

# **MELBOURNE PLANNING SCHEME**

## **Incorporated Document**

### **West Melbourne Heritage Review Statements of Significance 2016**

# HERITAGE REVIEW AREA



## J. Gadsden Pty. Ltd. factory

17-37 Abbotsford Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Factory
<b>Date(s):</b>	1926
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

The construction of this complex began in 1926 when an application was lodged by architect, Frank Stapley, for the erection of a factory for J.G. Gadsden Pty. Ltd., canvas manufacturer. The two-storey brick building faced Abbotsford, Adderley and Ireland Streets. An estimated £2898 was expended in 1944 for a single-storey addition at the Ireland Street end of the complex to what was then a food can making factory.

The founding director of J. Gadsden Pty. Ltd., Jabez Gadsden, arrived in Australia from England in 1879. He worked for bag manufacturer Joseph Joyce in Melbourne, being made partner in 1884. Five years on the partnership was dissolved and Gadsden became the sole proprietor. The company moved from bag manufacture to can-making and eventually general packaging materials, with some twelve factories manufacturing textile bags and similar articles in Australia and New Zealand by the time of Jabez Gadsden's death in 1936. They had also become mattress manufacturers.

In the 1950s, newspaper accounts noted that the company had pioneered the lucrative tinned food industry in the Southern Hemisphere. During the Boer War and World War One, Gadsdens sent thousands of sandbags to protect soldiers in Africa and Europe. Gadsdens manufactured millions of food tins for troops throughout the world during the Second War, having set up a factory in every Australian State and four in New Zealand to provide food tins for an expanding industry. The company introduced tinplate printing in Australia, and later made tins for oil companies and paint manufacturers.

Contributory elements include:

- one and two storey brick main factory wing;
- pitched main roof on trusses clad with corrugated iron, Dutch-hipped over main corner bay;
- stepped parapet and trabeated form;
- brick pilasters rising to dog-toothed cornices with corbelled string moulds either side of main façade elements;
- steel-framed windows, with multi-pane glazing;
- concrete lintels over openings;
- two-storey main corner wing at Abbotsford and Ireland Streets, with raised entablature over three and two bayed main façade elements;
- entry to offices in Abbotsford Street, designed as an arched entry, now with cantilever hood; and
- firm name J. Gadsden Pty. Ltd. in cemented bas-relief on the entablature panel.

Some reduction in integrity from changes to openings and bricks being painted over; the 1944 addition is not significant.

***How is it significant?***

J. Gadsden Pty. Ltd. factory is significant historically and aesthetically to West Melbourne.

***Why is it significant?***

J. Gadsden Pty. Ltd. factory is significant.

- Aesthetically, as a well-preserved and large architect designed factory in a modern classical style; and
- Historically, one of the oldest custom designed factories for the Gadsden company, a nationally prominent manufacturing firm, in West Melbourne, and one of the key wartime industries of the Western suburbs, also expressive of the special role West Melbourne played in accommodating heavy transport-reliant industry because of proximity to Victoria's railway goods centre.



## Corris or Jones house

136 Adderley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Row house
<b>Date(s):</b>	1887
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Prolific builder-owner, John Jones, of Hawke Street of West Melbourne applied to build this row house in 1887 but it was Robert and Catherine Jones who were the owner-occupiers. At the time of his death in 1900, Jones was termed a 'gentleman', with an estate worth over £1800.

Later occupants included William Thomas and John J Mahoney who had a long connection with the house.

Contributory elements include:

- two storey parapeted stuccoed row house;
- cemented cornice moulds, masks and brackets with a raised arched entablature bearing the name 'Corris A.D. 1887' (meaning bright or clear);
- face brick side and rear walls;
- pitched roof behind the parapet, with cemented and corniced chimneys;
- two storey cast-iron verandah with frieze and integral brackets;
- double-hung sash windows, with three lights at ground floor;
- four-panel entry door and toplight; and
- cast-iron palisade front fence on dressed stone footings.

Balustrade panels incomplete or revised.

#### *How is it significant?*

Corris or Jones house is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Corris or Jones house is significant.

- Historically, a well-preserved late Victorian-era row house created by prolific West Melbourne developers, the Jones family, for their own residence; representative of a major growth period in West Melbourne; and
- Aesthetically, a well-preserved row house, survivor of a former six house row and indicative of the past streetscape.

## Michael Moran's row houses

162-164 Adderley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Row house
<b>Date(s):</b>	1875-
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Michael Moran, a builder by trade, built this pair of two-storey, stucco finish row houses in 1875 and owned them for over 20 years, leasing them out.

Contributory elements include:

- two-storey paired row house form;
- stucco wall finish;
- two level cast-iron verandahs;
- iron picket palisade fencing set between modified stuccoed fence piers;
- slated roofs that are hipped and exposed above bracketed eaves;
- segment-arched openings with drip-moulds that provide a Tudor flavour to an otherwise Italianate form
- panelled cast-iron friezes and brackets and fringing; and
- six panel doors that lend distinction to the detailing and suggest the early Victorian-era.
- Notable features include fence, verandah decoration, verandah roof and structure, corner siting to pitched stone lane.

#### *How is it significant?*

Michael Moran's row houses are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Michael Moran's row houses are significant.

- Aesthetically, the hip roof two-storey Victorian-era row house form is an unusual combination both in West Melbourne and the City. This is a relatively early and original pair of this type, sparsely but distinctively decorated as befits its early date within the Victorian-era; and
- Historically, expressive of an owner-builder-developer combination, the Michael Moran family, who were typical of West Melbourne in the Victorian-era and responsible for some eight building projects in the West Melbourne area.

## Hampson's row houses, part 169-175 Adderley Street

169-171 Adderley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1865
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Engineer, Robert Hampson, had these three row houses built in 1865, two of which he leased, the other being his residence until they were sold in 1874. The new owner, Thomas Easton, lived in 169 Adderley Street and leased the other two house over the next 20 years. Robert Hampson was the grantee for two adjoining allotments (CA1 and 2/96) sold in 1865.

Contributory elements include:

- a transverse-gable roofed early Victorian-era single-fronted row house form;
- single storey scale;
- concave form verandahs with shaped end walls;
- stucco wall finish, with originally moulded architraves to windows; and
- both houses formerly with distinctive, Gothic flavoured timber verandah detailing in the form of tracery-like brackets (see 173-5).

The houses at 177 and 169-171 Adderley Street have been altered, possessing their early form and basic finish: only 173-5 possesses its original Gothic detailing (refurbished?) with an added masonry wall base. The windows of 169-171 have been replaced with aluminium-framed windows with horizontal emphasis (see 173-5), faux tile profile cladding put on the roof and the verandah rebuilt; 177 is generally original but the tracery is missing. What were presumably timber picket fences have been replaced with iron and timber pickets.

#### *How is it significant?*

Hampson's row houses are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Hampson's row houses are significant.

- Aesthetically, the Gothic tracery details are rare in small, privately owned domestic buildings in Greater Melbourne and particularly in West Melbourne; and
- Historically, the house row and its owner are representative of the first 1864-5 land sales in this part of Adderley Street, the Crown Grantee Robert Hampson having constructed this house row immediately after acquisition from the Crown.

## Hampson's row houses, part 169-175 Adderley Street

173-175 Adderley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1865
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Engineer, Robert Hampson, had these three row houses built in 1865, two of which he leased, the other being his residence until they were sold in 1874. The new owner, Thomas Easton, lived in 169 Adderley Street and leased the other two house over the next 20 years. Robert Hampson was the grantee for two adjoining allotments (CA1 and 2/96) sold in 1865.

Contributory elements include:

- a transverse-gable roofed early Victorian-era single-fronted row house form;
- single storey scale;
- concave form verandahs with shaped end walls;
- stucco wall finish, with originally moulded architraves to windows; and
- both houses formerly with distinctive, Gothic flavoured timber verandah detailing in the form of tracery-like brackets (see 173-5).
- The houses at 177 and 169-171 Adderley Street have been altered, possessing their early form and basic finish: only 173-5 possesses its original Gothic detailing (refurbished?) with an added masonry wall base. The windows of 169-171 have been replaced with aluminium-framed windows with horizontal emphasis (see 173-5), faux tile profile cladding put on the roof and the verandah rebuilt; 177 is generally original but the tracery is missing. What were presumably timber picket fences have been replaced with iron and timber pickets.

#### *How is it significant?*

Hampson's row houses are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Hampson's row houses are significant.

- Aesthetically, the Gothic tracery details are rare in small, privately owned domestic buildings in Greater Melbourne and particularly in West Melbourne; and
- Historically, the house row and its owner are representative of the first 1864-5 land sales in this part of Adderley Street, the Crown Grantee Robert Hampson having constructed this house row immediately after acquisition from the Crown.



## Hampson's row houses, part 169-175 Adderley Street

177 Adderley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1865
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Engineer, Robert Hampson, had these three row houses built in 1865, two of which he leased, the other being his residence until they were sold in 1874. The new owner, Thomas Easton, lived in 169 Adderley Street and leased the other two house over the next 20 years. Robert Hampson was the grantee for two adjoining allotments (CA1 and 2/96) sold in 1865.

Contributory elements include:

- a transverse-gable roofed early Victorian-era single-fronted row house form;
- single storey scale;
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- stucco wall finish, with originally moulded architraves to windows; and
- both houses formerly with distinctive, Gothic flavoured timber verandah detailing in the form of tracery-like brackets (see 173-5).

The houses at 177 and 169-171 Adderley Street have been altered, possessing their early form and basic finish: only 173-5 possesses its original Gothic detailing (refurbished?) with an added masonry wall base. The windows of 169-171 have been replaced with aluminium-framed windows with horizontal emphasis (see 173-5), faux tile profile cladding put on the roof and the verandah rebuilt; 177 is generally original but the tracery is missing. What were presumably timber picket fences have been replaced with iron and timber pickets.

#### *How is it significant?*

Hampson's row houses are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Hampson's row houses are significant.

- Aesthetically, the Gothic tracery details are rare in small, privately owned domestic buildings in Greater Melbourne and particularly in West Melbourne; and
- Historically, the house row and its owner are representative of the first 1864-5 land sales in this part of Adderley Street, the Crown Grantee Robert Hampson having constructed this house row immediately after acquisition from the Crown.

## Clarke's grocer shop and residence

### 179-183 Adderley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Shop & residence
<b>Date(s):</b>	1889
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

This corner shop and residence was designed by architect W. H. Webb and built by local contractors Fallick and Rawson for John Clarke in 1889. Clarke lived there until after 1890, when it was leased to James Woods, a grocer, under the ownership of Ann Clarke.

Contributory elements include:

- one-level stuccoed brick, parapeted shop and residence form;
- valuable and rare timber mullioned shop fronts to Adderley and Rodin Streets
- part of the original concave roof street verandah supported on iron posts and of the Melbourne Corporation design.
- simple stucco classical detailing being a cornice and entablature to the parapet.
- typical corner shop siting; and
- termination of the contemporary streetscape of row houses to the south, being built at a lesser front setback on the frontage.

Part of the street verandah has been removed; basalt footings painted over, the entrance doors replaced or altered; sign and an evaporative cooler placed in the entry highlight along with an air conditioning unit on the roof.

##### *How is it significant?*

Clarke's grocer's shop and residence is significant historically and aesthetically to West Melbourne.

##### *Why is it significant?*

Clarke's grocer's shop and residence is significant.

- Aesthetically, as a custom-designed but traditional Victorian-era corner-shop-form which is typical of row house suburbs and underscored, in this example, by retention of the rare timber shopfront and the iron framed Melbourne Corporation street verandah. The shop and residence lends variety to the Victorian-era streetscape and is representative of the many modest commissions undertaken by W.H. Webb in the West Melbourne area; and
- Historically, as a corner shop over a long period, the building has played a valuable role in the history of the locality as a place frequently visited by West Melbourne residents.

## Ellan Vanan (or Ellan Vannin), Martha Goldsmith's row house

191 Adderley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1883-4
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

This seven room brick row house was erected for a widow, Mrs Martha Goldsmith, in 1883-4, apparently as a major addition to a two room brick house. Martha resided there with her family until her death in 1896.

Later occupants included Thomas W Fowler, and Pierre H. Mignot, owner-occupier, who was termed a 'gentleman' at his death in 1942.

Contributory elements include:

- two storey parapeted stuccoed row house;
- cemented and bracketed cornice moulds, vermiculated blocks and brackets with a distinctive raised pedimented entablature and balustrading;
- face brick side and rear walls;
- pitched roof behind the parapet, with cemented and corniced chimneys;
- two storey cast-iron verandah with Corinthian derived column order, cast-iron frieze and integral brackets;
- double-hung sash windows;
- four-panel entry door and toplight; and
- cast-iron double palisade front fence on stone footings.

#### *How is it significant?*

Martha Goldsmith's row house is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Martha Goldsmith's row house is significant.

- Historically, as well-preserved and thus representative of a major growth period in West Melbourne; and
- Aesthetically, for the high integrity of the house and its distinctive cemented detailing.



## Lochaber or Cameron house

195 Adderley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1896-7
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Lochaber was built in 1896-7 by Field and French of 103 Haines Street, North Melbourne for the engine driver, Donald Cameron, to the design of local architect, Frederick J. Brearley. Brearley designed a large number of inner Melbourne houses from the 1880s to the early 1900s. In 1906 he was described as a member of the Architects and Engineers Association, an architect, sworn valuer and Technical Instructor for North and West Melbourne, with offices in at 155 Queensberry Street, North Melbourne.

Lochaber was also the family home of Lieut. D. R. Cameron who left Australia with the first Expeditionary Force of World War One, where he gained his Military Cross for conspicuous bravery in the field.

Contributory elements include:

- two storey brick and cemented, parapeted row house;
- two colour face brick (cream, brown);
- stylistically derivation from the Italian Renaissance Revival;
- cemented cornice moulds, statuettes, swags, rosettes, foliated blocks and brackets;
- face brick side and rear walls;
- slate clad pitched roof behind the parapet, with cemented and corniced chimneys;
- two storey cast-iron verandah with panelled cast-iron frieze and brackets, and a raised ornamented gablet above the verandah roof;
- double-hung sash windows, with a three light bay at ground floor;
- four-panel entry door and toplight with Edwardian character lead-lighting;
- cast-iron double palisade front fence on dressed stone footings; and
- contribution to a valuable Victorian-era streetscape.

The upper level verandah valence appears incomplete.

#### *How is it significant?*

Lochaber is significant historically and aesthetically to West Melbourne and the City of Melbourne.

#### *Why is it significant?*

Lochaber is significant.

- Historically, as the home of one of the West Melbourne elite professions, that of an engine driver, and a local war hero, Lieut. D. R. Cameron, also representative of a major growth period in West Melbourne, and
- Aesthetically, a well-preserved custom-designed and highly ornamented row house within the City and the work of local architect, F. J. Brearley whose practice specialised in inner Melbourne housing.

## Tyns House, part Clark's row houses, 218-220 Adderley Street

### 218 Adderley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1882-3
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

This row house pair and workshop (218A) were built by prolific West Melbourne contractor John Jones, of Hawke Street for William Clark, of West Melbourne in 1882-3. Clark lived at 220 Adderley Street, while 218 went to Joshua Proud a local manufacturer of Proud Brothers, Dudley Street. John Jones' workshop was listed in City of Melbourne Valuers Books, as behind 218 Adderley Street (218A), off the lane, in the 1890s-1900s.

Contributory elements include:

- two storey parapeted stuccoed row house pair;
- cemented cornice moulds, orbs, scrolls and brackets with a raised gabled entablature;
- face brick side and rear walls;
- pitched roof behind the parapet, with cemented and corniced chimneys;
- two storey cast-iron verandah with Corinthian derived column order, cast-iron frieze and integral brackets;
- double-hung sash windows, with three lights at ground floor at 218 and two windows for 220, differentiating Clark's residence;
- quarry tiled verandah;
- four-panel entry door and toplight;
- cast-iron palisade front fence on dressed stone footings; and
- contribution to valuable Victorian-era streetscape.

##### *How is it significant?*

William Clark's row houses (and workshop) are significant historically and aesthetically to West Melbourne.

##### *Why is it significant?*

Clark's row houses are significant.

- Historically, as well-preserved examples representative of a major growth period in West Melbourne, also linked with local builder John Jones, and a long association with local manufacturer, Joshua Proud, of Proud Brothers; and
- Aesthetically, well-preserved row house pair expressive of West Melbourne Victorian-era residential development as well as contributory to a locally significant streetscape.

## John Jones' workshop

218A Adderley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Workshop
<b>Date(s):</b>	1882-3, 2003-4
<b>View of place:</b>	2015

### Statement of Significance

#### ***What is significant?***

This workshop was built by prolific West Melbourne contractor John Jones at the rear of a row house pair at 218-220 he had erected for William Clark, of West Melbourne in 1882-3. John Jones' workshop was listed in City of Melbourne Valuers Books as behind 218 Adderley Street, off the Tait Lane, in the 1890s-1900s and beyond.

#### ***Contributory elements include:***

- rear two storey face brick workshop with double-hung sash windows; and
- contribution to valuable Victorian-era lane and street scape.

The workshop has been changed in the conversion for residential use in 2003-4 with altered openings, new joinery in openings, a new mansard roof and added upper level, reducing its integrity.

#### ***How is it significant?***

John Jones' workshop is significant historically and aesthetically to West Melbourne.

#### ***Why is it significant?***

John Jones' workshop is significant.

- Historically, as a relatively well-preserved builder's workshop that is representative of a major growth period in West Melbourne (Victorian-era), also linked with prolific local builder, John Jones, as his workshop; and
- Aesthetically, contributory to a locally significant street and lane scape.

## Clark's row house, part 218-220 Adderley Street

220 Adderley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1882-3
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

This row house pair and workshop were built by prolific West Melbourne contractor John Jones, of Hawke Street for William Clark, of West Melbourne in 1882-3. Clark lived at 220 Adderley Street, while 218 went to Joshua Proud a local manufacturer of Proud Brothers, Dudley Street. John Jones' workshop was listed in City of Melbourne Valuers Books behind 218 Adderley Street (218A), off the lane, in the 1890s-1900s.

Contributory elements include:

- two storey parapeted stuccoed row house pair;
- cemented cornice moulds, orbs, scrolls and brackets with a raised gabled entablature;
- face brick side and rear walls;
- pitched roof behind the parapet, with cemented and corniced chimneys;
- two storey cast-iron verandah with Corinthian derived column order, cast-iron frieze and integral brackets;
- double-hung sash windows, with three lights at ground floor at 218 and two windows for 220, differentiating Clark's residence;
- quarry tiled verandah;
- four-panel entry door and toplight;
- cast-iron palisade front fence on dressed stone footings; and
- contribution to valuable Victorian-era streetscape.

#### *How is it significant?*

William Clark's row houses and workshop are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Clark's row houses are significant.

- Historically, as well-preserved examples representative of a major growth period in West Melbourne, also linked with local builder John Jones, and a long association with local manufacturer, Joshua Proud, of Proud Brothers; and
- Aesthetically, well-preserved row house pair expressive of West Melbourne Victorian-era residential development as well as contributory to a locally significant streetscape.



## William French house

263 Adderley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1875
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

From the 1860s to 1890s, owner-builder, William French developed eight properties in the Victorian-era within this locality and on his original crown allotment of 1865. The house at 263 Adderley was one of two houses he built there in 1875 as an investment. The house was leased out over the next twenty years.

The mural on the side wall highlights the public debate in Australia over nuclear power and the anti-nuclear movement in Australia with origins from the 1972–73 debate over French nuclear testing in the Pacific and the 1976–77 debate about uranium mining in Australia (artist unknown).

Contributory elements include:

- Two-storey, stuccoed brick house, with a parapeted classical façade as a key corner element in the streetscape;
- stuccoed and ruled side elevation with 'radioactive' anti-nuclear mural (painted by owner c.1975-6);
- distinctive arcaded ground-level verandah following the Italian Renaissance Revival style;
- cast-iron columns, set on cement trapezoidal bases, supporting the three loggia arches, with their drip-moulds terminating on bosses;
- tiled verandah floor;
- elegant cemented detailing including moulded upper level window architraves with pediments and bracketed sills, a fluted string-frieze marking the storey-line;
- double-hung sash timber windows;
- early enamel street sign on side wall; and
- an iron picket fence at the frontage.

One chimney cornice has been removed and although the added mural is not contemporary with the residence, it has its own value as an early street-art political statement on nuclear energy. A basket ball hoop and backing board have been added to this elevation.

#### *How is it significant?*

The William French house is significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

The William French house is significant.

- Aesthetically, the house marks the early period of Italian Renaissance Revival stylistic influence on Melbourne architecture, with the relatively uncommon arcaded form and refined detailing, and it is externally near original; and
- Historically, the house is the best of a number of buildings by French at this corner, thus typifying the predominance of builder-owners in West Melbourne who developed their Crown Grants and amassed considerable wealth. The mural has historical interest as an early public art political statement, in this case on nuclear power that was very topical at the time.

## Heaton House or John Greenwood's house

279 Adderley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	House
<b>Date(s):</b>	1888
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

John Greenwood a successful West Melbourne contractor, built this house in 1888 and resided there for at least ten years. Greenwood also owned and built at least five other properties in the West Melbourne area, dying a wealthy man in 1915. In later years Greenwood would be caught up in a sensational breach of promise case, publicised across Australia.

Contributory elements include:

- a two-storey, parapeted and stuccoed double-fronted Victorian-era brick house;
- a two-level cast-iron verandah, with a bullnose profile roof and ornate cast iron detailing;
- siting on an unusual triangular block, facing the bay, offering counterpoint to the streetscape and prominent corner siting.;
- corniced and parapeted classically detailed form which is typical of earlier buildings in the austerity of its ornament;
- rectangular raised parapet entablature, which bears the house name,
- central acroterion with scrolls;
- openings with cemented architraves; and
- French doors central to the upper level.

The fence has been replaced (possibly timber picket adjoining a capped corrugated iron fence). Part of the side-wall face brick is painted. A recent and major unrelated development abuts at the rear and dominates the side elevation of the house. A unrelated upper level rear addition is publicly visible from Railway Place.

#### *How is it significant?*

The John Greenwood house is significant historically and aesthetically to West Melbourne and the City of Melbourne.

#### *Why is it significant?*

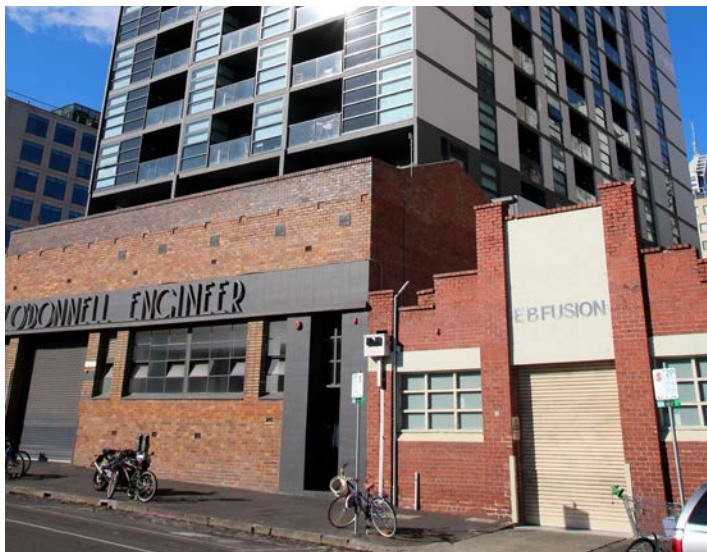
The John Greenwood house is significant.

- Aesthetically, the house's austere ornament and scale achieves importance from its unusual siting, original detail and prominent position; and
- Historically, another of the owner-builder developers of Adderley Street (Refer William French and Henry Cropley) and the area generally: in this case, resulting in a large house as a mark of success. Greenwood was one of West Melbourne's wealthiest residents and achieved some notoriety from a nationally publicised court case.



**Interwar industrial precinct, 33-43, 45-47, 55-67 Batman Street; 15-21 Boughton Place; and 34-36, 38 Jeffcott Street.**

**Varies Batman and Jeffcott Streets, Boughton Place, WEST MELBOURNE**



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Factory group
<b>Date(s):</b>	1920-1940
<b>View of place:</b>	2015

### **Statement of Significance**

#### ***What is significant?***

This Inter-war industrial precinct includes well-preserved Interwar industrial sites, with the individually significant W. O'Donnell Engineer factory and Keep Brothers and Wood bulk store as the foci. The O'Donnell building was created in 1940 for Mr W O'Donnell engineer to a design by well known architects, Marsh and Michaelson Architect and Engineers.

Other contributory sites include:

- W. K. Burnside Pty. Ltd. group, 34-36, 38 Jeffcott Street 1920s-1930s;
- Excelsior Manufacturing Works, 45-47 Batman Street;
- Keep Brothers and Wood bulk store, 55-67 Batman Street, 1924; and
- Boughton Place Melbourne Electricity Supply sub-station.
- Contributory elements in the precinct include:
- parapeted face brick and stucco one and two storey factory streetscapes;
- zero front and side setbacks;
- use of red and manganese body brickwork, cemented and heeler brick detailing;
- originally steel-framed windows, with multi-pane glazing;
- some glass brick window groups; and
- use of terracotta tiles to the O'Donnell building façade as backing to Gill Sans style metal lettering 'W. O'Donnell Engineer'.

Many contributory elements have been redeveloped but are still legible.

#### ***How is it significant?***

This Inter-war Batman and Jeffcott Streets industrial precinct is significant historically and aesthetically to West Melbourne.

#### ***Why is it significant?***

This Inter-war Batman and Jeffcott Streets industrial precinct is significant.

- Historically, as representative of the Interwar growth in industrial and engineering uses in West Melbourne, near the railway, as the City grew and transport nodes developed at North Melbourne; also for the contribution of some of the factories to the Second War effort, one in engineering and the other as a canning factory; and
- Aesthetically, as a well-preserved examples of Interwar industrial design over the two decades of the period highlighted by the O'Donnell building's significant Moderne design by the style's renowned practitioners, Marsh and Michaelson and the landmark Keep Brothers and Wood bulk store, designed by Arthur and Hugh Peck Architects.

# St James Anglican Old Cathedral

2-24 Batman Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Church
<b>Date(s):</b>	1837-, 1914
<b>View of place:</b>	2015

## Statement of Significance

Victorian Heritage Register Statement of Significance

Heritage Victoria Register number: H11

### *What is significant?*

St James Old Cathedral was constructed on a Crown grant site of five acres of land bounded by Collins, William and Bourke Streets with the foundation stone being laid on 9 November 1839 by Charles Joseph La Trobe, Superintendent of the District of Port Phillip. A simple timber pioneer church which preceded it was built with funds largely subscribed by Presbyterians and other denominations who made up the small community. Opened on 11 February 1837, St James was designed by Robert Russell, a London architect and surveyor who had arrived in Melbourne from Sydney on 5 October 1836. The Colonial Georgian building was constructed on bluestone footings of locally quarried sandstone. The unfinished building was opened for worship on 2 October 1842, and it was completed in 1847. The Anglican Diocese of Melbourne was founded in 1847, and on 29 June 1847 Charles Perry was consecrated in Westminster Abbey as Melbourne's first Bishop. He was enthroned in St James on 28 January 1848, and St James became the first Cathedral church of the new diocese, although it was not consecrated until 1853. When St Paul's Cathedral opened for worship on 22 January 1891 St James reverted to the status of a parish church. The diminished congregation, pressure of occupying valuable city land, and maintenance problems resulted in the church narrowly escaping demolition. It was relocated stone by numbered stone to its present site under the direction of Messrs Thomas Watts and Son, architects, re-consecrated by Archbishop Lowther Clark, and re-opened for worship on 19 April 1914. Changes made to the original design at the time of relocation include reorientation from east west to north south, the tower shortened by one stage, the main ceiling lowered a little, the sanctuary shortened by a few inches, the space between the main gallery remodelled to form a lobby and two vestries with passage and gallery stairs behind them. Two side entrances were constructed to serve the new passage.

### *How is it significant?*

St James Old Cathedral is of historical and architectural significance to the State of Victoria.

### *Why is it significant?*

St James Anglican Old Cathedral is significant.

- It is of historical importance as the first Cathedral in Melbourne, the earliest surviving church in Victoria, and one of Melbourne's earliest surviving buildings.
- It is of architectural importance as a rare example in Melbourne of a Colonial Georgian style building of simple design and pleasing proportions with Greek detailing at the doorways, and the only known surviving work of architect Robert Russell. Although he worked in London with eminent English architect John Nash, the style reflects his experiences in Sydney, especially the work of his contemporary Francis Clarke as well as of Francis Greenway. The interior is

important for rare and unusual features for Victoria, such as the traditional box pews of cedar, side galleries or Vice-Regal boxes originally for the use of Governor La Trobe and the Chief Justice, Baptismal font with the white marble bowl probably dating from the 17th century and coming from St Katherine's Abbey on the banks of the Thames, two mahogany pulpits presented by the ladies of the congregation in 1847. The World War 1 honour board carved by well known master wood carver Robert Prenzel and the World War 2 honour board which was copied from the earlier honour board. The stained glass windows are also of note with the 'east window' being possibly by the Melbourne firm of Ferguson and Urie, and the five windows by Christian Waller, wife of artist Napier Waller.

See more at: <http://vhd.heritagecouncil.vic.gov.au/places/767#sthash.ESRCTECa.dpuf>

## W. O'Donnell Engineer works, part 33-47 Batman Street

### 33-43 Batman Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Factory
<b>Date(s):</b>	1940-1
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

Building Permit Application made in 1940 for the erection of a brick factory for Mr W O'Donnell engineer to the value of £6450 as designed by well known architects, Marsh and Michaelson Architect and Engineer, Collins Street, Melbourne. Plans showed a large open plan factory with offices on the street front at the west end. The site had been occupied by D. Gordon, coach builder and motor body builder in the 1930s.

Marsh and Michaelson designed many significant Moderne or Modernistic style buildings in the Interwar period. Founded in 1933, W. O'Donnell Engineer is still headquartered in Melbourne (as Heldon Products), and is a privately Australian owned manufacturer of components used in the commercial refrigeration and air conditioning industries.

Contributory elements at 33-43 Batman Street include:

- parapeted face brick single storey Modernist style factory;
- manganese and body brickwork, with heeler bricks to wall piers;
- steel framed windows, with multi-pane glazing and hopper sashes set between piers;
- glass brick window groups;
- 6"x6" terracotta tiles to façade (painted over) as backing to Gill Sans style metal lettering 'W. O'Donnell Engineer' and applied to piers at entry;
- roller shutter entry to factory floor with stone kerbed crossing;
- gabled front roof bay, and formerly steel sawtooth trusses with matching parapets, now modified but seen in profile in part on east face; and
- contribution to an Interwar industrial streetscape and precinct with factories adjoining on the west and south.

A major multi-storey development, set behind the first roof bay, has been added since 1985, reducing the integrity of the place and focussing on the façade and side-wall sawtooth profile.

##### *How is it significant?*

The W. O'Donnell Engineer factory is significant historically and aesthetically to West Melbourne and the City of Melbourne.

##### *Why is it significant?*

The W. O'Donnell Engineer factory is significant.

- Historically, as representative of the growth in industrial and engineering uses in West Melbourne as the central business district grew, located near the railway and additional transport nodes developed at North Melbourne; and
- Aesthetically, as a superb and well-preserved example of Moderne design by the style's renowned practitioners, Marsh and Michaelson.



## Gollin and Co. Pty. Ltd. bulk store remnant

40 Batman Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Store
<b>Date(s):</b>	1915
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Builder Clement Langford, of 275 Bridge Rd Richmond erected this two-storey brick store for merchants Gollin and Co of Melbourne to the design of the noted architect Chas D'Ebro, in 1915. D'Ebro had also designed the highly significant company's City offices in 1901-2 in a similar Queen Anne revival style. Before this store was built, the site was used by the Australian Biscuit Company (John H Walker, owner) as a brick vinegar factory.

The building has been since reduced to a much altered façade and external walls for a seven unit apartment block in 1999. The building shell relates in part to the Edwardian-era buildings in the adjoining St James complex.

A successful general merchant and import firm of the late-19th and early 20th centuries, Gollin and Company had a diverse business, handling kerosene and oil distribution and shipment of fruit from Mildura to England, amongst other activities. The substance and impressiveness of their Bourke Street offices was an expression of the company's prosperity and importance, and a general indication of the revived Victorian economy in the first decade of the 20th century, after the 1890s depression, and of the key role of importers to an economy with relatively limited industrial capacity.

Contributory elements include:

- red brick two level parapeted façade and side walls with raised parapet arch; and
- punched fenestration, siting on the street.
- Bricks rendered and painted over, openings altered, windows and doors gone; roof gone.

#### *How is it significant?*

Gollin and Co Pty. Ltd. Bulk store remnant is significant historically to West Melbourne.

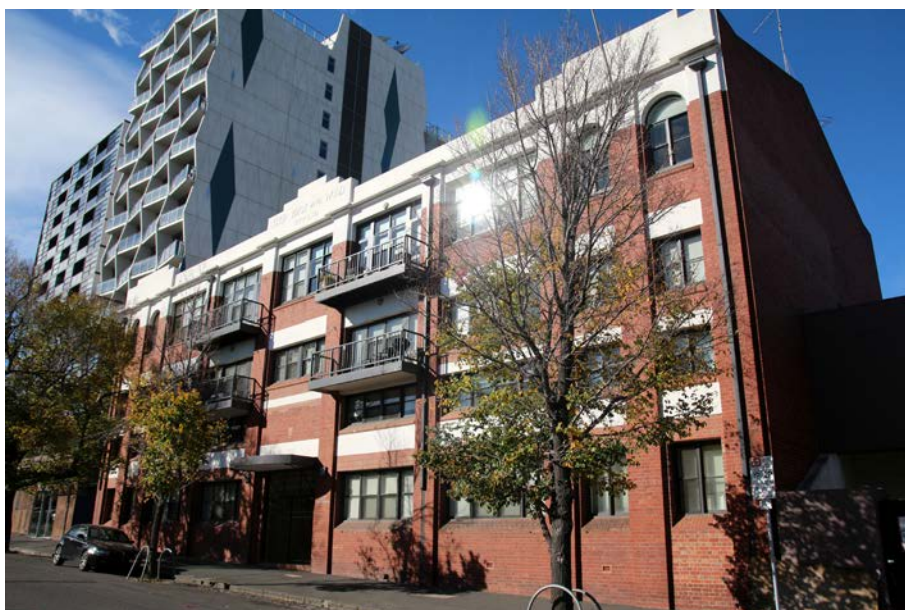
#### *Why is it significant?*

Gollin and Co Pty. Ltd. Bulk store remnant is significant,

- Historically, as symbolic of a successful Australian importing firm, Gollin and Company.

