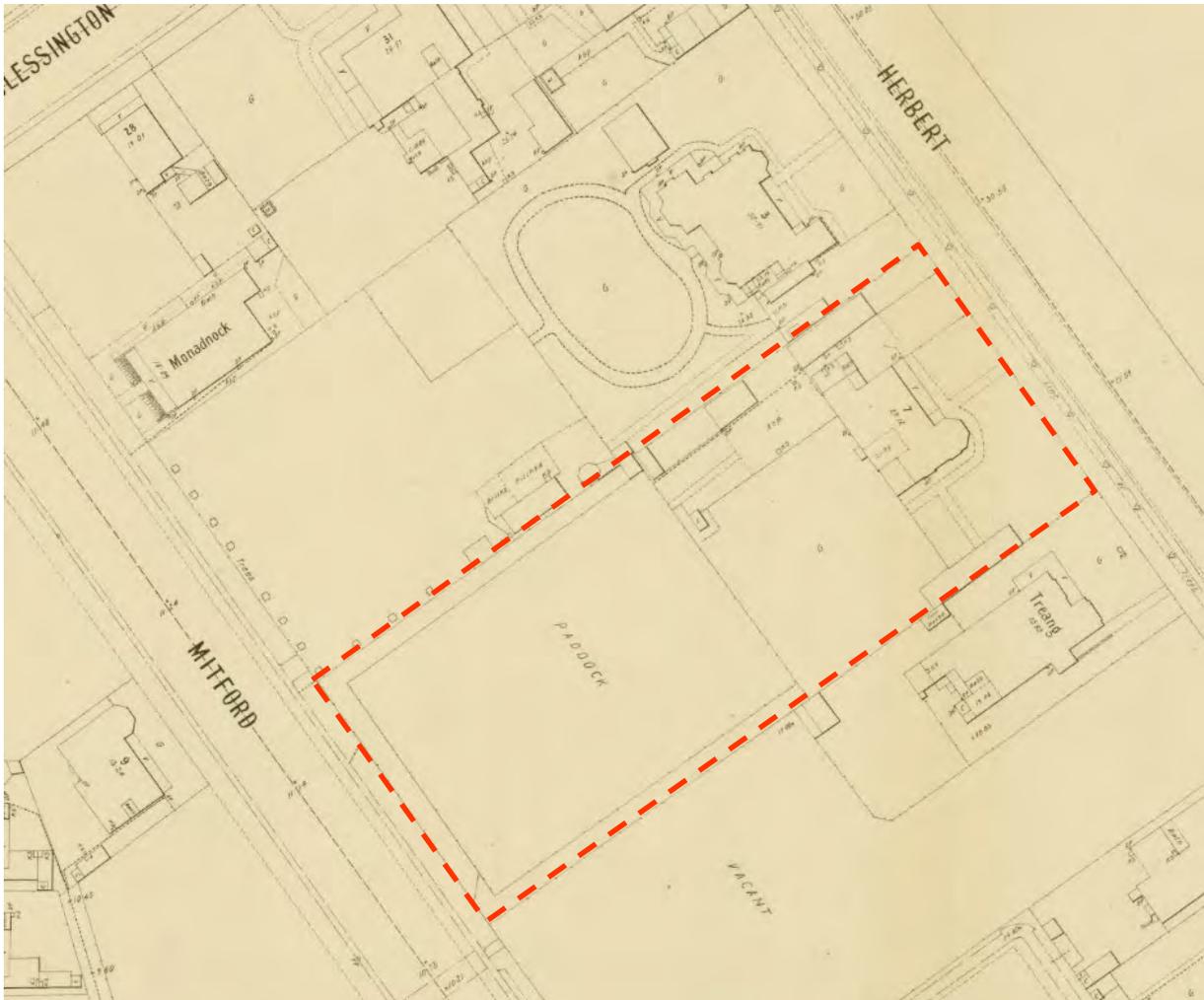


Figure 2 - 1897 MMBW detail plan no. 1380, showing the holdings associated with the site at that time. (Source: State Library of Victoria)

In 1908, a local plumber - John Earl Carnochan of Jackson Street, St Kilda – acquired the site and subdivided the holdings in two stages, (CT v3194 f721). In 1910, what is now 10A + 12 Mitford Street was excised and in 1919, the subject site was sold to John Michael Copeland of Fitzroy. Carnochan retained what is now 7 Herbert Street for himself (CT v4278 f469). (Figure 3)

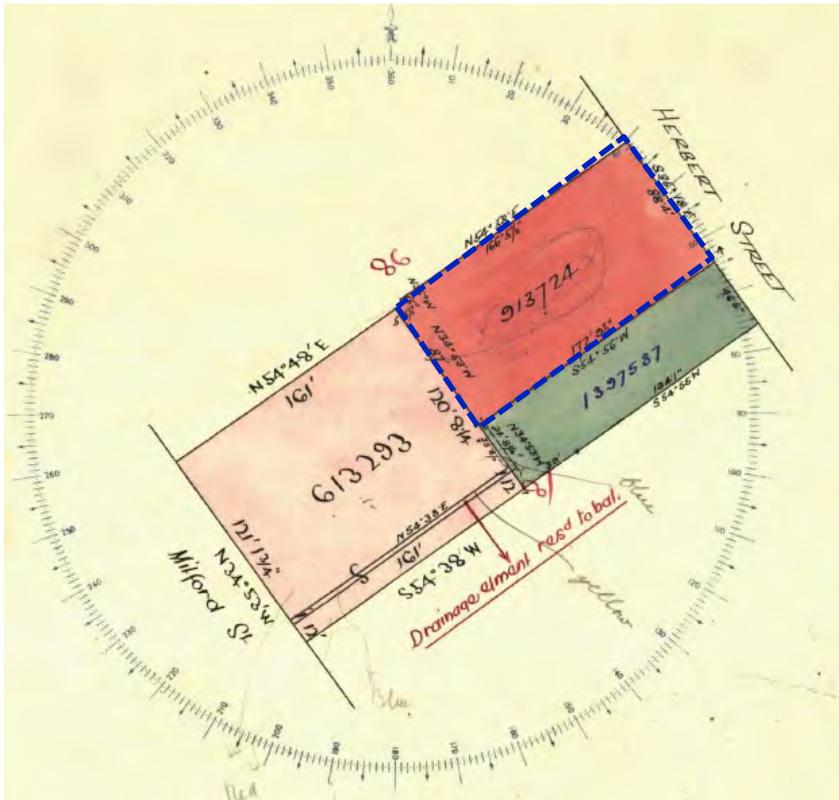


Figure 3 - Subdivision of John Earl Carnochan's holdings during the early 20th century. Subject site dashed in blue. (Source: Certificate of Title v4278 f469)

John Copeland retained the site for about 15 years, although failed to sell it in 1931 when it was described as 'double-fronted brick villa, of 9 Rooms, Billiardroom. on Land 88 x 172, Fronting St Kilda Gardens, Suitable for Hospital or Rest Home' (Age 11 Jul 1931 p2). The site was sold three years later in 1934 to Campbell Lawson of Port Melbourne. At that time, more detail was provided as follows:

MOST SUBSTANTIAL OLD TYPE BRICKVILLA, with Slate Roof. The House contains 8 Rooms, Scullery, Bathroom & c.. also cellar and a splendid Detached Full Size Billiard Room. The outbuildings comprise brick garage, weatherboard laundry, tool shed, W.C, and man's room. THE LAND is an Exceptional Block, and is well laid out in Garden, with well grown trees (Age 20 Jan 1934 p2)

During the 1940s and early 1950s, the Dunbar Guest House was operating at the site (SM). The 1945 aerial photograph (Figure 4) shows the original house and other buildings to the north boundary. A site plan of 1948, when a permit for some additions was being sought indicates that there was a flat(s), 3 single bungalows, 1 double bungalow, and a wash house (BP).

The streets surrounding and facing to the St Kilda Botanical Gardens had become a popular location for flats and some of the first purpose-built flats in St Kilda were constructed here including Clarendon (1915) and Clairvaux (1917), both in Blessington Street. The many mansion houses also provided suitable opportunities for flat conversions. In Herbert Street the first flats were created as the conversion of a house at no.9, while the first purpose-built block, Lloydon, was erected in 1922 at no.23, which was soon followed by St Omar at no.21. Then, during post-war flat building boom almost all the remaining houses were replaced by flats in the period from 1959 to 1972.



Figure 4 - 1945 aerial photograph, showing location of subject site. (Source: Landata, Proj No 5, Run 17E, Frame 58011)

John Michael Copeland died in 1950 and probate was granted to two of his relatives. Margaret Isabel Aird, then residing at the site, acquired it during late 1953 (CT v4278 f469). At this time, she was identified as a guest house proprietor (*Argus* 15 Jul 1955 p17).

In late 1958 Spigelman & Shor purchased the site for £4000. Permission had been granted to demolish the existing house and other buildings on the site in November 1958. The work was overseen by Perry & Hawke of Hawksburn and the estimated cost was £300. Three buildings were identified on a contemporary plan. The local builder Rudolph Kalish of 9 Tennyson Street, Elwood constructed the flats at an estimated cost of £40,000. The permit application was approved on 1 December 1958 (BP).

Kalis(c)h was born in Berlin in 1932 and departed on the *Skaubryn* from Bremerhaven, Germany in May 1955 arriving in Melbourne (Passenger List). His company, Rudolph Kalish Constructions P/L continued to operate into the mid-1970s, at which time they were advertised as 'experienced Master Builders for over 25 years' (*Australian Jewish News* 6 Jun 1975 p32). He died in 1990. Fooks collaborated with Kalish on other blocks of flats including at 119 Brighton Road, Elwood in 1958 (BP), 12 Milton Street, Elwood in 1961 (*Age* 7 Jan 1961 p31) and 21A Dickens Street in 1966 (BP).

The original drawings by the architect responsible for the design, Dr Ernest Fooks, whose office at the time was located in Woonsocket Court, St Kilda were dated October 1958 (BP). Fooks had just returned from a seven-month tour in Europe and USA with his wife, during which scrutinising contemporary blocks of flats were a major focus (*Age* 12 Nov 1958 p10).

The drawings provide details of many of the key elements, most of which were realised and/or have been retained. They show that a bituminous felt over 'Stramit' decking was the initial roof construction. There were to be timber-framed windows to the main elevations – façade/east and garden/north side and steel-framed windows to the south (rear) side. The free-standing circulation core has as a long, timber window wall to the south side and a grille to the front (wrought iron screen, though likely steel), and a concrete

hood over the entrance. The flats were to have concrete floors with timber boards over. The galleries and stairs with landings to the south side are concrete with steel poles and palisading to the balustrade.