## Keep Brothers and Wood bulk store, later Batman Hill Apartments

55-67 Batman Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Warehouse
<b>Date(s):</b>	1923-4
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Coachbuilders, ironmongers and importers, Keep Bros and Wood's warehouse was constructed in 1923-4 to the design of well known architects, Arthur and Hugh Peck.

Operating from their Franklin Street workshop and showroom, in the Edwardian-era, Keep Bros and Wood had moved on from the Batman Street warehouse by the late 1930s, relocating to La Trobe Street. The Batman Street building was then used by the British Australasian Tobacco Co Pty. Ltd. for storage and later as a Training Centre for the Engineers Branch of the Postmaster General's Department.

From the role of carriage builders, the firm entered the motor trade in the early 20th century as agents for a number of locally made cars, Trumbull being one, and were producers of the Hallmark bicycle. John Francis Keep died 22 January 1945, aged 89. With his brother, Albert Edward Keep, and H. S. Wood, he had formed Keep Bros and Wood in 1899, after a partnership with his brother (Edward Keep and Co.) formed after his arrival in the Colony in 1876.

The construction of this vast building in Batman Street during the mid 1920s coincided with the rapid rise of the motor car use in that decade and paralleled the construction of the large Autocar Industries Proprietary Limited Assembling and Motor Body Works erected nearby in Batman Street in 1925.

Contributory elements include:

- four-storey Edwardian warehouse built to the property line, providing massive scale to the street and relating well to nearby similarly monumental red brick buildings such as the Sands and McDougall complex and Goetz and Sons Pty. Ltd.;
- façade divided into 7 bays by giant order red brick piers;
- face red brick walls with terra-cotta wall vents, rendered spandrel panels and lintols;
- bullnose brick sills;
- multi-pane glazing to window pairs or groups (timber-like metal framing changed from original steel frames), set within vertical strips surmounted by an arched window within each end bay;
- transverse gabled corrugated galvanised steel roof concealed behind a rendered parapet;
- stepped raised parapet entablatures for each major bay, the central one bearing the words KEEP BROS AND WOOD PTY LTD in raised cemented lettering; and
- contribution to an Interwar industrial streetscape and precinct with factories adjoining on the east and south.

As part of the building's conversion to residential use, steel-framed balconies have been added to the facade, along with a small canopy at the entrance. Aluminium framed windows (to match a timber framed type) have replaced the original metal framed windows, with some reduction in the place integrity.

***How is it significant?***

The Keep Brothers and Wood warehouse is significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

Keep Brothers and Wood warehouse is significant.

- Historically, this well-preserved building is highly representative of the substantial warehousing and industrial buildings which were constructed in West Melbourne in the early twentieth century, and is closely linked with the major coachbuilders, ironmongers and importers, Keep Bros and Wood; and
- Aesthetically, the building is a substantially intact example of an Interwar warehouse on an impressive scale, and which is a dominant element in the streetscape and the work of important architects, Arthur and Hugh Peck Architects. It relates well to other red brick warehouses and factories in the locality.



# Sands and McDougall Pty Ltd box factory, part proposed Sands & McDougall precinct

83-113 Batman Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Factory
<b>Date(s):</b>	1927-8, 1937-1940
<b>View of place:</b>	2015

## Statement of Significance

### *What is significant?*

The giant stationery manufacturing firm, Sands and McDougall Pty. Ltd., commissioned this four level building in two stages, 1927-8 and 1937, following on from the main Spencer Street complex erected in the Edwardian and late Victorian-eras. Industry specialist architects, Arthur and Hugh Peck, had already designed part of this complex in Jeffcott Street in 1914.

Extensions to the railway-yards at West Melbourne meant the shortening of Adderley Street and the demolition of the Sands and McDougall Pty. Ltd. box factory. The replacement box works in Batman Street was proposed as one of the largest factories yet built in Melbourne. The plans of 1927 held a floor area of 200,000 square feet, or nearly four and a half acres, contained in a semi-basement and six floors (upper levels not built until 1937). Floors and stairs were concrete, double doors ledged and braced vertical boarded timber and the roof initially left as a concrete slab until upper level floors were added. Fire escapes at each corner and a gangway ramp to the existing building, a lift well, plus male and female lavatory blocks were the main plan elements in the large open floors also cart docks at ground level. The final stage was built by Rispin Brothers, and completed by March 1938.

Labour was cheap during the Depression of the late 1920s, inspiring many large companies to expand. Sands and McDougall Pty. Ltd.

Sands and Kenny (1857-61) and Sands and McDougall, (1862-c1974) were principally the publishers of the directory to commercial and general Melbourne, later, the Melbourne and suburban directory and the Directory of Victoria providing the longest issue of any directory publisher in Victoria. They also published a directory of Canberra. From their first retailing outlet, the Victoria Stationery Warehouse in Collins Street West and stores in Little Flinders Street, their expansion provided for the erection of the main Spencer Street factory building to the design of Thomas Watts and Sons in 1889. Products made there included cardboard and paper containers, those associated with book binding, map production, and general stationery and letterpress printing was combined with general publishing.

Contributory elements include:

- four and five-level face red brick factory building in a bold and austere proto-Modern style;
- eight bays of brick piers dividing the street elevation, with brick spandrels separating windows;
- visual reinforcement of each end with lesser pier spacing;
- multi-gabled side elevations to lanes;
- pitched roofs behind parapets;
- some remaining steel framed multi-pane glazing to end bays;

- concrete lintels expressed across openings;
- some vertical boarded external doors; and
- strong visual and historical link to the adjoining Sands and McDougall complex and the former Goetz building on the west (redeveloped).

Most windows have been replaced in a related manner.

***How is it significant?***

The Sands and McDougall Pty. Ltd. box factory is significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

The Sands and McDougall Pty. Ltd. box factory is significant.

- Historically, as a well-preserved major industrial element in a nationally known complex; symbolic of the influence of railway expansion in the area and the benefits of location in West Melbourne; closely linked with the Sands and McDougall firm and described at its initiation as the largest factory yet built in Melbourne; and
- Aesthetically, a bold Modernistic design in red brick as a 1920s precursor to modern commercial building in the Melbourne Central Business District and a major streetscape element in a significant group of red brick industrial structures.

# Autocar Industries Proprietary Limited Assembling and Motor Body Works

100-154 Batman Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Factory
<b>Date(s):</b>	1925-
<b>View of place:</b>	2015

## Statement of Significance

### *What is significant?*

On an important pioneering industrial site in West Melbourne (Victoria Iron Rolling Company), this Assembling and Motor Body Works for Autocar Industries Proprietary Limited was a major step in industrialisation after World War One and a direct reflection of the massive increase in motor car sales in Victoria as well as the protective measures of government tariffs. The building and its ramped floors was considered to be the latest and best of its type in Victoria when built and was the setting for construction of many sought-after international motor body brands. The building has been recently converted to new uses.

The construction of this vast building coincided with the Keep Brothers and Wood bulk store erected nearby in Batman Street in 1923-4, also linked with the motor car industry.

Contributory elements include:

- two, three and four level red brick parapeted factory;
- simple cemented coved cornice with moulded insignia on Batman Street elevation;
- regularly spaced structural frame as expressed by the fenestration;
- regularly arranged rectilinear window openings;
- continuous reinforced concrete lintols;
- multiple gabled roof bays behind the parapet; and
- brick tower on Batman Street elevation assumed to contain a water tank.

Superficial external renovation with empathetic changes to window joinery, addition of glazed foyers.

### *How is it significant?*

The Autocar Industries Proprietary Limited motor body works is significant historically to West Melbourne and the City of Melbourne.

### *Why is it significant?*

The Autocar Industries Proprietary Limited motor body works is significant.

- Historically, as a large and well-preserved expression of the massive increase in motor vehicle ownership in Victoria, the supportive role of government that used tariffs to promote local industries, and the embodiment of new assembly line motor vehicle production technique that was noted for use of the sloping site in its ramped floor construction.

# Alexander Cooper's house

16 Capel Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1866-
<b>View of place:</b>	2015

## Statement of Significance

### *What is significant?*

Successful contractor, Alexander Cooper, built, owned and occupied this cemented stone house from 1866 until his death in 1892. By 1897 William Cooper, also a builder and probably his son, is listed as the owner occupier. Two rooms were added to the City of Melbourne valuer's description of the house in 1879 which today can apparently be distinguished by machine pressed red brickwork. Alexander Cooper died a very wealthy man and was linked to a number of major contracts, including the Williamstown graving dock pier.

Contributory elements include:

- two-storey, unpainted stuccoed stone house;
- stucco detailing consists of a simple cornice, plain ogee curved verandah end-walls and pedestals for urns (urns now gone);
- a two-level verandah of timber supported on unusual and slender circular section iron columns with subtly expressed capitals;
- keyhole pattern fretted verandah valences, in the Gothic manner;
- early trim colour scheme of cream and maroone;
- related but not original timber balustrade slatting turned at a diagonal to the railing (similar to early fence designs);
- French door central to upper level; and
- a stone-piered, iron picket front fence.
- Bellied cast-iron balustrading on both levels has been replaced.

### *How is it significant?*

Alex Cooper's house is significant historically and aesthetically to West Melbourne and the City of Melbourne.

### *Why is it significant?*

Alex Cooper's house is significant.

- Aesthetically, this house is strongly evocative of its early Victorian-era construction, given the unpainted stucco and old trim colours, also the visible stone work is an uncommon material and the house contributes to a streetscape; and
- Historically, the house was built by the original grantee and an owner-builder typical of the many in the West Melbourne area and particularly in this street. Alexander Cooper died a very wealthy man and was linked to a number of major contracts, including the Williamstown graving dock pier.



## Alexander Cooper's row houses, part 18-26 Capel Street

### 18 Capel Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1890-1
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

Successful contractor, Alexander Cooper, who was already residing in 16 Capel Street, built these row houses in 1890-91 and proceeded to let them. After Alexander's death in 1892, William Cooper owned them when the tenants included Arthur Wragg, an engraver (whose business was in Queen Street); Kate Philip, Robert Glass, William Burt and John Paterson. Cooper was one of the grantees of the lots comprising the site.

Contributory elements include:

- a two-level, unpainted and ruled stucco brick row of five houses
- two-storey ornate cast-iron verandahs, panelled friezes and attached finished brackets and iron posts;
- tiled verandah floor;
- corniced and parapeted roof lines, ornamented with panelled verandah wall faces, with urns and orbs;
- timber double-hung sash windows;
- four panel entry door with toplight;
- iron picket front fences; and
- early trim colour scheme of cream and maroone.

An unusual aspect to the row is the room bay brought forward to the building line at the north end (26), thus unifying the row with the earlier 32-4 Capel Street. The row is a key part of the part of the significant Capel Street residential streetscape. Parapet orbs are missing from 26, 22 and 18.

##### *How is it significant?*

Alexander Cooper's row houses are significant historically and aesthetically to West Melbourne and the City of Melbourne.

##### *Why is it significant?*

Alexander Cooper's row houses are significant.

- Aesthetically, a very well-preserved example of a common row house type, as exhibited by the unpainted stucco and the early trim colours. The row is a key part of the Capel Street streetscape in form, detail and siting as well as being the nearest to original condition for a West Melbourne Victorian-era row house; and
- Historically, built by a Capel Street Crown Grantee of 1859 and a long-time resident of the area, Alex Cooper, a successful and wealthy contractor and owner-builder like Touzel, Dean and Noble, all active in the same street and era and typical of the Victorian-era West Melbourne entrepreneurs.

## Cooper's row houses, part 18-26 Capel Street

### 20 Capel Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1890-1
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Successful contractor, Alexander Cooper, who was already residing in 16 Capel Street, built these row houses in 1890-91 and proceeded to let them. After Alexander's death in 1892, William Cooper owned them when the tenants included Arthur Wragg, an engraver (whose business was in Queen Street); Kate Philip, Robert Glass, William Burt and John Paterson. Cooper was one of the grantees of the lots comprising the site.

Contributory elements include:

- a two-level, unpainted and ruled stucco brick row of five houses
- two-storey ornate cast-iron verandahs, panelled friezes and attached finished brackets and iron posts;
- tiled verandah floor;
- corniced and parapeted roof lines, ornamented with panelled verandah wall faces, with urns and orbs;
- timber double-hung sash windows;
- four panel entry door with toplight;
- iron picket front fences; and
- early trim colour scheme of cream and maroon.

An unusual aspect to the row is the room bay brought forward to the building line at the north end (26), thus unifying the row with the earlier 32-4 Capel Street. The row is a key part of the part of the significant Capel Street residential streetscape. Parapet orbs are missing from 26, 22 and 18.

#### *How is it significant?*

Alexander Cooper's row houses are significant historically and aesthetically to West Melbourne and the City of Melbourne.

#### *Why is it significant?*

Alexander Cooper's row houses are significant.

- Aesthetically, a very well-preserved example of a common row house type, as exhibited by the unpainted stucco and the early trim colours. The row is a key part of the Capel Street streetscape in form, detail and siting as well as being the nearest to original condition for a West Melbourne Victorian-era row house; and
- Historically, built by a Capel Street Crown Grantee of 1859 and a long-time resident of the area, Alex Cooper, a successful and wealthy contractor and owner-builder like Touzel, Dean and Noble, all active in the same street and era and typical of the Victorian-era West Melbourne entrepreneurs.

## Cooper's row houses, part 18-26 Capel Street

### 22 Capel Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1890-1
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Successful contractor, Alexander Cooper, who was already residing in 16 Capel Street, built these row houses in 1890-91 and proceeded to let them. After Alexander's death in 1892, William Cooper owned them when the tenants included Arthur Wragg, an engraver (whose business was in Queen Street); Kate Philip, Robert Glass, William Burt and John Paterson. Cooper was one of the grantees of the lots comprising the site.

Contributory elements include:

- a two-level, unpainted and ruled stucco brick row of five houses
- two-storey ornate cast-iron verandahs, panelled friezes and attached finished brackets and iron posts;
- tiled verandah floor;
- corniced and parapeted roof lines, ornamented with panelled verandah wall faces, with urns and orbs;
- timber double-hung sash windows;
- four panel entry door with toplight;
- iron picket front fences; and
- early trim colour scheme of cream and maroon.

An unusual aspect to the row is the room bay brought forward to the building line at the north end (26), thus unifying the row with the earlier 32-4 Capel Street. The row is a key part of the part of the significant Capel Street residential streetscape. Parapet orbs are missing from 26, 22 and 18.

#### *How is it significant?*

Alexander Cooper's row houses are significant historically and aesthetically to West Melbourne and the City of Melbourne.

#### *Why is it significant?*

Alexander Cooper's row houses are significant.

- Aesthetically, a very well-preserved example of a common row house type, as exhibited by the unpainted stucco and the early trim colours. The row is a key part of the Capel Street streetscape in form, detail and siting as well as being the nearest to original condition for a West Melbourne Victorian-era row house; and
- Historically, built by a Capel Street Crown Grantee of 1859 and a long-time resident of the area, Alex Cooper, a successful and wealthy contractor and owner-builder like Touzel, Dean and Noble, all active in the same street and era and typical of the Victorian-era West Melbourne entrepreneurs.



## Cooper's row houses, part 18-26 Capel Street

### 24 Capel Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1890-1
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

Successful contractor, Alexander Cooper, who was already residing in 16 Capel Street, built these row houses in 1890-91 and proceeded to let them. After Alexander's death in 1892, William Cooper owned them when the tenants included Arthur Wragg, an engraver (whose business was in Queen Street); Kate Philip, Robert Glass, William Burt and John Paterson. Cooper was one of the grantees of the lots comprising the site.

Contributory elements include:

- a two-level, unpainted and ruled stucco brick row of five houses
- two-storey ornate cast-iron verandahs, panelled friezes and attached finished brackets and iron posts;
- tiled verandah floor;
- corniced and parapeted roof lines, ornamented with panelled verandah wall faces, with urns and orbs;
- timber double-hung sash windows;
- four panel entry door with toplight;
- iron picket front fences; and
- early trim colour scheme of cream and maroone.

An unusual aspect to the row is the room bay brought forward to the building line at the north end (26), thus unifying the row with the earlier 32-4 Capel Street. The row is a key part of the part of the significant Capel Street residential streetscape. Parapet orbs are missing from 26, 22 and 18.

##### *How is it significant?*

Alexander Cooper's row houses are significant historically and aesthetically to West Melbourne and the City of Melbourne.

##### *Why is it significant?*

Alexander Cooper's row houses are significant.

- Aesthetically, a very well-preserved example of a common row house type, as exhibited by the unpainted stucco and the early trim colours. The row is a key part of the Capel Street streetscape in form, detail and siting as well as being the nearest to original condition for a West Melbourne Victorian-era row house; and
- Historically, built by a Capel Street Crown Grantee of 1859 and a long-time resident of the area, Alex Cooper, a successful and wealthy contractor and owner-builder like Touzel, Dean and Noble, all active in the same street and era and typical of the Victorian-era West Melbourne entrepreneurs.

## Cooper's row houses, part 18-26 Capel Street

### 26 Capel Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1890-1
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

Successful contractor, Alexander Cooper, who was already residing in 16 Capel Street, built these row houses in 1890-91 and proceeded to let them. After Alexander's death in 1892, William Cooper owned them when the tenants included Arthur Wragg, an engraver (whose business was in Queen Street); Kate Philip, Robert Glass, William Burt and John Paterson. Cooper was one of the grantees of the lots comprising the site.

Contributory elements include:

- a two-level, unpainted and ruled stucco brick row of five houses
- two-storey ornate cast-iron verandahs, panelled friezes and attached finished brackets and iron posts;
- tiled verandah floor;
- corniced and parapeted roof lines, ornamented with panelled verandah wall faces, with urns and orbs;
- timber double-hung sash windows;
- four panel entry door with toplight;
- iron picket front fences; and
- early trim colour scheme of cream and maroone.

An unusual aspect to the row is the room bay brought forward to the building line at the north end (26), thus unifying the row with the earlier 32-4 Capel Street. The row is a key part of the part of the significant Capel Street residential streetscape. Parapet orbs are missing from 26, 22 and 18.

##### *How is it significant?*

Alexander Cooper's row houses are significant historically and aesthetically to West Melbourne and the City of Melbourne.

##### *Why is it significant?*

Alexander Cooper's row houses are significant.

- Aesthetically, a very well-preserved example of a common row house type, as exhibited by the unpainted stucco and the early trim colours. The row is a key part of the Capel Street streetscape in form, detail and siting as well as being the nearest to original condition for a West Melbourne Victorian-era row house; and
- Historically, built by a Capel Street Crown Grantee of 1859 and a long-time resident of the area, Alex Cooper, a successful and wealthy contractor and owner-builder like Touzel, Dean and Noble, all active in the same street and era and typical of the Victorian-era West Melbourne entrepreneurs.

# Rob Roy Hotel

32-34 Capel Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Hotel
<b>Date(s):</b>	1871
<b>View of place:</b>	2015

## Statement of Significance

### *What is significant?*

The former Rob Roy Hotel, is another of the buildings in the area constructed and owned by Michael Moran the builder (Refer 162-4 Adderley Street). Soon after its construction in 1871, Moran sold the hotel to Edward Grieve, the publican at that time being John Connelly. From c1875 it is described as a brick shop and for the twelve years after 1885, it was owned by Elizabeth Johnstone and leased to Mrs. England, Mrs. Ellingsworth, Mrs. Ward and Perry Moorhouse.

Contributory elements include:

- a two-storey, stuccoed brick building with a corniced and parapeted roof line;
- gabled side parapet and exposed face brick north side wall;
- Italian Renaissance Revival style cement detailing of flat window pediments and architraves also moulded and cemented chimneys;
- a moulded storey string mould and unusual, plainly-expressed, scalloped acroteria at the parapet; and
- coupled upper windows provide the central emphasis to parallel the wide, bracketed and pedimented entrance below (now altered).

To the north is a single-level residence which shares simplified moulding lines with its neighbour as well as quoins.

The entrance had been altered but has been revised to the presumed early bipartite form like the upper windows.

Another key part of significant Capel Street residential streetscape, the hotel relates well to 26 of 18-26 Capel Street and is similar in scale to 62-4 and 80-6 Capel Street, with shared form, detail and site disposition with 38, 44-2, 66-78 Capel Street.

### *How is it significant?*

The former Rob Roy Hotel is significant historically and aesthetically to West Melbourne and the City of Melbourne.

### *Why is it significant?*

The former Rob Roy Hotel is significant.

- Aesthetically, as a near original example of a typical early Victorian-era hotel or commercial form with added unusual detail and fenestration and as an important and early part of the significant Capel Street residential streetscape; and
- Historically and socially, representative of a public accommodation use, as an hotel or boarding house, within this formerly residential street and thus as a focus of social activity.

## Florence, or Hawkins house

36 Capel Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1865
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Built for William Hawkins in 1865, this originally three room brick cottage was one of a small group of similarly small cottages in this part of Capel Street. Hawkins also owned the adjoining 38 Capel Street, built 1871. It is possible that the cottage was refaced later in the Victorian-era, potentially extending it to the street.

Contributory elements include:

- single storey cemented single-fronted cottage;
- small scale;
- parapeted form with moulded cornice;
- moulded architraves to openings with quoining;
- gabled roof clad with slate behind parapet;
- cemented chimney with panelled shaft and cornice, plus terra-cotta pot;
- double-hung sash window;
- four-panel entry door and toplight;
- stone plinth; and
- contribution to significant Victorian-era streetscape.

Side parapet wall may have been rebuilt and the chimney extended.

#### *How is it significant?*

Florence or Hawkins house is significant historically to West Melbourne.

#### *Why is it significant?*

Florence or Hawkins house is significant.

- Historically, as representative of the early stage of the major post Gold Rush population growth at West Melbourne in the Victorian-era period and the minute size of some of the houses built at that time to serve the rising demand.



## Infill housing

### 40-60 Capel Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Apartments
<b>Date(s):</b>	1988-1990
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

Extensive example of a revised State housing policy in the 1980s, under the Hamer Liberal Government, that saw an attempt to integrate new Government housing into the existing Victorian-era row house fabric of Melbourne's inner suburbs, in this case West Melbourne. This was in contrast to the pre-cast concrete tower blocks in nearby North Melbourne. Rather than create a government housing precinct that was visually distinct, new designs by emerging young Melbourne architects, such as Peter Elliott, focused on visual integration. Some government infill designs won architectural awards as recognising by the profession of an innovative approach to housing. This new approach coincided with the emergence of Post-Modern design that diverged from the strict Modernist theories and utilised decorative elements derived from the building's context.

Contributory elements include:

- mainly two level row house design, similar in scale to nearby Victorian-era row houses;
- vertical divisions at similar intervals to those in nearby Victorian-era row houses;
- stuccoed fenestration walls that emulated Victorian-era verandahs imposed over cream brick wall finishes, with some corrugated iron wall cladding;
- punched window openings, with timber framing;
- metal framed front fences;
- pitched, mainly gabled roof forms, clad with corrugated iron or similar;
- through-way to Peel Street utilising a stone pitched lane; and
- integration into the Victorian-era streetscape.

##### *How is it significant?*

Infill housing at 40-60 Capel Street is significant historically and aesthetically to West Melbourne.

##### *Why is it significant?*

Infill housing at 40-60 Capel Street is significant.

- Historically, as a well-preserved example of a change in government policy for inner Melbourne public housing; and
- Aesthetically, a good example of Post-Modern design that also served visual integration of large new housing developments in inner urban areas.



## Noble's house

62 Capel Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1864-1868
<b>View of place:</b>	2015

### Statement of Significance

Victorian Heritage Register Statement of Significance

Heritage Victoria Register number: H0630

#### *What is significant?*

The Residence at 62 Capel Street, West Melbourne, was built and occupied by Thomas Noble, a carpenter, in 1864. The house was probably built in two stages, the bluestone ground floor of three rooms first, with the second storey, in stuccoed brick, added in the late 1860s to give a total of six rooms. It features a corniced parapet and quoins to lower openings and corners.

#### *How is it significant?*

The Residence at 62 Capel Street, West Melbourne, is of historical and architectural significance to the State of Victoria (and West Melbourne).

#### *Why is it significant?*

The Residence at 62 Capel Street, West Melbourne, is of:

- Historical significance as evidence of the early form of residential development in inner Melbourne. The house is built right up to the property line, which was not uncommon during the early period of the city's development when planning regulation was of a rudimentary nature. Nevertheless, the Melbourne Building Act applied to this part of North Melbourne when No. 62 was built, explaining why it was built in stone at a time when many other structures in the area outside the provisions of the Act were being constructed of timber. As a result, No. 62 has survived as an important component of the 19th century streetscape that is still evident in Capel Street. The absence of ornament, especially in the lower storey, and the staged building process reflect the small scale and humble means of the owner-builders that were common in this part of Melbourne in the 1850s and 1860s. Noble, the builder and occupier of this house, built several others in the area.
- Architectural significance as an early residence employing a juxtaposition of stone and stucco work. It also retains early accessories such as the shutters and precise details.

## Dean's house

64 Capel Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1866
<b>View of place:</b>	2015

### Statement of Significance

Victorian Heritage Register Statement of Significance

Victorian Heritage Register number: H631

#### *What is significant?*

The Residence at 64 Capel Street, West Melbourne, was built by Joseph Dean probably between 1859 and 1866, possibly in two stages, the second storey being added some time after the first. Dean was a stonemason and lived in the house himself for short periods but generally leased it until selling in 1897. The house is a two-storey parapeted and part-stuccoed building of basalt coursed rubble with sandstone quoins to openings as seen on the north face. The two-level timber verandah has cast-iron frieze panels, bellied iron balustrade panels and a modified square head picket fence. The architraved upper level window has the distinctively early detail of half side-lights, with adjoining hung sashes over a lower panel. Decorative stucco elements include parapet scrolls, a cornice and unusual stylised brackets and rolled mouldings to the side wall faces, set against the stone work.

#### *How is it significant?*

The Residence at 64 Capel Street, West Melbourne, is of historical and architectural significance to the State of Victoria (and West Melbourne).

#### *Why is it significant?*

The Residence at 64 Capel Street, West Melbourne is of:

- Historical significance as evidence of the early form of residential development in inner Melbourne. The house is one of the earliest in the area, the land here having been sold in the late 1850s. It provides an excellent example of the kind of buildings erected by the small-scale owner-builders that were common in this part of Melbourne in the 1850s and 1860s. Dean, the builder and occupier of this house, built several others in the area.
- Architectural significance as an example of domestic architecture displaying uncommon early details and cast iron pattern and as an unusual example of combined stone (basalt and freestone) and stucco work.

## Elm ('Ulmus' sp.) street trees x2

80, 86 near Capel Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Tree
<b>Date(s):</b>	1900-1918
<b>View of place:</b>	2015

### Statement of Significance

#### ***What is significant?***

Mature elms ('*Ulmus sp.*') were planted in West Melbourne streets and reserves, as shown on MMBW Detail Plans and the 1945 aerial photography of West Melbourne. These surviving trees are an indication of planting styles of the Victorian and Edwardian-eras before a more varied palette of tree selection was pursued post World War One. In that era, elms were removed because they were seen as disruptive to mechanical street cleaning and their roots were damaging drains.

Contributory elements include:

- mature Wych elm ('*Ulmus glabra*') West of 187 Victoria Street (-37.806022, 144.955225)
- mature elm '*Ulmus sp.*' near 80-86 Capel Street (-37.806290, 144.955173); and
- land within five metres of the root ball.

#### ***How is it significant?***

The elms are significant historically and for their rarity in West Melbourne.

#### ***Why is it significant?***

The elms are significant.

- Historically, as an indication of tree planting and selection in the Victorian and Edwardian-eras with the goal of beautification and creation of shade; and
- Rarity, as some of the few remaining examples from a large number of street trees existing at West Melbourne in the 1890s.

## Touzel's row houses

80-86 Capel Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1867-8
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Peel Street resident, Phillip Touzel owned and built this row of houses in 1867-8. He remained the owner of the row for at least 30 years, leasing them out, while residing on occasions at 86 Capel Street.

Contributory elements include:

- a two-storey, once face brick row of four row houses;
- two level timber verandahs with panelled cast-iron friezes and brackets in an early pattern;
- simply corniced cement façade parapets and chimney shafts, with shallow mouldings,
- transverse gabled main roof line, expressive of the row's early construction;
- cemented party wall detail with panelled and bracketed shapes combined with precise shell and diamond motifs set within and without panels on some houses;
- double-hung sash windows and 4 panel doors with top lights; and
- uncommon Chinese-like timber balustrading which contains a saltire-cross with panelled borders and similar patterned timber front fence panels (recreation based on remaining panels on two houses), evocative of saltire cross balustrading in colonial buildings such as the Regency styled Victoria Barracks NSW 1841-6.

The row, as a whole has been altered in detail but sympathetic recreation of the balustrading and the panelled timber fences has partly remedied this; 84-6 has been stuccoed. This row is a contributing part of the significant Capel Street residential streetscape adjoining its termination (88 Capel and 189 Victoria Street) and sharing its scale, finish and ornament.

#### *How is it significant?*

Touzel's row houses are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Touzel's row houses are significant.

- Aesthetically, an early house row utilising timber balustrading and fencing as one of the decorative options of the pre-local cast-iron manufacturing period which began in the 1870s and the panel pattern used is rare. Other distinctive attributes of early row house design include the use of plain face brick, panelled serpentine pattern cast-iron friezes, the transverse gabled roof line and slim cement mouldings; and
- Historically, built by Touzel, another of the many owner-builders from the West Melbourne area and particularly this street.



## Cleary's houses, part 81-83 Capel Street

### 81 Capel Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1871
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

Builders Adams and Hardy erected this pair of five room brick cottages in 1871 for West Melbourne bootmaker, Patrick Cleary who leased these houses out. About the same time, Cleary engaged the renowned architect George R. Johnson to design his shop and residence in Victoria Street (199 Victoria Street?). Given the distinctive character of this pair, Johnson may have designed them. Cleary died a wealthy man in 1891 as one of West Melbourne's successful businessmen.

Contributory elements include:

- face brick single storey parapeted house pair;
- coloured brickwork, with brown body and cream detailing;
- cream brick quoining;
- distinctive scalloped brick parapet profile, with a finer scallop under the cornice;
- cemented detail as string mould;
- pitched roof behind the parapet with face brick chimney, with corbelled top;
- timber-framed verandahs with stop-chamfered and corniced timber posts, panelled cast-iron frieze and brackets;
- uncommon cast-iron balustrade as front fence;
- double-hung sash windows;
- four-panel entry doors and toplight;
- later, but uncommon, metal pipe-framed gate; and
- contribution to valuable 19th century streetscape extending into Victoria Street and backs onto the former Fibrini Milling Company mill, also linked with Cleary.

83 Capel Street has been superficially altered, with bricks painted over, chimney gone but 81 provides evidence for restoration.

##### *How is it significant?*

Cleary's houses are significant historically and aesthetically to West Melbourne.

##### *Why is it significant?*

Cleary's houses are significant.

- Historically, as representative of the first stage representative of a major growth period in West Melbourne, also linked with local North and West Melbourne identity, Pat Cleary; and
- Aesthetically, a distinctive pair of row houses, with uncommon brick and iron detailing and contributory to a valuable residential and commercial Victorian-era streetscape.



## Cleary's houses, part 81-83 Capel Street

### 83 Capel Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1871
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

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- Aesthetically, a distinctive pair of row houses, with uncommon brick and iron detailing and contributory to a valuable residential and commercial Victorian-era streetscape.

## Dominick Cleary's workshop, later Fibrini (or Fibrin) Milling Company

### 83A Capel Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Workshop
<b>Date(s):</b>	1897
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

Dominick, son of West Melbourne bootmaker Patrick Cleary, was the first owner-occupier of this brick workshop in 1897. Patrick had died in 1891 leaving Dominick in charge of his business. In line with his father's charity work, Dominick was active in the North and West Melbourne community, particularly in events surrounding nearby St Mary's church.

Dominick was also initially involved with his father's trade as a boot salesman and presumably used this workshop in conjunction with the Cleary's 199 Victoria Street shop which backed onto the lane. Houses owned by Pat Cleary also backed onto this workshop, creating a small Cleary precinct (81, 83 Capel Street). Dominick later moved to Carlton, taking on a more technical roll as an instrument fitter and when he died in 1925 he was termed a Postal Electrician and remembered for his time as an early resident at West Melbourne.

Later uses for the building included as the Fibrini (or Fibrin) Milling Company, the Monbulk Fruitgrowers' Association store, and James Simpson's horse and cattle medical workshop.

Contributory elements include:

- three level face brick workshop set on a stone pitched lane, with no setbacks;
- punched, regularly spaced fenestration in the manner of Victorian-era industrial buildings; and
- contribution to a small Victorian-era precinct linked with the Cleary family.
- The workshop has been converted to a residence with resulting changes to the roof form and new visually related openings; new window joinery resembles the original double-hung sash windows.

##### *How is it significant?*

Dominick Cleary's workshop is significant historically to West Melbourne.

##### *Why is it significant?*

Dominick Cleary's workshop is significant.

- Historically, for its link with the locally prominent Cleary family of West Melbourne bootmakers and as a rare back-lane workshop, a once more common building type that served the Victoria Street shops, also as a development that marked the end of a major growth period in West Melbourne.

## Charles Barber's shop and two residences

1-3 Chetwynd Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1867
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Holmes and Co. Built this shop and two residences (2 Stanley Street or 1-3 Chetwynd Street) for a cooper (maker or repairer of casks and barrels), Charles Barber, who owned the pair from their construction in 1867 until his death in 1897. Barber lived in 1 Chetwynd Street during that time and for a period is listed as also residing in 3 Chetwynd Street (1873-1882). For the rest of the time he leased it out.