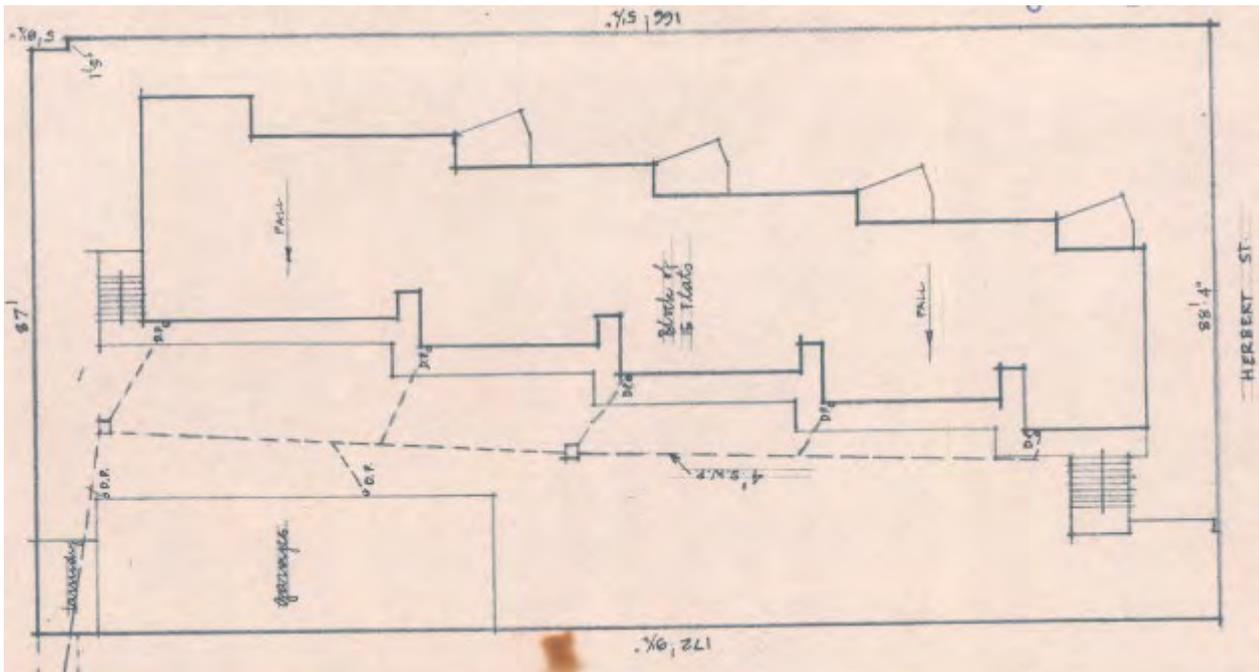


Figure 5 – Site plan, 1968 (Source: BP)

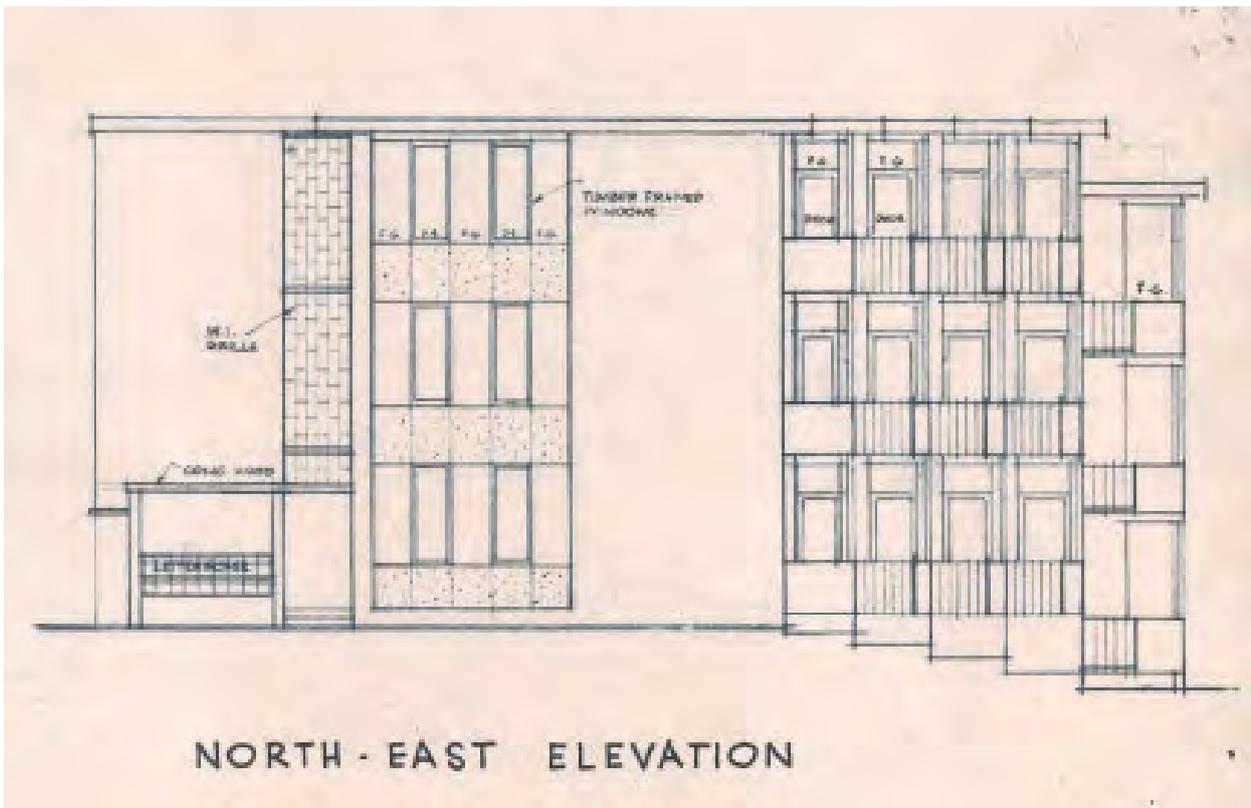


Figure 6 – 1968 drawing showing the front or north-east elevation (Source: BP)

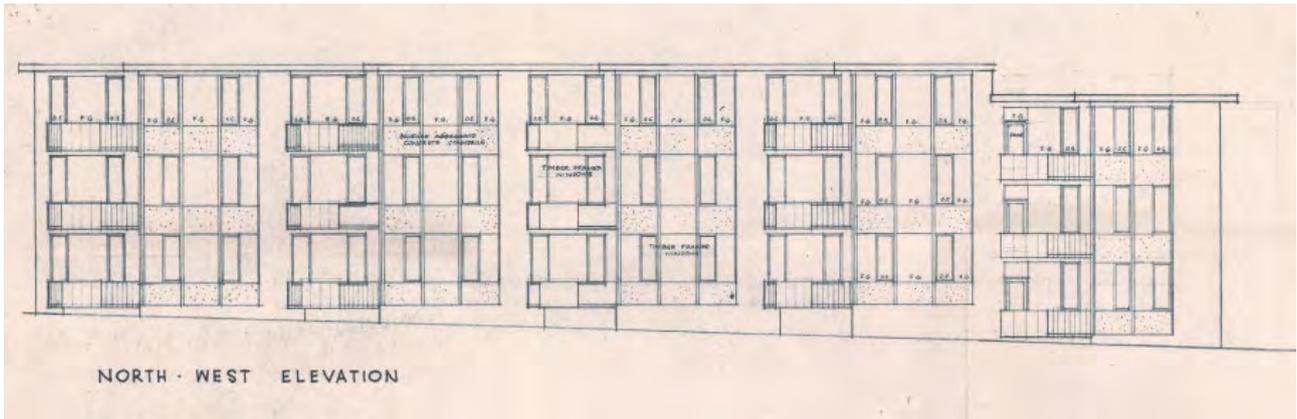


Figure 7 – 1968 drawing showing the north-west or garden side elevation (Source: BP)

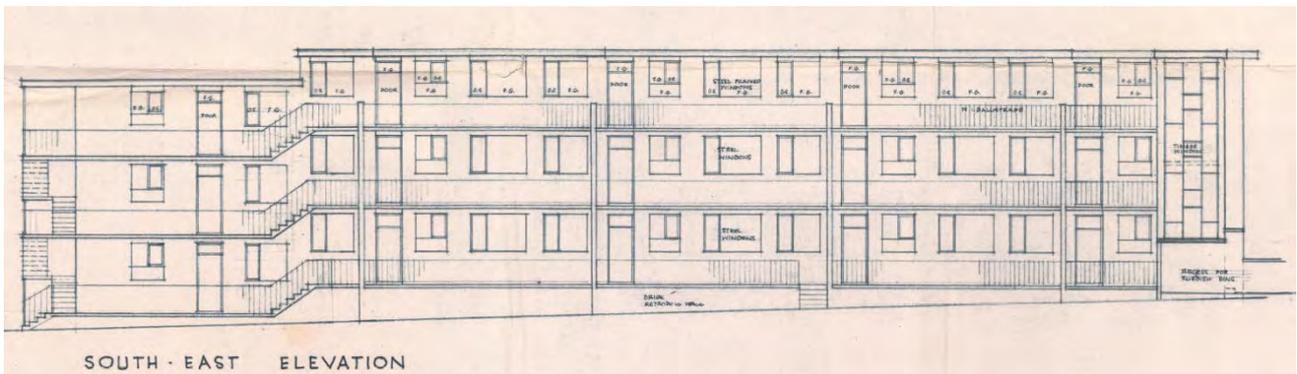


Figure 8 – 1968 drawing showing the south-east or rear elevation (Source: BP)

The developers (the husbands and their wives) were all identified on the title - Harry (chemist) and Freda Spigelman in conjunction with Gus (manufacturer) and Sonia Shor at 83 Acland Street, St Kilda – as registered tenants in common of the property on 18 March 1959. The individual flats were sold from 5 January 1960 over a 16-month period with the last being settled in the following May (CT v4278 f469). The building had presumably been completed by March 1960 when the subdivision plan was lodged (LP 51,176).



Figure 9 – c.1960s image of Park View. Note the spandrel panels were originally brown. (Source: SLV, gs000118 (incorrectly grouped with the block at 4 Rae Court, Windsor))

Ernest Fooks

Born during 1906 in Bratislava (then part of the Austro-Hungarian Empire, later Czechoslovakia, now Slovakia), Ernest Fuchs was educated in Vienna, where he completed a degree in architecture in 1929 and subsequently a doctorate in town planning in 1932. He started his own practice at that time but in 1939 fled the rising anti-Semitism in Europe, marrying Latvian-born Noemi Matusevic in Canada en route to Australia (Edquist, 2012).

In Melbourne, he became assistant town planner for the Housing Commission of Victoria for nearly a decade (until 1948) working on projects across the State. During this time, he wrote extensively, and lectured, on town planning issues leading to his appointment in 1944 as the first lecturer of town planning at the Melbourne Technical College (now RMIT). In 1946, he outlined his ideas and solutions to planning in Melbourne in *X-Ray the City!: the Density Diagram, Basis for Urban Planning*.

On becoming an Australian citizen in 1945, he changed his surname to Fooks. From 1948, he established a successful architectural practice, specialising in 'own your own' flats for developers completing over forty blocks of flats in St Kilda, Caulfield, Toorak, South Yarra and Hawthorn. In 1955, he self-developed an office with four bachelor flats attached at 1 Woonsocket Court, St Kilda (extant but much altered). Fooks also designed numerous single-family residences, beginning with modest-scale examples in the austerity driven period of the late 1940s and early 1950s but evolving as prosperity increased to more ambitiously scaled and detailed examples subsequently. In this sphere, he was influenced by courtyard focused precedents and the use of Japanese-inspired screens, culminating in his own-famed house in Caulfield (1966).