Contributory elements include:

- parapeted, two-storey corner early Victorian-era house and shop and residence in a colonial Georgian style;
- walls of coursed random rubble basalt masonry (part tuck-pointed), with quarry faced quoins at the corners and openings, a gabled parapet to the north end with engaged chimney and parapet string mould;
- corrugated iron clad hipped and gabled roof;
- multi-paned double-hung sash windows;
- steel lugs on corner splay upper level one supporting a business sign for the shop;
- one six-pane early shop display or show window and one four-pane window located either side of the corner shop entry door facing Stanley and Chetwynd Street;
- four-panelled door pair with toplight for the corner shop entry, differing from the four-panel doors to the residential entries adjoining;
- siting on the street alignment; and
- early enamelled blue and white street name plate, fixed to the wall in the traditional way.

This is a major corner building at the brow of the Chetwynd Street hill, linked with the later 9 Chetwynd Street, and 5, 7 and 8 Stanley Street by period detail and parapeted form: a key part of this significant streetscape. Some elements have been renewed.

#### *How is it significant?*

Charles Barber's shop and residence row is significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

Charles Barber's shop and residence row is significant.

- Aesthetically, the building has a high integrity to its construction date, with an uncommon and well-laid wall material (basalt) that is closely identified with stone quarries in western Melbourne, also an unusual combination of uses for the area, a visibly early construction date by the use of face stonework and occupying a prominent corner site in a significant streetscape; and
- Historically, owned and occupied by Barber over a long period, as a successful West Melbourne cooper, an essential trade for the nearby manufacturing works.



## Shoreham, or Duke's house and stable

9 Chetwynd Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1898
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Walter Duke, who at first operated a carriage building company with his brother, and later served the Victorian Railways Department, had this house built by local builders, McConnell and McIntosh, in 1898 and lived there until his death in 1906. Prolific and locally prominent North Melbourne architect, William H Webb, designed Shoreham. When sold in 1907 Shoreham was described as 'one of the best built houses ever erected in Melbourne.'

Contributory elements include:

- an ornately decorated, two-storey face-brick and stucco house;
- brown and red bricks to the facade, side and rear elevation, white bricks as part architraves and quoining;
- a two-level ornate cast-iron verandah with iron posts and brackets and masonry side walls with archways set with coloured glazing at the ends;
- double-hung arched sash windows, with intricately ornamented cemented architraves;
- iron picket fence on a dressed stone plinth;
- two-level brick Victorian-era stable on rear boundary;
- rare ornamental brick side fence connected to the stable (stable and fence bricks painted over);
- a pierced and balustraded parapet, with a central raised segment-arched entablature bearing the name Shoreham and the date 1898 set in cemented Arts and Crafts leaf patterns,
- a dentilated cornice with a foliated frieze to the secondary entablature and tympanum;
- candle-snuffer pinnacles to the verandah walls supported by deep brackets which are repeated at the storey line, as are the pinnacles on the fence piers;
- balloon arches in the iron friezes, reflect the full arched openings, which are picked out with white brick and flanked by colonettes; and
- a richly detailed fanlight to the doorway with its richly panelled side-lights.

The northern fence post is missing a pinnacle and parapet urns are missing. Bricks painted over on stable and garden wall.

The house is a significant and contributing part of a group of 19th century houses pivoting around 1-3 Chetwynd Street and including 8, 2 Stanley Street, 5-7 Chetwynd Street and the distant but similar 21-25 Chetwynd Street; it flanks a stone pitched laneway that leads past the rear stable.



***How is it significant?***

Shoreham is significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

Shoreham is significant.

- Aesthetically, as a richly and skilfully decorated, near original house that has been described as one of the best of its type in Melbourne and part of a significant and related streetscape. Also one of the best works of the local architect William H Webb who was a prolific house designer and prominent in local community groups and movements; and
- Historically, owned by a man of the horse-trade allied industry of carriage building and later with the railways department, two occupations that are particularly pertinent to West and North Melbourne with their proximity to the horse markets and the large railway complex nearby.

## Dr Moore's row houses and shop, 12-20 Chetwynd Street, 62-74 Rosslyn Street, part

### 12 Chetwynd Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1868
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

These row houses were built in 1868 for Dr. George Moore, a Queensberry Street surgeon and district public vaccinator. Dr. Moore was also an investor in Moe coal mines and was involved with the creation of the Narracan Railway in that district during the 1880s as a potential coal supplier. Moore leased the cottages out.

The row was built by Thomas Noble, a local builder of Capel Street. Another similar cottage row was built for Dr. Moore at 62-68 Rosslyn Street, the two rows meeting at the former Sowter's shop and residence at the corner (70-74 Rosslyn Street) also built for Moore. The combination of house rows, with the hillside setting and adjacent parkland square of Eades Place, provides for a distinctive Victorian-era townscape.

Contributory elements include:

- a single-storey, brick row of five cottages in Chetwynd Street and four in Rosslyn Street, all finished in ruled stucco and set on bluestone footings (typically painted over) with end and rear walls face-brick (see 68 Rosslyn Street rendered over in Chetwynd Street);
- corner former shop, set on a semi-hexagonal in plan at the corner of Chetwynd Street and Rosslyn Street,
- transverse gabled, typically corrugated iron clad, roofs (new tiles on 70-4 Rosslyn);
- cemented chimneys (some cornice details missing) engaged alternately in expressed party walls that are corbelled back to the wall line on the street facade;
- doors typically four panel with two-light toplights and placed in pairs, except for 12 Chetwynd Street where the door is central and 70-74 Rosslyn Street where it is set in the splayed corner;
- single double-hung sash windows to houses, except for 12 Chetwynd Street which has two;
- three long narrow windows to the former shop at 70-74 Rosslyn Street which may be added; and
- all built on the street alignment with stone paved lane access to the rear, the small scale and siting being indicative of the age.

The door at 16 Chetwynd Street is of Edwardian-era character and doors at 70-74 Rosslyn Street have also been changed.

The rows form strong streetscape elements, being set hard on the street on both sides of a distinctive triangular site. Trees in Eades Place and Chetwynd Street assist the small and intimate scale of these houses by confinement of the field of vision to them, whilst the former shop obtains maximum prominence.

***How is it significant?***

Dr. Moore's row houses and shop are significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

Dr. Moore's row houses and shop are significant.

- Aesthetically, the rows are of a simple early form with little architectural embellishment individually, but as continuous rows of stepped cottages they form strong streetscape elements, each closely matched to the streets irregular junction angle and the small confined village scale evokes the early Victorian-era well; and
- Historically, an extensive development by a local active medical practitioner and successful investor, Dr. George Moore, who was cited in a number of well publicised medical events in the Victorian-era as well as providing expert evidence to the Royal Commission into the coal industry 1891.

## Dr Moore's row houses and shop, 12-20 Chetwynd Street, 62-74 Rosslyn Street, part

### 14 Chetwynd Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1868
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

These row houses were built in 1868 for Dr. George Moore, a Queensberry Street surgeon and district public vaccinator. Dr. Moore was also an investor in Moe coal mines and was involved with the creation of the Narracan Railway in that district during the 1880s as a potential coal supplier. Moore leased the cottages out.

The row was built by Thomas Noble, a local builder of Capel Street. Another similar cottage row was built for Dr. Moore at 62-68 Rosslyn Street, the two rows meeting at the former Sowter's shop and residence at the corner (70-74 Rosslyn Street) also built for Moore. The combination of house rows, with the hillside setting and adjacent parkland square of Eades Place, provides for a distinctive Victorian-era townscape.

Contributory elements include:

- a single-storey, brick row of five cottages in Chetwynd Street and four in Rosslyn Street, all finished in ruled stucco and set on bluestone footings (typically painted over) with end and rear walls face-brick (see 68 Rosslyn Street rendered over in Chetwynd Street);
- corner former shop, set on a semi-hexagonal in plan at the corner of Chetwynd Street and Rosslyn Street,
- transverse gabled, typically corrugated iron clad, roofs (new tiles on 70-4 Rosslyn);
- cemented chimneys (some cornice details missing) engaged alternately in expressed party walls that are corbelled back to the wall line on the street facade;
- doors typically four panel with two-light toplights and placed in pairs, except for 12 Chetwynd Street where the door is central and 70-74 Rosslyn Street where it is set in the splayed corner;
- single double-hung sash windows to houses, except for 12 Chetwynd Street which has two;
- three long narrow windows to the former shop at 70-74 Rosslyn Street which may be added; and
- all built on the street alignment with stone paved lane access to the rear, the small scale and siting being indicative of the age.

The door at 16 Chetwynd Street is of Edwardian-era character and doors at 70-74 Rosslyn Street have also been changed.

The rows form strong streetscape elements, being set hard on the street on both sides of a distinctive triangular site. Trees in Eades Place and Chetwynd Street assist the small and intimate scale of these houses by confinement of the field of vision to them, whilst the former shop obtains maximum prominence.

***How is it significant?***

Dr. Moore's row houses and shop are significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

Dr. Moore's row houses and shop are significant.

- Aesthetically, the rows are of a simple early form with little architectural embellishment individually, but as continuous rows of stepped cottages they form strong streetscape elements, each closely matched to the streets irregular junction angle and the small confined village scale evokes the early Victorian-era well; and
- Historically, an extensive development by a local active medical practitioner and successful investor, Dr. George Moore, who was cited in a number of well publicised medical events in the Victorian-era as well as providing expert evidence to the Royal Commission into the coal industry 1891.



## Gardini Motor Company garage

15-19 Chetwynd Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Workshop
<b>Date(s):</b>	1923-4
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Architect B. Dunstan Reynolds designed this motor garage in 1923 at an estimated cost of £3370 for Bruto Gardini of Lonsdale Street. The builder, Joseph Seccull of Northcote, completed the building mid 1924. Plans showed an open floor spanned by roof trusses, with roof lights, a car wash along one side and water closet in the rear corner.

The company Fabbri and Gardini Pty., Ltd., wine and spirit merchants, general importers and warehousemen was formed in 1925 to acquire the business of Fabbri and Gardini, at 9 Chetwynd Street, North Melbourne, with capital of £10,000: the directors were Bruto Gardini, Antonio Gardini, and Dante Gardini. A major building once owned by this company is at 49 Chetwynd Street, North Melbourne, as a two storey version of this building.

Bruto Gardini died at Coburg in 1934: he had conducted a wine shop nearby at 9 Chetwynd Street since the Edwardian-era and won a number of national wine show prizes. The firm Fabbri and Gardini continued to operate at 49 Chetwynd Street well into the 20th century.

After the influx of many nationalities caused by the 1850s Gold Rush, Italians continued to settle in Victoria in the early years of the twentieth century, many striving to escape economic hardship in Italy. The 1925 Immigration Act created a quota system limiting people from selected countries, and by 1928 the number of Italian immigrants allowed into Australia was limited, with the next influx after the Second War.

Contributory elements include:

- single level brick and cement parapeted façade;
- facade set out in three bays with dividing pilasters and a raised central gabled entablature;
- cement capping and string mould;
- name panel on the centre parapet bay 'Gardini Motor Co.'; and
- pitched roof behind, clad with corrugated iron or similar (modified);

Major internal changes for new use, visually related doors and multi-pane glazing added into existing openings (originally steel framed windows). Added upper level, part render removed.

#### *How is it significant?*

Gardini Motor Company garage is significant historically and aesthetically to West Melbourne.

***Why is it significant?***

Gardini Motor Company garage is significant.

- Historically, as a representative of emerging commercial and industrial uses in the Interwar period in West Melbourne linked with greater transport opportunities also a reflection of the rising motor trade in the area at a time when car ownership was increasing rapidly and an example of a West Melbourne Italian immigrant enterprise; and
- Aesthetically, a custom design for a motor garage at the threshold of this emerging industry, using classical motifs for a new building type.

## Dr Moore's row houses and shop, 12-20 Chetwynd Street, 62-74 Rosslyn Street, part

### 16 Chetwynd Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1868
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

These row houses were built in 1868 for Dr. George Moore, a Queensberry Street surgeon and district public vaccinator. Dr. Moore was also an investor in Moe coal mines and was involved with the creation of the Narracan Railway in that district during the 1880s as a potential coal supplier.

Moore leased the cottages to a great range of people including John Piggott, Ephraim Hill, Johanna Cantwell, Charles Templeton and Hugh James. The row was built by Thomas Noble, a local builder(qv) of Capel Street. Another similar cottage row (5) was built for Dr. Moore at 62-68 Rosslyn Street, the two rows meeting at the former Sowter's shop and residence at the corner (70-74 Rosslyn Street) also built for Moore. The combination of house rows, with the hillside setting and adjacent parkland square of Eades Place, provides for a distinctive Victorian-era townscape.

Contributory elements include:

- a single-storey, brick row of five cottages in Chetwynd Street and four in Rosslyn Street, all finished in ruled stucco and set on bluestone footings (typically painted over) with end and rear walls face brick (see 68 Rosslyn Street rendered over in Chetwynd Street);
- corner former shop, set on a hemi-hexagonal in plan at the corner of Chetwynd Street and Rosslyn Street,
- transverse gabled, typically corrugated iron clad, roofs (new tiles on 70-4 Rosslyn);
- cemented chimneys (some cornice details missing) engaged alternately in expressed party walls that are corbelled back to the wall line on the street facade;
- doors typically placed in pairs, except for 12 Chetwynd Street where the door is central and 70-74 Rosslyn Street where it is set in the splayed corner;
- doors were typically 4 panel with two-light toplights (16 Chetwynd Street door now Edwardian-era, 70-74 Rosslyn Street changed);
- single double-hung sash windows to houses, except for 12 Chetwynd Street which has two;
- three long narrow windows to the former shop at 70-74 Rosslyn Street which may be added; and
- all built on the street alignment with stone paved lane access to the rear, the small scale and siting being indicative of the age.

The rows form strong streetscape elements, being set hard on the street on both sides of a distinctive triangular site. Trees in Eades Place and Chetwynd Street assist the small and intimate scale of these houses by confinement of the field of vision to them, whilst the former shop obtains maximum prominence.

***How is it significant?***

Dr. Moore's row houses and shop are significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

Dr. Moore's row houses and shop are significant.

- Aesthetically, the rows are of a simple early form with little architectural embellishment individually, but as continuous rows of stepped cottages they form strong streetscape elements, each closely matched to the streets irregular junction angle and the small confined village scale evokes the early Victorian-era well; and
- Historically, an extensive development by a local active medical practitioner and successful investor, Dr. George Moore, who was cited in a number of well publicised medical events in the Victorian-era as well as providing expert evidence to the Royal Commission into the coal industry 1891.

## Dr Moore's row houses and shop, 12-20 Chetwynd Street, 62-74 Rosslyn Street, part

### 18 Chetwynd Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1868
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

These row houses were built in 1868 for Dr. George Moore, a Queensberry Street surgeon and district public vaccinator. Dr. Moore was also an investor in Moe coal mines and was involved with the creation of the Narracan Railway in that district during the 1880s as a potential coal supplier. Moore leased the cottages out.

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## Dr Moore's row houses and shop, 12-20 Chetwynd Street, 62-74 Rosslyn Street, part

### 20 Chetwynd Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1868
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

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# Symington, R.H. and W.H. and Company (Aust) Pty. Ltd., Liberty Corsets factory, now part Norwellan House

44 Chetwynd Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Factory
<b>Date(s):</b>	1930-2, 2003
<b>View of place:</b>	2015

## Statement of Significance

### *What is significant?*

Architects in conjunction, A. A. Fritsch Jnr. And M. C. Clayton, designed this major factory extension for corset manufacturer Symington, R.H. and W.H. and Company (Aust) Pty. Ltd. at an estimated cost of £10000 applying to build in 1930. This was an added wing to the existing large factory complex at 3 Howard Street, adding four workroom floors faced with a cemented Greek Revival style elevation to Chetwynd Street. In 1932 an added workroom floor and flat roof as concrete slab with extended façade above the existing cornice was to cost another £3300.

This building achieved considerable publicity nationally, being promoted as an ideal working place for an expanding industry, with enhanced staff facilities. Undergarment brands made there included Liberty, Avio, Warner's, Redfern, and Kestos.

Contributory elements include:

- cemented Greek Revival façade on five levels including an attic storey above the main cornice;
- giant order pilasters under the main cornice marking three bays in the façade;
- paired pilasters above the main cornice;
- face brick side wall with over painted early business sign citing 'corsetry and beachwear';
- flat main roof with raised pedimented and cemented penthouse on north side;
- gabled pediment to attic storey with company logo;
- bracketed cement hood over main entry; and
- contribution to significant Symington industrial complex with a range of architectural styles.
- Recently this building was converted to residential use but the street façade remains relatively well-preserved: window joinery has been replaced. Unrelated addition to penthouse on north face above parapet.

### *How is it significant?*

Symington, R.H. and W.H. and Company (Aust) Pty. Ltd. corset factory is significant historically and aesthetically to West Melbourne and the City of Melbourne.

### *Why is it significant?*

Symington, R.H. and W.H. and Company (Aust) Pty. Ltd. corset factory is significant.

- Historically, for the close links with the major undergarment maker as well as achieving national publicity as a model work place, also symbolic of the new industrial techniques employed during the Interwar period in Victoria, with greater awareness of staff facilities; and
- Aesthetically, a custom designed and large factory that departs from the more austere industrial buildings nearby in North and West Melbourne with contemporary Greek Revival styling.

## Spence's row houses, part 62-66 Chetwynd Street

62 Chetwynd Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1885
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

James Brown Spence who ran a successful confectionery business in Victoria Street, North Melbourne, commissioned local contractor, James Amess of Dryburgh Street, to build two cottages (62-64 Chetwynd Street) to the south of another less decorated cottage he owned (66) in 1884-5, uniting the three with a similar front fence design. Spence lived at 66 Chetwynd Street over a long period, until his death in 1931, aged 82. The house at 66 Chetwynd Street is thought to have been built for Latham by Robert Duguid in 1870-1 and later owned by chemist Charles Atkin and finally purchased by Spence around 1883. Spence's architect for the pair at 62-64 Chetwynd Street was the renowned William Pitt.

Contributory elements include:

- a brick row house pair of one storey;
- unusual siting and elevated form;
- parapeted and stuccoed, with a pedimented raised entablature central to the pair with an acroterion at the apex, scrolls, swags and balustrading on either side;
- iron verandah brackets, friezes and balustrade using the Angus McLean's pattern of 1877;
- three light double-hung sash windows;
- entry with side and top lights; and
- iron palisade front fences set on dressed stone plinths with cemented and capped masonry piers, high retaining walls to the verandahs and a long, distinctive scalloped garden dividing-wall between.

There is a small unrelated shed added to the front yard of one of the houses.

The three houses (62-66 Chetwynd Street) are sited high on an embankment and well back from the street but are a relatively isolated trio from the mainstream Victorian and Edwardian-era streetscape.

#### *How is it significant?*

Spence's row houses are significant historically (62-66) to West Melbourne and aesthetically (62-64) to West Melbourne and the City of Melbourne.



***Why is it significant?***

Spence's row houses are significant.

- Aesthetically, the pair (62-64) was designed by the distinguished architect, William Pitt (of the Rialto and Olderfleet, Collins Street fame). The pair represents an original example of the low number of small residential commissions known from Pitt's hand and reflects his skill in the use of the elevated site and the dividing garden wall to direct attention to the central parapet pediment. It is an unusually sited row house pair (above and distant from the street) with uncommon original elements such as the balustrade; and
- Historically, (62-66), for the association with Spence who ran a successful local business and was prominent in West Melbourne and Hotham civic affairs and as another example of small developments by local residents, alongside their homes.

## Spence's row houses, part 62-66 Chetwynd Street

### 64 Chetwynd Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1885
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

James Brown Spence who ran a successful confectionery business in Victoria Street, North Melbourne, commissioned local contractor, James Amess of Dryburgh Street, to build two cottages (62-64 Chetwynd Street) to the south of another less decorated cottage he owned (66) in 1884-5, uniting the three with a similar front fence design. Spence lived at 66 Chetwynd Street over a long period, until his death in 1931, aged 82. The house at 66 Chetwynd Street is thought to have been built for Latham by Robert Duguid in 1870-1 and later owned by chemist Charles Atkin and finally purchased by Spence around 1883. Spence's architect for the pair at 62-64 Chetwynd Street was the renowned William Pitt.

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##### *How is it significant?*

Spence's row houses are significant historically (62-66) to West Melbourne and aesthetically (62-64) to West Melbourne and the City of Melbourne.

##### *Why is it significant?*

Spence's row houses are significant.

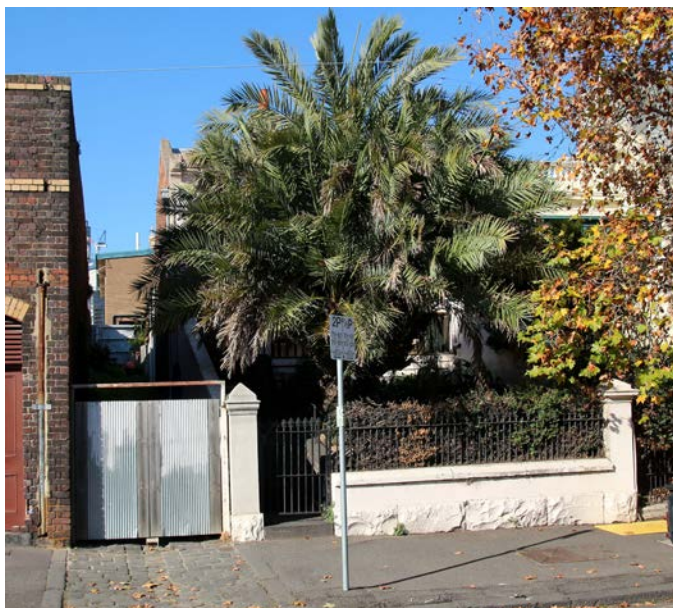
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attention to the central parapet pediment. It is an unusually sited row house pair (above and distant from the street) with uncommon original elements such as the balustrade; and

- Historically, (62-66), for the association with Spence who ran a successful local business and was prominent in West Melbourne and Hotham civic affairs and as another example of small developments by local residents, alongside their homes.

## Spence's row houses, part 62-66 Chetwynd Street

66 Chetwynd Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1870-1
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

James Brown Spence who ran a successful confectionery business in Victoria Street, North Melbourne, commissioned local contractor, James Amess of Dryburgh Street, to build two cottages (62-64 Chetwynd Street) to the south of another less decorated cottage he owned (66) in 1884-5, uniting the three with a similar front fence design. Spence lived at 66 Chetwynd Street over a long period, until his death in 1931, aged 82. The house at 66 Chetwynd Street is thought to have been built for Latham by Robert Duguid in 1870-1 and later owned by chemist Charles Atkin and finally purchased by Spence around 1883. Spence's architect for the pair at 62-64 Chetwynd Street was the renowned William Pitt.

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There is a small unrelated shed added to the front yard of one of the houses.

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#### *How is it significant?*

Spence's row houses are significant historically (62-66) to West Melbourne and aesthetically (62-64) to West Melbourne and the City of Melbourne.

#### *Why is it significant?*

Spence's row houses are significant.

- Aesthetically, the pair (62-64) was designed by the distinguished architect, William Pitt (of the Rialto and Olderfleet, Collins Street fame). The pair represents an original example of the low number of small residential commissions known from Pitt's hand and reflects his skill in the use of the elevated site and the dividing garden wall to direct attention to the central parapet pediment. It is an unusually sited row house pair (above and distant from the street) with uncommon original elements such as the balustrade; and
- Historically, (62-66), for the association with Spence who ran a successful local business and was prominent in West Melbourne and Hotham civic affairs and as another example of small developments by local residents, alongside their homes.

# Monaltrie House or George Small's house

1 Curzon Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	House
<b>Date(s):</b>	1888
<b>View of place:</b>	2015

## Statement of Significance

### *What is significant?*

Built for engineer, George Small in 1888 this house was owned and occupied by him until his death in 1903. Architect, A.E. Duguid and builder, James Bailey were responsible for the creation of Monaltrie House. Duguid also designed the nearby significant Wesleyan Church and Hall at 23 and 23A Gladstone Street, Moonee Ponds in 1890 (HO56); the imposing Corswell at 78 Holmes Road, Moonee Ponds (HO235); and Congregational Church, 62-74 McCracken Street, Kensington.

Contributory elements include:

- a free-standing two-storey stuccoed double-fronted brick house, with parapeted roofline, and hipped corrugated iron clad roof behind;
- red brick to side and rear walls;
- simple Italian Renaissance Revival styling;
- siting at an unusual obtuse angle following that of Hawke and Curzon Street, as a corner site terminating single storey rows of earlier but similar Victorian-era cottages in both streets;
- one bay built at the street alignment, whilst the other is set back to accommodate the verandah;
- two-level iron cast-iron verandah with frieze, integral fan brackets, posts and a convex verandah roof;
- encaustic tiled verandah floor with a stone threshold;
- iron double palisade picket fence;
- three light double-hung sash windows, two windows on forward bay with shaped cemented architrave;
- Edwardian-era five panel half glazed door with Edwardian-era pattern leadlight top light, assumed installed after sale of the house in the early 1900s;
- cemented rosettes and brackets set under the eaves within the cornice entablature;
- vermiculated blocks and brackets to verandah end walls and cornice termination; and
- contribution to Victorian-era residential streetscape in Hawke Street, extending into Miller and Spencer Streets.

The enamelled street name sign described in North and West Melbourne Conservation Study 1983 is not on the building. Other changes include the upper level verandah door, and removal of both chimney cornices.

### *How is it significant?*

Monaltrie House or George Small's house is significant historically and aesthetically to West Melbourne and the City of Melbourne.



***Why is it significant?***

Monaltrie House or George Small's house is significant.

- Aesthetically, a relatively unusual villa form for an inner suburban row house area such as West Melbourne, being more common in middle suburban detached villa areas, and a large house for the era and area; adherence to the street frontages adds to the visual distinction of the house and it is a key element in a significant Victorian-era residential streetscape. The house was custom designed by A.E. Duguid who was responsible for some significant works in West Melbourne and surrounding districts, and near original and prominently sited; and
- Historically, the house represents a major growth era in West Melbourne building (Victorian-era).

## El-Rae or Geuer's house

38 Dryburgh Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1909-10
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Builder, Thomas E. Radcliffe, of Browns Hill, South Kensington erected this brick house for railways engine-driver Charles John Geuer of West Melbourne in 1909-10. Later Thomas and Katie Williams were owner-occupiers.

Contributory elements include:

- double-fronted tuck-pointed red brick detached villa;
- M-hip profile main roof with gablet set into front hip;
- Federation Bungalow styling;
- slate cladding to main roof, with terra-cotta cappings and face brick chimneys with cemented cornices;
- parapeted side walls, with foliated cemented brackets;
- timber framed bullnose profile verandah clad with corrugated iron and detailed with timber fretted brackets, set on turned posts;
- boxed window bays to facade, with top and bottom casement sashes;
- rare pipe-framed front fence set on cement plinth and gate with scrolled metal strapping.
- panelled entry door with top and side lights; and
- contribution to a Victorian-era and Edwardian-era streetscape.

#### *How is it significant?*

El-Rae or Geuer's house is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

El-Rae or Geuer's house is significant.

- Historically, as well-preserved and thus representing well the second major development phase of West Melbourne in the Edwardian-era also an investment house for one of the key occupations among West Melbourne workers, that of an engine-driver; and
- Aesthetically, a well-preserved example of a Federation Bungalow style house, with a rare front fence.

# Alexander Cooper's house

2 Dudley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1868
<b>View of place:</b>	2015

## Statement of Significance

### *What is significant?*

West Melbourne, builder and stonemason, Alexander Cooper, designed and constructed this originally four room brick house in 1868. Cooper also developed property nearby in Capel Street in the 1860s and 1890s (Refer 16-26 Capel Street). Engineers, Samuel and Cyrus Rettalick, were among those who leased the house during the 19th Century.

Contributory elements include:

- slated hip-roof attached house with stuccoed walls set on a quarry-face basalt footing;
- cemented and corniced chimney shaft with terra-cotta pots;
- face brick side and rear walls;
- siting on a splayed, corner street-alignment creating an uncommon angled and picturesque form;
- simply moulded string mould, eaves cornice, architraves and early wooden shutters to openings are all evocative of the houses' early construction date;
- double-hung sash window to Peel Street, formerly two to Dudley Street (now single pane) also double-hung sash windows multi-pane glazing to rear service wing;
- small rear yard, bounded by a basalt wall, opening onto Peel Street;
- early enamelled street sign on wall; and
- performing an important corner role on a site that is adjacent to significant residential streetscapes (see 16-26 Capel Street), major parts of which were also built by Cooper.

The three-panel entry door is an Edwardian-era addition but contributory; added timber skillion on rear face; double-hung sash windows have been replaced with single pane; and added roller shutter to stone yard wall.

### *How is it significant?*

Alexander Cooper's house is significant historically and aesthetically to West Melbourne and the City of Melbourne.

### *Why is it significant?*

Alexander Cooper's house is significant.

- Aesthetically, as an early and near original example of a relatively uncommon row house form which occupies a key corner site near a related Victorian-era residential streetscapes also built and designed by Cooper (16-26 Capel Street); and
- Historically, developed by an early land holder and important developer in the West Melbourne area-Cooper was the original Crown Grantee and one of the more successful owner-builders typical of the West Melbourne area, particularly in nearby Capel Street. Alexander Cooper died a wealthy man and was linked to a number of major contracts, including the Williamstown graving dock pier and as such was one of West Melbourne's successful businessmen.

## Moreland Smelting Works factory

27-31 Dudley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Factory
<b>Date(s):</b>	1900
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

The Moreland Smelting Works warehouse was erected in 1900 for J. A. Sinanian. Established in 1888, the company and the new building achieved a great deal of publicity nationally for the excellence of their business soon after the building was created in 1900. The architectural design of the factory was claimed by JA. Sinanian.

Contributory elements include:

- Edwardian Baroque styled red brick and cemented one-level façade to Dudley Street;
- face brick side and rear walls;
- pitched main roof behind the façade;
- zero setbacks;
- segment arched raised broken pediment, with cemented foliation in the tympanum;
- parapet panels bearing the words 'metal Merchant' and 'Est. 1888';
- main cornice, panelled entablature with detailing;
- cement parapet urns;
- pronounced secondary cornice with dentilation resting on Ionic Order pilasters, separating dentilated segmentally arched openings, each with multi-pane glazing; and
- moulded architraves and brackets to openings.

Originally heavy timber doors enclosed both end openings, with multi-pane glazing in the windows between. These have been replaced.

#### *How is it significant?*

Moreland Smelting Works factory is significant historically and aesthetically to West Melbourne and the City of Melbourne.

#### *Why is it significant?*

- Moreland Smelting Works factory is significant.
- Historically, as one of the long-term industries in West Melbourne and the focus of extensive national publicity that promoted the firm and the building; and
- Aesthetically, an early and well-preserved Edwardian Baroque styled design in Victoria, particularly as it was applied to an industrial site.



# Alfred house or Agnew's house, later Bedeque-house or Thompson's house

40 Dudley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1865
<b>View of place:</b>	2015

## Statement of Significance

### *What is significant?*

Andrew Agnew commissioned builder Joseph Broadbent to erect and potentially design this stone and brick house in late 1865. Agnew lived there for a few years, then rented it out to a succession of short-term tenants, and then, in the mid-1870s, returned to live there. The house was then acquired by Port Phillip pioneer and West Melbourne cricket identity Gordon Thompson, who lived there intermittently until his death in the mid-1880s. Thompson was well known in Melbourne as an old colonialist and collector of curious things: he received a lengthy obituary in 'The Argus' on his death and the Flintoff portrait of him is held by the State Library of Victoria.

The house is shown on MMBW detail plans of 1895 with a front verandah, tiled pathway to the door, stone based front fence returning down Milton Street, verandahed rear wing and side and rear garden with bricked pathways.

In the early twentieth century, the house was occupied by Dr. William Maloney, MLA, and later by Lieutenant T. B. Gough and his wife, Eveline, who, according to the directory listing, was the editor of the 'Arena-Sun'. In the 1910s, Mrs Florence King operated the premises as a boarding house.

Contributory elements include:

- a double-storey row house, constructed in bluestone with a cemented façade;
- hipped and slated roof set behind a parapet with two cemented and corniced chimneys;
- coursed random rubble basalt to side and rear walls;
- a small scale, potentially former free-standing and early hipped roof brick service wing (added cement dado, bricks painted over and openings changed) attached at the rear;
- cemented façade with dentilated cornice that scrolls back to the rear eaves line on the side elevation, rosettes to the entablature;
- three timber-framed double-hung sash windows to the upper level facade, and two to the lower level, each with moulded cement architraves;
- entry door with cemented architrave, toplight;
- cast iron double palisade fence set on dressed basalt plinth; and
- contribution to the adjacent Dudley Street early Victorian-era streetscape.

The front double-storey verandah was added c1991 as a recreation, with a concave profile roof, panelled frieze and brackets, and balustrading to the upper level; also plain verandah side walls. The side yard fence has been removed for parking and part of the iron fence modified; bluestone has been painted in part; the brick service wing has added cement



dado, bricks painted over and openings changed; and air units added to the side door.

A large adjoining development dominates the building.

***How is it significant?***

Agnew's house is significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

Agnew's house is significant.

- Historically, erected in the mid-1860s, the house demonstrates an early and important phase of residential settlement in the area. It is one of few remaining more substantial houses which were erected in this part of Dudley Street directly opposite the Flagstaff Gardens, then a highly favoured location. The brief association with Dr. William Maloney M.L.A. and journalist Eveline Gough adds historical value to the place, Maloney being one of West Melbourne's major figures, also Mrs Gough was also linked with progressive politics. The link with the nationally prominent Gordon Thompson is a stronger one and adds greatly to the historic associations of this house; and
- Aesthetically, as prominently sited on a corner, with its distinctive bluestone side wall to Milton Street, the house makes a significant contribution to the adjacent Dudley Street early Victorian-era streetscape.

## Richhill Terrace, part 58-64 Dudley Street

58 Dudley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1862
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Rich Hill Terrace was built for locally prominent councillor and parliamentarian, John Harbison, in 1862. John Harbison was born in County Armagh, Ireland, and arrived in Melbourne in 1849. He acquired land and was elected to the Melbourne City Council in 1860 becoming an Alderman in 1863. He had two terms as a Member of the Legislative Assembly for West Melbourne in 1864-65 and North Melbourne 1866. The nationally significant figure, Sir John Monash (1865-1931), a soldier, engineer, administrator and civil servant, was born 27 June 1865 at Richhill Terrace, 58 Dudley Street, the son of Prussian-born Jewish parents.

Contributory elements include:

- row of double-storey Victorian terrace houses;
- walls of stuccoed masonry with deeply coursed smooth rustication at the ground floor level;
- fine Regency style cement detailing on the parapet;
- hipped corrugated galvanised metal roofs concealed behind a parapet;
- pair of French windows to the upper level
- six-panelled timber entry doors with fanlight
- timber-framed double-hung sash windows at ground floor level
- concave roofed verandahs with cast iron balustrades and friezes;
- cast-iron palisade front fences; and
- contribution to early Victorian-era streetscape.

Alterations include:

- the removal of the verandah roof to and the installation of two canvas awnings over the windows of 60.
- rebuilding of verandah and modification of fence of 58; and
- urns missing from some verandah walls.
- The other houses in the row provide evidence for restoration.

#### *How is it significant?*

Rich Hill Terrace, at 58-64 Dudley Street is significant historically to the City of Melbourne and West Melbourne and aesthetically to West Melbourne.

***Why is it significant?***

Rich Hill Terrace, at 58-64 Dudley Street is significant.

- Historically, representative of the more substantial speculative housing which was erected in the West Melbourne area in the early Victorian period. Overall, the terrace is substantially intact and makes a contribution to an early Victorian-era streetscape facing the significant Flagstaff Gardens. For the strong association of the terrace with locally prominent figure, John Harbison, and the nationally important, Sir John Monash (1865-1931) soldier, engineer, administrator and civil servant; and
- Aesthetically, for the fine Regency style cement detailing and contribution to an early Victorian-era streetscape and, with the Flagstaff Gardens, to an historic precinct.

## Richhill Terrace, part 58-64 Dudley Street

60 Dudley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1862
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Rich Hill Terrace was built for locally prominent councillor and parliamentarian, John Harbison, in 1862. John Harbison was born in County Armagh, Ireland, and arrived in Melbourne in 1849. He acquired land and was elected to the Melbourne City Council in 1860 becoming an Alderman in 1863. He had two terms as a Member of the Legislative Assembly for West Melbourne in 1864-65 and North Melbourne 1866. The nationally significant figure, Sir John Monash (1865-1931), a soldier, engineer, administrator and civil servant, was born 27 June 1865 at Richhill Terrace, 58 Dudley Street, the son of Prussian-born Jewish parents.

Contributory elements include:

- row of double-storey Victorian terrace houses;
- walls of stuccoed masonry with deeply coursed smooth rustication at the ground floor level;
- fine Regency style cement detailing on the parapet;
- hipped corrugated galvanised metal roofs concealed behind a parapet;
- pair of French windows to the upper level
- six-panelled timber entry doors with fanlight
- timber-framed double-hung sash windows at ground floor level
- concave roofed verandahs with cast iron balustrades and friezes;
- cast-iron palisade front fences; and
- contribution to early Victorian-era streetscape.

Alterations include:

- the removal of the verandah roof to and the installation of two canvas awnings over the windows of 60.
- rebuilding of verandah and modification of fence of 58; and
- urns missing from some verandah walls.

The other houses in the row provide evidence for restoration.

#### *How is it significant?*

Rich Hill Terrace, at 58-64 Dudley Street is significant historically to the City of Melbourne and West Melbourne and aesthetically to West Melbourne.

***Why is it significant?***

Rich Hill Terrace, at 58-64 Dudley Street is significant.

- Historically, representative of the more substantial speculative housing which was erected in the West Melbourne area in the early Victorian period. Overall, the terrace is substantially intact and makes a contribution to an early Victorian-era streetscape facing the significant Flagstaff Gardens. For the strong association of the terrace with locally prominent figure, John Harbison, and the nationally important, Sir John Monash (1865-1931) soldier, engineer, administrator and civil servant; and
- Aesthetically, for the fine Regency style cement detailing and contribution to an early Victorian-era streetscape and, with the Flagstaff Gardens, to an historic precinct.



## Richhill Terrace, part 58-64 Dudley Street

62 Dudley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1862
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Rich Hill Terrace was built for locally prominent councillor and parliamentarian, John Harbison, in 1862. John Harbison was born in County Armagh, Ireland, and arrived in Melbourne in 1849. He acquired land and was elected to the Melbourne City Council in 1860 becoming an Alderman in 1863. He had two terms as a Member of the Legislative Assembly for West Melbourne in 1864-65 and North Melbourne 1866. The nationally significant figure, Sir John Monash (1865-1931), a soldier, engineer, administrator and civil servant, was born 27 June 1865 at Richhill Terrace, 58 Dudley Street, the son of Prussian-born Jewish parents.

Contributory elements include:

- row of double-storey Victorian terrace houses;
- walls of stuccoed masonry with deeply coursed smooth rustication at the ground floor level;
- fine Regency style cement detailing on the parapet;
- hipped corrugated galvanised metal roofs concealed behind a parapet;
- pair of French windows to the upper level
- six-panelled timber entry doors with fanlight
- timber-framed double-hung sash windows at ground floor level
- concave roofed verandahs with cast iron balustrades and friezes;
- cast-iron palisade front fences; and
- contribution to early Victorian-era streetscape.

Alterations include:

- the removal of the verandah roof to and the installation of two canvas awnings over the windows of 60.
- rebuilding of verandah and modification of fence of 58; and
- urns missing from some verandah walls.

The other houses in the row provide evidence for restoration.

#### *How is it significant?*

Rich Hill Terrace, at 58-64 Dudley Street is significant historically to the City of Melbourne and West Melbourne and aesthetically to West Melbourne.

***Why is it significant?***

Rich Hill Terrace, at 58-64 Dudley Street is significant.

- Historically, representative of the more substantial speculative housing which was erected in the West Melbourne area in the early Victorian period. Overall, the terrace is substantially intact and makes a contribution to an early Victorian-era streetscape facing the significant Flagstaff Gardens. For the strong association of the terrace with locally prominent figure, John Harbison, and the nationally important, Sir John Monash (1865-1931) soldier, engineer, administrator and civil servant; and
- Aesthetically, for the fine Regency style cement detailing and contribution to an early Victorian-era streetscape and, with the Flagstaff Gardens, to an historic precinct.

## Richhill Terrace, part 58-64 Dudley Street

64 Dudley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1862
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Rich Hill Terrace was built for locally prominent councillor and parliamentarian, John Harbison, in 1862. John Harbison was born in County Armagh, Ireland, and arrived in Melbourne in 1849. He acquired land and was elected to the Melbourne City Council in 1860 becoming an Alderman in 1863. He had two terms as a Member of the Legislative Assembly for West Melbourne in 1864-65 and North Melbourne 1866. The nationally significant figure, Sir John Monash (1865-1931), a soldier, engineer, administrator and civil servant, was born 27 June 1865 at Richhill Terrace, 58 Dudley Street, the son of Prussian-born Jewish parents.

Contributory elements include:

- row of double-storey Victorian terrace houses;
- walls of stuccoed masonry with deeply coursed smooth rustication at the ground floor level;
- fine Regency style cement detailing on the parapet;
- hipped corrugated galvanised metal roofs concealed behind a parapet;
- pair of French windows to the upper level
- six-panelled timber entry doors with fanlight
- timber-framed double-hung sash windows at ground floor level
- concave roofed verandahs with cast iron balustrades and friezes;
- cast-iron palisade front fences; and
- contribution to early Victorian-era streetscape.

Alterations include:

- the removal of the verandah roof to and the installation of two canvas awnings over the windows of 60.
- rebuilding of verandah and modification of fence of 58; and
- urns missing from some verandah walls.

The other houses in the row provide evidence for restoration.

#### *How is it significant?*

Rich Hill Terrace, at 58-64 Dudley Street is significant historically to the City of Melbourne and West Melbourne and aesthetically to West Melbourne.

***Why is it significant?***

Rich Hill Terrace, at 58-64 Dudley Street is significant.

- Historically, representative of the more substantial speculative housing which was erected in the West Melbourne area in the early Victorian period. Overall, the terrace is substantially intact and makes a contribution to an early Victorian-era streetscape facing the significant Flagstaff Gardens. For the strong association of the terrace with locally prominent figure, John Harbison, and the nationally important, Sir John Monash (1865-1931) soldier, engineer, administrator and civil servant; and
- Aesthetically, for the fine Regency style cement detailing and contribution to an early Victorian-era streetscape and, with the Flagstaff Gardens, to an historic precinct.

## Stirling House or Thomas Stevenson's row house, part 70-72 Dudley St

### 70 Dudley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1869
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

The locally prominent heraldic painter, Thomas Stevenson, was the first owner of this house pair in 1869, occupying 70 Dudley Street and leasing 72 Dudley Street to persons such as the Rev Karl Hultmark (Lutheran). Walter Webster of Hotham, built the pair, as a new house and matching addition to an earlier one.

Stevenson lived at 70 Dudley Street well after his death in 1907, followed by his family until at least 1915.

Stevenson was well known in his craft throughout the Colony with awards from the 1880 Exhibition and exhibits in the 1866 Exhibition, International Exhibition 1873 and local Museum of Industry and Art.

Contributory elements include:

- two storey parapeted stuccoed row house pair;
- simple cemented cornice moulds, masks and brackets;
- face brick rear walls;
- pitched hipped roofs behind the parapet;
- two storey cast-iron verandah with Corinthian derived column order, cast-iron frieze and integral brackets (70 renewed);
- double-hung sash windows, cemented architraves (extended to French doors on 72);
- four-panel entry doors and toplights;
- cast-iron palisade front fence on dressed stone footings (70 renewed); and
- contribution to valuable Victorian-era streetscape.

Roofs tiled. Recent reinstatement of related cast iron detail at 70, enhancing the place. Upper level windows have been extended to French doors on 72, reducing integrity.

#### *How is it significant?*

Stirling House or Thomas Stevenson's row house is significant historically and aesthetically to West Melbourne and historically to the City of Melbourne.

#### *Why is it significant?*

Stirling House or Thomas Stevenson's row house is significant.

- Historically, within the City as the long-term home of a renowned heraldic artist Thomas Stevenson and his family, representative of the beginning of a major growth period in West Melbourne and indicative of the prestigious status once held by this part of Dudley Street; and
- Aesthetically, representative of a simple early row house type and contributory to a valuable Victorian-era residential streetscape.



## Perth House or part Thomas Stevenson's row houses, 70-72 Dudley Street

### 72 Dudley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1869
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

The locally prominent heraldic painter, Thomas Stevenson, was the first owner of this house pair in 1869, occupying 70 Dudley Street and leasing 72 Dudley Street to persons such as the Rev Karl Hultmark (Lutheran). Walter Webster of Hotham, built the pair, as a new house and matching addition to an earlier one.

Stevenson lived at 70 Dudley Street well after his death in 1907, followed by his family until at least 1915.

Stevenson was well known in his craft throughout the Colony with awards from the 1880 Exhibition and exhibits in the 1866 Exhibition, International Exhibition 1873 and local Museum of Industry and Art.

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- two storey cast-iron verandah with Corinthian derived column order, cast-iron frieze and integral brackets (70 renewed);
- double-hung sash windows, cemented architraves (extended to French doors on 72);
- four-panel entry doors and toplights;
- cast-iron palisade front fence on dressed stone footings (70 renewed); and
- contribution to valuable Victorian-era streetscape.

Roofs tiled. Recent reinstatement of related cast iron detail at 70, enhancing the place. Upper level windows have been extended to French doors on 72, reducing integrity.

##### *How is it significant?*

Stirling House or Thomas Stevenson's row house is significant historically and aesthetically to West Melbourne and historically to the City of Melbourne.

##### *Why is it significant?*

Stirling House or Thomas Stevenson's row house is significant.

- Historically, within the City as the long-term home of a renowned heraldic artist Thomas Stevenson and his family, representative of the beginning of a major growth period in West Melbourne and indicative of the prestigious status once held by this part of Dudley Street; and
- Aesthetically, representative of a simple early row house type and contributory to a valuable Victorian-era residential streetscape.

## Archbank cottages, or Finn's terrace, also Police Station, part 74-76 (once also 78)

74 Dudley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1869-70
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Michael Finn, proprietor of the Southern Cross Hotel and termed a 'gentleman' at his death commissioned James Gillon, of 323 Smith Street Fitzroy, to erect this row of three houses in two stages: two in 1869, the last in 1870. Two houses (74-76) remain. His widow Sarah Finn, of the Britannia Hotel, Queen-street, West Melbourne, briefly held the estate until she too died in 1879. Finn died wealthy in 1877.

Finn's oldest daughter Catherine married John Tynan and he occupied one of the houses in the 1890s while the houses at 74-76 Dudley Street were used as a police station and barracks. A Mrs Egan owned the row at that time.

The 'Building Times' of 1869 reported that: 'Mr Finn's Terrace in Dudley St., created under the superintendence of Messrs. Dall and Roberts, architects, is now completed. The balconies and verandahs call for notice for their light and elegant appearance: They are of iron, cast in Melbourne'. The existing cast-iron panel balustrading appears to be as described then.

Contributory elements include:

- two storey parapeted stuccoed row house pair;
- simple cemented cornice moulds, blocks and brackets;
- face brick rear walls;
- pitched gabled roofs behind the parapet, cemented chimneys with cornices;
- two storey cast-iron verandah with Corinthian derived column order, panelled cast-iron frieze and integral brackets and bellied balustrade panels stated as early local castings;
- double-hung sash windows with cemented architraves (one as a French door on the upper level);
- four-panel entry doors and toplights;
- cast-iron palisade front fence on stone footings; and
- contribution to a valuable Victorian-era streetscape.

#### *How is it significant?*

Archbank cottages, or Finn's terrace, also Police Station is significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

Archbank cottages, or Finn's terrace, also Police Station is significant.

- Historically, as representative of the first part of a major growth period in West Melbourne and indicative of what was once a prestigious residential area facing Flagstaff Gardens also of some social significance for its use as a police station; and
- Aesthetically, well-preserved example of the early row house form in West Melbourne while being a custom design as the work of Dall and Roberts, also the balustrade panels are among the first to be locally cast as the beginning of a long and flourishing industry and the basis of the inner Melbourne row house aesthetic also contributory to valuable Victorian-era streetscape.

## Archbank cottages, or Finn's terrace, also Police Station, part 74-76 (once 78)

76 Dudley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1869-70
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Michael Finn, proprietor of the Southern Cross Hotel and termed a 'gentleman' at his death commissioned James Gillon, of 323 Smith Street Fitzroy, to erect this row of three houses in two stages: two in 1869, the last in 1870. Two houses (74-76) remain. His widow Sarah Finn, of the Britannia Hotel, Queen-street, West Melbourne, briefly held the estate until she too died in 1879. Finn died wealthy in 1877.

Finn's oldest daughter Catherine married John Tynan and he occupied one of the houses in the 1890s while the houses at 74-76 Dudley Street were used as a police station and barracks. A Mrs Egan owned the row at that time.

The 'Building Times' of 1869 reported that: 'Mr Finn's Terrace in Dudley St., created under the superintendence of Messrs. Dall and Roberts, architects, is now completed. The balconies and verandahs call for notice for their light and elegant appearance: They are of iron, cast in Melbourne'. The existing cast-iron panel balustrading appears to be as described then.

Contributory elements include:

- two storey parapeted stuccoed row house pair;
- simple cemented cornice moulds, blocks and brackets;
- face brick rear walls;
- pitched gabled roofs behind the parapet, cemented chimneys with cornices;
- two storey cast-iron verandah with Corinthian derived column order, panelled cast-iron frieze and integral brackets and bellied balustrade panels stated as early local castings;
- double-hung sash windows with cemented architraves (one as a French door on the upper level);
- four-panel entry doors and toplights;
- cast-iron palisade front fence on stone footings; and
- contribution to a valuable Victorian-era streetscape.

#### *How is it significant?*

Archbank cottages, or Finn's terrace, also Police Station is significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

Archbank cottages, or Finn's terrace, also Police Station is significant.

- Historically, as representative of the first part of a major growth period in West Melbourne and indicative of what was once a prestigious residential area facing Flagstaff Gardens also of some social significance for its use as a police station; and
- Aesthetically, well-preserved example of the early row house form in West Melbourne while being a custom design as the work of Dall and Roberts, also the balustrade panels are among the first to be locally cast as the beginning of a long and flourishing industry and the basis of the inner Melbourne row house aesthetic also contributory to valuable Victorian-era streetscape.



# West Melbourne Stadium, later Festival Hall

300 Dudley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Hall
<b>Date(s):</b>	1955-6
<b>View of place:</b>	2015

## Statement of Significance

### *What is significant?*

Reconstruction of the West Melbourne Stadium, Dudley Street, West Melbourne was undertaken from 1955 for Stadiums Ltd (Richard Lean, general manager) to the designs of Cowper Murphy and Associates Architects who had also helped reinstate the burnt Regent Theatre, Collins Street, in the mid 1940s. The estimated cost for the West Melbourne Stadium was £150,000. C S Steele, was the consulting engineer for the steel-framed auditorium, with Vickers Ruwolt, of Richmond, as the steel fabricators and contractors. The former Edwardian-era West Melbourne stadium on the site, built at a cost of £30,000, had burnt down in January 1955 just before four concert performances by Frank Sinatra. Sinatra said he would sing '...even if meant he had to sing in the streets'.

The stadium's destruction left little time for a luxurious new venue. The notorious John Wren had developed boxing stadiums in Brisbane, Rushcutters Bay (15000 capacity, demolished 1973) and Melbourne and even in 1980s, John Wren II was chairman of Stadiums Pty. Ltd. Melbourne. Chris Wren was there in the 2000s. Part of the old brick walls were retained and the design of the new stadium was said to be will be similar to the old one, but extended to take in the lane that ran between Dudley and Rosslyn Streets at the eastern end. This allowed seating to be increased from 9,000 to 10,000 with vastly improved seating arrangements that included a ringside area of 5,000 on tubular steel chairs. There were to be more up-to-date dressing room and public convenience accommodation and the new stadium was air-conditioned and sound-proofed.

Early images show the Dudley Street elevation with brick piers, brick base, rendered parapeted façade, rectilinear canopy (now rounded), window strips and slots and super-size well-spaced 3D letters spelling out 'STADIUM' on the facade upper level.

The completed stadium was used for the Olympic games (gymnastics and wrestling), sports events (indoor tennis, boxing) and as part of the 'Friendly Games' culture program the sequinned USA singer Frankie Laine sang Ghost Riders in the Sky there during the Games.

For a long time the stadium was Melbourne's only large indoors live performance venue for popular music performances. Apart from the wrestling program which had proved to be not as popular as the old West Melbourne Stadium days, Stadiums Pty. Ltd. announced revival of vaudeville and variety acts as had been done at the old stadium 20 years ago. The Australian Ballroom Championships were held there in 1957 and 1958 as the West Melbourne stadium, the 'largest dance floor in Australia'. The USA star Winny Atwell and a cast of many, Star Night, appeared there in 1958, with locals that

included Graham Kennedy, Panda, Bill McCormack, Happy Hammond, Rodriguez, Tune Twisters, Aborigines Girls Choir, Joff Ellen and Russell Stubbings.

In 1959 a free Festival Hall concert featured Bertha Jorgensen and the Victorian Symphony Orchestra on a Sunday afternoon with music by Goldmark, Grandado, Rossini, Wagner etc. This was the emergence of music at the hall. Its name Festival Hall was used from the late 1950s, echoing the London Royal Festival Hall.

Dick Lean Jnr, (son of the original General Manager, Dick Lean) joined Stadiums in 1960 and set about successful promotion of major music acts of all genres from both the U.K. and U.S.A., increasing the use of the venue significantly. U.S.A. Jazz giant Ella Fitzgerald appeared there with Mel Torme and the Lou Levy Quintet in 1960, applauded by local critics.

The Scottish White Heather Group performed there in 1962 to an audience of 3500 bringing music of all kinds from the old country for local Scots fans. Lonnie Donegan and Billy Baxter came to the hall direct from London in 1960. In 1963 Lean Jnr. announced more variety acts with sport events, including wood chopping, every Saturday night in addition to the boxing every Friday night. Boxing included amateurs, allowing training and trailing for the coming Tokyo Olympics. The first variety acts included singers and German jugglers. The Starlift show was there in 1964, Peter and Gordon, The Searchers, Dinah Lee, Del Shannon among others, under the auspices of radio 3DB's Barry Ferber.

In 1969 women wrestlers were the prime attraction accompanied by a large police attendance, including the vice squad reporting back to Arthur Rylah on the propriety of the performance. Seven thousand attended, about half being women.

Melbourne City Council planned a carpark near the hall in 1962, bounded by Dudley, Rosslyn and Addison Streets and then used as a rubbish site. FJ Marland would lease it for five years.

The stadium accommodated around 2,600 standing and 5,445 for concerts, far outnumbering any existing theatre venue. The hall was the only option for large budget performers that required the numbers for profit, although a basic interior with poor acoustics, the rise of electric amplification for performances allowed it to prosper. The Sydney equivalent for large-scale live performances was Randwick Racecourse. A mass meeting of General Motors-Holden employees was held at Festival Hall during a strike in 1964, as another use for a large venue such as this.

Most of the world's popular music figures performed here with early highlights including Lee Gordon's 'Big Shows', the 1964 Beatles concert and Judy Garland's ill-fated appearance, even Liberace's glittering shows in the 1970s. His pink gauze and artificial star dust transformed the stark interior with the orchestra pit enclosed in white filigree joinery with palms in flower pots, candelabras and chandeliers. The U.K. soul singer Joe Cocker performed there in 1972 eventually being arrested after the show for offensive behaviour among other things.

The hall was in an uproar in 1975 when the Bay City Rollers were pursued by girlish fans here and at the Southern Cross Hotel. The innovative rock figure Frank Zappa and his Mothers of Invention played there for frenzied 2.5 hours in 1976 with Zappa pronouncing Festival Hall 'as not the best venue for a concert... "This is a Miserable Place to go to a concert", he added. The powerhouse performance of the Tina Turner Revue appeared there in 1977, coinciding with the Australian Dance Theatre and Jesus Christ Superstar (1976) performances at the Palace Theatre, now operating in Bourke Street. Meanwhile boxing and wrestling was still the staple diet at the 'House of Stoush'. International tennis was played there in 1981 with John Newcombe, Tony Roche, Rod Laver and Ken Rosewall playing exhibition matches on courts set up in the stadium.

Stadiums Ltd. was established in 1899 by John Wren and Dick Lean and registered in 1914. It specialized in promoting boxing and wrestling events, building venues in Sydney, Melbourne, and Brisbane.

Contributory elements include:

- large Dutch-hipped roof steel-framed stadium in a simple Modernistic style;
- exposed open-web gabled steel roof trusses;
- external parapeted brick and rendered walls, with piers and face brick base;
- 16' x 2' x 2.5" thick waterproof prestressed concrete wall panels with tongued and grooved edges on brick base;
- cemented Dudley Street façade with stepped parapet;
- metal sheet clad rounded cantilever canopy;
- window groups in strips and slots; and
- location on the appropriately named Wren Lane.

Openings have been altered; bricks painted over; services added, building name removed; new steel deck roof cladding added; and an unrelated paint scheme applied externally.

The interior has not been inspected recently but past attendance at Festival Hall has revealed a basic utilitarian interior which is not significant in its own right but contributory to the historical expression of the events that have occurred there.

#### ***How is it significant?***

West Melbourne Stadium, later Festival Hall is significant historically and socially to West Melbourne, Victoria and the City of Melbourne.

***Why is it significant?***

West Melbourne Stadium, later Festival Hall is significant.

- Historically, and socially as a major event, sport and music venue in Victoria since its erection in 1955-6, and its use for the 1956 Olympics. Over the years the venue has seen many international and Australian performing artists and sportspersons, with the large numbers it accommodated creating many associations for many people from these events;
- The site and the stadium also have long associations with the notorious John Wren (former stadium), John Wren II and Chris Wren (existing stadium). The hall is a rare surviving part of his once vast sporting and betting empire, many key parts of which, such as the Richmond race course, have gone and the interstate stadiums demolished. More than any other Melbourne indoor entertainment venue, the hall had a special affinity to the working classes that worked and lived in the West Melbourne area from its inception; and
- The walls were an early use of prestressed concrete panels in Melbourne.

## Sam Cullen's house

8-10 Eades Place, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1884
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Sam Cullen, successful West Melbourne builder-owner, and the Cullen brothers (Samuel and Henry) built most of Eades Place in the Victorian-era. Sam Cullen moved from 32 Eades Place (where Henry Cullen also lived) to this house after he rebuilt it in c1884 and remained the owner-occupier until his death in 1913 and his family for the following years. The first stage of the house was in the 1860s when it probably resembled the row to the south, also built by the Cullens. The Crown Grantees for this site, brothers Henry and Samuel Cullen, died rich men.

Contributory elements include:

- a two-storey parapeted and stuccoed brick house;
- simple detail includes architraves to openings, sill brackets and a cornice with terminating vermiculated blocks;
- one-level cast-iron verandah, with concave corrugated iron roof;
- double-hung sash windows, three lights on the ground level;
- four panel door entry with top and side lights;
- iron picket fence on stone plinth; and
- contribution to a significant highly cohesive and early residential streetscape, largely associated with the Cullens.

The design is much in the style of the other Cullen two storey buildings in Eades Place.

#### *How is it significant?*

Sam Cullen's house is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Sam Cullen's house is significant

- Aesthetically, as a simple evocation of the Victorian-era architecture of West Melbourne and an important contributory element in a significant Victorian-era residential streetscape; and
- Historically, closely associated with Sam Cullen and his family, one of the brothers who virtually built the entire Eades Place streetscape and a successful owner-builder who lived much of his life in the area, typical of West Melbourne as seen within the City of Melbourne; as representative of a major growth period (Victorian-era) in West Melbourne 's development.

## Edward Williams house

22 Eades Place, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1883
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Edward Williams was the owner-builder of this six room brick house in 1883 on a site where previously he had owned a smaller three room wooden house. After 1890 he leased it out.

Contributory elements include:

- dichrome brick and stuccoed, two-storey row house;
- austere segment-arched cemented entablature, at the parapet;
- flanking cement scrolls comprise, with the vermiculated side walls, the only stucco decoration;
- double-hung sash windows;
- four panel entry door with toplight;
- quoining achieved in contrasting brick colours (cream, brown);
- single level cast-iron verandah with frieze and brackets;
- double palisade front fence and gate on dressed stone plinth; and
- contributory role in a significant Victorian-era residential streetscape as contrasting in use of materials but matching the other houses in form, siting and detail.

The house is currently secured with sheet metal to lower windows. Parapet urns are missing and part of the brickwork is painted over.

#### *How is it significant?*

Edward Williams house is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Edward Williams house is significant.

- Aesthetically, a near original example of a common Victorian-era row house form, distinguished here by the use of coloured brickwork, also contributory to a significant residential Victorian-era streetscape; and
- Historically, the house represents a major growth period (Victorian-era) in West Melbourne 's development.



## Cullen's row houses, part 28-32 Eades Place

28 Eades Place, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1862-3, 1872
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Crown Grantees, brothers Henry and Samuel Cullen, commenced building 28 Eades Place in 1862-3 as part of the house row 28-32 Eades Place, each built initially as a three room brick house. They leased the house at 28 Eades Place to John Orr a few months before they built 30 and 32 Eades Place. Samuel Cullen took up residence in 30 Eades Place immediately it was completed and 32 was occupied by Henry Cullen after it had been leased for three years.

They proceeded to lease this house until 1872 when it was enlarged by the addition of a storey to this and the adjoining houses and Samuel Cullen moved in. By 1885 Samuel had moved to 10 Eades Place where he remained for the rest of his life. The death of the brothers in the Edwardian-era appears to have generated the timber Edwardian-era verandah that existed on the row until at least 1991, since replaced on 28 and 30 Eades Place.

Contributory elements include:

- a two-storey, stuccoed and parapeted brick row of three houses;
- gabled roofs clad with corrugated iron behind the parapets, with party walls expressed;
- clear indication of the two stages of development by the upper fenestration;
- simple cemented cornice and string mould;
- cemented architraves and bracketed sills to upper level windows (see also 12-18 Eades Place);
- double-hung sash windows;
- Edwardian-era bullnose verandah form only (bullnose verandah replaced the previous presumably, concave roof verandahs replaced again since 1991 on 28 and 30 Eades Place);
- Edwardian-era bullnose verandah and slatted frieze on 32 Eades Place;
- brick corbelled chimneys; and
- contribution to a highly cohesive Victorian-era streetscape.

The bullnose verandah form had been added in the Edwardian-era but has since been replaced with a mixture of Edwardian-era and Victorian-era character recreated verandah elements; the presumed timber picket front and dividing fences have been replaced with iron reproduction palisade fences on 28, 30 Eades Place; new render to part of 28 Eades Place; new verandah tiling to 28 Eades Place.

#### *How is it significant?*

Cullen's row houses, 28-32 Eades Place are significant historically and aesthetically to West Melbourne.

***Why is it significant?***

Cullen's row houses, 28-32 Eades Place.

- Aesthetically, synonymous with much of the adjoining streetscape as a Cullen Brothers' creation; and
- Historically, contains the first three houses constructed by the Cullens in the street, although these have been added to since, and is sited on the Cullen's Crown Grant and are a valuable indication of the breadth of the Cullen's work, activity that eventually made both brothers wealthy.

## Cullen's row houses, part 28-32 Eades Place

### 30 Eades Place, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1862-3, 1872
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

Crown Grantees, brothers Henry and Samuel Cullen, commenced building 28 Eades Place in 1862-3 as part of the house row 28-32 Eades Place, each built initially as a three room brick house. They leased the house at 28 Eades Place to John Orr a few months before they built 30 and 32 Eades Place. Samuel Cullen took up residence in 30 Eades Place immediately it was completed and 32 was occupied by Henry Cullen after it had been leased for three years.

They proceeded to lease this house until 1872 when it was enlarged by the addition of a storey to this and the adjoining houses and Samuel Cullen moved in. By 1885 Samuel had moved to 10 Eades Place where he remained for the rest of his life. The death of the brothers in the Edwardian-era appears to have generated the timber Edwardian-era verandah that existed on the row until at least 1991, since replaced on 28 and 30 Eades Place.

Contributory elements include:

- a two-storey, stuccoed and parapeted brick row of three houses;
- gabled roofs clad with corrugated iron behind the parapets, with party walls expressed;
- clear indication of the two stages of development by the upper fenestration;
- simple cemented cornice and string mould;
- cemented architraves and bracketed sills to upper level windows (see also 12-18 Eades Place);
- double-hung sash windows;
- Edwardian-era bullnose verandah form only (bullnose verandah replaced the previous presumably, concave roof verandahs-replaced again since 1991 on 28 and 30 Eades Place);
- Edwardian-era bullnose verandah and slatted frieze on 32 Eades Place;
- brick corbelled chimneys; and
- contribution to a highly cohesive Victorian-era streetscape.

The bullnose verandah form had been added in the Edwardian-era but has since been replaced with a mixture of Edwardian-era and Victorian-era reproduction verandah elements; the presumed timber picket front and dividing fences have been replaced with iron reproduction palisade fences on 28, 30 Eades Place; new render to part of 28 Eades Place; new verandah tiling to 28 Eades Place.

##### *How is it significant?*

Cullen's row houses, 28-32 Eades Place are significant historically and aesthetically to West Melbourne.

***Why is it significant?***

Cullen's row houses, 28-32 Eades Place.

- Aesthetically, synonymous with much of the adjoining streetscape as a Cullen Brothers' creation; and
- Historically, contains the first three houses constructed by the Cullens in the street, although these have been added to since, and is sited on the Cullen's Crown Grant and are a valuable indication of the breadth of the Cullen's work, activity that eventually made both brothers wealthy.

## Cullen's row houses, part 28-32 Eades Place

### 32 Eades Place, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1862-3, 1872
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

Crown Grantees, brothers Henry and Samuel Cullen, commenced building 28 Eades Place in 1862-3 as part of the house row 28-32 Eades Place, each built initially as a three room brick house. They leased the house at 28 Eades Place to John Orr a few months before they built 30 and 32 Eades Place. Samuel Cullen took up residence in 30 Eades Place immediately it was completed and 32 was occupied by Henry Cullen after it had been leased for three years.

They proceeded to lease the houses until 1872 when they were enlarged by the addition of a storey and Samuel Cullen moved in. By 1885 Samuel had moved to 10 Eades Place where he remained for the rest of his life. The death of the brothers in the Edwardian-era appears to have generated the timber Edwardian-era verandah that existed on the row until at least 1991, since replaced on 28 and 30 Eades Place.

Contributory elements include:

- a two-storey, stuccoed and parapeted brick row of three houses;
- gabled roofs clad with corrugated iron behind the parapets, with party walls expressed;
- clear indication of the two stages of development by the upper fenestration;
- simple cemented cornice and string mould;
- cemented architraves and bracketed sills to upper level windows (see also 12-18 Eades Place);
- double-hung sash windows;
- Edwardian-era bullnose verandah form only (bullnose verandah replaced the previous presumably, concave roof verandahs-replaced again since 1991 on 28 and 30 Eades Place);
- Edwardian-era bullnose verandah and slatted frieze on 32 Eades Place;
- brick corbelled chimneys; and
- contribution to a highly cohesive Victorian-era streetscape.

The bullnose verandah form had been added in the Edwardian-era but has since been replaced with a mixture of Edwardian-era and Victorian-era reproduction verandah elements; the presumed timber picket front and dividing fences have been replaced with iron reproduction palisade fences on 28, 30 Eades Place; new render to part of 28 Eades Place; new verandah tiling to 28 Eades Place.

##### *How is it significant?*

Cullen's row houses, 28-32 Eades Place are significant historically and aesthetically to West Melbourne.