Other projects included some commercial (such as shops) and educational buildings (e.g. Mt Scopus Memorial College, Burwood), as well as three notable community facilities – the B'nai B'rith in Hotham Street, Balaclava in 1959, Adass Israel Synagogue in Glen Eira Avenue, Ripponlea (designed 1961, built 1965), the National Jewish Memorial Centre and Community Facility in Canberra, completed in 1971. The B'nai B'rith commission is said to stem from Noemi's encouragement to be involved with local community affairs (Edquist, 2012).

Fooks passed away in 1985. Despite the coverage in magazines such as *Australian House and Garden* and extensive output of both built work and in publishing, his work has only recently become more widely acknowledged in general architectural circles (Peterson, 2009).

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Description

The large rectangular site has an area of about 1400 sq. metres and slopes about 2 metres from the east to the west. The front boundary is defined by a low cream brick fence which incorporates a recess for letterboxes. There are perimeter garden beds with some shrubs and a few trees, both young and more established specimen, and there is an area of lawn much of the north side of the site.

The main building is located centrally on the site with a garage block in the south-west corner which is accessed by a concrete paved driveway along the southern boundary. The garage block is comprised of six separate garages - two face the street with original doors with four behind (facing north) - and a laundry room at end.

Due to the slight slope, the building steps down in three parts to the west - front (6 flats), middle (6 flats), and rear (3 flats). The building is in good condition and has a high degree of external intactness.

The flats are staggered along the site allowing for views to the Botanic Gardens opposite from all the flats. At each level the plan of the front four flats is consistent, whilst that of the fifth (rear) is flipped as it bookends the block. There is a living and bedroom to the front (north), with kitchen, bathroom and a second bedroom to the rear (south).

The roof is flat with boxed eaves and a wide overhang, whose soffit is lined with slatted boards. The original roof cladding was bituminous roof, which routinely failed and from the aerials, it is likely that it has been reclad/clad over with metal sheeting. The height of the wide fascia seems to have been increased (as compared to the previous 1960s photograph).

The walls are cream brick in stretcher bond. The façade is part blank with a strongly defined bank of five windows across the three levels with alternating band of blue spandrel panels (originally brown) and wide rows of windows (alternating fixed and awnings).

The front of the free-standing circulation core/tower with stair is articulated by projecting bricks in stacked configuration, similar to what he employed in the following year at B'nai B'rith. A screen with geometric patterning consisting of vertical railings interspersed with circles separates the core from the main building so that the galleries are visible. The long window to the south side of the tower has a staggered configuration of glazing bars.

The north side is largely glazed in a manner similar to that evident on the street frontage. The windows are however wider and organised in tripartite units. The bay with the splayed, canted balconies – the balustrade of which aligns with the adjacent spandrels. The balustrade has a dark (brown/black) glass panel to the front and is metal to the side with circular motifs and a supporting steel pole to the centre. The decks are concrete and there is a timber-framed, largely glazed door.

The south side is largely obscured from the public realm by the free-standing circulation core but from current realestate.com images. The articulation varies to the south side in that there are no spandrels and the windows form more discrete units, albeit in similarly consistent bands. The windows appear to be timber although steel was identified on the original drawings. Access to the flats is from this side along open concrete galleries which has a metal balustrade with vertical railings.

Comparative analysis

The southern parts of the municipality – St Kilda (East) and Elwood - have manifold Post-war flats. Whilst many are generic, there is a relatively high concentration of architect-designed examples which are more finely detailed or distinguished by their site responsiveness. Dr Ernest Fooks was one of several émigré

architects that were active in the area and at the forefront of the evolution of this building type along with Mordecai Benshemesh, Michael R E Feldhagen and Kurt Popper, often working for Jewish clients and accommodating the influx of Central and Eastern European Jewish refugees who were accustomed to apartment living. In addition, several Australian-born architects were responsible for flats but rarely multiple examples.

The subject building is indicative of the approach that evolved during the end of the Postwar period – circa mid to late 1950s/early 1960s. Moving further into the 1960s, there was a shift to what is often defined as the late 20th century period, when the influence of Brutalism becomes apparent in the bolder forms and use of brown brick. Although cream brick was also common during the earlier phase of the Postwar period, during the late 1940s and early 1950s, a Functionalist mode held sway at that time with parapets and steel-framed windows. From about the mid-1950s, whilst roofs were typically flat, they were usually expressed with soffits, often deep, and openings were typically timber-framed.

Noted academic, Professor Harriet Edquist considers *Park View* one of the best examples of Fooks' flats, being 'beautifully sited facing St Kilda gardens', and possibly influenced by the work of Frederick Romberg (another Jewish European-trained émigré architect), specifically the Newburn flats, 30 Queens Road, Melbourne (1939-42), with their canted format along the north elevation, as well as Scandinavian design (RP).

Locally based Ernest Fooks designed many buildings in the municipality, but to date only a few of these have been recognized within the heritage overlay, though several are currently under review. Two blocks of flats in Elwood built about the same time are comparable to *Park View* - those at 5 May Street and 12 Milton Street – but they are less distinctive than the subject site. Like other architects, his buildings designed immediately following WWII were indicative of the Functionalist style. Fooks also designed other building types for the Jewish community including the B'Nai B'Rith House (1959) and the Adass Israel Synagogue (1961-66).

- Flats, 5 May Street, Elwood, 1957. Cream brick, two storey flats with a tiled hip tile roof, in a U-plan around a central garden courtyard. Typically Fooksian elongated window proportions with some larger mullions and coloured spandrels. Concrete balconies with metal balusters.
- Raleigh House, 406 Inkerman Street, St Kilda East, 1958 (Not in HO). Modernist house, brick (overpainted), cuboid forms, distinctive window configuration, screen to one large window, largely intact.
- Flats, 12 Milton Street, Elwood 1961 (Contributory within St Kilda Botanical Gardens & Environs precinct). Intact, cuboid form being slightly stepped at the front, cream brick with spandrels and elongated window proportions. Similar to the subject building but on a narrower site with limited potential for varying the footprint.
- Flats, 21A Dickens Street, Elwood, 1966 (Contributory within St Kilda Botanical Gardens & Environs precinct). Later brown brick and render, suggesting a burgeoning Brutalist character.

Several blocks of flats designed by the Palestinian-born, Australian educated architect Mordecai Benshemesh are included within the heritage overlay (with others yet to be assessed). His early work, dating from about 1951 to 1956, was overtly Functionalist. Subsequently his work varied with the group constructed in 1960 bearing the most comparison with *Park View*.

- Two notable blocks were completed in 1959. The iconic *Edgewater Towers* at 12 Marine Parade, St Kilda (Citation 2049) and another nearby to *Wolverton* at 22 Westbury Street (contributory within HO6 precinct). The former is in a different category, as it is a multi-storey International style building in white painted concrete with continuous bands of glazing to each elevation. The latter bears some similarities with the subject group in the material palette, the balcony detailing (metal balustrade with panels), fully glazed stairwells with louvres, but has more regular patterns of glazing and lacks some of the more distinguishing details of this group such as fan-like balconies and decorative treatments (e.g. tiling or projecting brick work).

- Group of three at 306 Dandenong Road (*Leaworra*), 16 Lansdowne Road and 8 Westbury Street (*Wolverton*), St Kilda East, 1960 (Citation 2429). All three buildings are intact and three storey, have cream brick walls and flat roofs with wide, sheet-lined soffits to the front/main elevations, and timber-framed openings. They have balconies with angled geometry either in the vertical (canted) or horizontal (splayed) plane orientated to take best advantage of the solar access and the site configuration. The stairwells have louvred glass. Decorative elements or treatments include ceramic tiling, some panels to the balustrades, projecting bricks, and/or staggered glazing bars to the windows. All retain their original low cream brick fence and associated letter box enclosures. The circulation is different in that the flats are divided into blocks with either two or three enclosed stairwells (at the front) rather than the open stairs and galleries to the rear at *Park View*.

The work of the Viennese Kurt Popper is generally indicative of a restrained version of contemporary Modernism. His preferred design mode similarly changed over time, and although his contemporary work shares a similar material palette, he generally employed more contained footprints and forms.

- Flats, 124-126 Alma Road, 1954 + 47 Westbury Street, St Kilda, 1956 (Contributory within HO6). Similar, adjacent blocks in a Functionalist mode. Cream brick (one on red brick plinth), with parapeted roof, steel-framed windows, some with concrete framing, and balconies with concrete decks and metal railing.
- Flats, 22A Acland Street, St Kilda, 1957 (Contributory within HO5). Of a similar type to the subject site, though with a regular footprint. Cream brick with panels of pale blue tiles to the façade and balconies with metal balustrading with diamond pattern. It however has a tile clad, hipped roof.
- Flats, 17 & 17A Burnett Street, St Kilda 1958-59 (Contributory within HO5). More conventional with a hipped roof clad in tile in two mirror-image blocks. Distinguished by the expressed rendered frame to the corner windows.
- Flats, 21 Dickens Street, Elwood, 1965 (Contributory within HO7). A relatively late cream brick example with minimal eaves overhang as the balconies, with faceted metal panels to the balustrade, are recessed.

Among the contemporary work of other designers/architects, there is considerable variety with the main comparisons being Chudleigh Court and 33 Pine Avenue, and to a lesser extent, the block at 21 Redan Street, where some triangular or splayed geometry has also been employed.

- *Chudleigh Court*, 9 Dickens Street, Elwood, 1958, Bailey and Tilley Home Plan Service (Citation 2426). The three-storey, cream brick block has a skillion roof form with triangular projections and balconies on the east (garden) elevation. The garden side openings are timber-framed, whereas steel-framed windows are employed to the gallery side. The metal balustrading features a triangular pattern.
- Flats, 21 Redan Street, St Kilda, 1958, John & Phyllis Murphy (Citation 785, HO503). An unusual two-storey red brick building, consisting of two-level flats with separate entries, with a prow-like form and gable roof. Triangular forms are employed under the encompassing roof to provide privacy.
- Flats, 33 Pine Avenue, Elwood, 1959, Leslie J W Reed (Citation 2339, HO429). Cream brick, tile-clad hipped roof, with a flat roof, stairwell block to the front, screen walls, and a splayed profile to the upper-level balconies, which have a conventional railing detailing. The windows are timber-framed, including spandrels to the facade.
- Flats, 39 Southey Street, Elwood, 1959, L.G. Grant & Associates (Contributory within St Kilda Botanical Gardens & Environs precinct). Cream brick but with extensive use of decorative brickwork and screens to the front and a bowed concrete canopy to the entrance supported on steel poles.
- Flats, 63-69 Tennyson Street, Elwood, 1959-60, A V Jennings (Citation 2344, HO436). A series of four mirrored blocks, cream brick, stepped form with undercroft carparking, spandrels and banks of windows.

- *Rocklea Gardens*, 46-40 Hotham Street, St Kilda East, 1960, designed by Theodore Berman. (Citation 2017, HO293). International style, continuous band of windows/openings with balconies, and spandrel panels at either end of the elongated façade.
-

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

Add to the Heritage Overlay as an individual place.

In the Schedule to the Heritage Overlay apply:

- external paint controls (to encourage reinstatement of the original colour scheme to the spandrels - currently they are painted blue but originally they were dark brown, similar to the glazed panels to the balconies).
 - fence controls (original front fence)
-

Primary source

RBA Architects & Conservation Consultants, *HO7 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2*, 2021

Other studies

Andrew Ward & Associates, *Port Phillip Heritage Review*, 1998

Other images





Circulation tower with staggered glazing bars



Canted balconies

Area to be included in HO



City of Port Phillip Heritage Review

Place name: Dick Whittington Tavern
Other names: Alma Hotel (former)

Citation No: 2447



Address: 34 Chapel Street, St Kilda
Category: Commercial: Hotel
Style: Interwar
Constructed: 1924
Designer: Joseph Plottel
Amendment: C206port
Comment: New citation

Heritage Precinct: Not applicable
Heritage Overlay: HO553
Graded as: Significant
Victorian Heritage Register: No

Significance

What is significant?