***Why is it significant?***

Cullen's row houses, 28-32 Eades Place

- Aesthetically, synonymous with much of the adjoining streetscape as a Cullen Brothers' creation; and
- Historically, contains the first three houses constructed by the Cullens in the street, although these have been added to since, and is sited on the Cullen's Crown Grant and are a valuable indication of the breadth of the Cullen's work, activity that eventually made both brothers wealthy.

## William Chambers' row house, part 34-40 Eades Place

### 34 Eades Place, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1879
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

One of four similar houses in the row at 34-40 Eades Place, 34 Eades Place was built in 1879 and owned and occupied by William Chambers and his wife for the next twenty years. Adjoining them, a boot and shoemaker, Henry Munn built 36 Eades Place in 1884 and c1894 he added 38-40, in which he was residing by 1895. Munn's other houses being leased to John Mountain and Edwin Buckley.

Contributory elements include:

- a two-storeyed stuccoed and brick parapeted row house
- simple parapet cornice,
- parapet entablatures, gabled and arched with scrolls and date;
- built to the street alignment, with consequent shuttering of the ground level window;
- symmetrical fenestration and string-mould;
- double-hung sash windows;
- shutters and doorway with toplight; and
- contribution to a highly cohesive Victorian-era residential streetscape of simply elevated buildings.

House being renovated at time of survey.

##### *How is it significant?*

William Chambers' row house is significant historically and aesthetically to West Melbourne.

##### *Why is it significant?*

William Chambers' row house is significant.

- Aesthetically, the house is near original, simply ornamented and fenestrated which is typical of the early construction date of this house but not the later two of the row (36.40), indicating the desire for visual cohesion in the group's development; and
- Historically, evocative of a major growth period in West Melbourne.

## Henry Munn's row house, part 34-40 Eades Place

36 Eades Place, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1884
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

One of four similar houses built in the row at 34-40 Eades Place, 36 Eades Place was built in 1884 and owned and briefly occupied by boot and shoemaker, Henry Munn. Munn had owned and occupied a brick and timber shop and residence of three rooms on the site of 38-40 Eades Place since the 1870s and moved to this house after its erection. In 1893-4 he added 40, in which he was residing at his daughter's death in 1894. Munn's other houses were leased to John Mountain (36) and Edwin Buckley (38) in the 1890s. Munn died at Bay Road, Sandringham in 1912.

Contributory elements include:

- a two-storeyed stuccoed and brick parapeted row house
- simple parapet cornice,
- segmentally arched parapet entablatures, with scrolls and date;
- built to the street alignment, with consequent shuttering of the ground level window;
- symmetrical fenestration and string-mould;
- double-hung sash windows;
- shutters and doorway with toplight; and
- contribution to a highly cohesive Victorian-era residential streetscape of simply elevated buildings.

House being renovated at time of survey.

#### *How is it significant?*

Henry Munn's row house is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Henry Munn's row house is significant.

- Aesthetically, the house is near original, simply ornamented and fenestrated which is atypical of the construction date of this house, indicating the owner's desire for visual cohesion in the group's development; and
- Historically, evocative of a major growth period in West Melbourne.

## Henry Munn's row houses, part 34-40 Eades Place

### 38-40 Eades Place, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1884, 1893-4
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

One of four similar houses in the row at 34-40 Eades Place, 38 Eades Place was built as a brick shop of four rooms in 1884, next to his new residence at 36, and owned and briefly occupied by boot and shoemaker, Henry Munn. Munn had owned and occupied a brick and timber shop and residence of three rooms on the site of 38-40 Eades Place since the 1870s. In 1893-4 he added the four room brick house at 40 Eades Place also converting 38 to a matching house. He was residing at 40 Eades Place at his daughter's death in 1894. Munn's houses were leased to John Mountain (36) and Edwin Buckley (38) in the 1890s. Munn died at Sandringham in 1912.

Contributory elements include:

- a two-storeyed stuccoed and brick parapeted row houses;
- simple parapet cornice;
- built to the street alignment, with consequent shuttering of the ground level windows;
- symmetrical fenestration and string-mould;
- double-hung sash windows;
- shutters and doorways with toplights; and
- contribution to a highly cohesive Victorian-era residential streetscape of similarly simply elevated buildings.

##### *How is it significant?*

Henry Munn's row houses are significant historically and aesthetically to West Melbourne.

##### *Why is it significant?*

Henry Munn's row house is significant.

- Aesthetically, the houses are near original, simply ornamented and fenestrated which is atypical of their construction date, indicating the desire of their owner, Munn, for visual cohesion in the group's development; and
- Historically, evocative of a major growth period in West Melbourne.

## West Melbourne Baptist Church manse

2 Hawke Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	House
<b>Date(s):</b>	1917
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

West Melbourne Baptist Church commissioned builder (and designer?) R J Werner, of 16 Ross Street, Port Melbourne, to build this brick manse in 1917 for an estimated cost of £900. The house included an entry hall, front bedroom, study, dining, bathroom, two bedrooms, breakfast room, kitchen at the rear, pantry, wash house, and a WC was attached. The house was declared finished 10/11/1917. Clergy such as the Rev T. P. Trinham, Rev Edwin Bungey, and the Rev Thos. A. V. Paul lived here.

The Baptist Church was located on the west side of this triangular block, an allotment permanently reserved for the Baptists to allow a stone church to be erected there in 1866. The land was first aside by the Colonial Government in 31 July 1865 as the 'Hotham Baptist Church' with trustees Edward Gibbs, William Smith, Robert Harvey, Thomas McFarlane and William Bryant. The site was conveniently located just east of the Benevolent Asylum.

Church historian Rev Wilkin observed in 1938:

'...With such a history and with such pastors and fellow-labourers, it is no wonder that for many years West Melbourne was one of the most important in the Denomination, but in the course of years its surroundings have completely changed. It has ceased to be a desirable residential district; many of its members moved away to Footscray, Newmarket, etc., and others have not yet been received in their place. Possibly in coming years some at least of the former experiences may be revived.'

This was not the case and in the 1960s the congregation abandoned the church and sought to develop the land for other purposes that involved demolition of the 1866 stone church.

Adjoining the rear of the manse is a complex designed by noted architects Edmond and Corrigan which includes a new chapel and meeting room hall with vestry and toilet facilities, and two residential units for crisis accommodation (address 4 Miller Street) completed in 1990.

Contributory elements include:

- detached brick single-storey Arts and Crafts Bungalow on an island site;
- rough-cast stucco main wall finish with red brick featured in gable ends and as dado;
- gabled roof form clad with unglazed Marseilles pattern terra cotta tiles, with red brick chimneys and pots, and louvered gable vents;
- distinctive Arts and Crafts arched and buttressed porch, arches trimmed with red rubbed brickwork, also used as



- window headers elsewhere;
- flat roof boxed and faceted window bays, with leaded toplight;
- entry door with top and side lights; and
- symbolic link with former church occupation of site.

***How is it significant?***

The West Melbourne Baptist Church manse is significant historically and aesthetically to West Melbourne.

***Why is it significant?***

The West Melbourne Baptist Church manse is significant.

- Historically, as the only physical link with the long and rich history of the Baptist congregation in West Melbourne on this reserve and, itself, the place for near to 100 years of occupation by the church; and
- Aesthetically, a well-preserved and early example of an Arts and Crafts Bungalow style manse, distinctive among the pervading Victorian-era character of West Melbourne.

## Elm ('Ulmus' sp.), Hawke and Curzon Street Reserve

2A Hawke Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Tree
<b>Date(s):</b>	1900-1918
<b>View of place:</b>	2015

### Statement of Significance

#### ***What is significant?***

Mature elms ('Ulmus sp.') were planted in West Melbourne streets and reserves, as shown on MMBW Detail Plans and the 1945 aerial photography of West Melbourne. These surviving trees are an indication of planting styles of the Victorian and Edwardian-eras before a more varied palette of tree selection was pursued post World War One. In that era, elms were removed because they were seen as disruptive to mechanical street cleaning and their roots were damaging drains.

Contributory elements include:

- large elm ('Ulmus' sp.) -37.806104, 144.947706 on the Hawke and Curzon Street Reserve; and
- land within nominally 5m of the root ball.

#### ***How is it significant?***

This mature elm ('Ulmus sp.') is significant historically and aesthetically and for its rarity in West Melbourne.

#### ***Why is it significant?***

This mature elm ('Ulmus sp.') is significant.

- Historically, as an indication of tree planting and selection in the Victorian and Edwardian-eras with the goal of beautification and creation of shade;
- Aesthetically, for the form and maturity as planted in a reserve where its growth pattern has been relatively unhindered; and
- Rarity, as one of the few remaining examples from a large number of street trees existing in the 1890s.

## Claremont Terrace, later Mary Terrace, part 4-12 Hawke Street (5 houses)

### 4 Hawke Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1868-1870
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

The Crown Grantee for this land and a King Street grocer, Alexander McIntosh, applied to build this row of five five-room brick houses over three stages extending from 1868 to 1870. The row took the name Claremont Terrace, later Mary Terrace. Alexander died wealthy in 1884.

William McCarthy was a later owner of the row and lived with wife Margaret in number 4 until his death in 1901. Although termed a 'Gentleman' at his death, his will was signed with his mark, an 'X', indicative of the self-made entrepreneurs in the West Melbourne area. Typically the other houses were leased out.

Contributory elements include:

- one storey parapeted stuccoed cottage row of five, distinguished by the sweep in the parapet line with change of level;
- simple cemented cornice moulds, brackets;
- face brick side and rear walls, gabled dividing walls expressed above the roof;
- pitched roof behind the parapet clad with corrugated iron, with cemented and corniced chimneys also early white terra-cotta pots;
- concave roof front verandah with panelled cast-iron serpentine frieze and brackets;
- double-hung sash windows;
- four-panel entry door and toplight; and
- contribution to valuable Victorian-era streetscape.

Publicly visible side wall rendered.

##### *How is it significant?*

Claremont Terrace is significant historically and aesthetically to West Melbourne.

##### *Why is it significant?*

Claremont Terrace is significant.

- Historically, as a well-preserved simple and early speculative house row typical of Victorian-era also representative of the start of a major growth period in West Melbourne, also linked with the Crown Grantee, entrepreneur and grocer, Alexander McIntosh, who also built the significant Annagh Terrace; and
- Aesthetically, as a well-preserved cottage row with early Victorian-era form and details and contributory to valuable Victorian-era streetscape.

## Claremont Terrace, later Mary Terrace, part 4-12 Hawke Street (5 houses)

### 6 Hawke Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1868-1870
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

The Crown Grantee for this land and a King Street grocer, Alexander McIntosh, applied to build this row of five five-room brick houses over three stages extending from 1868 to 1870. The row took the name Claremont Terrace, later Mary Terrace. Alexander died wealthy in 1884.

William McCarthy was a later owner of the row and lived with wife Margaret in number 4 until his death in 1901. Although termed a 'Gentleman' at his death, his will was signed with his mark, an 'X', indicative of the self-made entrepreneurs in the West Melbourne area. Typically the other houses were leased out.

Contributory elements include:

- one storey parapeted stuccoed cottage row of five, distinguished by the sweep in the parapet line with change of level;
- simple cemented cornice moulds, brackets;
- face brick side and rear walls, gabled dividing walls expressed above the roof;
- pitched roof behind the parapet clad with corrugated iron, with cemented and corniced chimneys also early white terracotta pots;
- concave roof front verandah with panelled cast-iron serpentine frieze and brackets;
- double-hung sash windows;
- four-panel entry door and toplight; and
- contribution to valuable Victorian-era streetscape.

Publicly visible side wall rendered.

##### *How is it significant?*

Claremont Terrace is significant historically and aesthetically to West Melbourne.

##### *Why is it significant?*

Claremont Terrace is significant.

- Historically, as a well-preserved simple and early speculative house row typical of Victorian-era also representative of the start of a major growth period in West Melbourne, also linked with the Crown Grantee, entrepreneur and grocer, Alexander McIntosh, who also built the significant Annagh Terrace; and
- Aesthetically, as a well-preserved cottage row with early Victorian-era form and details and contributory to valuable Victorian-era streetscape.

## Claremont Terrace, later Mary Terrace, part 4-12 Hawke Street (5 houses)

### 8 Hawke Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1868-1870
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

The Crown Grantee for this land and a King Street grocer, Alexander McIntosh, applied to build this row of five five-room brick houses over three stages extending from 1868 to 1870. The row took the name Claremont Terrace, later Mary Terrace. Alexander died wealthy in 1884.

William McCarthy was a later owner of the row and lived with wife Margaret in number 4 until his death in 1901. Although termed a 'Gentleman' at his death, his will was signed with his mark, an 'X', indicative of the self-made entrepreneurs in the West Melbourne area. Typically the other houses were leased out.

Contributory elements include:

- one storey parapeted stuccoed cottage row of five, distinguished by the sweep in the parapet line with change of level;
- simple cemented cornice moulds, brackets;
- face brick side and rear walls, gabled dividing walls expressed above the roof;
- pitched roof behind the parapet clad with corrugated iron, with cemented and corniced chimneys also early white terra-cotta pots;
- concave roof front verandah with panelled cast-iron serpentine frieze and brackets;
- double-hung sash windows;
- four-panel entry door and toplight; and
- contribution to valuable Victorian-era streetscape.

Publicly visible side wall rendered.

##### *How is it significant?*

Claremont Terrace is significant historically and aesthetically to West Melbourne.

##### *Why is it significant?*

Claremont Terrace is significant.

- Historically, as a well-preserved simple and early speculative house row typical of Victorian-era also representative of the start of a major growth period in West Melbourne, also linked with the Crown Grantee, entrepreneur and grocer, Alexander McIntosh, who also built the significant Annagh Terrace; and
- Aesthetically, as a well-preserved cottage row with early Victorian-era form and details and contributory to valuable Victorian-era streetscape.



## Claremont Terrace, later Mary Terrace, part 4-12 Hawke Street (5 houses)

10 Hawke Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1868-1870
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

The Crown Grantee for this land and a King Street grocer, Alexander McIntosh, applied to build this row of five five-room brick houses over three stages extending from 1868 to 1870. The row took the name Claremont Terrace, later Mary Terrace. Alexander died wealthy in 1884.

William McCarthy was a later owner of the row and lived with wife Margaret in number 4 until his death in 1901. Although termed a 'Gentleman' at his death, his will was signed with his mark, an 'X', indicative of the self-made entrepreneurs in the West Melbourne area. Typically the other houses were leased out.

Contributory elements include:

- one storey parapeted stuccoed cottage row of five, distinguished by the sweep in the parapet line with change of level;
- simple cemented cornice moulds, brackets;
- face brick side and rear walls, gabled dividing walls expressed above the roof;
- pitched roof behind the parapet clad with corrugated iron, with cemented and corniced chimneys also early white terra-cotta pots;
- concave roof front verandah with panelled cast-iron serpentine frieze and brackets;
- double-hung sash windows;
- four-panel entry door and toplight; and
- contribution to valuable Victorian-era streetscape.

Publicly visible side wall rendered.

#### *How is it significant?*

Claremont Terrace is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Claremont Terrace is significant.

- Historically, as a well-preserved simple and early speculative house row typical of Victorian-era also representative of the start of a major growth period in West Melbourne, also linked with the Crown Grantee, entrepreneur and grocer, Alexander McIntosh, who also built the significant Annagh Terrace; and
- Aesthetically, as a well-preserved cottage row with early Victorian-era form and details and contributory to valuable Victorian-era streetscape.

## Claremont Terrace, later Mary Terrace, part 4-12 Hawke Street (5 houses)

### 12 Hawke Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1868-1870
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

The Crown Grantee for this land and a King Street grocer, Alexander McIntosh, applied to build this row of five five-room brick houses over three stages extending from 1868 to 1870. The row took the name Claremont Terrace, later Mary Terrace. Alexander died wealthy in 1884.

William McCarthy was a later owner of the row and lived with wife Margaret in number 4 until his death in 1901. Although termed a 'Gentleman' at his death, his will was signed with his mark, an 'X', indicative of the self-made entrepreneurs in the West Melbourne area. Typically the other houses were leased out.

Contributory elements include:

- one storey parapeted stuccoed cottage row of five, distinguished by the sweep in the parapet line with change of level;
- simple cemented cornice moulds, brackets;
- face brick side and rear walls, gabled dividing walls expressed above the roof;
- pitched roof behind the parapet clad with corrugated iron, with cemented and corniced chimneys also early white terra-cotta pots;
- concave roof front verandah with panelled cast-iron serpentine frieze and brackets;
- double-hung sash windows;
- four-panel entry door and toplight; and
- contribution to valuable Victorian-era streetscape.

Publicly visible side wall rendered.

##### *How is it significant?*

Claremont Terrace is significant historically and aesthetically to West Melbourne.

##### *Why is it significant?*

Claremont Terrace is significant.

- Historically, as a well-preserved simple and early speculative house row typical of Victorian-era also representative of the start of a major growth period in West Melbourne, also linked with the Crown Grantee, entrepreneur and grocer, Alexander McIntosh, who also built the significant Annagh Terrace; and
- Aesthetically, as a well-preserved cottage row with early Victorian-era form and details and contributory to valuable Victorian-era streetscape.

## John Marley's row houses, part 27-33 Hawke Street

27 Hawke Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1870-2
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Over a period of two years (1870-72) these row houses were built for engineer, John Marley, who then resided at 1 Courtney Street, North Melbourne. He owned the row until c1890 when Thomas McDonald who was the manager of the Colonial Bank in Victoria Street became the listed owner. The residents included John Marley and his wife in 33 Hawke Street (1872-c1890); Arthur Pretty who moved from here to Chetwynd Street in 1883 (Refer to 62-4 Chetwynd Street); and others such as James Barrowman (1875); William Stewart (1879-82); Alexander Massey and Edward Ettershank (1896-7). Marley was closely connected with St Mary's Church of England North Melbourne and at his death bequeathed a sizable sum for a theological scholarship at Trinity College, Melbourne University, for students intending to take holy orders. It was called the Marley scholarship.

Contributory elements include:

- single fronted and transverse gabled roof row houses with slate roofs (new);
- siting at lane corner;
- expressed party walls in roofline;
- face brick walls (part bricks rendered, tuck-pointed since 1991);
- chimneys with cemented cornices;
- double-hung sash windows;
- entry doors with toplights;
- concave profile verandahs clad with corrugated iron and terminated by shaped masonry end walls with cement blocks and brackets;
- simple single-palisade iron picket fences and gates on stone plinths; and
- contribution to a cohesive Victorian-era residential streetscape.

The cast-iron (presumed) decoration has been removed, part of brickwork painted, and new non-matching roof slates added since 1991.

#### *How is it significant?*

John Marley's row houses is significant historically and aesthetically to West Melbourne.

***Why is it significant?***

John Marley's row houses is significant.

- Aesthetically, for the row's early and austere face brick construction and small scale, as an evocation of the early construction date also for the contribution to a significant Victorian-era streetscape; and
- Historically, an early speculative row where, typically for West Melbourne, the developer resided in one of the houses also for the close link with the engineer John Marley who was closely associated with local Christian endeavours and left a generous scholarship to Trinity College.

## John Marley's row houses, part 27-33 Hawke Street

29 Hawke Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1870-2
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Over a period of two years (1870-72) these row houses were built for engineer, John Marley, who then resided at 1 Courtney Street, North Melbourne. He owned the row until c1890 when Thomas McDonald who was the manager of the Colonial Bank in Victoria Street became the listed owner. The residents included John Marley and his wife in 33 Hawke Street (1872-c1890); Arthur Pretty who moved from here to Chetwynd Street in 1883 (Refer to 62-4 Chetwynd Street); and others such as James Barrowman (1875); William Stewart (1879-82); Alexander Massey and Edward Ettershank (1896-7). Marley was closely connected with St Mary's Church of England North Melbourne and at his death bequeathed a sizable sum for a theological scholarship at Trinity College, Melbourne University, for students intending to take holy orders. It was called the Marley scholarship.

Contributory elements include:

- single fronted and transverse gabled roof row houses with slate roofs (new);
- siting at lane corner;
- expressed party walls in roofline;
- face brick walls (part bricks rendered, tuck-pointed since 1991);
- chimneys with cemented cornices;
- double-hung sash windows;
- entry doors with toplights;
- concave profile verandahs clad with corrugated iron and terminated by shaped masonry end walls with cement blocks and brackets;
- simple single-palisade iron picket fences and gates on stone plinths; and
- contribution to a cohesive Victorian-era residential streetscape.

The cast-iron (presumed) decoration has been removed, part of brickwork painted, and new non-matching roof slates added since 1991.

#### *How is it significant?*

John Marley's row houses is significant historically and aesthetically to West Melbourne.



***Why is it significant?***

John Marley's row houses is significant.

- Aesthetically, for the row's early and austere face brick construction and small scale, as an evocation of the early construction date also for the contribution to a significant Victorian-era streetscape; and
- Historically, an early speculative row where, typically for West Melbourne, the developer resided in one of the houses also for the close link with the engineer John Marley who was closely associated with local Christian endeavours and left a generous scholarship to Trinity College.

## John Marley's row houses, part 27-33 Hawke Street

31 Hawke Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1870-2
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Over a period of two years (1870-72) these row houses were built for engineer, John Marley, who then resided at 1 Courtney Street, North Melbourne. He owned the row until c1890 when Thomas McDonald who was the manager of the Colonial Bank in Victoria Street became the listed owner. The residents included John Marley and his wife in 33 Hawke Street (1872-c1890); Arthur Pretty who moved from here to Chetwynd Street in 1883 (Refer to 62-4 Chetwynd Street); and others such as James Barrowman (1875); William Stewart (1879-82); Alexander Massey and Edward Ettershank (1896-7). Marley was closely connected with St Mary's Church of England North Melbourne and at his death bequeathed a sizable sum for a theological scholarship at Trinity College, Melbourne University, for students intending to take holy orders. It was called the Marley scholarship.

Contributory elements include:

- single fronted and transverse gabled roof row houses with slate roofs (new);
- siting at lane corner;
- expressed party walls in roofline;
- face brick walls (part bricks rendered, tuck-pointed since 1991);
- chimneys with cemented cornices;
- double-hung sash windows;
- entry doors with toplights;
- concave profile verandahs clad with corrugated iron and terminated by shaped masonry end walls with cement blocks and brackets;
- simple single-palisade iron picket fences and gates on stone plinths; and
- contribution to a cohesive Victorian-era residential streetscape.

The cast-iron (presumed) decoration has been removed, part of brickwork painted, and new non-matching roof slates added since 1991.

#### *How is it significant?*

John Marley's row houses is significant historically and aesthetically to West Melbourne.

***Why is it significant?***

John Marley's row houses is significant.

- Aesthetically, for the row's early and austere face brick construction and small scale, as an evocation of the early construction date also for the contribution to a significant Victorian-era streetscape; and
- Historically, an early speculative row where, typically for West Melbourne, the developer resided in one of the houses also for the close link with the engineer John Marley who was closely associated with local Christian endeavours and left a generous scholarship to Trinity College.

## John Marley's row houses, part 27-33 Hawke Street

33 Hawke Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1870-2
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Over a period of two years (1870-72) these row houses were built for engineer, John Marley, who then resided at 1 Courtney Street, North Melbourne. He owned the row until c1890 when Thomas McDonald who was the manager of the Colonial Bank in Victoria Street became the listed owner. The residents included John Marley and his wife in 33 Hawke Street (1872-c1890); Arthur Pretty who moved from here to Chetwynd Street in 1883 (Refer to 62-4 Chetwynd Street); and others such as James Barrowman (1875); William Stewart (1879-82); Alexander Massey and Edward Ettershank (1896-7). Marley was closely connected with St Mary's Church of England North Melbourne and at his death bequeathed a sizable sum for a theological scholarship at Trinity College, Melbourne University, for students intending to take holy orders. It was called the Marley scholarship.

Contributory elements include:

- single fronted and transverse gabled roof row houses with slate roofs (new);
- siting at lane corner;
- expressed party walls in roofline;
- face brick walls (part bricks rendered, tuck-pointed since 1991);
- chimneys with cemented cornices;
- double-hung sash windows;
- entry doors with toplights;
- concave profile verandahs clad with corrugated iron and terminated by shaped masonry end walls with cement blocks and brackets;
- simple single-palisade iron picket fences and gates on stone plinths; and
- contribution to a cohesive Victorian-era residential streetscape.

The cast-iron (presumed) decoration has been removed, part of brickwork painted, and new non-matching roof slates added since 1991.

#### *How is it significant?*

John Marley's row houses is significant historically and aesthetically to West Melbourne.

***Why is it significant?***

John Marley's row houses is significant.

- Aesthetically, for the row's early and austere face brick construction and small scale, as an evocation of the early construction date also for the contribution to a significant Victorian-era streetscape;
- Historically, an early speculative row where, typically for West Melbourne, the developer resided in one of the houses also for the close link with the engineer John Marley who was closely associated with local Christian endeavours and left a generous scholarship to Trinity College.



## William Barrow's house

37 Hawke Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1882-3
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

This five room brick house was built in 1882-3 when William Barrow acquired an earlier three room brick house from James Guthrie, for £400, who had owned and occupied it from its construction in 1872. Subsequent owners were David Green and George Hessey who had previously lived in Roden Street. (Refer to 201 Roden Street). Barrow was an engineer.

Contributory elements include:

- a two-level, dichrome brick and stuccoed house, the terrace form being typical of West Melbourne in the 1880s;
- two level cast-iron verandah with frieze and integral brackets, unusual balustrade pattern, and concave profile corrugated iron clad roof;
- segment arched raised entablature at the parapet, with cornice and vermiculated blocks;
- double-hung sash windows; and
- contribution to a significant Victorian-era West Melbourne streetscapes.

#### *How is it significant?*

William Barrow's house is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

William Barrow's house is significant.

- Aesthetically, a well-preserved example of the terrace house form and contributory to a significant Victorian-era streetscape; and
- Historically, representative of a major growth period in West Melbourne.

## Henry McKersie's row houses, part 39-41 Hawke Street

39 Hawke Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1883
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Henry McKersie had this row house pair built as an investment in 1883. He continued to own it until after 1895, leasing it to a Mrs. Addison and Ann McIntyre. Renowned architect, J.A.B. Koch and local builder, Charles Nott, were responsible for design and construction of the pair.

Contributory elements include:

- a two-storey stuccoed brick row house pair (41 now defaced);
- two-level ornate cast-iron verandah with friezes and integral brackets;
- transverse gabled roof line, with expressed party walls and cemented chimneys and terracotta pots;
- dentilated, bracketed and corniced parapets with the date 1883;
- pronounced brackets and transverse chimney shafts, combined with the parapet ornament, distinguish this design from others;
- double-hung sash windows with three lights at ground level, and entrances with toplights; and
- contribution to a significant West Melbourne Victorian-era streetscape.

41 Hawke Street has been altered with the verandah and fence replaced but 39 offers evidence for reinstatement; presumed timber picket fence replaced by a brick walls.

#### *How is it significant?*

Henry McKersie's row houses is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Henry McKersie's row houses are significant.

- Aesthetically, as a design which presented the skill and subtle variations on what is a common design theme in West Melbourne row house design, as limited by the low integrity of 41, also designed by the renowned J.A.B. Koch and contributory to a significant Victorian-era streetscape; and
- Historically, representative of a major growth period (Victorian-era) in West Melbourne.

## Henry McKersie's row houses, part 39-41 Hawke Street

41 Hawke Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1883
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Henry McKersie had this row house pair built as an investment in 1883. He continued to own it until after 1895, leasing it to a Mrs. Addison and Ann McIntyre. Renowned architect, J.A.B. Koch and local builder, Charles Nott, were responsible for design and construction of the pair.

Contributory elements include:

- a two-storey stuccoed brick row house pair (41 now defaced);
- two-level ornate cast-iron verandah with friezes and integral brackets;
- transverse gabled roof line, with expressed party walls and cemented chimneys and terracotta pots;
- dentilated, bracketed and corniced parapets with the date 1883;
- pronounced brackets and transverse chimney shafts, combined with the parapet ornament, distinguish this design from others;
- double-hung sash windows with three lights at ground level, and entrances with toplights; and
- contribution to a significant West Melbourne Victorian-era streetscape.

41 Hawke Street has been altered with the verandah and fence replaced but 39 offers evidence for reinstatement; presumed timber picket fence replaced by a brick walls.

#### *How is it significant?*

Henry McKersie's row houses is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Henry McKersie's row houses are significant.

- Aesthetically, as a design which presented the skill and subtle variations on what is a common design theme in West Melbourne row house design, as limited by the low integrity of 41, also designed by the renowned J.A.B. Koch and contributory to a significant Victorian-era streetscape; and
- Historically, representative of a major growth period (Victorian-era) in West Melbourne.

## Jones' row house, part 44-46 Hawke Street

44 Hawke Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1874
<b>View of place:</b>	2015

### Statement of Significance

#### ***What is significant?***

Prolific builder-developer, John Jones applied to build this brick row house pair 'two cottages' of six rooms each in 1874.

Contributory elements include:

- two storey stuccoed row house with verandah setback;
- cemented masks, blocks and brackets;
- originally face brick side and rear walls;
- pitched gabled roof, with cemented and corniced shared chimney;
- two storey cast-iron verandah with Corinthian derived column order, guilloche pattern cast-iron frieze and integral brackets;
- double-hung sash windows, with three lights on upper level;
- four-panel entry door and toplight;
- cast-iron palisade front fence integral with verandah; and
- contribution to valuable Victorian-era streetscape.

Verandah details altered.

#### ***How is it significant?***

Jones' row house, part 44-46 Hawke Street, is significant historically and aesthetically to West Melbourne.

#### ***Why is it significant?***

Jones' row house, part 44-46 Hawke Street, is significant.

- Historically, representative of the early phase of a major growth period in West Melbourne and linked with the prolific West Melbourne developer, John Jones; and
- Aesthetically, a well-preserved example of the early row house form used in West Melbourne and contributory to a valuable Victorian-era streetscape.

## Cockram and Comely's row houses, part 45-47 Hawke Street

45 Hawke Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1876
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

The contracting firm Cockram and Comely of West Melbourne applied to erect two, two-storey eight-room brick houses in May 1876 in Hawke Street, near Spencer Street. This was a time when William Comely was undergoing financial difficulties but he was not deterred.

Thomas Cockram survives today as a contracting firm with past operations in the Australian building industry dating from 1861. Cockram was founded as Thomas Cockram and Co in 1861, and later as Thomas Cockram and Sons. Landmark Melbourne buildings built during the late 1800s by the firm include: the Princess Theatre, Grand Hotel (The Windsor), Victorian Government School No. 450, Fitzroy Eastern Hill Fire Station. Comely died in 1891 with a net estate value of £494.

Contributory elements include:

- two storey parapeted stuccoed row house pair, with 47 defaced;
- cemented dentilated cornice moulds, rosettes and brackets with a raised arched entablature and guilloche pattern balustrading either side;
- originally face brick side and rear walls;
- pitched roof behind the parapet, with cemented and corniced chimneys;
- two storey cast-iron verandah with Corinthian derived column order, panelled cast-iron frieze and brackets;
- double-hung sash windows, with three lights at ground floor;
- four-panel entry door and toplight;
- cast-iron palisade front fence on dressed stone footings with cemented piers and scrolled garden wall; and
- contribution to valuable Victorian-era streetscape.

47 Hawke Street has been defaced but 45 provides good evidence to allow restoration.

#### *How is it significant?*

Cockram and Comely's row houses are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Cockram and Comely's row houses are significant.

- Historically, for their link with the origins of the successful Cockram contracting firm, and representative of a major growth period in West Melbourne; and
- Aesthetically, for distinctive and ornate detailing (45) and as contributory to a significant Victorian-era streetscape.



## Jones' row house, part 44-46 Hawke Street

46 Hawke Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1874
<b>View of place:</b>	2015

### Statement of Significance

#### ***What is significant?***

Prolific builder-developer, John Jones applied to build this brick row house pair 'two cottages' of six rooms each in 1874.

Contributory elements include:

- two storey stuccoed row house with verandah setback;
- cemented masks, blocks and brackets;
- originally face brick side and rear walls;
- pitched gabled roof, with cemented and corniced shared chimney;
- two storey cast-iron verandah with Corinthian derived column order, guilloche pattern cast-iron frieze and integral brackets;
- double-hung sash windows, with three lights on upper level;
- four-panel entry door and toplight;
- cast-iron palisade front fence integral with verandah; and
- contribution to valuable Victorian-era streetscape.

Verandah details altered.

#### ***How is it significant?***

Jones' row house, part 44-46 Hawke Street, is significant historically and aesthetically to West Melbourne.

#### ***Why is it significant?***

Jones' row house, part 44-46 Hawke Street, is significant.

- Historically, representative of the early phase of a major growth period in West Melbourne and linked with the prolific West Melbourne developer, John Jones; and
- Aesthetically, a well-preserved example of the early row house form used in West Melbourne and contributory to a valuable Victorian-era streetscape.

## Cockram and Comely's row houses, part 45-47 Hawke Street

47 Hawke Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1876
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

The contracting firm Cockram and Comely of West Melbourne applied to erect two, two-storey eight-room brick houses in May 1876 in Hawke Street, near Spencer Street. This was a time when William Comely was undergoing financial difficulties but he was not deterred.

Thomas Cockram survives today as a contracting firm with past operations in the Australian building industry dating from 1861. Cockram was founded as Thomas Cockram and Co in 1861, and later as Thomas Cockram and Sons. Landmark Melbourne buildings built during the late 1800s by the firm include: the Princess Theatre, Grand Hotel (The Windsor), Victorian Government School No. 450, Fitzroy Eastern Hill Fire Station. Comely died in 1891 with a net estate value of £494.

Contributory elements include:

- two storey parapeted stuccoed row house pair, with 47 defaced;
- cemented dentilated cornice moulds, rosettes and brackets with a raised arched entablature and guilloche pattern balustrading either side;
- originally face brick side and rear walls;
- pitched roof behind the parapet, with cemented and corniced chimneys;
- two storey cast-iron verandah with Corinthian derived column order, panelled cast-iron frieze and brackets;
- double-hung sash windows, with three lights at ground floor;
- four-panel entry door and toplight;
- cast-iron palisade front fence on dressed stone footings with cemented piers and scrolled garden wall; and
- contribution to valuable Victorian-era streetscape.

47 Hawke Street has been defaced but 45 provides good evidence to allow restoration.

#### *How is it significant?*

Cockram and Comely's row houses are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Cockram and Comely's row houses are significant.

- Historically, for their link with the origins of the successful Cockram contracting firm, and representative of a major growth period in West Melbourne; and
- Aesthetically, for distinctive and ornate detailing (45) and as contributory to a significant Victorian-era streetscape.

## Sadler's row house

49 Hawke Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1872
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

James Thurgood, of Melbourne, built this house in 1872 for William Sadler who was the owner-occupier into the 1880s. Robert Dight was the owner-occupier by the 1890s.

Contributory elements include:

- two storey parapeted stuccoed row house;
- cemented cornice moulds, masks and brackets with a raised rectangular entablature, urns and orbs;
- originally face brick side and rear walls;
- pitched roof behind the parapet, with cemented and corniced chimney;
- two storey cast-iron verandah with Corinthian Order derived columns, panelled serpentine cast-iron frieze and brackets;
- double-hung sash windows, with three lights at ground floor and cemented architraves;
- four-panel entry door and side and top lights;
- cast-iron palisade front fence on dressed stone footings and cemented capped piers;
- large two storey brick stable built on the rear lane; and
- contribution to valuable Victorian-era streetscape.

Side wall has been rendered, some cement detailing incomplete; stable bricks painted over and doors converted for a garage Interwar.

#### *How is it significant?*

Sadler's row house is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Sadler's row house is significant.

- Historically, representative of a major growth period (Victorian-era) in West Melbourne; and
- Aesthetically, for distinctive and ornate façade detailing, the rarity of the rear stable, and as contributory to a significant Victorian-era streetscape.

## Nyora, part Jones row houses 74-78 Hawke Street

74 Hawke Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1879-81
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

John Jones, a contractor, built these houses 1879-81, living in 74 Hawke Street (1881) for the next fifteen years at least. Jones sold 76 to George Pitkethley by 1881 and 78 Hawke Street to Hugh Tait in the same period. Pitkethley alternately occupied and rented his house to persons such as locally successful boot retailer, William Leeming, and Pat Morgan, whilst Mrs. Agnes Tait occupied 78 for many years. Jones also built 80 Hawke Street which is similar to this design, thus reinforcing the value of the streetscape. Of note is that Jones used architects, Ellerker and Kilburn for other work.

Contributory elements include:

- three stuccoed brick, two-storey row houses, each stepped back with the street angle, and down with its slope;
- two-level cast-iron verandahs, with a serpentine motif in the iron frieze work, with integral brackets, contrasting with the more formal guilloche in the balustrading;
- ogee profile corrugated iron clad verandah roofs;
- 74 Hawke Street has a scrolled and pedimented parapet entablature and date (1881) above its cornice (see also 80), contrasting with the plain parapets of 76-8, acting with 80 Hawke Street as bookends;
- cement lions heads and brackets to party wall faces;
- a cemented nail-head motif re-occurs through all facades;
- cemented chimneys;
- cast cement orbs were used at the parapet piers;
- double-hung sash windows, with three-lights at ground level;
- 74 has an iron picket fence;
- 76-78 had spade-head timber picket fences, one surviving on 76; and
- contribution to a significant residential streetscape - made picturesque by the stepped siting laterally and vertically and the common transverse gabled roof lines of each house 74-82 and the shared single-fronted, 19th century row house form of 68-82 Hawke Street.

The spade-head picket fence has been replaced with a recreated iron fence on 78 and the parapet orbs are missing from 74.

#### *How is it significant?*

Jones row houses, 74-78 Hawke Street, are significant historically and aesthetically to West Melbourne.

***Why is it significant?***

Jones row houses, 74-78 Hawke Street, are significant.

- Aesthetically, an early example of a common form of row house design which is near original and forms the major part of a picturesque streetscape; and
- Historically, a superior example of a resident builder-developer's work, where a clear differentiation of his residence from the leased properties is made, these houses are one group of several homes built by Jones in the area between 1867-85; also representative of a major growth period (Victorian-era) in West Melbourne.



## Jones row houses, part 74-78 Hawke Street

76 Hawke Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1879-81
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

John Jones, a contractor, built these houses 1879-81, living in 74 Hawke Street (1881) for the next fifteen years at least. Jones sold 76 to George Pitkethley by 1881 and 78 Hawke Street to Hugh Tait in the same period. Pitkethley alternately occupied and rented his house to persons such as locally successful boot retailer, William Leeming, and Pat Morgan, whilst Mrs. Agnes Tait occupied 78 for many years. Jones also built 80 Hawke Street which is similar to this design, thus reinforcing the value of the streetscape. Of note is that Jones used architects, Ellerker and Kilburn for other work.

Contributory elements include:

- three stuccoed brick, two-storey row houses, each stepped back with the street angle, and down with its slope;
- two-level cast-iron verandahs, with a serpentine motif in the iron frieze work, with integral brackets, contrasting with the more formal guilloche in the balustrading;
- ogee profile corrugated iron clad verandah roofs;
- 74 Hawke Street has a scrolled and pedimented parapet entablature and date (1881) above its cornice (see also 80), contrasting with the plain parapets of 76-8, acting with 80 Hawke Street as bookends;
- cement lions heads and brackets to party wall faces;
- a cemented nail-head motif re-occurs through all facades;
- cemented chimneys;
- cast cement orbs were used at the parapet piers;
- double-hung sash windows, with three-lights at ground level;
- 74 has an iron picket fence;
- 76-78 had spade-head timber picket fences, one surviving on 76; and
- contribution to a significant residential streetscape - made picturesque by the stepped siting laterally and vertically and the common transverse gabled roof lines of each house 74-82 and the shared single-fronted, 19th century row house form of 68-82 Hawke Street.

The spade-head picket fence has been replaced with a recreated iron fence on 78 and the parapet orbs are missing from 74.

#### *How is it significant?*

Jones row houses, 74-78 Hawke Street, are significant historically and aesthetically to West Melbourne.

***Why is it significant?***

Jones row houses, 74-78 Hawke Street, are significant.

- Aesthetically, an early example of a common form of row house design which is near original and forms the major part of a picturesque streetscape; and
- Historically, a superior example of a resident builder-developer's work, where a clear differentiation of his residence from the leased properties is made, these houses are one group of several homes built by Jones in the area between 1867-85; also representative of a major growth period (Victorian-era) in West Melbourne.

## Jones row house, part 74-78 Hawke Street

78 Hawke Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1880-1
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

John Jones, a contractor, built these houses 1879-81, living in 74 Hawke Street (1881) for the next fifteen years at least. Jones sold 76 to George Pitkethley by 1881 and 78 Hawke Street to Hugh Tait in the same period. Pitkethley alternately occupied and rented his house to persons such as locally successful boot retailer, William Leeming, and Pat Morgan, whilst Mrs. Agnes Tait occupied 78 for many years. Jones also built 80 Hawke Street which is similar to this design, thus reinforcing the value of the streetscape. Of note is that Jones used architects, Ellerker and Kilburn for other work.

Contributory elements include:

- three stuccoed brick, two-storey row houses, each stepped back with the street angle, and down with its slope;
- two-level cast-iron verandahs, with a serpentine motif in the iron frieze work, with integral brackets, contrasting with the more formal guilloche in the balustrading;
- ogee profile corrugated iron clad verandah roofs;
- 74 Hawke Street has a scrolled and pedimented parapet entablature and date (1881) above its cornice (see also 80), contrasting with the plain parapets of 76-8, acting with 80 Hawke Street as bookends;
- cement lions heads and brackets to party wall faces;
- a cemented nail-head motif re-occurs through all facades;
- cemented chimneys;
- cast cement orbs were used at the parapet piers;
- double-hung sash windows, with three-lights at ground level;
- 74 has an iron picket fence;
- 76-78 had spade-head timber picket fences, one surviving on 76; and
- contribution to a significant residential streetscape - made picturesque by the stepped siting laterally and vertically and the common transverse gabled roof lines of each house 74-82 and the shared single-fronted, 19th century row house form of 68-82 Hawke Street.

The spade-head picket fence has been replaced with a recreated iron fence on 78 and the parapet orbs are missing from 74.

#### *How is it significant?*

Jones row houses, 74-78 Hawke Street, are significant historically and aesthetically to West Melbourne.

***Why is it significant?***

Jones row houses, 74-78 Hawke Street, are significant.

- Aesthetically, an early example of a common form of row house design which is near original and forms the major part of a picturesque streetscape; and
- Historically, a superior example of a resident builder-developer's work, where a clear differentiation of his residence from the leased properties is made, these houses are one group of several homes built by Jones in the area between 1867-85; also representative of a major growth period (Victorian-era) in West Melbourne.

## Easton's row house

80 Hawke Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1880-1
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

By 1896, this house was leased to William McNabb by the owner Thomas Easton who had resided there from its construction, presumably by John Jones, in 1880-1. Jones is likely to have built it speculatively and sold it to Easton. At his death in 1906, Easton was described as formerly of the Victoria Iron-rolling Mills, Dudley Street (partner until 1883) and regarded as an old Colonist: he died a rich man.

Contributory elements include:

- a two-storey, stuccoed brick house;
- two-level cast-iron verandah, with a guilloche pattern used in the balustrade panels and serpentine motif in the friezes;
- nail-head ornament is at the parapet - like 74-78 Hawke Street, suggesting that John Jones constructed this house, selling to Easton;
- role, acting with 74 Hawke Street, as bookends to 76-78 Hawke Street;
- ogee profile corrugated iron clad verandah roofs;
- gabled parapet raised entablature with date 'A.D. 1880', piers and orbs, matching that of 74 Hawke St;
- cemented chimneys;
- cement lions heads and brackets to party wall faces;
- double-hung sash windows, with three-lights at ground level;
- iron double palisade picket fence on stone plinth; and
- contribution to a significant residential streetscape - made picturesque by the stepped siting laterally and vertically and the common transverse gabled roof lines of each house 74-82 and the shared single-fronted, 19th century row house form of 68-82 Hawke Street.

#### *How is it significant?*

Easton's row house is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Easton's row house is significant.

- Aesthetically, as a well-preserved, early example of a common West Melbourne row house type and a key part of one of West Melbourne's significant Victorian-era streetscapes; and
- Historically, representative of a major growth period in West Melbourne and closely linked with Victoria Iron-rolling Mills partner, Thomas Easton, who died a wealthy man as measure of his success in the West Melbourne area.



## Lever Brothers Pty. Ltd. factory

95-99 Hawke Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Factory
<b>Date(s):</b>	1942 approx.
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

This is a Moderne style externally well-preserved factory building on a corner site to a stone pitched lane. The factory was occupied by international soap and margarine production firm, Lever Brothers, in the post Second War period, backing onto the similarly styled Moderne factory at 567 Spencer Street, their head office. Lever Brothers Pty. Ltd was linked with the early Victorian-era Apollo soap works at Fishermans Bend and Footscray and the associated growth of the chemical industry in West Melbourne in the 20th Century, Fishermans Bend and Footscray in the Victorian-era. The building has been developed recently for residential use.

Contributory elements include:

- two-level red brick and stucco parapeted factory;
- well-preserved Moderne style elevations;
- strong horizontal elements as spandrels set against the vertical element of the stair;
- fluting along the parapet edge, cemented fins and ribbing in the stair parapet, with cantilevering hood over the entry;
- steel-framed multi-pane glazing in punched openings; and
- contribution of a small industrial complex that abuts in Spencer Street.

#### *How is it significant?*

The Lever Bros Pty. Ltd. factory is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

The Lever Bros Pty. Ltd. factory is significant.

- Historically, as the Interwar expression of the growth of the chemical industry in West Melbourne also seen in buildings for Duerdins and others; and
- Aesthetically, an externally well-preserved Moderne style factory building that concurs with the Spencer Street head office of Lever Brothers in styling and scale.

# Widdis Diamond Dry Cells Company Pty. Ltd., later Hygiene Baby Carriages Pty Ltd pram manufacturers

109-111 Hawke Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Factory
<b>Date(s):</b>	1926
<b>View of place:</b>	2015

## Statement of Significance

### *What is significant?*

In 1926 some £6400 was expended on additions to the Widdis Diamond Dry Cells Company Pty. Ltd. factory: H Stanley Harris was the architect and consulting engineer. The 'addition' included three work floor levels with stair, lift, toilets along one side; concrete floor construction, timber roof trusses and vertical boarded entry doors at the ground level. The firm's 1922 factory was at the west side of the addition and another wing was adjoining at the rear.

In era of emerging reliance on battery power for communications it was stated in 1928 that nearly all of the dry cells required by the Postal Department, the Australian Navy, the Victorian Railways, and the South Australian Government were supplied by the Widdis Diamond Dry Cells Company. The company later relocated to South Melbourne.

The building was used by Hygiene Baby Carriages Pty. Ltd. pram manufacturers from the 1930s into the 1960s. More recently part of the building was used as the Mighty Apollo gymnasium, Apollo being described in publicity events of the 1970s as 'Australia's indestructible man of Steel' - signage from that era remains on the building.

Contributory elements include:

- three level red brick and cement clad parapeted factory in a simple Edwardian-Baroque revival style;
- central façade bay flanked by two on either side as defined by giant-order pilasters;
- bowed raised entablature to the central bay;
- red brick side and rear walls;
- Dutch hipped roof clad with corrugated iron or similar behind the parapet;
- multi-pane glazing to steel framed windows, with hopper sashes;
- boarded entry door with multi-pane glazing top light at north end; and
- contribution as part of a significant industrial streetscape, created by one firm (Widdis Diamond Dry Cells Company Pty. Ltd.)

Doors altered at ground level, rendering of brickwork on façade. The interior was not assessed.

### *How is it significant?*

Widdis Diamond Dry Cells Co, Pty. Ltd. factory is significant historically and aesthetically to West Melbourne.

***Why is it significant?***

Widdis Diamond Dry Cells Co, Pty. Ltd. factory is significant.

- Historically, as a well-preserved and large example of a major manufacturing firm in the West Melbourne Interwar period (Widdis Diamond Dry Cells Company Pty. Ltd.) linked with the new technology production of radio and communications, and as an illustration of the development of cheap land available next to important transport opportunities; and
- Aesthetically, a well-preserved and unusual façade following from the Edwardian-Baroque revival that extended into the Interwar, also contributory to a small but distinctive industrial streetscape, adjoining the former row house building stock it replaced.

## Widdis Diamond Dry Cells Company Pty. Ltd.

117-125 Hawke Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Factory
<b>Date(s):</b>	1922
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

In 1922 some £5000 was expended on the first Widdis Diamond Dry Cells Co, Pty. Ltd. factory: as with the 1926 addition, H Stanley Harris was the architect and consulting engineer. The factory included two work floor levels with stair, lift, toilets at rear; concrete floor construction, timber roof trusses and vertical boarded entry doors at either end of the ground level. The firm's 1926 factory wing was added on the east side and another wing was adjoined at the rear.

In era of emerging reliance on battery power for communications it was stated in 1928 that nearly all of the dry cells required by the Postal Department, the Australian Navy, the Victorian Railways, and the South Australian Government were supplied by the Widdis Diamond Dry Cells Company. The company later relocated in South Melbourne.

The building was later used by Gerrard Wire Tying Machines Co Pty. Ltd. who gained a great deal of publicity in the Interwar period.

Contributory elements include:

- two level red brick and cement clad parapeted factory in a simple Edwardian-Baroque revival style;
- central façade bay flanked by two bays on either side as defined by giant-order pilasters;
- bowed raised entablature to the central bay with parapet piers;
- red brick side and rear walls;
- pitched roof clad with corrugated iron or similar behind the parapet;
- multi-pane glazing to steel framed windows, with hopper sashes;
- originally boarded entry doors with top lights at each end (doors sheeted over?); and
- contribution as part of a significant industrial streetscape, created by one firm (Widdis Diamond Dry Cells Company Pty. Ltd.), scaling down to the Victorian-era row houses adjoining.

Openings have been altered at ground level (new shutter, doors sheeted over?) but this has little impact on the overall integrity of the place.

#### *How is it significant?*

Widdis Diamond Dry Cells Co, Pty. Ltd. factory is significant historically and aesthetically to West Melbourne.

***Why is it significant?***

Widdis Diamond Dry Cells Co, Pty. Ltd. factory is significant.

- Historically, as a well-preserved and large example of a major manufacturing firm in the West Melbourne Interwar period (Widdis Diamond Dry Cells Company Pty. Ltd.) linked with the new technology production of radio and communications, and as an illustration of cheap land available next to important transport opportunities; and
- Aesthetically, a well-preserved and unusual façade following from the Edwardian-Baroque revival that extended into the Interwar, also contributory to a small but distinctive industrial streetscape, adjoining and relating to the former row house building stock it replaced.



## Connibere, Grieve and Connibere hat factory and showroom

3-11 Howard Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Factory
<b>Date(s):</b>	1906
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Architects Ussher and Kemp designed this three level hat factory and showroom for Connibere, Grieve and Connibere; builder, Thomas Sanders of 315 Canning Street applied to the City of Melbourne to build it in 1906. A Fruit Preserving Factory and Jam factory had previously occupied the site along Compton Place in the 1890s. Connibere, Grieve and Connibere was to later erect their warehouse at 301-309, Flinders Lane, designed by Nahum Barnet 1913.

The large workforce who attended the West Melbourne factory allowed for the fielding of a football team in the Retail Softgoods Association: Connibere, Grieve, and Connibere were able to soundly defeat the team from Brooks, McGlashan, and McHarg in 1906. The Connibere brothers were well known Australian businessmen and philanthropists financing many large health care projects.

The takeover by Sargood Brothers in 1920 led to the factory's acquisition by R and WH Symington and Co. Pty. Ltd. (Aust) as the first stage of their massive complex developed around this site.

Although best known for their residential work, the designers Ussher and Kemp did carry out large commercial projects in Melbourne such as the Tudoresque Professional Chambers 110-118 Collins Street Melbourne in 1908 (Victorian Heritage Register).

Contributory elements include:

- three level brick (assumed red bricks since painted over) and cemented factory and showroom in a modern Elizabethan revival style;
- three bay façade with central bay crowned by raised and scrolled entablature with orb or ball, cornice and string moulds;
- candle-snuffer tops to the hexagonal section, façade piers;
- symmetrically arranged openings (new joinery) with stop-chamfered reveals;
- face brick side and rear walls, with gabled side wall profile; and
- a major contributory element in an Interwar, Edwardian and Victorian-era streetscape.

Recent renovations have superficially reduced the building's architectural value: with bricks painted over in an unrelated colour scheme; new reflective one pane glazing to upper level windows and refitting of ground level openings. Orbs or balls removed from parapet piers.

***How is it significant?***

Connibere, Grieve and Connibere hat factory and showroom is significant historically and aesthetically to West Melbourne.

***Why is it significant?***

Connibere, Grieve and Connibere hat factory and showroom is significant.

- Historically, as a major industrial place in West Melbourne and the commencing point of a later significant complex for R and WH Symington and Co. Pty. Ltd. (Aust); and
- Aesthetically, a commanding landmark Edwardian-era factory, designed by the important architects Ussher and Kemp, sited as was traditional with adjoining Victorian-era row houses to form a significant but diverse grouping from a major growth period in West Melbourne (Edwardian-era).

## John Stedeford's house

13 Howard Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1875
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

In 1875, John Stedeford, who owned considerable property in both North and West Melbourne (Refer to 465-71, 473-83 Queensberry Street, and 279-85 Victorian Street), owned this house and occupied it for ten years. Given the richness of the design and detail similarities, North Melbourne architect and adjoining land holder, James Lee, is the probable designer of this as one of three houses he obtained permits for in Howard Street (see 15 and 19 Howard Street).

Thomas Moore of William Street (Refer 345-9 William Street) was the next major owner, leasing the house to Henry Taylor, Thomas Holloway and Walter Downing. Later owners included Anton and Margrettie Ericson (or Erickson) who ran a boarding house there over many years, well into the 1940s.

Contributory elements include:

- a highly decorated, two storey stuccoed brick house, apparently architect designed;
- parapeted roof line with rich cemented detail of arched entablature and shell, guilloche pattern parapet balustrading and the pronounced orbs, set on the parapet piers, paired brackets supporting the deep cornice, assisted by dentil mouldings above a swagged entablature frieze;
- a two level cast iron verandah, with central column to the upper level which does not continue to the ground and panelled cast iron friezes with fringing and brackets;
- iron picket fence, with masonry piers;
- an arched entrance portal possessing a spoked fanlight.
- lower level window bay with its corner, Corinthian pilasters and panelled sub sill wall face that is uncommon;
- tiled verandah; and
- contribution to a superior group of houses, Nos. 13-19, which complement the significant St. Mary's church complex adjoining.

#### *How is it significant?*

John Stedeford's house is significant historically and aesthetically to West Melbourne and the City of Melbourne.

#### *Why is it significant?*

John Stedeford's house is significant.

- Aesthetically, of a common row house type but is near original, skilfully and richly decorated and contains unusual details, attributable to architect James Lee. The house is a major part of a significant late 19th and early 20th century civic and residential streetscape; and
- Historically, linked with John Stedeford who built the important streetscape in Queensberry Street, between Chetwynd and Leveson Streets, and completed many other projects in the inner metropolis as owner-builder or owner; also linked with architect James Lee who designed three significant houses in Howard Street (13, 15, 19).

## James Lee's house

15 Howard Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1875-6
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Architect James Lee of 36 Chetwynd Street, North Melbourne, owned land either side of and including Victoria Place. He designed and built houses either side of the Place entry, 15 and 19 Howard Street, in the early 1870s (1875-6, 1872-3). Each of these houses, along with 13 Howard Street, has design similarities. Lee was also responsible for a number of other house designs in North Melbourne and Parkville in the Victorian-era. At his death in 1888 he owned and leased out the two houses either side of Victoria Place and workshops in Victoria Place: his estate was worth a considerable £2700 (approximately \$356,300 in 2105, based on the Retail Price Index developed by the Australian Bureau of Statistics).

Contributory elements include:

- two storey, coloured brick and stucco, parapeted row house;
- face brick side wall to lane leading to former factory;
- trim brickwork as quoins but also under the ground level window sill in a recessed panel;
- simple cemented ornament, with cornice, scrolled blocks and vermiculated panels with brackets;
- distinctive Gibbs surrounds, as vermiculated blocks on each verandah side-wall;
- double-hung sash windows, one upper level window taken to near floor level as a verandah entry;
- four panel entry door, with toplight;
- a two level cast iron verandah, with panelled iron friezes, brackets and balustrading, the latter of an unusual lyre-shape design;
- discontinuous upper verandah post (Refer to No 13 Howard Street);
- tiled verandah;
- sympathetic timber picket fence, albeit in only fair condition; and
- contribution to a valuable Victorian-era row house precinct, adjoining the significant St. Mary's complex.

Trimming bricks are painted over.

#### *How is it significant?*

James Lee's house is significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

James Lee's house is significant.

- Aesthetically, a near original example of a common type, being distinguished by its iron and cemented detailing and contributing to a significant streetscape; and
- Historically, and socially, representative of a major growth period in West Melbourne and as an example of another speculative property, associated by ownership and design with a successful local architect James Lee; also, as a boarding house over a long period, the house has associations for many former West Melbourne residents.



## James Lee's house

19 Howard Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1872-3
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Architect James Lee of 36 Chetwynd Street, North Melbourne, owned land either side of and including Victoria Place. He designed and built houses either side of the place, 15 and 19 Howard Street, in the early 1870s (1875-6, 1872-3), each with design similarities. Lee designed a third house in Howard Street and it is almost definite that this was 13 Howard Street, owned and occupied by builder, John Stedeford from an early date.

Lee was also responsible for a number of other house designs in North Melbourne and Parkville in the Victorian-era. At his death in 1888 he owned and leased out the two houses either side of Victoria Place and workshops in Victoria Place: his estate was worth a considerable £2700 (approximately \$356,300 in 2105, based on the Retail Price Index developed by the Australian Bureau of Statistics).

Contributory elements include:

- a two storey, wide frontage coloured brick and stucco row house set on basalt footings;
- French doors on the upper level open onto the verandah, with flanking arched niches and a distinctive central arched niche;
- two level cast iron verandah where, like 13, 15 Howard Street, the upper post does not continue to the ground;
- verandah decoration including unusually fine panelled cast iron work with brackets which incorporates the lyre pattern (as does 15 Howard Street);
- simple cemented parapet, with a cornice and nail head motifs used on the verandah side walls;
- double-hung sash windows with bracketed sills and ornamented panels under, as with 15 Howard Street;
- sympathetic cut back timber picket front fence; and
- contribution to a valuable Victorian-era residential streetscape, adjoining the significant St. Mary's complex.

The side wall to the lane has been rendered over, probably replacing face brick.

#### *How is it significant?*

James Lee's house is significant historically and aesthetically to West Melbourne and the City of Melbourne.

#### *Why is it significant?*

James Lee's house is significant.

- Aesthetically, as a well-preserved and early example of a later common residential form, possessing unusual cast iron and brickwork details and a part of a significant streetscape; and
- Historically, a former residence of John Stedeford who built the important streetscape in Queensberry Street, between Chetwynd and Leveson Streets and completed many other projects in the inner metropolis as owner builder or owner.

# Clayton-Joel and Company factory

17 Jeffcott Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Factory
<b>Date(s):</b>	1912, c1996
<b>View of place:</b>	2015

## Statement of Significance

### *What is significant?*

This two storey brick factory remnant was erected for electrical engineer William Clayton-Joel, then of 120 King Street, West Melbourne in 1912. Clayton-Joel and Co, electrical engineers continued to occupy the building into the 1940s. The firm was active in promoting manufacture of electrical products in the Colony and early advanced technology.

Contributory elements include:

- two-storey red brick parapeted factory form, with two street elevations;
- corbelled brick cornice detailing;
- segmentally arched openings with lintels;
- bullnose brick reveals to openings;
- steel framed multi-pane glazing down lane façade, timber framed on main facade; and
- corner site.

This factory was redeveloped in 1996, removing much of the integrity to its history.

### *How is it significant?*

The Clayton-Joel and Co factory is of historical significance to West Melbourne.

### *Why is it significant?*

The Clayton-Joel and Co factory is significant.

- Historically, as an Edwardian-era remnant of industrial development at the edge of the City inspired by new prosperity after Federation and revised trading circumstances; also for the long association with Clayton, Joel and Co, electrical engineers who were active in promoting early use of electrically powered machinery and products in Victoria.

## Elms (x6), street trees

81-141 near Jeffcott Street, West Melbourne



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Trees
<b>Date(s):</b>	1875-1900
<b>View of place:</b>	2015

### Statement of Significance

#### ***What is significant?***

Mature elms ('*Ulmus* sp.')

 were planted in West Melbourne streets and reserves, as shown on MMBW Detail Plans and the 1945 aerial photography of West Melbourne. These surviving trees are an indication of planting styles of the Victorian and Edwardian-eras before a more varied palette of tree selection was pursued post World War One. In that era, elms were removed because they were seen as disruptive to mechanical street cleaning and their roots were damaging drains.

Contributory elements include:

- six elms as part of an avenue (some in poor health) near 81-141 Jeffcott Street -37.812435, 144.949570 to -37.812240, 144.950687;
- land within five metres of the root ball; and
- their contribution to the adjoining significant and contemporary Sands & McDougall complex.

#### ***How is it significant?***

The elms are significant historically and for their rarity in West Melbourne.

#### ***Why is it significant?***

The elms are significant.

- Historically, as an indication of tree planting and selection in the Victorian and Edwardian-eras with the goal of beautification and creation of shade; and
- Rarity, as some of the few remaining examples from a large number of street trees existing at West Melbourne in the 1890s.

# North Melbourne War Memorial, King and Victoria Street Reserve (relocated)

At Hawke Street and King Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Monument
<b>Date(s):</b>	1926
<b>View of place:</b>	2015

## Statement of Significance

### *What is significant?*

The North Melbourne War Memorial, at the corner of King and Hawke Streets, was erected by H. B. Corbin and Sons Pty. Ltd for the North and West Melbourne Red Cross Society in 1926 at the corner of Errol and Victoria Streets, later relocated. The unveiling of the monument by Lord Somers was done to great public acclaim and ceremony followed by celebrations. 1,240 men had enlisted from North and West Melbourne, and of these 520 died on service in WW1.

Lord Somers is reported in 'The Argus' December 1915 as saying:

'In the world of to-day, with its speed and swift changes, memory is likely to be short lived. But this memorial has a message which will go out to us day after day and year after year. It stands as a perpetual reminder of the men and women of our flesh and blood who, in a cause which they knew to be right, gave up their lives. Its message to us is to carry on their tradition, and to revive and keep alight that spirit of good fellowship, unselfish service, and self sacrifice which they exemplified.'

Corbin and Sons were also responsible for the Coleraine War Memorial 1921.

The memorial includes a polished grey granite pillar dedicated to the First World War, Second World War, Korea, Malaya, Sabah Sarawak, Malaya and Vietnam. The inscription first engraved after the First World War reads, "In imperishable memory of Australia's sons who died in the cause of freedom in the Great War 1914-1918."

Conflicts Commemorated:

- First World War 1914-18
- Second World War 1939-45
- Malayan Emergency 1948-60
- Vietnam War 1962-72

### *How is it significant?*

North Melbourne War Memorial is significant historically, socially and aesthetically to West Melbourne and the City of Melbourne.

### *Why is it significant?*

North Melbourne War Memorial is significant.

- Historically, and socially, as the paramount symbol of the terrible losses of local lives during World War One in North and West Melbourne and a key war memorial in the City of Melbourne, also the focus of a major local gathering at the unveiling of the memorial as indicative of the deep community associations and their united cause in funding its erection; and
- Aesthetically, as a custom designed memorial successfully utilising past stone masonry and metal inlay skills.



# Phoenix Clothing Company complex

347-349 King Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Warehouse
<b>Date(s):</b>	1854-1859
<b>View of place:</b>	2015

## Statement of Significance

Victorian Heritage Register Statement of Significance

Victorian Heritage Register number: H0801

### *What is significant?*

The Former Phoenix Clothing Company building is a three storey stone and brick shop, residence and store complex. It contains fabric from several different periods of building and alteration. The earliest section dates from the early gold rush era, while three storey additions were made in 1859 and the ground floor of the rear store/factory section probably dates from the 1860s. An 1869 photograph of the building showed a loggia, but this has been filled with windows.

### *How is it significant?*

The Former Phoenix Clothing Company building is of historical and architectural significance to the State of Victoria.

### *Why is it significant?*

The Former Phoenix Clothing Company building is of historical significance as one of the oldest examples of a commercial building and factory in the State. Its King Street facade contains rare gold rush-era elements, from a time when King Street was an unmade although busy road with bullock drays and other carriers' wagons, loaded with goods, continually passing on their way to Bendigo and the other diggings. The factory proper dates from the 1860s and provides important evidence of the character of early industrial organisation in Melbourne. The Phoenix Clothing Company was established in the wake of post gold rush metropolitan growth and benefited from the introduction of tariff legislation in the 1870s. The Phoenix factory was one of the few mechanised 19th century clothing manufacturers, and has been credited with introducing advanced overseas technology to Victoria. Although there have been many structural changes to the building over the years, the essential design and structure of the complex provide a substantially intact representation of contemporary factory design and working conditions, and of aspects of 19th century building technology.

The Former Phoenix Clothing Company building is of historical significance as evidence of the character of Melbourne's early development. The combination of residence, shop and factory is a reminder of a time when the city was much more compact, and residence and workplace were often located in the same building or very nearby. The building also demonstrates the long-term continuity of industrial usage in this part of Melbourne.

The Former Phoenix Clothing Company building is of historical significance for its associations with the notable Fenwick Brothers, and Albion T. Walkley. The Fenwick Brothers were London clothing manufacturers and importers, who owned the site from the 1850s and established the Phoenix Clothing Company there in the 1870s. Orlando Fenwick (1822-1897) who once lived on the premises, was a prominent Victorian clothing manufacturer and importer. He also took a leading role in Melbourne harbour development schemes and was a Melbourne City councillor over a long period and Mayor

of the city. Walkley, the factory manager from 1875 and owner of the manufacturing section of the business from 1878, was responsible for introducing into the Victorian clothing trade the innovative mechanical knife system of cutting which revolutionised the industry in the pre-WW1 period.

The Former Phoenix Clothing Company building is of architectural significance because of its first floor loggia, perhaps the earliest example in Melbourne (although it has subsequently been built in, it is restorable) and as part of a coherent mid-19th century commercial streetscape which gives some idea of the architectural character of this part of Melbourne in the post-gold rush period.



## Kidd's row houses later Langdon Buildings

351-355 King Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Row house
<b>Date(s):</b>	1863-1869
<b>View of place:</b>	2015

### Statement of Significance

Victorian Heritage Register Statement of Significance

Victorian Heritage Register number: HO527

#### *What is significant?*

The Langdon Building at 351-355 King Street was built as three terrace houses by the owner-builder Robert Kidd. He built them in stages as follows: No.351 in 1863, No.353 in 1865 and No.355 in 1869. Kidd lived at No.353. The middle house of the three was a shop from 1870 but has now had its shopfront removed. All three terrace houses are two storeys, constructed in brick with coursed bluestone facades. Access was directly off the street in the manner of English town houses. Each house has quoins, a motif which is repeated around the front door and windows. Whilst all three buildings are constructed on the street alignment the parapet and string course is not continuous, reflecting the differing stages of construction. The Langdon Building was used as an early clothing factory and was later combined with the adjoining the Fenwick Brothers Phoenix Clothing building. These early factories share a party wall and were once linked via twin archways.

#### *How is it significant?*

The Langdon Building is of architectural and historical significance to the State of Victoria.

#### *Why is it significant?*

The Langdon Building is architecturally significant as an excellent example of the use of Victoria's ubiquitous bluestone as a construction material. Spanning three periods of construction, the Langdon Building has a consistent use of facing bluestone. There is a contrast between the fine ashlar finishes of the architraves, quoins and string courses and the rougher finish of the wall areas.

The Langdon Building is historically significant as a rare complex of three residential buildings amalgamated for industrial use. It is a rare example of a surviving clothing factory in the central business district. From 1870 the Langdon Building was a clothing factory and had a close relationship to the notable Phoenix Clothing Factory buildings to the south. It demonstrates the adaptation and adjustment of owners to changing economic conditions in Melbourne.