The Dick Whittington Tavern (former Alma Hotel) at 34 Chapel Street, St Kilda, constructed in 1924 and designed by Joseph Plottel is significant.

Features that contribute to the significance of the place include:

- Two-storey scale.
- Hip roof clad in terracotta tiles with a wide, timber-lined soffit. Also six red brick chimneys with moulded, rendered caps.
- Brick walls in stretcher bond (mostly over-painted).
- Symmetrical façade with a recessed balcony featuring paired columns.
- Paired windows flanking the balcony with geometric patterns in leadlight and stained glass to the upper sashes. Also paired windows to the north elevation and windows with exposed concrete lintels to the south recess and rear/east elevation.
- Entry area at the south end of the ground floor including a basalt threshold and original cream and black tiling.

Alterations and additions are not significant, including alterations to the ground floor and late 20th century single-storey additions to the north and east sides. The current paint colour scheme is not significant.

How is it significant?

The Dick Whittington Tavern is of local historical, aesthetic, and social significance to the City of Port Phillip.

Why is it significant?

The Dick Whittington Tavern is historically significant as a hotel constructed during the Interwar period as a replacement for an earlier smaller hotel on the site which had been in continuous hotel use since 1860. It is representative of the common decision to modernise Victorian-era hotels during the Interwar period, whereby earlier buildings were typically remodelled, upgraded, expanded or, as occurred less frequently, fully replaced. The Chapel Street address is reflective of the traditional practice of prominently locating hotels along major thoroughfares. (Criterion A)

The Dick Whittington Tavern is of aesthetic significance as a partly intact (that is, intact to the upper floor and roof), early Interwar period hotel in the Georgian Revival style. The Georgian Revival style is not common in the municipality, especially among the group of remaining Interwar period hotels. Indicative of the style the design incorporates restrained classicising detailing, symmetrical façade and recessed balcony with paired columns. The noted architect, Joseph Plottel, undertook many commissions in the St Kilda area but this is the only hotel he is known to have designed in the municipality. (Criterion E)

The Dick Whittington Tavern is of social significance for its longstanding association (for a century in the current building and over 150 years at the site) with members of the local community, who mostly reside in St Kilda/St Kilda East/Balaclava. The current community values the Dick Whittington Tavern as a local landmark and welcoming atmospheric meeting place that is important to the character and social fabric of the local area. (Criterion G)

Thematic context

Victoria's framework of historical themes

5. Building Victoria's Industries and Workforces: 5.6 Entertaining and socialising

Port Phillip thematic environmental history

3. People: 3.5 Expressing identity and culture

History

Contextual history

Providing food, refreshments, entertainment and accommodation, hotels – or pubs – have been popular places to eat, socialise and stay in the City of Port Phillip since the arrival of European settlers. Wilbraham Liardet was the first to open a hotel in the area, the Brighton Pier Hotel, in October 1840. During the gold rush period from 1851 to 1876, 51 new hotels were opened in Port Melbourne alone.

Before the creation of civic buildings, hotels were often used as meeting places for early councils, social groups and committees, as well as general socialising. Some of the oldest buildings in the City of Port Phillip are hotels that have stood the test of time, such as the Golden Gate Hotel (1853), Prince of Wales Hotel (1863), the George (which began as the Terminus in 1857), the Esplanade (which began as the New Bath Hotel in 1856), the Golden Fleece Hotel (1872) and the Balaclava Hotel (formerly Carlisle Hotel 1869). Some, like the Hotel Victoria built in 1888 on Beaconsfield Parade, Albert Park, remain but no longer used as hotels. Others, like the Greyhound Hotel (1853) have been demolished. Hotels have been particularly associated with working-class people as centres of Australian drinking culture, and continue to provide vital social venues for the community today.

Dick Whittington Tavern

The subject site formed part of Crown portion 138A of about 5 acres which was purchased in the 1850s (pre-1857) by Edward De Carle and Henry Holmes (PP).

The original hotel on the site was built in 1860 for James Hayes. The March 1860 rate book describes it as 'unfinished' (RB no.1128). The next year, the March 1861 rate book records an eleven-roomed brick building and stables named the Alma Hotel (RB no.1203). James Hayes owned the hotel until his death in 1876 (*Argus* 7 Apr 1876 p1).

The 1873 Vardy plan (Figure 1) shows the hotel during the time it was owned by James Hayes. At that time it occupied a smaller land parcel that stretched between Chapel and Queen streets. At the corner of Chapel and Crews streets there was a grocer shop and residence owned by John Drew.

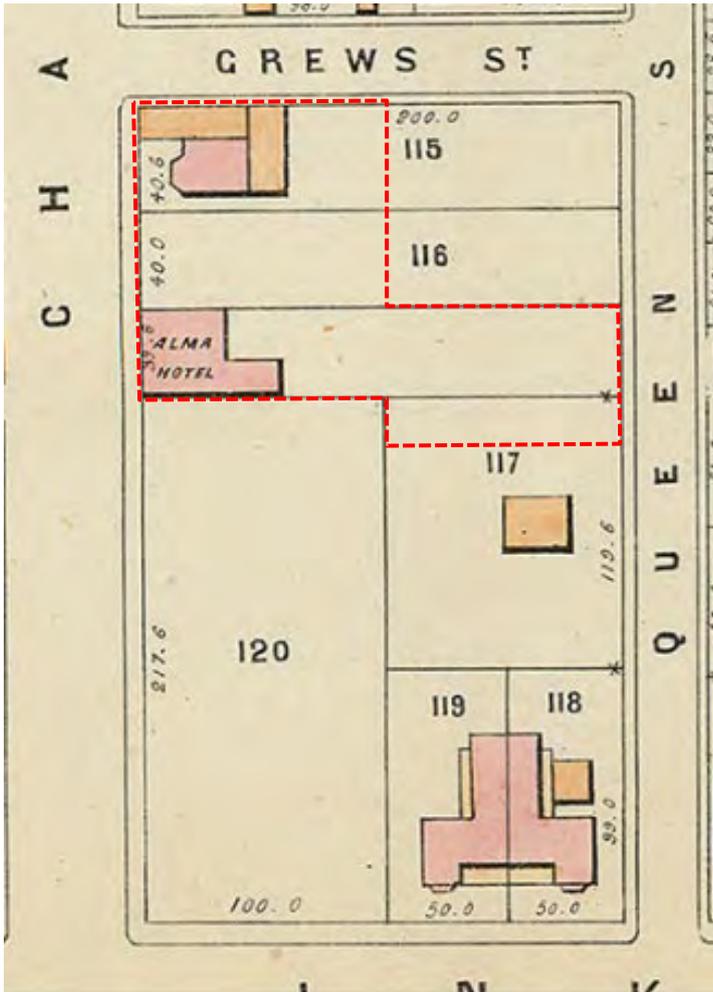


Figure 1 - Plan of the Borough of St Kilda, North Ward No. 6 (J.E.S. Vardy, 1873). The approximate current boundaries of the subject site are indicated.

The 1897 MMBW plan (Figure 2) shows the footprint of the hotel. The hotel had been enlarged - the corresponding 1897 rate book records 18 rooms. On the footpath in front of the hotel there was a trough and at the rear of the hotel there was a fernery. Rear access to the hotel was established via a right of way off Queen Street. On Queen Street, there were two houses (brick house at no. 11 and timber house at no. 13) where the carpark currently is.

Billiards was apparently a popular activity at the Alma Hotel. There was a billiard room and billiard tournaments were held, such as that in April 1898 (*Prahran Chronicle* 9 Apr 1898 p3). In 1899, licensee Mary Elizabeth Webster was fined £5 for permitting billiards to be played after hours (*Age* 25 May 1899 p6).

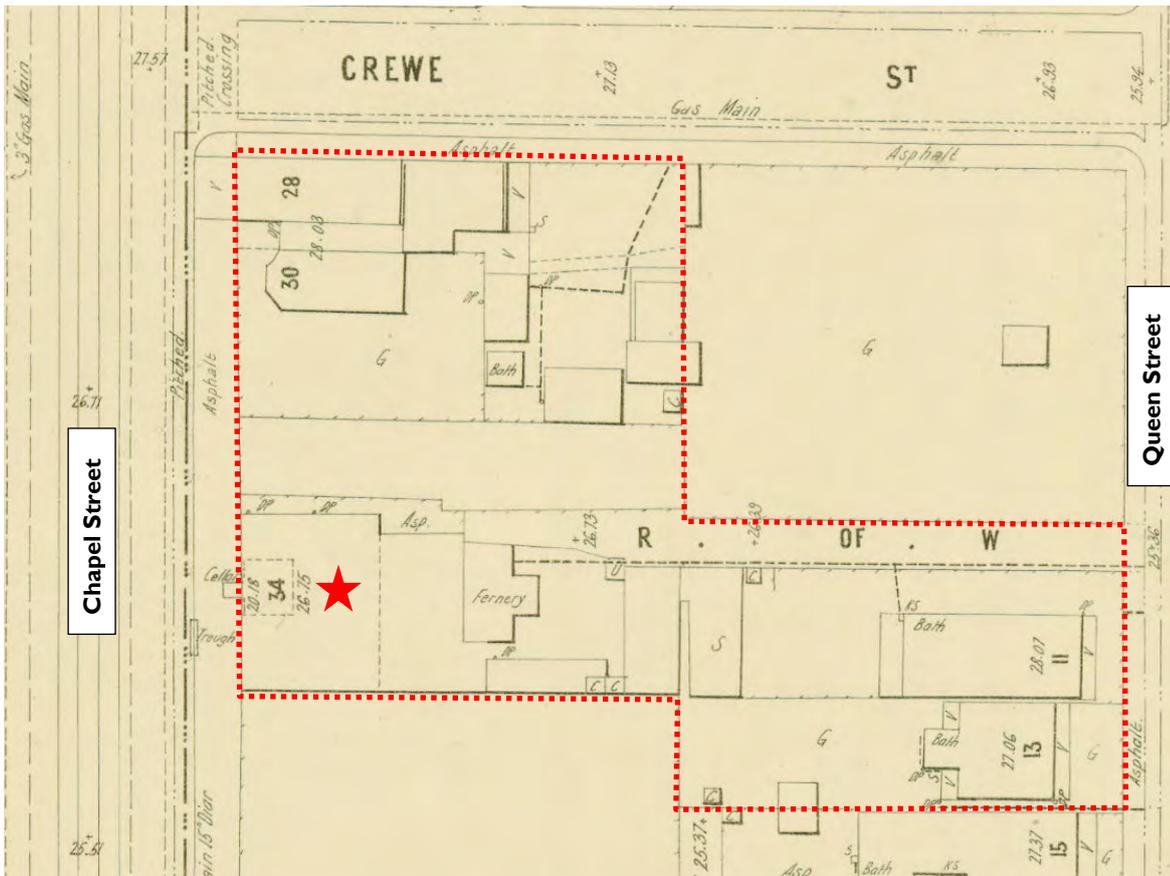


Figure 2 - MMBW detail plan no. 1423, dated 1897. The approximate current boundaries of the subject site are indicated.