# Bay View Hotel

360 King Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Hotel
<b>Date(s):</b>	1864-5
<b>View of place:</b>	2015

## Statement of Significance

### *What is significant?*

Michael Moran, who owned other hotels around the North and West Melbourne area, commissioned J. Holmes and later, James Healy, to build the Bay View Hotel on this site in 1864-5. Moran was also the publican there until at least 1870. He continued to own the hotel for over ten years, when it was taken over by the West End Brewery, and later owned in association with Carlton and United Breweries (1896). Other licensees included Kierin Caulfield; Miss Milton and Mary Rush. (Refer 32-4 Capel Street).

The hotel was used by community groups such as the local football clubs and had its share of sly-grogging and colourful incidents, as reported in the daily press.

Contributory elements include:

- a stuccoed brick and stone, parapeted corner hotel of two- storeys;
- hipped corrugated iron clad roof set behind a parapet;
- simply moulded cornice, architraves and six-pane double-hung sashes denote the building's age;
- an ornamental metal lamp attached with scrolled brackets to the wall over the side entry is of unknown provenance but is related to the period and use; and
- contribution as a traditional if isolated corner element with some relationship to two two-storey row houses on the north and east sides in Walsh and King Street.

Some new unruled stucco to walls, replacement of a side doorway and door and assumed conversion of the former corner entry to a window. Major visually related additions have been made to both frontages. However the traditional hotel form, siting and fenestration is still evident.

### *How is it significant?*

The Bay View Hotel is significant historically, socially and aesthetically to West Melbourne.

### *Why is it significant?*

Bay View Hotel is significant.

- Aesthetically, a typical corner sited, simply designed hotel which exhibits a simple Italian Renaissance Revival form used from early in Melbourne's history into the 1880s; and
- Historically, and socially, as an hotel, the former social centre of the locality and associated with hotelier, Moran, who was also connected with the Rob Roy and Mansion House hotels in West Melbourne; representative of a major growth period (Victorian-era) in West Melbourne.

## Ralph A. Stuart and Co. wool brokers, later NCO House

363 King Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Offices, wool stores
<b>Date(s):</b>	1934
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Architects Craig Reynolds and Garrett prepared plans for the erection of modern wool stores and offices in 1934 for Ralph A. Stuart and Company King Street, Melbourne. The street elevation showed the firm's name on the parapet spelt out in wrought iron letters, with the added 'Wool and Hide Merchants'. Plans showed timber floors and frames, a sawtooth lit upper level for wool selling, metal-framed windows, steel roof trusses on timber framing, and wool chutes on storeroom floors. Entry was via a stair lobby, with storage levels over.

A large wool sample room and offices were set out along the front of the building at first floor level. The designers were also responsible for the significant Interwar Emulation Hall, 3 Rochester Road, Canterbury (Victorian Heritage Register).

Contributory elements include:

- three level parapeted wool stores and offices in face brick designed in the Dudok Moderne style;
- cream upper level brickwork, red ground level;
- streamlined banding as horizontal recesses with windows set within;
- dominant vertical element over the entry provide for the typical interplay of massing associated with the style;
- significant brickwork detailing as ribs, jelly-mould forms, soldier course architraves;
- cast cement rams head logo over entry;
- streamlined horizontal window ledge, set on faceted window buttresses and sills beneath;
- loading bay and carriage way under south wing of building for wool traffic; and
- the visual relationship with earlier significant buildings adjoining, with similar punched fenestration and parapeted form, if not scale.

Steel framed multi-pane glazing replaced, but the overall integrity is high.

#### *How is it significant?*

Ralph A. Stuart and Co. Wool brokers wool stores, showrooms and offices are significant historically and aesthetically to West Melbourne and the City of Melbourne.

#### *Why is it significant?*

Ralph A. Stuart and Co. Wool brokers wool stores, showrooms and offices are significant.

- Historically, as a lingering presence of primary industry buildings on the fringe of the Melbourne business district, specifically located in West Melbourne where transport access and cheaper land aided in its location; and
- Aesthetically, a well-preserved and significant Moderne style façade in the Dudok manner with skilful use of brickwork and massing.



## Flagstaff House, Yuncken Freeman Architects Pty. Ltd. offices

407-415 King Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Offices
<b>Date(s):</b>	1968
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Titled the Flagstaff House project, a permit for this steel-clad, basement and two-level, office building was sought in July 1968 by owners, occupiers and designers, Yuncken Freeman Architects Pty. Ltd.. The proposed building was to replace four Victorian-era row houses, then used as the firm's offices, at an estimated cost of \$310,000.

As Yuncken Freeman Brothers Griffiths and Simpson Architects, the firm had previously occupied the terrace houses at 411-415 King Street as 'Flagstaff House'. The new building, also Flagstaff House, marked a change in the firm's oeuvre if not the name. Balcombe Griffiths and Roy Simpson were from the five original partners, with descendant John Yuncken, but the new Mesian theme (after Mies van der Rohe of Chicago), that this building expresses so well, came with Barry Patten who joined the firm in c1953. Patten led a team for the prize winning Sidney Myer Music Bowl in 1957, marking a new structure-based design theme. The once large office of Yuncken Freeman Architects Pty. Ltd. no longer exists.

The new Flagstaff House is inspired by van der Rohe's Farnsworth House (1951), among others. As a 'skin and bones' (van der Rohe) architectural concept, the design can be seen as a horizontal parallel to the commercial towers of BHP house (1967-1972) and the aluminium clad Eagle House (1971-2).

Meticulously planned on an imperial module of 4'10", escape stairs, toilets and plant were in a service strip located along the south side of an open plan office, forming a square of three 27' structural bays per side. The main open stair was centred on the plan within a generous light well, the steel bar balustrades were minimal and the stair flights appeared to float within the space. Suspended ceilings followed the module with recessed low-brightness fluorescent fittings doubling as air distribution within each module; less was more. Upper floors were suspended reinforced concrete.

The south side service strip provided the concrete and masonry buttress for a steel and glass box attached on the north, with a cantilevering upper level, allowing column free façades on two sides. A steel universal-section marked the planning model planted on all glazed facades as structural mullions: exposed columns were also universal-sections painted matte black as was the facade. A shallow gabled steel deck clad roof set behind a minimal fascia gave the illusion of a flat roof. Double aluminium-framed entry doors were symmetrically arranged on the King Street elevation, accessed by minimalist stair flights that abutted a rendered podium that catered for the sloping site.

When furnished the interior was among the most elegant Modernist office spaces the City had seen, with flush black modular panelling housing adjustable drafting desks, exposed black steel structural frame, grey tufted carpet, white plaster and block walls and suspended ceilings.

Contributory elements include:

- basement and two upper levels of offices in a rectanguloid form;
- no expressed roof;
- the counter play of simple geometric rectanguloid forms, as horizontal elements set against a masonry vertical element, with an offset to allow expression of each;
- glass and steel modular façade with full-height tinted glazing (floor to ceiling);
- imposed 'structure' as steel universal-section mullions on steel plate fascias;
- originally an open office plan with modular partitioning (modified);
- natural grey podium base;
- original black external colour scheme;
- floating external open-riser stairs with simple steel bar balustrading as handrails and newels only;
- flush plaster soffits with recessed downlights; and
- minimal landscaping, paved setting.

Sign panels have been added. External doors and furniture changed. Interior layout and furnishing changed (inspection from street only). Glass bricks added facing the rear car park.

***How is it significant?***

Flagstaff House, Yuncken Freeman Architects Pty. Ltd. offices is significant historically and aesthetically to West Melbourne, the City of Melbourne and Victoria.

***Why is it significant?***

Flagstaff House, Yuncken Freeman Architects Pty. Ltd. offices is significant.

- Historically, for the close link with the important architectural firm of Yuncken Freeman Architects designed as their own offices, the firm being nationally prominent at that time; and
- Aesthetically, the most accomplished, early small-scale International Modern office designs in Victoria, serving as a prototype for the design and development of BHP house as well as an advertisement for the firm's design direction; perhaps one of the most faithful of the Mies van der Rohe inspired designs in Victoria, following an internationally applauded design theme.



**George Donald's house (also James Bryce's wooden house at rear)**  
**438 King Street, WEST MELBOURNE**



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	House
<b>Date(s):</b>	1873-4, 1863 rear
<b>View of place:</b>	2015

**Statement of Significance**

***What is significant?***

George Donald, local inspector of weights and measures, was the first rated owner-occupier of this brick house in 1873-4, then of six rooms. The house displaced James Bryce's wooden house of 1863 that appears to remain as one of the rear wings. Donald's career was well publicised in the Melbourne press as he apprehended market cheats or short-weighters through the 1870s-1880s: his was a vital role in an area well provided with produce markets.

His wife Elizabeth died here in 1878 and George in 1888, aged 75, leaving his only daughter Elizabeth as the next house owner. The house appears to be custom designed judged by the sophistication of the design, detailing, and early date.

Contributory elements include:

- double-fronted two colour Italianate style brick villa with M-hipped main roof;
- patterned slate roof cladding, cemented chimneys with unusual arcaded shafts and cornices;
- face brick rear and side walls;
- bracketed eaves, vermiculated cemented panels, masks and brackets to side walls;
- front verandah with Corinthian derived column order, cast-iron frieze and integral brackets;
- double-hung sash windows, with moulded cement architraves and bracketed sills and panels under;
- four-panel entry door and side and top lights;
- encaustic mosaic tiles to verandah;
- remnants of an Interwar wire fence (part replaced); and
- the contribution to a valuable Victorian-era streetscape.

***How is it significant?***

George Donald's house is significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

George Donald's house is significant.

- Historically, for the close link with the regionally prominent inspector of markets, George Donald, and representative of a major growth period (Victorian-era) in West Melbourne; and
- Aesthetically, a well-preserved and significant Italian villa design with uncommon detailing.

## Mezrich-house, or Abraham Smith's house, later Don Henry Fulton's office

439 King Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Row house
<b>Date(s):</b>	1885
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Elizabeth Street money or pawn broker, Abraham Smith was the first rated owner-occupier, in 1885, of what was then a brick house of ten rooms set on an allotment of 25x150 feet (7.62m x 45.7m). Smith died in 1899, leaving the house to widow Julia and daughter Hannah. The Smith family played a prominent role in North and West Melbourne society events as well as receiving some notoriety for the daring jewellery theft from Smith's Elizabeth Street premises. The house name of Mezrich-house was always included in the many family notices in local newspapers concerning the Smith family and was obviously treasured by them as it was used during their occupation after Abraham's death.

Another major occupancy of the house was as the office of the prize winning architect, Don Hendry Fulton, from around the late 1950s-1960s for over an extended period. As part of his occupation, the front verandah was removed to perhaps modernise or Georgianise the façade. Nearby in King Street was the office of Yuncken Freeman Brothers Griffiths and Simpson Architects, the Freeman Brothers being great connoisseurs of Georgian architecture. The front verandah was reinstated in c2010 and the front fence repaired in 2006.

Don Hendry Fulton's design for the BP Refinery Administration Building at Crib Point (1965) was awarded the 1966 RVIA Victorian Architecture Medal (also on the Victorian Heritage Register). The Rosebud municipal offices were designed by Fulton (1973-76) and his firm was involved in the planning of Mary Kathleen and Weipa, as two model mining towns for post-war Australia. He also designed the elegant and contemporary Blainey house, The Boulevard, Ivanhoe, in 1957.

Contributory elements include:

- two storey parapeted stuccoed elevated row house;
- cemented cornice moulds, foliated and faceted blocks and brackets with an entablature mould, panelled verandah side walls;
- face brick side and rear walls;
- pitched hipped roof behind the parapet, with cemented and corniced chimneys (part);
- rebuilt two storey cast-iron verandah with Corinthian derived column order, panelled cast-iron frieze and brackets also dentilated gutter mould;
- dressed and quarry face blue stone faced, raised verandah floor;
- double-hung sash windows, with cemented architraves and arched lights at ground floor;
- substantial four-panel entry door with side and top light including a spoked fanlight;
- cast-iron double palisade front fence on dressed and rubble blue stone footings with cemented and scrolled side yard walls and piers (caps reconstructed); and

- the contribution to small but valuable Edwardian and Victorian-era streetscape with the St James church complex adjoining, the arched fenestration matching that of the church.

***How is it significant?***

Mezrich-house, or Abraham Smith's house, later Don Henry Fulton's office is significant historically and aesthetically to West Melbourne.

***Why is it significant?***

Mezrich-house, or Abraham Smith's house, later Don Henry Fulton's office is significant.

- Historically, for the building's close link with the locally prominent Abraham Smith family and later as the long-term office of prize winning architect, D. H. Fulton; and
- Aesthetically (as reconstructed), a well-preserved and large row house design with distinctive detailing and form, indicating a custom design; also a contributory part of a small Edwardian and Victorian-era precinct.

## Newstead or Ormiston house

444 King Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	House
<b>Date(s):</b>	1878, 1913
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

The engineer, William Ormiston, was the first rated owner-occupier of this brick house in 1878, then of five rooms, and lived there with his family until his death in 1889. After that date, Isabella Ormiston (widow of William) lived here and later, son, James Ormiston with an added room and a rise in the annual valuation in 1913, matching the Edwardian-era detailing applied to the old double gabled 1870s cottage form.

Contributory elements include:

- one storey parapeted brick and stuccoed row house;
- slim cemented cornice moulds, multiple vermiculated panels on the entablature, scrolls and brackets and a raised arched entablature, with house name, cemented swag and anthemion on top;
- face brick side and rear walls;
- slate clad double-gabled roof behind the parapet, with terracotta Edwardian-era ridge cappings, and cemented and corniced chimneys with terracotta Edwardian-era pots;
- front bullnose profile verandah with corrugated iron cladding, turned timber posts, fan pattern cast-iron frieze and integral brackets, all of Edwardian character;
- double-hung sash windows;
- four-panel entry door and toplight;
- dressed stone flags to verandah floor;
- pitched laneway and crossing; and
- contribution to valuable Victorian-era streetscape.

Facade bricks painted over, Victorian-era reproduction iron fence added and an unrelated roller door added over the pitched lane entry but the house remains true to the last development in the Edwardian-era.

#### *How is it significant?*

Newstead or Ormiston house is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Newstead or Ormiston house is significant.

- Historically, for the close link with the engineering Ormiston family, an occupation that relates well to West Melbourne's industrial history; representative of two major growth periods in West Melbourne (Edwardian, Victorian-era); and
- Aesthetically, an unusual combination of two eras, Edwardian and Victorian-era, with distinctive vermiculated panels.



# Underground Public Toilets Hawke Street and King Street Reserve

446 King Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Public Toilet
<b>Date(s):</b>	1938
<b>View of place:</b>	2015

## Statement of Significance

Victorian Heritage Register Statement of Significance

Victorian Heritage Register number: H2133

### *What is significant?*

The underground men's public toilet in West Melbourne, built in 1938, is one of eleven built in Melbourne in the early twentieth century in response to public demand for public toilet facilities in Melbourne that were both sanitary and discreet. Street-level toilets were regarded as indecently open to public view. Underground toilets removed toilets from public view, and had already been built in Scotland, England and Sydney. The establishment in December 1890 of the Melbourne and Metropolitan Board of Works, responsible for building and maintaining an underground sewerage system, had provided the necessary infrastructure. The first underground public toilet in Melbourne, which included facilities for women as well as men, was opened in Russell Street in 1902. Several more were built before World War I: a men's in Queen Street in 1905; a men's and women's in Elizabeth Street opposite the Queen Victoria Market in 1907; a men's in Swanston Street in 1909 (now demolished); a women's in Elizabeth Street outside the GPO in 1910 (a men's was added in c1927); and a women's outside the Town Hall in Collins Street in 1914 (a men's was added c1960). A men's was built in Flinders Street in 1918. Four more were built in the Interwar period: this one in West Melbourne, one in Carlton, and two in East Melbourne (one of which has been demolished).

The underground public toilet is in a small park at the corner of King and Hawke Streets, West Melbourne, near the south end of the Errol Street shopping strip. Above ground elements are very similar to the earlier underground toilets built in Melbourne between 1902 and 1918, and consist of two stairway entrances enclosed by iron railings, iron gates and cast iron combined ventilation pipes and sign posts. An additional feature at ground level, found only on this toilet and the one in Carlton built in 1939, is the Moderne style polychrome brick ventilation shaft with decorative wrought iron panels. The toilet has now been decommissioned and the entrances are covered by concrete slabs. The condition of the interior is unknown.

### *Why is it significant?*

The underground public toilet in West Melbourne is of historical and architectural significance to the state of Victoria.

### *How is it significant?*

The underground public toilet in West Melbourne is of historical significance as one of the group of public toilets built in Melbourne in the early twentieth century which reflects an important era of sanitary, technological and social reform, as well as contemporary attitudes to public decency. It is a reflection of a major engineering achievement, the development of Melbourne's underground water, drainage and sewerage system, and the advances in sanitation and public health made possible, following the establishment of the Melbourne and Metropolitan Board of Works in 1890.

The underground public toilet in West Melbourne is of architectural significance as an example of an unusual building type, and of early twentieth century civic design. The iron railings, gates and columns and the brick ventilation shaft are of interest as examples of street furniture of the period.



# Elm, Hawke Street and King Street Reserve

446 near King Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Tree
<b>Date(s):</b>	1900-1918
<b>View of place:</b>	2015

## Statement of Significance

### *What is significant?*

Mature elms ('*Ulmus* sp.') were planted in West Melbourne streets and reserves, as shown on MMBW Detail Plans and the 1945 aerial photography of West Melbourne. These surviving trees are an indication of planting styles of the Victorian and Edwardian-eras before a more varied palette of tree selection was pursued post World War One. In that era, elms were removed because they were seen as disruptive to mechanical street cleaning and their roots were damaging drains.

Contributory elements include:

- mature elm ('*Ulmus*' sp.), Hawke Street and King Street Reserve, near 446 King Street -37.805317, 144.949171; and
- land within five metres of the root ball.

### *How is it significant?*

This mature elm ('*Ulmus* sp.') is significant historically, aesthetically and for its rarity in West Melbourne.

### *Why is it significant?*

This mature elm ('*Ulmus* sp.') is significant.

- Historically, as an indication of tree planting and selection in the Victorian and Edwardian- eras with the goal of beautification and creation of shade; and
- Aesthetically, for its form and maturity as located in a reserve, where its growth pattern has been relatively unhindered; and
- Rarity, as one of the few remaining examples from a large number of street trees existing in the 1890s.

# City of Melbourne Electric Supply Department pillar-box, Hawke Street and King Street Reserve

446 near King Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Utility
<b>Date(s):</b>	1900s
<b>View of place:</b>	2015

## Statement of Significance

### *What is significant?*

This City of Melbourne Electric Supply Department pillar-box is located on the edge of the Hawke Street and King Street Reserve, being typical of pillar-boxes erected after 1900 when the Melbourne City Council Electric Supply Department commenced construction of a Direct Current electricity supply system for inner Melbourne. Underground cable mains were run from the new power plant in Spencer Street to cast-iron curb side pillar-boxes from whence fused outgoing circuits supplied consumer premises.

This example is located near a significant elm and the underground toilets (Heritage Victoria Register) providing a historic grouping.

Contributory elements include:

- rectangular cast-iron pillar-box
- pyramidal top;
- cast City emblems on side of pillar set in panels; and
- set on asphalt paved base.

### *How is it significant?*

City of Melbourne Electric Supply Department pillar-box is located on the edge of the Hawke Street and King Street Reserve is significant historically and aesthetically to West Melbourne.

### *Why is it significant?*

City of Melbourne Electric Supply Department pillar-box is located on the edge of the Hawke Street and King Street Reserve is significant.

- Historically, as symbolic in the advance of new City of Melbourne services in the West Melbourne area; and
- Aesthetically, for the ornamental castings that make up the box, that reflects the Victorian and Edwardian-era cast-iron decoration used on nearby houses and shops.

## Gair Manufacturing Company Pty. Ltd. Bulk Store

461-467 King Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Warehouse
<b>Date(s):</b>	1935, 1998
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Norman Seabrook Architect, ARAIA designed this new bulk store for the Gair Manufacturing Company Pty. Ltd., with a building permit application lodged in 1935 for an estimated construction cost of £5000. The structural engineer was C Hudspeth of 13 City View Rd, Balwyn.

Proposed works included the Seabrook's trademark Dudok Modern combination of yellow brick for the rectilinear façade, and red brick for fascia and piers. Elements included a steel roller shuttered entry to the cart dock, Fibrolite roofing with a vented ridge, steel-framed windows with fixed hopper sashes, steel roof trusses, plus concrete floor slabs and columns. The business name 'Gairs Bulk Store' was proposed for the parapet face.

The Gair Manufacturing Co. Pty. Ltd. of Elizabeth Street, Melbourne, were canvas goods manufacturers and warehousemen. They made deck chairs, camp stretchers and beds, folding tables, card tables, and awning hammocks. This new store served the company in the Second War with Gairs among the subcontractors engaged on production of Australian-built DAP Beaufort Mark VII Bomber (served 1942-44). In post-war years Gairs were synonymous with camping goods, such as deck chairs and stretchers.

The architectural firm of Norman Seabrook, and later Seabrook and Fildes (1936-1956), played a significant role in the introduction of European Modern architecture to Victoria in the 1930s, as influenced by Dutch architect Willem Marinus Dudok and German Eric Mendelsohn among others. They are best known for the Dutch Modernist inspired MacRobertson Girls High School (on the Victorian Heritage Register), designed by Norman Seabrook in 1933. The school is one of the first and best examples of European Modern architecture in Melbourne and was said by Robin Boyd to have signalled 'the 1934 revolution' of Victorian Modernist architecture.

Contributory elements include:

- two storey parapeted face brick warehouse;
- pitched roofs concealed behind the parapet;
- rectilinear, rounded-corner Modernistic form, facing Dudley and King Streets;
- coloured brickwork banding to accentuate horizontals;
- vertical massing elements as the entry bay;
- repeating window modules set in horizontal strips, with cemented streamline window hood; and
- the contribution to a minor Modernist streetscape at this corner, with the similarly Modernistic 469-471 King Street adjoining.

Bricks painted over, ground level yellow brick rendered; new visually related windows at ground level set in deeper openings; new entry in a similar style to building.

***How is it significant?***

Gair Manufacturing Company Pty. Ltd. Bulk Store is significant historically and aesthetically to West Melbourne.

***Why is it significant?***

Gair Manufacturing Company Pty. Ltd. Bulk Store is significant.

- Historically, for the association with the Gair company and the firm's expansion that paralleled service during World War Two; and
- Aesthetically, as an altered but good example of European Modernism by Norman Seabrook, the designer claimed to be the instigator of this style in Victoria in 1934.

## West Melbourne Police Station, later Fibrous Plaster Manufacturers Association of Victoria offices

469-471 King Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Row house, offices
<b>Date(s):</b>	1884, 1952-3, 1993
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Behind this Modernist façade are two redeveloped brick row houses, each of nine rooms, built for a Mrs Ann Brown in 1884 and designed by local architect, William Shalless. From the 1920s onwards, part of the building served as the West Melbourne Police Station, even after its renovation in 1952.

For an estimated £6800 the building was upgraded in 1952-3 for a mixed use (offices, police station, dwelling) for the owner, the Fibrous Plaster Manufacturers Association. Edgar H Alexander LRAIA Architect and Town Planning Consultant of Essendon designed a new façade and a one-room depth front addition to the existing row houses> this addition provided the Fibrous Plaster Manufacturers Association with a larger and modernised board room, new stairs and new offices on the two levels, and one new office for the police as a tenant. The police counter was at ground level and living quarters were at the rear. The builder was FT Jeffrey of Box Hill. Post-war building restrictions for non-residential purposes had not been lifted by this time, hence the retention and upgrading of the existing residential building. This building would have been known to West Melbourne occupants over a long time as their police station (see also 74-76 Dudley Street as a police station and residence in the late Victorian-era).

Separated by the Second World War, this streamlined Modernistic façade relates closely to the former Gair store adjoining from the 1930s. Changes in 1993 have affected the integrity of the design.

An unusual version of the Victoria coat of arms with the words "Victoria, quality and integrity" and heath flower is on the facade as a reminder of its official use as a police station.

Contributory elements include:

- two-storey parapeted, brick and cement Modernist façade to King Street;
- red brick to south side wall;
- windows set in horizontal bands or streamlined strips;
- projecting cemented moulds delineating parapet and window strips;
- heeler brick infill between windows as part of the banding;
- tiles or tile like cementing as façade banding;
- rolled-edge cast cement reveals to the entry;
- Victoria coat of arms 'Quality and Integrity';
- Victorian-era row house roof forms and walls behind; and
- contribution to a minor Modernist streetscape at this corner, with the Modernistic 461 King Street adjoining.
- Façade steel-framed windows replaced; bricks and façade tiles painted over; Victoria coat of arms modified.



***How is it significant?***

West Melbourne Police Station, later Fibrous Plaster Manufacturers Association of Victoria offices, is significant historically, socially and aesthetically to West Melbourne.

***Why is it significant?***

West Melbourne Police Station, later Fibrous Plaster Manufacturers Association of Victoria offices, is significant.

- Historically, and socially, for the long-term occupation of both phases of the building's development by the Victoria Police, as a West Melbourne public building (see coat of arms); also expressive, by the extent of the 1952-3 works, of the era before post-war restrictions were lifted on non-residential building works and the competing need for a building related association to present a modern face to the world; and
- Aesthetically, as an altered but adept Modernist design, coupled with the adjoining building as examples of this stylistic theme.

## Tame and Company factory

511 King Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Factory
<b>Date(s):</b>	1926
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

A building permit application was lodged in October 1925 for the erection of a factory for iron workers Messrs. Tame and Company, then of 236 Latrobe Street, to the value of £2990. The builder was W L McArthur of 113 Stokes Street, Port Melbourne and it was completed by 30 Oct 1926 when another ironmongery firm Ironmongers Pty. Ltd., shared the premises. This is another example of the Interwar growth of industrial uses in West Melbourne, expanding from the north of the city where hardware and ironmongery firms like Currie and Richards had been based in the Victorian-era.

Contributory elements include:

- parapeted one storey brick and cemented factory;
- stepped and pierced parapet with five bays;
- cemented panels in raised parapet bays;
- unusual entry doorway with half-circle top and side lights cut into the brickwork; and
- steel framed multi-pane glazing to main openings.

Bricks painted over; windows altered, boarded doors to carriageways replaced with roller shutters; boarded door at entry replaced with a glass door. Otherwise the building is expressive of its use and distinctive in design.

#### *How is it significant?*

Tame and Company factory is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Tame and Company factory is significant.

- Historically, as one of the Interwar phase of industrial expansion into West Melbourne; and
- Aesthetically, for the unusual façade with its distinctive entry.

## Mair's row houses, part 555-557 King Street

555 King Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1875
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Builder, Stephen Mair of West Melbourne, applied to build two brick two-storey houses, each of seven rooms, in King Street near Stanley Street, in November 1875.

Stephen Mair arrived in Victoria in 1854 and died at 743 Nicholson street, North Carlton in 1929. Mair was the seventh son of the late Thomas Mair (also a builder) and Margaret Helton, of Edinburgh and Dundee, Scotland and a foreman for the Scottish born contractor and Melbourne councillor, Samuel Amess, for thirty-three years.

Contributory elements include:

- two storey parapeted stuccoed row house pair;
- cemented dentilated cornice moulds, blocks and brackets;
- face brick side and rear walls;
- pitched roof behind the parapet, with cemented and corniced chimneys;
- two storey cast-iron verandah with Corinthian derived column order, panelled cast-iron frieze and brackets also the rare lyre pattern balustrade panel;
- double-hung sash windows, with 3 lights at ground floor;
- four-panel entry door and toplight; and
- cast-iron palisade front fences and gates on dressed stone footings.

#### *How is it significant?*

Mair's row houses is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Mair's row houses is significant.

- Historically, for the association with Stephen Mair before he joined the veritable Samuel Amess firm, one of the builder-developers typical of West Melbourne, and representative of a major growth period in West Melbourne; and
- Aesthetically, a well-preserved early row house design with a rare cast-iron detailing.

## Mair's row house, part 555-557 King Street

557 King Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1875
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

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- Aesthetically, a well-preserved early row house design with a rare cast-iron detailing.

## Burnside House, part Houston's row houses 581-583 King Street

### 581 King Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1883
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

In 1883, Hugh Houston moved from further south in King Street to 583 King Street after he had built these eight-room brick houses at 581-583 King Street. They were built in the name of his wife, Hussy. He continued to own the houses for over ten years, residing there until after 1885 when he and Hussy moved to Flemington with their family. Both died at Flemington in the Edwardian-era. Houston was a partner in the pioneering ship building company, the Yarra Boiler Works.

Prolific local architect, Henry Shalless designed the pair, and local builders, Butler and Gunn, constructed it. Tenants in the other house (581) included Dr. J K Troup and W H Jones, solicitor while the Arthur family occupied 583 King Street for a long period in the 20th century.

Contributory elements include:

- two stuccoed brick, two storey row houses;
- parapets, with distinctive full arched raised entablatures, shells, and flanking piers and urns above the scrolled name panel;
- cemented chimneys and terracotta pots above the pitched main roofs;
- Two level cast iron verandahs with ornate friezes, brackets and balustrading, dentilated eaves and a concave corrugated iron clad roof;
- arched and architraved double-hung sash windows, with panelled sills and pilasters;
- an ornate entrance with a deeply panelled door, spoked fanlight connected to panelled side lights;
- tiled verandah;
- double palisade Iron picket fences set on dressed basalt at the frontage, with cemented piers and orbs, also scrolled yard dividing walls;
- large face brick service wings, with face brick to side of 581 (bricks painted over);
- corner siting for 581 King Street; and
- contribution as a valuable corner element in a richly decorated and significant Victorian-era residential streetscape from Roden to Hawke Streets.

Bricks painted over on the side wall of 581.

##### *How is it significant?*

Houston's row houses are significant historically and aesthetically to West Melbourne and the City of Melbourne.



***Why is it significant?***

Houston's row houses are significant.

- Aesthetically, as one of the relatively small number of architect designs within this common row house form in West Melbourne, the houses are well-preserved, richly ornamented in a competent manner, and are a valuable part of a significant Victorian-era streetscape; and
- Historically, two of a row of speculative houses, aimed at an aspiring market, and associated with an old West Melbourne resident, Houston, who developed a number of other properties in the area and helped form one of the Colony's first ship building works.

## Burnside House, part Houston's row houses 581-583 King Street

### 583 King Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1883
<b>View of place:</b>	2015

#### Statement of Significance

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- Historically, two of a row of speculative houses, aimed at an aspiring market, and associated with an old West Melbourne resident, Houston, who developed a number of other properties in the area and helped form one of the Colony's first ship building works.

## Bell's house, part row houses, 585-587 King Street

585 King Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1883
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Builder, John Bell of Drummond Street, Carlton, applied to build these two five-room brick houses in 1883, in the name of his wife (585) and a butcher, James Dewar (587), who was previously of Barwise Street, Hotham. Bell retained 585 King Street to lease out while Dewar and later his widow Eliza continued to own and reside at 587 until Eliza's death in 1919. Bell had sold 585 King Street to William Malchow by 1890.

Contributory elements include:

- two storey, parapeted dichrome brick row houses, 587 more ornate and with a wider frontage;
- detailing of segmentally arched cemented raised entablatures flanked by cast iron finials set on incised (585) piers;
- vermiculated blocks on 587;
- cast iron verandahs of two levels, with friezes, brackets and balustrade panels with balusters;
- ornamented brick verandah end walls, with 587 being thicker than 585;
- double-hung sash windows with segmental arches on 585;
- ornate arched entrance with panelled side lights and fanlight at 587 and a more austere flat-arched entrance, toplight only, at 585, as indicators of their relative status;
- tiled verandah floor;
- double palisade iron front fences on dressed stone plinths, with ornamented cement piers and scrolled dividing walls, plus orbs or finials; and
- contribution as part of a valuable Victorian-era residential streetscape.

Fence and parapet finials and urns are missing, as minor changes to the house exteriors.

#### *How is it significant?*

These row houses are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

These row houses are significant.

- Aesthetically, as well-preserved and ornate examples of a common row house type in West Melbourne and contributory part of a significant Victorian-era streetscape; and
- Historically, as custom built row houses they contrast to the more typical speculative dwellings of West Melbourne; and are representative of a major growth period (Victorian-era) in West Melbourne.

## Victoria House or Dewar's house, part row houses, 585-587 King Street

### 587 King Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1883
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

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## Frederick Stones' row houses, part 589-591 King Street

589 King Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1882
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Frederick Stones who earlier had owned the Three Crowns Hotel in Victoria Street (Refer to 365 Victorian Street) built these houses in 1882, owning them as leased houses for over fifteen years.

Contributory elements include:

- two storey, stuccoed brick parapeted row house pair, set close to the street;
- rectangular cemented raised parapet entablature, flanked by orbs and urns at the piers and party walls;
- very ornate two level cast iron verandahs, with panelled friezes, brackets, fluted posts, and dentilated eaves;
- cemented and corniced chimneys;
- cemented architraves to openings;
- double-hung sash windows with three lights at ground level;
- entrances with spoked fanlights;
- tiled verandah floor;
- double palisade iron fences; and
- contribution to a valuable Victorian-era residential streetscape.

#### *How is it significant?*

Frederick Stones' row houses, 589-591 King Street are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Frederick Stones' row houses, 589-591 King Street, are significant.

- Aesthetically, as a well-preserved example of a common row house type and part of a significant Victorian-era streetscape; and
- Historically, a good example of the many Stones developments in the West Melbourne area and another example of speculative row house development; also representative of a major growth period (Victorian-era) in West Melbourne.

## Frederick Stones' row houses, part 589-591 King Street

### 591 King Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1882
<b>View of place:</b>	2015

#### Statement of Significance

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- cemented architraves to openings;
- double-hung sash windows with three lights at ground level;
- entrances with spoked fanlights;
- tiled verandah floor;
- double palisade iron fences; and
- contribution to a valuable Victorian-era residential streetscape.

##### *How is it significant?*

Frederick Stones' row houses, 589-591 King Street are significant historically and aesthetically to West Melbourne.

##### *Why is it significant?*

Frederick Stones' row houses, 589-591 King Street, are significant.