In early July 1924 the noted architect Joseph Plottel placed a tender advertisement for rebuilding the Alma Hotel (*Argus* 5 Jul 1924 p5). Seminel & Co were selected as the builders. On 14 July, a building permit was issued to owner Marc Gurney for a new brick hotel (BP no. 5788). Construction was apparently underway soon after, as in October it was reported that a 71-year-old worker fell from a ladder and suffered serious injuries (*Herald* 1 Oct 1924 p14).

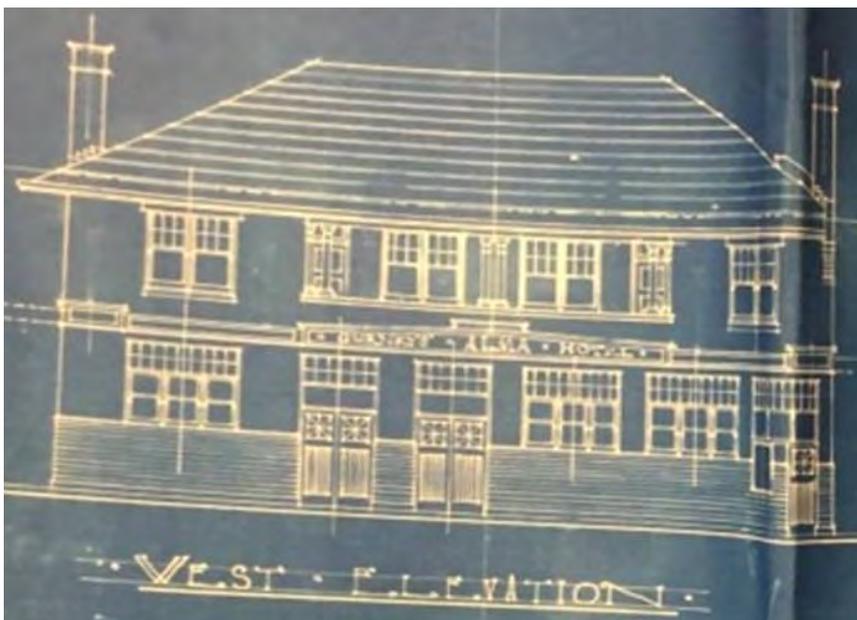


Figure 3 - West/front elevation. Undated drawing by Joseph Plottel (Source: Council Building File)



Figure 4 - East and north side elevations. Undated drawing by Joseph Plottel. (Source: Council Building File)

In 1936, after 26 years as owner and licensee, Marc Gurney sold the Alma Hotel to Caroline Moran who had run the Court House Hotel in Footscray for the previous 12 years (*Argus* 11 May 1936 p4).

The 1945 aerial photograph (Figure 5) shows the extant hotel building. Also shown is a c.1930s house on the corner of Crews Street which replaced the earlier combined grocery and residence.



Figure 5 - Aerial photograph dated 1945. The approximate current boundaries of the subject site are indicated. (Source: Landata, Proj No 5, Run 17E, Frame 58012)

It was probably not until the 1970s that the site was expanded to include land on the corner of Crews Street (CT vol. 9012 fol. 520). Also during the 1970s, the hotel appears to have been renamed the Dick Whittington Tavern.

Joseph Plottel - Architect

Joseph Plottel was born in Yorkshire in 1883 and trained in London. In 1906 he moved to Melbourne where he worked for the railways department then in the office of Nahum Barnet. He opened his own office in 1911 designing a wide variety of building types including factories, offices, shops, civic buildings, houses and apartment blocks. Plottel undertook more than a dozen commissions in the St Kilda area including a number of flats (e.g. Eildon Mansions 34 Eildon Road in c.1922 and Clarendon 26-28 Blessington St in 1915 & 1935), two examples of combined shops and flats (Waverley 115-119 Grey Street in 1920 and The Warwick 75&75A Fitzroy Street in 1933), and for the Jewish community, notably the St Kilda Synagogue in Charnwood Crescent in 1925. (Grow, 2012).

References

Aizen, Becky, *Pots, Punks and Punters: a history of the hotels of St. Kilda and South Melbourne*, 2004

Building Files held by Port Phillip City Council

Certificates of Title (CT)

Grow, R, 'Joseph Plottel' in Philip Goad and Julie Willis (eds), *The Encyclopedia of Australian Architecture*, 2012.

Newspapers: *Herald*; *Argus*; *Prahran Chronicle*

Parish Plan - at Elwood, Parish of Prahran, P81-13 (PP)

Port Phillip Thematic Environmental History (TEH), February 2021

Rate Books for St Kilda 1859-1900, accessed via ancestry.com

St Kilda Council building permits (BP)

Description

The building is located at the south-western part of a large, flat site with an area of 1,720m². The L-shaped parcel of land has a frontage to Chapel Street, but extends along nearly half of Crews Street, and has a narrow frontage to Queen Street. Except for the hotel building, most of the land is paved in concrete with some limited areas of planting to the car parking areas to Crews and Queen streets.

The building consists of the original 1920s section with late 20th century, single-storey additions to the north and east sides, including a wide canopy to front.

The original section is two storey with a hip roof clad in terracotta tiles. It is punctured by six red brick chimneys with a moulded, rendered cap. There is a wide, timber-lined soffit to all sides except the south, where the building is constructed to the boundary.

The brick walls in stretcher bond are painted except for some of the rear first floor areas - a recess to south side and the east wall - where the original red brick remains unpainted. The brickwork to the façade was likely differentiated, such as the window sills. According to the blueprints, the dado to the ground floor was possibly tiled.



Aerial, showing site boundary (dashed) and original 1924 section, star (Source: Nearmap 21.04.21)

The first floor remains intact whilst the ground floor has been altered. The first floor façade is symmetrical with a recessed balcony indicative of the influence of the Georgian Revival style. There are paired columns to the balcony with those abutting the wall being a half post. Flanking the porch are paired windows with geometric patterns in leadlight and stained glass (in muted tones) to the upper sashes, as compared to multi-paned are indicated on the drawings. To the balcony, there are windows to the centre and doors flanking. There is a metal railing not evident on the drawing.

Windows to the north elevation are paired and the concrete lintels to the windows are visible to the south recess and rear/east elevation.

To the ground floor, there are some recessed entries and aluminum-framed windows, both fixed and folding. A cantilevered canopy with a wide fascia extends the length of the façade and continues along the north side. A canopy extended along the front with a broad triangular peak to the centre (including the name) and block to either end. At the south end of the façade is the indications of an original entry by way a basalt threshold and original cream and black tiling.

A small, two storey, red brick section with a skillion roof, clad in sheet metal, is partly visible to the south boundary.

The single storey additions are for the main part rendered with channeling, and a black tile dado to the front part (west and north elevations).

Comparative analysis

There are many hotels included in the Heritage Overlay, either as individual places or included in a precinct. The hotels predominantly date to the Victorian period, however many were remodeled during the Interwar period in a contemporary style, as was a common approach to the modernisation of hotels at the time in response to recommendations made by the Licenses Reduction Board. Only a few were built as new buildings during the 20th century, though often replacing an earlier hotel on the site. Most are located on corners and/or main thoroughfares.

The Georgian Revival style was popular from about the mid-1920s to the mid-1930s, and less common in the municipality than most of the other Interwar period styles. Typically incorporating some restrained classicising detailing, it is associated with 'good manners' and more so with residential buildings than commercial. Characteristics of the style include a symmetrical facade, walls can be face brick or rendered, windows are multi-paned (with 6-pane sashes), and entries might include a fanlight or a porch with Tuscan order columns. The design of the Dick Whittington Tavern expresses the style by way of restrained classicising detailing, a symmetrical facade and a recessed balcony with paired columns. The architect, Joseph Plottel, undertook many commissions in the St Kilda area but this is the only hotel he is known to have designed in the municipality.

The Newmarket Hotel, 36 Inkerman Street, St Kilda (Significant in HO5), possibly dating to 1921 when brick additions were undertaken, is unusual as it demonstrates a bungalow influence on an urban building. It has a symmetrical red brick, including quoining, with a gable roof clad in terracotta tiles. The windows have been removed but had been boxed-framed to the upper level.

During the 1920s, most hotels were designed in a classicising mode, whether new buildings or pre-existing hotels that were remodeled. This is the most common architectural style of the Interwar period as applied to hotels. These buildings are usually rendered, have a parapet often with a pediment and a cornice, and individual windows (a remnant of the Victorian period building). Examples which are generally intact include:

- Post Office Club Hotel, 306 St Kilda Road, St Kilda (Contributory within HO6). Retains original tiles to ground floor exterior. Diamond glazing bars to upper sashes (first floor).
- Elephant & Wheelbarrow, 169 Fitzroy Street, St Kilda (Contributory within HO5). Freestyle design with a curved corner, oriel windows and arched openings.
- Bayview Hotel, 279 Cecil Street, South Melbourne (Contributory within HO3). Has a recessed balcony with columns to first floor, intact tiled dado to ground floor, stained glass to some windows.
- Queens Arms Hotel (former), 336 St Kilda Road (Sydney Smith & Ogg, 1924) (Significant within HO6, Citation 927). Parapet with triangular pediments and featuring a corner tower.
- Several other hotels in similar vein include the Cricket Club, Emerald, Golden Fleece, Limerick Arms, Montague, O'Connell's Centenary, and Rising Sun. Some of these were designed by Sydney, Smith, Ogg & Serpell.

The Grosvenor Hotel, 10 Brighton Road, Balaclava (Citation 301), designed by Harry Norris in 1928 is a rare instance of the Spanish Mission style applied to a hotel within the municipality.

During the mid to late 1930s, the Moderne/Functionalist style became popular and there are several examples in the Municipality. Typically, they include a parapet, are rendered, and have a horizontal emphasis by way of banding or speed lines. Some feature Art Deco detailing to the bands, etc.

Social Value

Between 22 March to 18 April 2021 community engagement was undertaken to gauge the potential social significance of the Dick Whittington Tavern. The core components of this engagement included an online survey and story sharing board on Council's Have Your Say website, which were promoted to targeted interested groups.

In total, 69 people completed the survey for the Dick Whittington Tavern. Most of the respondents were aged 35-49 years (35), followed by 25-34 years (14) and 50-59 years (11), with a few respondents older than 60 and younger than 24. Respondents were overwhelmingly local residents, with almost all (63) residing in the immediate suburbs of Balaclava, St Kilda East and St Kilda area. More than half of respondents visit the hotel on a regular basis, either weekly (12) or monthly (26). About half (36) of the respondents have been visiting the hotel for more than 6 years, specifically 6-10 years (18), 11-20 years (13), 21-30 years (3), and more than 30 years (2). Three groups were identified as having a connection to the Dick Whittington Tavern.

When asked about what aspects of the hotel contribute to its character, 'location' (27) and 'atmosphere' (19) were the most popular responses. Less popular were 'façade/appearance from street' (7), 'outdoor areas' (5), 'architectural style' (2), 'bar' (1) and 'room layout' (1).

The majority of respondents associated the hotel with their local community and were overwhelmingly in agreement with statements such as 'the Dick Whittington Tavern is a local landmark', 'the Dick Whittington Tavern is important/special to the character of 'Balaclava/St Kilda East', 'I feel connected to my community when I visit the Dick Whittington Tavern', and 'the Dick Whittington Tavern is important as a meeting place'.

In terms of historical associations, respondents indicated a strong attachment to the name 'Dick Whittington Tavern'. Opinions were subtly in favour of there being an appreciable sense of history and describing the hotel as historical rather than contemporary.

Respondents generally favoured descriptive words such as welcoming, timeless, lively, homey, characterful, and popular.

Respondents were also given the opportunity to elaborate on their opinions in an open question: 'In your own words, what do you think the Dick Whittington Tavern means to your community? Who is it important to? How does it contribute to a sense of place or identity? What is it best known for?'. Numerous responses were received (41) of which the majority were supportive. The most emphasised theme was the importance of the Dick Whittington Tavern to the local community as a meeting place. Several respondents noted that the hotel is known for its friendly atmosphere, the food, trivia nights and its name. Two respondents referred to the undesirable fate of the Greyhound Hotel and another two mourned the relatively recent loss of the 'Dick Liquor' signage.

'Social value' is a collective attachment to a place that embodies meanings and values that are important to a community. Based on the responses to the survey, the social value of the Dick Whittington Tavern is demonstrated against the key indicators below. The indicators derive from the *Victorian Heritage Register Criteria and Threshold Guidelines* (Heritage Council Victoria, Dec. 2020).

- **The existence of a current community/group by whom the place is valued.**

There is an informal community of predominantly local people who are united through their common patronage and appreciation of the Dick Whittington Tavern.

Some comments provided by survey respondents paint a picture of this community:

It's a great place for the older community to meet that hasn't been bulldozed or turned into some trendy bar.

A great place to go for a counter meal with family, friends and children.

It's a real community hotel that understands the locals ...

A place of country pub vibe, down to earth and friendly, very very popular with the locals.

... I think a broad cross-section of the community feel welcome, accepted and appreciated there and enjoy each others differences.

...exceptionally friendly staff

Trivia night is fun and has always been my group of friends regular weekly catch up.

- **The strength of the community/group's attachment to the place.**

The Dick Whittington Tavern provides an important reference point in the community's sense of identity/place. The survey results suggest that the community's attachment to the Dick Whittington Tavern is more closely related to the location, atmosphere and sense of community it generates than its physical appearance. When asked to rate their level of attachment to the place on a scale of 1 to 10 the majority of respondents (50 out of 67) selected a level of 6 or above. Some comments provided by survey respondents provide some insight into the nature of the attachment:

I think it's a local institution. Great place to meet with character, unlike other newly built venues.

On face value the venue might be seen as just another place. But the name (which i love!), the services, the value, and the location, mean that it is incredibly important to the community. As someone new to the area, i see it has a spot in the heart of many locals ...

It is a stand alone ICON in East St Kilda ...

The Dick Whittington is an important part of Balaclava - it provides a gathering place and many happy memories for the community.

- **The time depth of that attachment.**

The Dick Whittington Tavern (previously called the Alma Hotel) has served the community as a meeting place continuously since 1860 at this site, albeit having been rebuilt in 1924. The attachment to the place has evolved with communal interaction over time. Amongst the current community there are some members who have been visiting the Dick Whittington Tavern for several decades, while others have a more recent association.

- **Whether the social values resonate across the broader community as part of a story that contributes to the municipality's identity.**

For over 180 years, hotels have facilitated an important social function in Port Phillip and continue to provide important social venues for the community today.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance (The Burra Charter) 2013*, using the Hercon criteria.

Recommendations

Add to the Heritage Overlay as an individual place. Exclude the carpark off Queen Street from the extent of the HO.

Apply external paint controls in the Schedule to the Heritage Overlay (to ensure complementary colour schemes are employed and/or encourage paint removal from brickwork).

Primary source

RBA Architects & Conservation Consultants, *H07 Elwood St Kilda Balaclava Ripponlea Precinct heritage review Stage 2, 2021*

Other studies

Andrew Ward & Associates, *Port Phillip Heritage Review, 1998*

Other images



North-east corner



Façade, north end, showing stained glass windows (upper sash) and paired columns to the recessed balcony



Basalt threshold and original cream and black tiling to the deck

Area to be included in HO



City of Port Phillip Heritage Review

Place name: Inkerman Hotel
Other names: -

Citation No:



INSERT MAP

Address: 385 Inkerman Street, Balaclava
Category: Commercial: Hotel
Style: Postwar
Constructed: 1961
Designer: Best Overend Architects
Amendment: TBC
Comment: New citation

Heritage Precinct: N/A
Heritage Overlay: N/A
Graded as: Non-contributory
Victorian Heritage Register: No

Significance

What is significant?

The Inkerman Hotel at 385 Inkerman Street, Balaclava, constructed in 1961 and designed by Best Overend Architects, is of heritage interest.

The hotel has been considerably altered. It is mostly single storey with a two-storey, east wing. The two-storey wing has a hip roof clad in glazed, variegated terracotta tiles, which is partly concealed by a parapet. The roofs of the single storey sections are not visible and are all clad in sheet metal. The cream face brick walls to the street frontages have been rendered. Originally the front walls had a dado of variegated brick and the parapet to the front, single storey section was screen-like with 'hit and miss' brickwork (this may survive behind the tall panels that have been introduced in front of the original parapet). Another detail now lost was the toothed brickwork either side of the entry at the chamfered corner. The extant pattern of openings generally aligns with the original configuration however some windows have been extended to the floor level. Five marble thresholds of the original doors survive. Aluminum-framed windows have replaced timber-framed windows. The east elevation is the most intact as the fenestration pattern has not been altered and the original horizontal emphasis with the upper-level windows in a distinct band remains apparent.

How is it significant?

The Inkerman Hotel is of local interest for its historical and social values to the City of Port Phillip, but is not significant.

Why is it significant?

It is of historical interest as the site of the Inkerman Hotel for more than 160 years, although the original 1859 building was replaced in 1961. Over this period, it has been in continuous hotel use. The Inkerman Hotel has associations with former champion jockey William 'Billy' Duncan who owned it from 1949 until into the 1970s and was responsible for its rebuilding. (Criterion A)

It is of social interest for its strong and special association with members of the local community, who mostly reside in St Kilda East/Balaclava. The community values the Inkerman Hotel as a longstanding local meeting place that is important to the character of the St Kilda East/Balaclava area, particularly for its unpretentious and welcoming atmospheric qualities. (Criterion G)

Thematic context

Victoria's framework of historical themes

5. Building Victoria's Industries and Workforces: 5.6 Entertaining and socialising

Port Phillip thematic environmental history

3. People: 3.5 Expressing identity and culture

History

Contextual history

Providing food, refreshments, entertainment and accommodation, hotels – or pubs – have been popular places to eat, socialise and stay in the City of Port Phillip since the arrival of European settlers. Wilbraham Liardet was the first to open a hotel in the area, the Brighton Pier Hotel, in October 1840. During the gold rush period from 1851 to 1876, 51 new hotels were opened in Port Melbourne alone.

Before the creation of civic buildings, hotels were often used as meeting places for early councils, social groups and committees, as well as general socialising. Some of the oldest buildings in the City of Port Phillip are hotels that have stood the test of time, such as the Golden Gate Hotel (1853), Prince of Wales Hotel (1863), the George (which began as the Terminus in 1857), the Esplanade (which began as the New Bath Hotel in 1856), the Golden Fleece Hotel (1872) and the Balaclava Hotel (formerly Carlisle Hotel 1869). Some, like the Hotel Victoria built in 1888 on Beaconsfield Parade, Albert Park, remain but no longer used as hotels. Others, like the Greyhound Hotel (1853) have been demolished. Hotels have been particularly associated with working-class people as centres of Australian drinking culture, and continue to provide vital social venues for the community today.

Inkerman Hotel

The subject site formed part of Crown portion 158A at St Kilda in the Parish of Prahran, comprised of 4 acres, which was purchased by Henry Balston in September 1857 (PP). In early 1859, Henry Balston subdivided this land creating allotments in the northern half of Balston Street and on the south side of Inkerman Street; in March, these allotments were advertised for sale for 20 shillings a foot (*Argus* 19 Mar 1859 p8).

The original Inkerman Hotel was constructed in 1859. The hotel first appears in the March 1860 rate book (entry no. 1200), where it was described as a brick and slate building with a NAV of £200. The March 1861 rate book also records that the hotel had 8 rooms (entry no. 1295). In both 1860 and 1861 the owner was Henry Travers and the licensee was Charles Eeles.

The Inkerman Hotel was amongst the earliest buildings in the vicinity of this part of Inkerman Street, which was developed from the late 1850s. In December 1857, tenders were called for the 'cutting, filling and forming' of Inkerman Street between High (later Brighton Road) and Hotham streets. In January 1858, on the opposite side of Inkerman Street, 132 allotments in the 'Inkerman Estate' were auctioned, fronting Inkerman (north side), Malakoff, Leslie, Prentice and Sebastopol streets. A cluster of commercial buildings were established either side of Malakoff Street, including no. 248-250 Inkerman Street which was built in 1859 for James Reynolds. Also in 1859, the nearby Balaclava railway station opened.

During the 1860s, the owner and licensee of the hotel changed several times. Some of the activities that took place at the hotel included playing cards, balls, public meetings and illegal raffles (*Telegraph, St Kilda, Prahran and South Yarra Guardian* 26 Aug 1865 p3; 2 Dec 1865 p4; 27 Jul 1867 p3; 10 Jul 1869 p8).

In c.1871, another hotel was built nearby, the timber Albion Hotel, situated on the east corner of Sebastopol Street (now demolished).

The 1873 Vardy plan (Figure 1) and 1898 MMBW plan (Figure 2) show the earlier footprint of the Inkerman Hotel at the corner of Inkerman and Balston streets and a stable on the southern boundary.

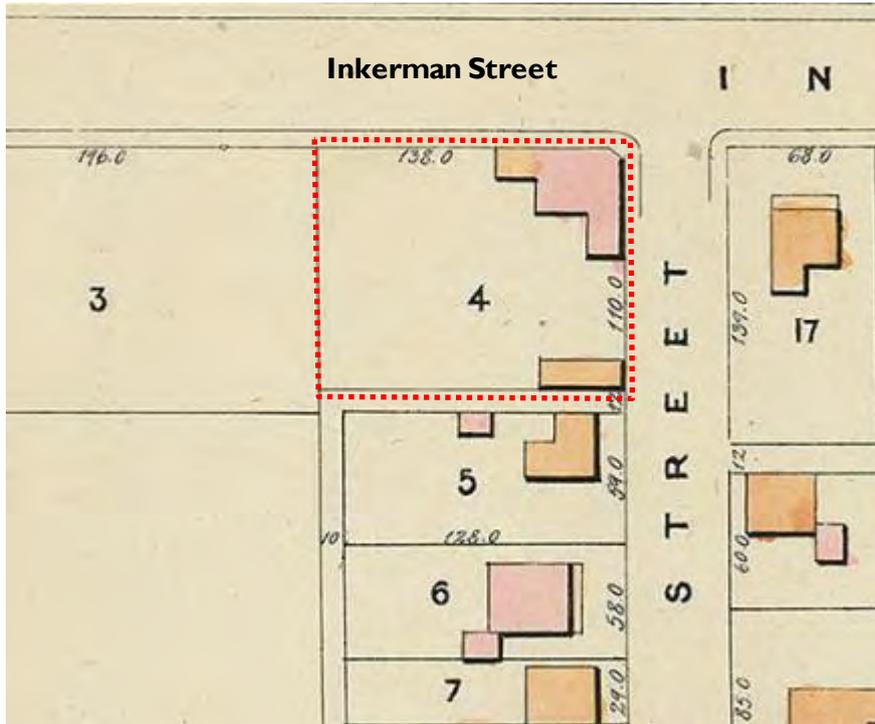


Figure 1 - Plan of the Borough of St Kilda, South Ward No. 3 (J.E.S. Vardy, 1873).

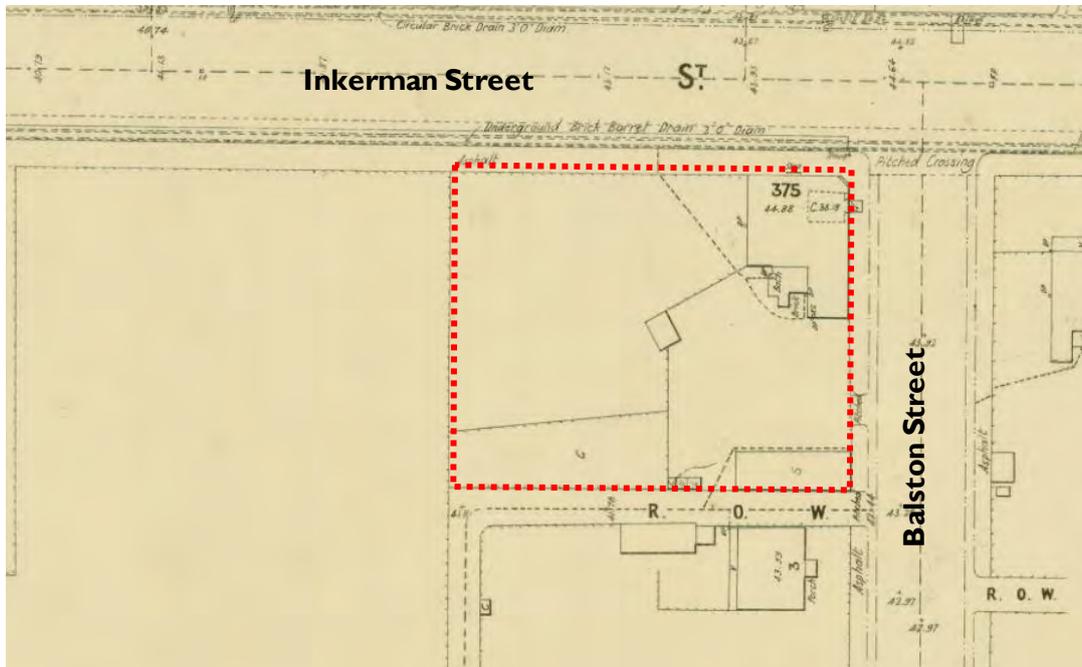


Figure 2 - MMBW detail plan no. 1426, dated 1898

On 27 July 1960, the Council issued a permit for the demolition of the original Inkerman hotel and the construction of a new hotel for an estimated cost of £58,000 (BP 57/1421). The new hotel was designed by noted Best Overend Architects of Fitzroy Street St Kilda, and the builders were Gyngell Bros of Huntingdale, who were responsible for other buildings in the area.

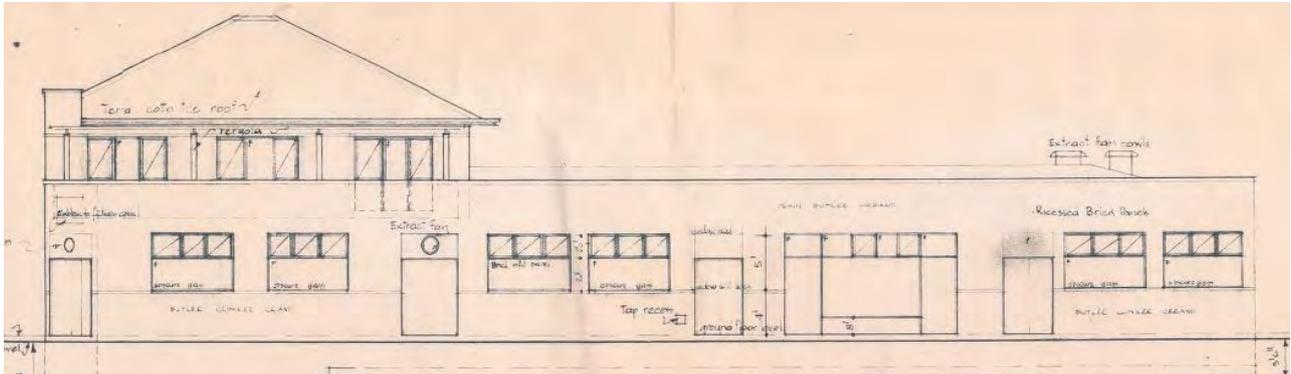


Figure 5 - North elevation. Drawing related to building permit 57/1421. (Best Overend Architects, 1960) (Source: Council Building File)

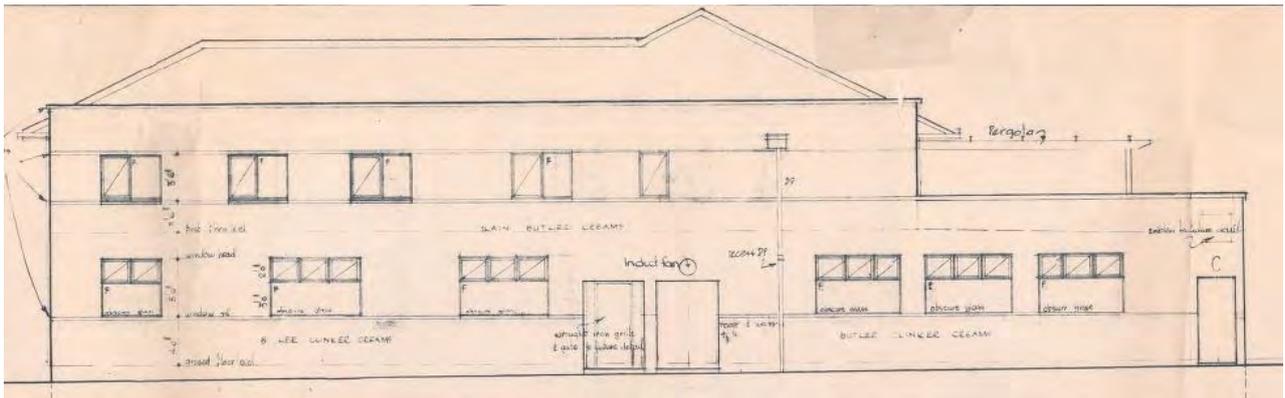


Figure 6 - East elevation. Drawing related to building permit 57/1421. (Best Overend Architects, 1960) (Source: Council Building File)

Building of the new hotel apparently began in early 1961. In February, Gyngell Bros placed an advertisement calling for labour to excavate and pour the foundations (Age 7 Feb 1961 p19). In May, another advertisement was placed to plaster the walls and ceilings (Age 11 May 1961 p18).

The new hotel was predominantly single storey, with an upper level on the eastern side containing accommodation. On the west side there was a garden court.

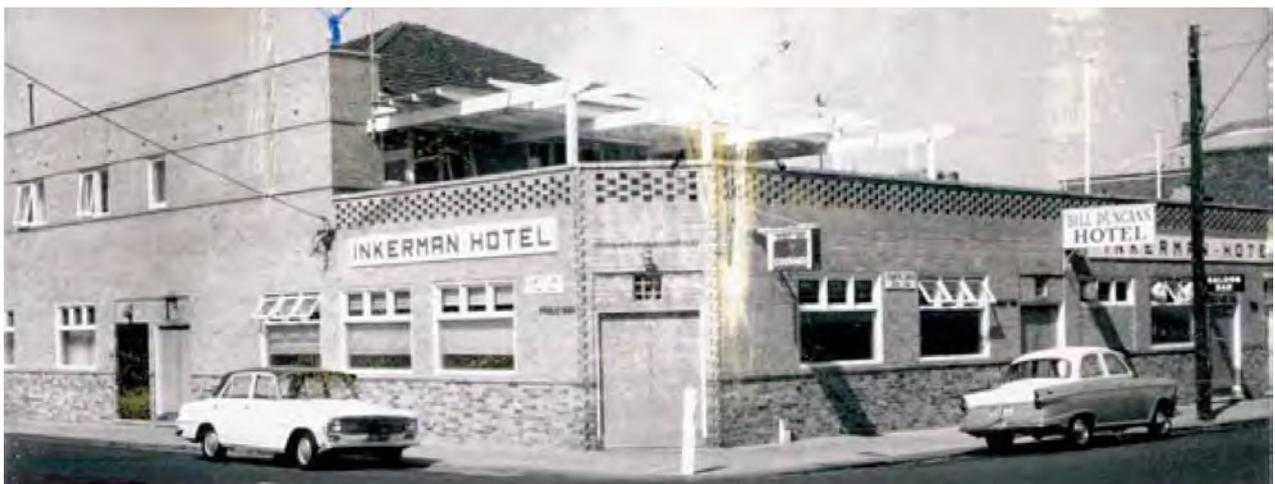


Figure 7 - Photograph of the new Inkerman Hotel, undated but probably 1960s. (Source: Council Building File)

During the late 20th century, alterations were made to the façade, including rendering, enlargement of window openings and changes to the parapet.

The following is an extract from 'Pots, Punks and Punters' containing recollections of the Inkerman Hotel during the latter part of the 20th century.

Billy Duncan, the famous jockey who rode Phar Lap, owned the Inkerman in the early 1970s and is said to have kept a horse trough outside the front of the hotel! At that time, the Inkerman had a lounge known as the Snake Pit, with no live music, only a single jukebox. A Marmsbury man named Jeff Andrews, but known locally only as Rabbit, was also a regular at the Inkerman during this period. Although he lived in Melbourne during the week, every weekend he returned to Marmsbury, and every Monday night the hotel was full of the rabbits that Andrews was selling for a dollar a pair!

Strippers were featured at the Inkerman on Friday afternoons, yet this practice was stopped with the arrival of current owners, William Drake, a former Footscray player who was part of the team that won the 1956 Grand Final. Popular amongst sportsmen - football players and boxers, including the Australian champion Barry Michaels - the introduction of large screen televisions has cemented its reputation as a sports bar. The 2002 boxing match between Lewis and Tyson attracted 750 punters. There are a few residents upstairs, sustaining a function that most contemporary hotels have abandoned. The only remaining hotel on Inkerman Street east of St Kilda Road, the pub's adjoining bistro was converted to the upmarket Syrup Lounge in March 2002.

References

Aizen, Becky, *Pots, Punks and Punters: a history of the hotels of St. Kilda and South Melbourne*, 2004

Building Files held by Port Phillip City Council: '385 Inkerman Street' and 'Unidentified Plans Balston Street'

Certificates of Title (CT)

Newspapers: *Herald*; *Age*; *Argus*; *Telegraph*, *St Kilda*, *Prahran* and *South Yarra Guardian*

Parish Plan - at Elwood, Parish of Prahran, P81 - 13 (PP)

Port Phillip Thematic Environmental History (TEH), February 2021

Rate Books for St Kilda 1859-1900, accessed via ancestry.com

St Kilda Council building permits (BP)

Description

The large, nearly square, corner site – at Inkerman and Balston streets – is flat and has an area of about 1070m².

Buildings occupy much of the site with a concrete paved vehicular entry at the south-east corner. The buildings are mostly single storey except for the two storey, east wing which extends along the Balston Street frontage. The latter, initially with residential areas to the first floor, has a hip roof clad in glazed, variegated terracotta tiles, which is partly concealed by a parapet. The roofs of the single storey sections are not visible and are all clad in sheet metal, having either a gabled roof (north-west section) or flat roof.

The face brick walls to the street frontages have been rendered, though cream brick is visible from the rear laneway to the internal walls of the two-storey wing. Originally the front walls had a dado of variegated brick (possibly tapestry) and the parapet to the front, single storey section was screen-like with 'hit and miss' brickwork. The screen may survive behind the tall panels that have been introduced in front of the original parapet. Another detail now lost was the toothed brickwork either side of the entry at the chamfered corner.



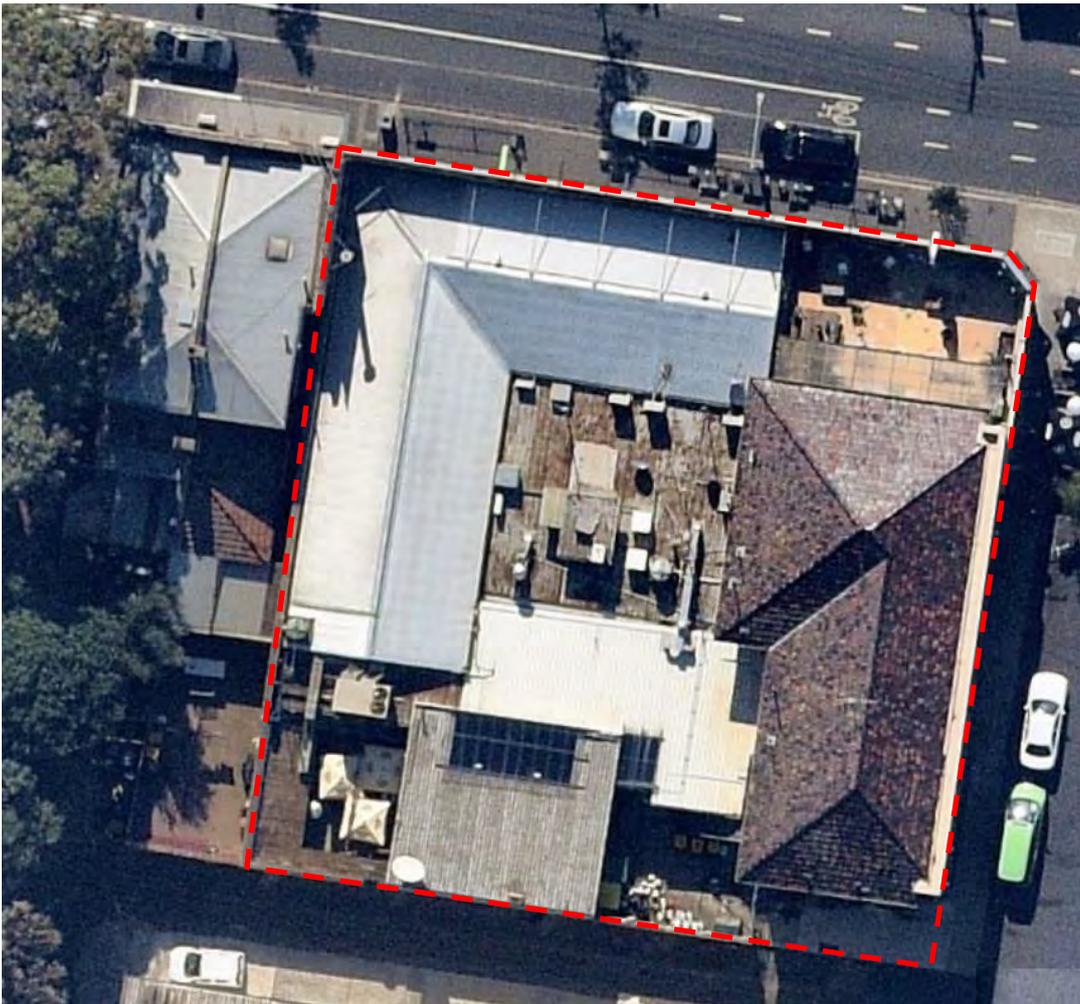


Figure 8 - Aerial showing site boundary (dashed), and original sections (Source: Nearmap, 21.04.21)

The extant pattern of openings generally aligns with the original configuration however some windows have been extended to the floor level. The openings had been timber-framed, a combination of fixed lights and awnings of various sizes, however the extant windows are aluminum-framed, either fixed or bi-fold. Five marble thresholds survive indicating the location of the original doorways.

The most intact section is the east elevation of the two-storey wing along Balston Street as the fenestration pattern has not been altered and the original horizontal emphasis with the upper-level windows in a distinct band remains apparent.

Comparative analysis

There is only one hotel dating to the Postwar period included on the Schedule to the Heritage Overlay.

Tolaro Hotel, 42 Fitzroy St, St Kilda (Citation I475, HO I26). This hotel has a three storey 1960s frontage (when Georges and Mirka Mora established a gallery and restaurant there). It includes a circa 1880s Victorian period, two storey house that was enlarged in 1933 to the rear. The frontage is an intact International style design with a regular divisions – hotel balcony cubicles to the upper two levels, each fully glazed with timber-framing, and bays to the ground floor with faceted piers clad in tiles.

Social Value

Between 22 March to 18 April 2021 community engagement was undertaken to gauge the potential social significance of the Inkerman Hotel. The core components of this engagement included an online survey and story sharing board on Council's Have Your Say website, which were promoted to targeted interested groups. A recorded interview took place with the owner of the hotel.

In total, 116 people completed the survey for the Inkerman Hotel. Most of the respondents were aged 35-49 years (65), followed by 25-34 years (23) and 50-59 years (20), with a few respondents older than 60 and younger than 24. Respondents were overwhelmingly local residents, with more than half (66) residing in the immediate Balaclava/St Kilda East area and the majority of the remainder (40) residing in neighbouring suburbs. More than half of respondents visit the hotel on a regular basis, either weekly (39) or monthly (27). More than half (69) of the respondents have been visiting the hotel for more than 6 years, specifically 6-10 years (32), 11-20 years (28), 21-30 years (7), and more than 30 years (2). Several sporting groups and other local groups were identified as having a connection to the Inkerman Hotel.

When asked about what aspects of the hotel contribute to its character, 'atmosphere' (43) and 'location' (27) were by far the most popular responses. No-one selected 'architectural style' and only 4 selected 'façade/appearance from street'.

The majority of respondents associated the hotel with their local community and were overwhelmingly in agreement with statements such as 'the Inkerman Hotel is a local landmark', 'the Inkerman Hotel is important/special to the character of 'Balaclava/St Kilda East', 'I feel connected to my community when I visit the Inkerman Hotel', and 'the Inkerman Hotel is important as a meeting place'.

In terms of historical associations, respondents indicated a strong attachment to the name 'Inkerman Hotel'. Opinions were more divided however over whether there is an appreciable sense of history and whether the hotel could best be described as historical or contemporary.

Respondents generally favoured descriptive words such as welcoming, timeless, lively, homey, characterful, and popular.

Respondents were also given the opportunity to elaborate on their opinions in an open question: 'In your own words, what do you think the Inkerman Hotel means to your community? Who is it important to? How does it contribute to a sense of place or identity? What is it best known for?'. Numerous responses were received (74) of which the majority were supportive. The most emphasised theme was the importance of the Inkerman Hotel to the local community as a meeting place. Several respondents noted that the hotel is known for live music, televised sport, and the pool tables. Adjectives such as 'unpretentious' or 'no frills' were used multiple times.

'Social value' is a collective attachment to a place that embodies meanings and values that are important to a community. Based on the responses to the survey, the social value of the Inkerman Hotel is demonstrated against the key indicators below. The indicators derive from the *Victorian Heritage Register Criteria and Threshold Guidelines* (Heritage Council Victoria, Dec. 2020).

- **The existence of a current community/group by whom the place is valued.**

There is an informal community of predominantly local people who are united through their common patronage and appreciation of the Inkerman Hotel.

Some comments provided by survey respondents paint a picture of this community:

The pub is a community unto itself.

It is like the communal lounge room for an area dominated by midrise apartment living.

It's an amazing melting pot of people of different views and different walks of life. All these different people come together and create a welcoming community that not only supports but also encourages each other.

It is well loved by many because of its non-pretentious environment, but it also very clearly plays a social role for many in our community, who you wouldn't see at other venues.

Feels like one of the last bastions of the old St Kilda where all characters are welcome and it's not shiny and soulless.

...like a lot of pubs it's a support network for local (often single) men who can talk over their problems with mates over a few beers.

- **The strength of the community/group's attachment to the place.**

The Inkerman Hotel provides an important reference point in the community's sense of identity/place. The survey results suggest that the community's attachment to the Inkerman Hotel is most closely related to the atmosphere and sense of community it generates rather than the physical fabric of the building. Some comments provided by survey respondents provide some insight into the nature of the attachment:

It is a home, you arrive and without fail you will see a local friend.

It's the spirit of the local area. Places like the ink keep people alive because of the vast social connections it has.

... the Inkerman is a great local meeting spot and neighbourhood anchor.

... during Covid I missed seeing the regular faces of the Inkerman as I walked my dog around the block.

Without the pub the street felt empty and desolate. I could tell that many of the community were missing their mates, their social space and their culture. A pub is nothing without its people.

- **The time depth of that attachment.**

The Inkerman Hotel has served the community as a meeting place continuously since 1859 at this site. The attachment to the place has evolved with communal interaction over time. Amongst the current community there are members who have been visiting the Inkerman hotel for several decades, while others have a more recent association.

The Inkerman Hotel has been a staple of the St Kilda area for many years.

Many regular clientele have been drinking at the hotel for decades and for them the inkerman hotel has formed a significant connection to their life.

It has a lot of regulars who add to its character and who can tell you about the living in the surrounding area for decades and drinking in the hotel since the 1970s.

It's been the venue for all my major life events.

- **Whether the social values resonate across the broader community as part of a story that contributes to the municipality's identity.**

For over 180 years, hotels have facilitated an important social function in Port Phillip and continue to provide important social venues for the community today.

Assessment

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* (The Burra Charter) 2013, using the Hercon criteria.

Recommendations

The Inkerman Hotel does not meet the threshold for inclusion in the heritage overlay. It is recommended however that this citation be included in the *Port Phillip Heritage Review* to communicate the historical and

social values of the place and to provide a resource for interpretation or other actions that aim to recognise these values.

Primary source

RBA Architects & Conservation Consultants, *HO7 Elwood St Kilda Baladava Ripponlea Precinct heritage review Stage 2, 2021*

Other studies

Andrew Ward & Associates, *Port Phillip Heritage Review, 1998*

Other images



Inkerman Street façade





Balston Street façade



Rear