- Aesthetically, as a well-preserved example of a common row house type and part of a significant Victorian-era streetscape; and
- Historically, a good example of the many Stones developments in the West Melbourne area and another example of speculative row house development; also representative of a major growth period (Victorian-era) in West Melbourne.

## Frederick Stones' row houses, part 595-597 King Street

### 595 King Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1903
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

Contractor Frederick Stones junior built these two houses between 1894 (597) and 1903 (595) on a site occupied since 1865 by Frederick Stones senior in a wooden house with a workshop. Frederick Stones senior died there in 1894. Frederick junior's wife, Edith Stones, lived at 595 King Street for a brief time after Frederick junior's premature death in 1903 aged 34. She leased out the other house. Teachers such as Miss Amy R. Williams and Miss M. A. Du From occupied 595 King Street in the 20th century, the house being close to the West Melbourne State School among others. The Stones family developed many properties in this area (Refer 589-91 King Street).

Contributory elements include:

- a two storey, parapeted row house pair derived from the Italian Renaissance Revival style;
- cemented rectangular raised entablatures, flanked by scrolls;
- bracketed corbel which terminates the verandah side wall
- ornate two level cast iron verandahs, with panelled friezes, brackets, fluted posts, and dentilated eaves;
- unusual stuccoed porch which links the verandah with the boundary
- cemented and corniced chimneys;
- cemented architraves to openings;
- entrances with spoked fanlights;
- double-hung sash windows with three lights at ground level;
- tiled verandah;
- double palisade iron fences;
- outbuildings, brick walling at rear of 597; and
- contribution to a valuable Victorian-era residential streetscape.

Some parapet urns/orbs missing.

##### *How is it significant?*

Frederick Stones' row houses, 595-597 King Street, is significant historically and aesthetically to West Melbourne.

##### *Why is it significant?*

Frederick Stones' row houses, 595-597 King Street, are significant.

- Aesthetically, an unusual late and near original, 20th Century variation on a common row house type in West Melbourne, built with the 19th century Italian Renaissance vocabulary in a period when English Medieval revival stylism had been active for over a decade; also for the contribution to a significant Victorian-era streetscape which epitomises the period; and
- Historically, good examples of the later Stones family developments and one of many in that street and the area; representative of a major growth period (Victorian-era) in West Melbourne.

## Frederick Stones' row houses, part 595-597 King Street

### 597 King Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1894
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

Contractor Frederick Stones junior built these two houses between 1894 (597) and 1903 (595) on a site occupied since 1865 by Frederick Stones senior in a wooden house with a workshop. Frederick Stones senior died there in 1894. Frederick junior's wife, Edith Stones, lived at 595 King Street for a brief time after Frederick junior's premature death in 1903 aged 34. She leased out the other house. Teachers such as Miss Amy R. Williams and Miss M. A. Du From occupied 595 King Street in the 20th century, the house being close to the West Melbourne State School among others. The Stones family developed many properties in this area (Refer 589-91 King Street).

Contributory elements include:

- a two storey, parapeted row house pair derived from the Italian Renaissance Revival style;
- cemented rectangular raised entablatures, flanked by scrolls;
- bracketed corbel which terminates the verandah side wall
- ornate two level cast iron verandahs, with panelled friezes, brackets, fluted posts, and dentilated eaves;
- unusual stuccoed porch which links the verandah with the boundary
- cemented and corniced chimneys;
- cemented architraves to openings;
- entrances with spoked fanlights;
- double-hung sash windows with three lights at ground level;
- tiled verandah;
- double palisade iron fences;
- outbuildings, brick walling at rear of 597; and
- contribution to a valuable Victorian-era residential streetscape.

Some parapet urns/orbs missing.

##### *How is it significant?*

Frederick Stones' row houses, 595-597 King Street, is significant historically and aesthetically to West Melbourne.

##### *Why is it significant?*

Frederick Stones' row houses, 595-597 King Street, are significant.

- Aesthetically, an unusual late and near original, 20th Century variation on a common row house type in West Melbourne, built with the 19th century Italian Renaissance vocabulary in a period when English Medieval revival stylism had been active for over a decade; also for the contribution to a significant Victorian-era streetscape which epitomises the period; and
- Historically, good examples of the later Stones family developments and one of many in that street and the area; representative of a major growth period (Victorian-era) in West Melbourne.



## James Oliver's row houses, part 599-601 King Street

599 King Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1874-5
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

James Oliver was the builder of this ten-room row house pair that included 599 King Street (built in 1874-75) and 601 King Street (built by 1879). He continued to own them for over twenty years, residing in 599 until it was occupied by his son Thomas Oliver in c1884. Tenants in 601 King Street included George Stooke, the butcher, James Deas and medical man, Andrew Shiels. James and Alex Oliver were listed as builders of a number of West Melbourne projects in the Victorian-era.

James Oliver died a wealthy man but his will was contested by members of the family. The case was widely publicised across Australia and conducted over many days. The tenant at 601 King Street, Shiels, gave evidence that he had known James Oliver for years and 'looked upon him as a shrewd and thrifty man'. Son and sole benefactor, Thomas Oliver, who had applied for the granting of probate and lived at 599 King Street, was implicated as being an alcoholic during the trial. Thomas had worked with the Union Steamship Company until 1888, and the firm of Dean, Clark and Company until 1895. These firms were particularly relevant to West Melbourne with the shipping terminals nearby.

Contributory elements include:

- two storey, stuccoed brick and parapeted row house pair, each with a wide frontage;
- face brick side wall to lane for 601 with scalloped parapet profile;
- arched parapet entablatures with flanking scrolls and associated urns or orbs;
- two level cast iron verandahs, with panelled friezes, brackets, dentilated eaves, and balustrade panels of an unusual pattern (possibly imported);
- tiled pathways and verandahs;
- cemented and corniced chimneys;
- cemented architraves to openings;
- double palisade iron fences on dressed stone plinths, with cemented piers;
- large top and side lit entrance doorways that are unusual for the early construction date; and
- contribution part of a valuable residential streetscape.

#### *How is it significant?*

James Oliver's row houses, 599-601 King Street, are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

James Oliver's row houses, 599-601 King Street, are significant.

- Aesthetically, as an early, generally original example of a common row house form with interesting iron details also a contributory part of a significant Victorian-era streetscape; and
- Historically, a well-preserved example of a builder-owner developer who chose to live in his product and thus built a relatively well-appointed pair of houses; also closely associated with James Oliver and his family who were well publicised nationally after his death; and representative of a major growth period (Victorian-era) in West Melbourne.



## James Oliver's row houses, part 599-601 King Street

### 601 King Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1879
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

James Oliver was the builder of this ten-room row house pair that included 599 King Street (built in 1874-75) and 601 King Street (built by 1879). He continued to own them for over twenty years, residing in 599 until it was occupied by his son Thomas Oliver in c1884. Tenants in 601 King Street included George Stooke, the butcher, James Deas and medical man, Andrew Shiels. James and Alex Oliver were listed as builders of a number of West Melbourne projects in the Victorian-era.

James Oliver died a wealthy man but his will was contested by members of the family. The case was widely publicised across Australia and conducted over many days. The tenant at 601 King Street, Shiels, gave evidence that he had known James Oliver for years and 'looked upon him as a shrewd and thrifty man'. Son and sole benefactor, Thomas Oliver, who had applied for the granting of probate and lived at 599 King Street, was implicated as being an alcoholic during the trial. Thomas had worked with the Union Steamship Company until 1888, and the firm of Dean, Clark and Company until 1895. These firms were particularly relevant to West Melbourne with the shipping terminals nearby.

Contributory elements include:

- two storey, stuccoed brick and parapeted row house pair, each with a wide frontage;
- face brick side wall to lane for 601 with scalloped parapet profile;
- arched parapet entablatures with flanking scrolls and associated urns or orbs;
- two level cast iron verandahs, with panelled friezes, brackets, dentilated eaves, and balustrade panels of an unusual pattern (possibly imported);
- tiled pathways and verandahs;
- cemented and corniced chimneys;
- cemented architraves to openings;
- double palisade iron fences on dressed stone plinths, with cemented piers;
- large top and side lit entrance doorways that are unusual for the early construction date; and
- contribution part of a valuable residential streetscape.

##### *How is it significant?*

James Oliver's row houses, 599-601 King Street, are significant historically and aesthetically to West Melbourne.

***Why is it significant?***

James Oliver's row houses, 599-601 King Street, are significant.

- Aesthetically, as an early, generally original example of a common row house form with interesting iron details also a contributory part of a significant Victorian-era streetscape; and
- Historically, a well-preserved example of a builder-owner developer who chose to live in his product and thus built a relatively well-appointed pair of houses; also closely associated with James Oliver and his family who were well publicised nationally after his death; and representative of a major growth period (Victorian-era) in West Melbourne.

## Edward J. and Samuel Spink workshop, also J. B. Watson's stores, later Molloy and Co, hide and skin merchants

488-494 La Trobe Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Factory, store
<b>Date(s):</b>	1882
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Builder Kay Noble of Erin Street Richmond erected this factory-workshop in 1882 for the Spink Brothers, wholesale and retail tinsmiths, jam and fruit preservers of Melbourne. Noted architect, Thomas Watts, was the designer.

The Spink Brothers' tin works was at this address and their preserving works at La Trobe Street East. By 1890, Edward John Spink and Samuel Spink were declared insolvent due to insufficient capital, arising from having sold goods too cheaply to compete; Samuel was dead by 1897. The JB Watson Trust and later Joseph W Ellis were the next major owners, leasing the building to firms such as Sass and Cockram.

The complex has developed over time with the 1895 plan showing the probable 1880s extent. Now the building extends further into the block with new fibre cement sheet clad sawtooth roofing abutting and replacing the original roofline, possibly for use by Molloy and Co, hide and skin merchants or C. N. Meyers, paper merchants.

The architect Thomas Watts was responsible for a number of large Victorian-era commercial projects including part of Felton Grimwade and Company's early chemical works, West Melbourne, and the now demolished Robb's Building (similar elevation to this building). The firm has a number of places listed on the Victorian Heritage Register and some 269 entries in the Australian Architecture Index.

Victorian Heritage Register examples associated with Watts include:

- Dalmeny House etc 21, 23 Queensberry Street, Carlton, erected in 1888 by the Paterson family;
- Malvern House Willoby Avenue, Glen Iris built in 1891-2;
- Bontharambo Homestead Boorhaman Road, Wangaratta;
- Prince's Park Grandstand Park Street, Maryborough;
- CSR Complex Whitehall Street, Yarraville, 1870s wing; and
- Bank Of Victoria Camp Street, Beechworth.

This building was identified in the Central Activities District (CAD) Conservation Study of 1985, with the note that it possessed 'high integrity for type and scale in the CAD'. This integrity has been reduced since.

Contributory elements include:

- 2 storey cemented parapeted Italian Renaissance Revival style façade;
- simple cornice and entablature;

- double-hung sash windows to upper level with cemented architraves;
- double-hung sash windows to east side wall;
- red brick saw-tooth rear wings potential early 20th century visible on west;
- original side wall, fenestration and roofline on east side (loading doors changed); and
- ground level segmentally arched openings, with identified significant window joinery and openings extended to near ground level since 1985.

Changes to ground level as above, former lobby door entry changed since 1985; bricks painted over east side wall, openings and loading doors changed. Sawtooth wall and roofing added.

***How is it significant?***

Edward J and Samuel Spink's tinsmith workshop is significant historically and aesthetically to West Melbourne.

***Why is it significant?***

Edward J. and Samuel Spink's tinsmith workshop is significant.

- Historically, as an early and relatively well-preserved industrial building in the Melbourne Central Activities District, linked with jam making, fruit preserving and the Spink brothers; and
- Aesthetically, as a custom workshop design by renowned architect, Thomas Watts in the prevailing commercial style.

## Sturgess row houses, part 1-9 Miller Street

### 1 Miller Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1873-4
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

Builder, William Sturgess, then of 20 Milton Street, West Melbourne, applied to erect the first stage of this development in late 1873. This included four one-storey houses (3-9 Miller Street ) and one two-storey house (1 Miller Street). The additional second levels to 3-9 Miller Street followed soon after, with the Sturgess family residing at 1 Miller Street. Sturgess died unexpectedly at Moonee Ponds, aged 62 years in 1891. He was wealthy, with an estate worth over \$1.6 million including many rental properties in North and West Melbourne, including one in Milton Street.

Contributory elements include:

- two storey parapeted stuccoed house row;
- cemented cornice moulds, rosettes and brackets;
- fluted string mould on 1 Miller Street;
- originally face brick side and rear walls;
- pitched roof behind the parapet, with cemented and corniced and barrel top chimneys;
- two storey cast-iron verandah, early bellied cast-iron balustrading (3-9 Miller Street), panelled frieze and brackets also quarry tiled floors;
- single level distinctive arcaded verandah in the Italian Renaissance Revival manner (1 Miller Street) set on cast-iron columns;
- double-hung sash windows on 1 Miller street, with cemented architraves and moulded hoods;
- double-hung sash windows, with a French door at each upper level (3-9);
- four-panel entry door and toplight;
- cast-iron palisade front fences, integral with the arcade at 1 Miller Street; and
- contribution to valuable Victorian-era streetscape.

Side elevation of 1 Miller Street has been altered, and a garage and high masonry wall added to the Curzon Street frontage; new concrete verandah floor and removal of lower level cast iron detailing at 3-9 Miller St; bricks painted over or rendered; minor changes to upper level frieze 3 Miller Street.

##### *How is it significant?*

The Sturgess row houses are significant historically and aesthetically to West Melbourne and the City of Melbourne.

##### *Why is it significant?*

The Sturgess row houses are significant.

- Historically, as in part the long-term residence of William Sturgess one of West Melbourne most successful developers and representative of a major growth period (Victorian-era) in West Melbourne; and
- Aesthetically, for the distinctive arcaded end bay to the terrace, and uncommon cast-iron detailing also as contributory to a significant Victorian-era streetscape.



## Sturgess row house, part 1-9 Miller Street

3 Miller Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1873-4
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Builder, William Sturgess, then of 20 Milton Street, West Melbourne, applied to erect the first stage of this development in late 1873. This included four one-storey houses (3-9 Miller Street ) and one two-storey house (1 Miller Street). The additional second levels to 3-9 Miller Street followed soon after, with the Sturgess family residing at 1 Miller Street. Sturgess died unexpectedly at Moonee Ponds, aged 62 years in 1891. He was wealthy, with an estate worth over \$1.6 million including many rental properties in North and West Melbourne, including one in Milton Street.

Contributory elements include:

- two storey parapeted stuccoed house row;
- cemented cornice moulds, rosettes and brackets;
- fluted string mould on 1 Miller Street;
- originally face brick side and rear walls;
- pitched roof behind the parapet, with cemented and corniced and barrel top chimneys;
- two storey cast-iron verandah, early bellied cast-iron balustrading (3-9 Miller Street), panelled frieze and brackets also quarry tiled floors;
- single level distinctive arcaded verandah in the Italian Renaissance Revival manner (1 Miller Street) set on cast-iron columns;
- double-hung sash windows on 1 Miller street, with cemented architraves and moulded hoods;
- double-hung sash windows, with a French door at each upper level (3-9);
- four-panel entry door and toplight;
- cast-iron palisade front fences, integral with the arcade at 1 Miller Street; and
- contribution to valuable Victorian-era streetscape.

Side elevation of 1 Miller Street has been altered, and a garage and high masonry wall added to the Curzon Street frontage; new concrete verandah floor and removal of lower level cast iron detailing at 3-9 Miller St; bricks painted over or rendered; minor changes to upper level frieze 3 Miller Street.

#### *How is it significant?*

The Sturgess row houses are significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

The Sturgess row houses are significant.

- Historically, as in part the long-term residence of William Sturgess one of West Melbourne most successful developers and representative of a major growth period (Victorian-era) in West Melbourne; and
- Aesthetically, for the distinctive arcaded end bay to the terrace, and uncommon cast-iron detailing also as contributory to a significant Victorian-era streetscape.

## Sturgess row house, part 1-9 Miller Street

5 Miller Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1873-4
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Builder, William Sturgess, then of 20 Milton Street, West Melbourne, applied to erect the first stage of this development in late 1873. This included four one-storey houses (3-9 Miller Street ) and one two-storey house (1 Miller Street). The additional second levels to 3-9 Miller Street followed soon after, with the Sturgess family residing at 1 Miller Street. Sturgess died unexpectedly at Moonee Ponds, aged 62 years in 1891. He was wealthy, with an estate worth over \$1.6 million including many rental properties in North and West Melbourne, including one in Milton Street.

Contributory elements include:

- two storey parapeted stuccoed house row;
- cemented cornice moulds, rosettes and brackets;
- fluted string mould on 1 Miller Street;
- originally face brick side and rear walls;
- pitched roof behind the parapet, with cemented and corniced and barrel top chimneys;
- two storey cast-iron verandah, early bellied cast-iron balustrading (3-9 Miller Street), panelled frieze and brackets also quarry tiled floors;
- single level distinctive arcaded verandah in the Italian Renaissance Revival manner (1 Miller Street) set on cast-iron columns;
- double-hung sash windows on 1 Miller street, with cemented architraves and moulded hoods;
- double-hung sash windows, with a French door at each upper level (3-9);
- four-panel entry door and toplight;
- cast-iron palisade front fences, integral with the arcade at 1 Miller Street; and
- contribution to valuable Victorian-era streetscape.

Side elevation of 1 Miller Street has been altered, and a garage and high masonry wall added to the Curzon Street frontage; new concrete verandah floor and removal of lower level cast iron detailing at 3-9 Miller St; bricks painted over or rendered; minor changes to upper level frieze 3 Miller Street.

#### *How is it significant?*

The Sturgess row houses are significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

The Sturgess row houses are significant.

- Historically, as in part the long-term residence of William Sturgess one of West Melbourne most successful developers and representative of a major growth period (Victorian-era) in West Melbourne; and
- Aesthetically, for the distinctive arcaded end bay to the terrace, and uncommon cast-iron detailing also as contributory to a significant Victorian-era streetscape.

## Sturgess row house, part 1-9 Miller Street

7 Miller Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1873-4
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Builder, William Sturgess, then of 20 Milton Street, West Melbourne, applied to erect the first stage of this development in late 1873. This included four one-storey houses (3-9 Miller Street ) and one two-storey house (1 Miller Street). The additional second levels to 3-9 Miller Street followed soon after, with the Sturgess family residing at 1 Miller Street. Sturgess died unexpectedly at Moonee Ponds, aged 62 years in 1891. He was wealthy, with an estate worth over \$1.6 million including many rental properties in North and West Melbourne, including one in Milton Street.

Contributory elements include:

- two storey parapeted stuccoed house row;
- cemented cornice moulds, rosettes and brackets;
- fluted string mould on 1 Miller Street;
- originally face brick side and rear walls;
- pitched roof behind the parapet, with cemented and corniced and barrel top chimneys;
- two storey cast-iron verandah, early bellied cast-iron balustrading (3-9 Miller Street), panelled frieze and brackets also quarry tiled floors;
- single level distinctive arcaded verandah in the Italian Renaissance Revival manner (1 Miller Street) set on cast-iron columns;
- double-hung sash windows on 1 Miller street, with cemented architraves and moulded hoods;
- double-hung sash windows, with a French door at each upper level (3-9);
- four-panel entry door and toplight;
- cast-iron palisade front fences, integral with the arcade at 1 Miller Street; and
- contribution to valuable Victorian-era streetscape.

Side elevation of 1 Miller Street has been altered, and a garage and high masonry wall added to the Curzon Street frontage; new concrete verandah floor and removal of lower level cast iron detailing at 3-9 Miller St; bricks painted over or rendered; minor changes to upper level frieze 3 Miller Street.

#### *How is it significant?*

The Sturgess row houses are significant historically and aesthetically to West Melbourne and the City of Melbourne.



***Why is it significant?***

The Sturgess row houses are significant.

- Historically, as in part the long-term residence of William Sturgess one of West Melbourne most successful developers and representative of a major growth period (Victorian-era) in West Melbourne; and
- Aesthetically, for the distinctive arcaded end bay to the terrace, and uncommon cast-iron detailing also as contributory to a significant Victorian-era streetscape.

## Sturgess row house, part 1-9 Miller Street

9 Miller Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1873-4
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Builder, William Sturgess, then of 20 Milton Street, West Melbourne, applied to erect the first stage of this development in late 1873. This included four one-storey houses (3-9 Miller Street ) and one two-storey house (1 Miller Street). The additional second levels to 3-9 Miller Street followed soon after, with the Sturgess family residing at 1 Miller Street. Sturgess died unexpectedly at Moonee Ponds, aged 62 years in 1891. He was wealthy, with an estate worth over \$1.6 million including many rental properties in North and West Melbourne, including one in Milton Street.

Contributory elements include:

- two storey parapeted stuccoed house row;
- cemented cornice moulds, rosettes and brackets;
- fluted string mould on 1 Miller Street;
- originally face brick side and rear walls;
- pitched roof behind the parapet, with cemented and corniced and barrel top chimneys;
- two storey cast-iron verandah, early bellied cast-iron balustrading (3-9 Miller Street), panelled frieze and brackets also quarry tiled floors;
- single level distinctive arcaded verandah in the Italian Renaissance Revival manner (1 Miller Street) set on cast-iron columns;
- double-hung sash windows on 1 Miller street, with cemented architraves and moulded hoods;
- double-hung sash windows, with a French door at each upper level (3-9);
- four-panel entry door and toplight;
- cast-iron palisade front fences, integral with the arcade at 1 Miller Street; and
- contribution to valuable Victorian-era streetscape.

Side elevation of 1 Miller Street has been altered, and a garage and high masonry wall added to the Curzon Street frontage; new concrete verandah floor and removal of lower level cast iron detailing at 3-9 Miller St; bricks painted over or rendered; minor changes to upper level frieze 3 Miller Street.

#### *How is it significant?*

The Sturgess row houses are significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

The Sturgess row houses are significant.

- Historically, as in part the long-term residence of William Sturgess one of West Melbourne most successful developers and representative of a major growth period (Victorian-era) in West Melbourne; and
- Aesthetically, for the distinctive arcaded end bay to the terrace, and uncommon cast-iron detailing also as contributory to a significant Victorian-era streetscape.

## Relwof or Fowler house, and palm

26 Miller Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	House
<b>Date(s):</b>	1913
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

The Melbourne Benevolent Asylum was opened near here on 27 November 1851 to 'relieve the aged, infirm, disabled or destitute of all creeds and nations'. Built for the Victoria Benevolent Society, a group of philanthropic Melbourne citizens, the asylum aimed to house the Colony's 'deserving poor' in a more dignified fashion than the work houses of the new English Poor Law. After the increased demands put upon the Benevolent Asylum during the Great Depression of the 1890s, the asylum was relocated to a larger 60 ha site at Cheltenham in 1911 and the old buildings fronting Curzon Street in North Melbourne were eventually demolished. Based on a government subdivision, the house lot area sold from the grounds was over eight acres, comprising 53 allotments. Eight of these were quarter-acre blocks, and the remainder measured 40 feet by 120 feet. This house was built on one of those lots.

Builder, Charles H. Little of 121 Burwood Rd Hawthorn applied to erect this brick house for Angelina Fowler in 1913. Angelina and her husband, Henry Fowler a fitter, lived there well into the 20th Century. The house name 'Relwof' is Fowler reversed.

Contributory elements include:

- single storey red brick Federation Bungalow style house;
- cream brick trimming at openings;
- asymmetrical floor plan;
- hipped main roof and gabled bay roof, with textured stucco and trussing in the gable end;
- gabled dormer window;
- unglazed terra-cotta Marseilles pattern roof tiles to main and window hood roofs, with terra-cotta finials and cappings;
- red brick chimneys with corbelled and cemented tops;
- timber framed bayed verandah with fretted and slatted friezes and balustrading;
- casement lead-light window groups, with top lights;
- door with top and side lights;
- mature palm in front garden; and
- contribution as a key element in an important, largely Edwardian-era streetscape that symbolises the former Benevolent Asylum site.

The front fence appears to from the Interwar period and is well-preserved.

***How is it significant?***

Relwof or Fowler house is significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

Relwof or Fowler house is significant.

- Historically, as symbolic, with nearby houses also built at this time, of the historically significant former Melbourne Benevolent Asylum; and
- Aesthetically, as a well-preserved and highly articulated Federation Bungalow set on a confined but elevated site and as a key element in an important, largely Edwardian-era streetscape.



## Allandale or Allen's houses, part 37-39 Miller Street

37 Miller Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1887
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

The local manager of the major auctioneering business of Messrs G. D. Langridge and Sons, James R. Allen, had these houses built as an investment in 1887. Allen was active in the local community in the Advance Flemington and Kensington Association and the Union Church.

Contributory elements include:

- a two-storey stuccoed brick row house pair;
- scrolled, arched-shape parapet cemented entablatures with swags and the house names thereon;
- simple ornament for the late construction date;
- cast-iron verandahs of two levels, with concave corrugated iron clad roof, panelled friezes, and brackets;
- double-hung sash windows with 3 light windows at ground level;
- iron fences and gates on stone plinths, and scrolled profile garden walls with cemented capped piers; and
- contribution as a major part of a 19th century residential streetscape consisting of stuccoed row houses of a similar form, but varying in scale.

The parapet urns or orbs are gone, and the side wall bricks painted over as minor changes to these houses.

#### *How is it significant?*

Allen's houses, 37-39 Miller Street is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Allen's houses, 37-39 Miller Street are significant.

- Aesthetically, as a relatively late but near original example of a common type which contributes to a significant residential streetscape;
- Historically, representative of a major growth period (Victorian-era) in West Melbourne and for the link with J R Allen, a prominent local community member in the late Victorian-era.

## Fortune or Allan's houses, part 37-39 Miller Street

### 39 Miller Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1887
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

James Allen of Spencer Street, West Melbourne, had these houses built as an investment in 1887. Before 1897 his tenants included Arthur Glassbow, Mrs. Sharp and Henry Oakey.

Contributory elements include:

- a two-storey stuccoed brick row house pair;
- scrolled, arched-shape parapet cemented entablatures with swags and the house names thereon;
- simple ornament for the late construction date;
- cast-iron verandahs of two levels, with concave corrugated iron clad roof, panelled friezes, and brackets;
- double-hung sash windows with 3 light windows at ground level;
- iron fences and gates on stone plinths, and scrolled profile garden walls with cemented capped piers; and
- contribution as a major part of a 19th century residential streetscape consisting of stuccoed row houses of similar form, but varying in scale.

The parapet urns/orbs are gone, side wall bricks painted over.

##### *How is it significant?*

Allen's houses, 37-39 Miller Street is significant historically and aesthetically to West Melbourne.

##### *Why is it significant?*

Allen's houses, 37-39 Miller Street are significant

- Aesthetically, as a relatively late but near original example of a common type which contributes to a significant residential streetscape; and
- Historically, representative of a major growth period in West Melbourne.

## Valkyrie or Bjornsen's house

44 Miller Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	House
<b>Date(s):</b>	1914
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

The Melbourne Benevolent Asylum was opened near here on 27 November 1851 to 'relieve the aged, infirm, disabled or destitute of all creeds and nations'. Built for the Victoria Benevolent Society, a group of philanthropic Melbourne citizens, the asylum aimed to house the Colony's 'deserving poor' in a more dignified fashion than the work houses of the new English Poor Law. After the increased demands put upon the Benevolent Asylum during the Great Depression of the 1890s, the asylum was relocated to a larger 60 ha site at Cheltenham in 1911 and the old buildings fronting Curzon Street in North Melbourne were eventually demolished. Based on a government subdivision, the house lot area sold from the grounds was over eight acres, comprising 53 allotments. Eight of these were quarter-acre blocks, and the remainder measured 40 feet by 120 feet. This house was built on one of those lots.

Builder, Robert Thackwray of 244 Bank Street, South Melbourne, erected this house for mariner Bjorn Robert Bjornsen (a Danish or Norwegian name) in 1914. The house name, Valkyrie (Norse mythology- the god, Odin's twelve handmaids who conducted the slain warriors of their choice from the battlefield to Valhalla), is appropriate and the location ideal for a mariner, given its views to the Victoria Docks. Robert died here in 1922, leaving the house to his widow Henrietta Bjornsen.

Contributory elements include:

- single storey elevated red brick transitional Federation Bungalow style house;
- asymmetrical floor plan;
- slate clad, hipped main roof and gabled bay roof, with textured stucco and half-timbering in the gable end;
- red brick chimneys with corbelled cemented tops;
- timber framed front verandah with slatted friezes, brackets and balustrading;
- casement lead-light (part) window groups, with top lights;
- bowed window bay with pressed metal spandrel;
- door with top and panelled side lights;
- steps and cemented stair walls in front garden;
- rare brick and wire front fence with cushion caps to piers and fine scrolling on the wirework; and
- contribution as a key element in an important, largely Edwardian-era streetscape that symbolises the former Benevolent Asylum site.

Part of the brickwork is painted over.

***How is it significant?***

Valkyrie or Bjornsen's house is significant historically and aesthetically to West Melbourne.

***Why is it significant?***

Valkyrie or Bjornsen's house is significant.

- Historically, as symbolic, with nearby houses also built at this time, of the historically significant former Melbourne Benevolent Asylum, and
- Aesthetically, a well-preserved and transitional Federation Bungalow with elements from the Victorian-era styles still visible, set on a confined but elevated site as a key element in an important, largely Edwardian-era streetscape.

## Britannia Tie Company Pty. Ltd. factory

60-80 Miller Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Factory
<b>Date(s):</b>	1922
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

The Melbourne Benevolent Asylum was opened near here on 27 November 1851 to 'relieve the aged, infirm, disabled or destitute of all creeds and nations'. Built for the Victoria Benevolent Society, a group of philanthropic Melbourne citizens, the asylum aimed to house the Colony's 'deserving poor' in a more dignified fashion than the work houses of the new English Poor Law. After the increased demands put upon the Benevolent Asylum during the Great Depression of the 1890s, the asylum was relocated to a larger 60 ha site at Cheltenham in 1911 and the old buildings fronting Curzon Street in North Melbourne were eventually demolished. Based on a government subdivision, the house lot area sold from the grounds was over eight acres, comprising 53 allotments. Eight of these were quarter-acre blocks, and the remainder measured 40 feet by 120 feet. This house was built on one of those lots.

This former tie factory was designed by well-regarded architects, Ballantyne and Hare (Architects and Engineers) of Melbourne and Sydney, acting for the Britannia Tie Company Pty. Ltd. The building permit application was made in June 1922 for works to the value of £8000. Drawings show both a concrete floor and roof slab with integral beams, an open plan factory floor, women's and men's toilet blocks, luncheon room, and a rest room. The company remained there into the 1930s. This is a good example of one of the Interwar factories that arose in West Melbourne, expanding from the City's traditional industrial zones.

#### Ballantyne and Hare

The partnership of Cedric Ballantyne and Henry Hare followed that of Oakden Ballantyne and Hare in 1921 and ended in 1926 when Ballantyne practised alone and then practised as an engineer. The partnership yielded a number of well-publicised house and apartment designs. Hare joined Alder Peck and Lacy for the noted Evans House design, Bourke Street, but their best work was perhaps the and E.S. and A. Bank, Swanston Street 1928 (Victorian Heritage Register) as Hare and Hare. Cedric Ballantyne was well known for his theatre designs, including the Melbourne Regent Theatre.

#### Contributory elements include:

- red brick parapeted Interwar Arts and Crafts style factory building on one level, with a concrete slab trafficable roof;
- corner siting on a hillside;
- five-bay main elevation to Miller Street focussed on a distinctive Romanesque-like central brick archway with lunette, stepped parapet and large keystone;
- similar seven bay side elevations, plain at rear;
- strongly expressed piers delineate each bay with terra-cotta cappings and soldier coursing atop each;
- terracotta string moulds and soldier coursing over openings, with wrought iron balustrading using a saltire cross motif



- for the roof;
- multi-pane glazing in steel frames to the main windows with an unusual roundel centred on each opening and bullnose sills;
- suspended flat roof canopy over the entry; and
- contribution as part of the Edwardian-era and Interwar redevelopment of the Melbourne Benevolent Asylum site.

In 1990-1992 redevelopment of the site as residences meant a new fence added in place of a timber framed wire fence and an added visually related Post-Modern style upper level in response to prevailing heritage issues while keeping the original building as relatively well-preserved.

***How is it significant?***

Britannia Tie Company Pty. Ltd. factory is significant historically and aesthetically to West Melbourne.

***Why is it significant?***

Britannia Tie Company Pty. Ltd. factory is significant.

- Historically, as symbolic, with nearby houses also built around this time, of the historically significant former Melbourne Benevolent Asylum site also part of the Interwar surge of industrial development that has left its mark in West Melbourne and, by the nature of the 1990s addition, an indication of heritage policies of the time; and
- Aesthetically, uncommon as an essentially well-preserved Arts and Crafts style factory with fine and distinctive detailing.

## Stormont Terrace or Ramage's row houses, part 90-92 Miller Street

### 90 Miller Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1885
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

James Thurgood, of The Parade in Ascot Vale, erected this two-storey house pair for the messenger, John Ramage, and made additions to an adjoining house in 1885 (88 Miller Street), all to the design of the architect, Evander McIver. Ramage died at his home (the adjoining 88 Miller Street) in 1907 with an estate value equivalent to around \$446250. His widow Mary died within two years. Ramage had a number of property investments in inner Melbourne.

Evander McIver carried out many significant works in Victoria, including the North Melbourne Presbyterian Union Memorial Church Complex.

Contributory elements include:

- two storey parapeted stuccoed row house pair;
- cemented cornice moulds, parapet balustrading, and brackets with a raised shared arched entablature;
- face brick side and rear walls;
- pitched roof behind the parapet, with cemented and corniced chimneys;
- two storey cast-iron verandahs with Corinthian derived column order, cast-iron frieze and integral brackets also an uncommon balustrade pattern;
- double-hung sash windows, with French doors on upper level of 92;
- segmentally arched openings;
- four-panel entry doors, side and top lights; and
- cast-iron double palisade front fence and gates on high, dressed stone footings, with cemented piers and scrolled garden walls.

Integrity is good despite some cemented detailing missing, stone painted over.

##### *How is it significant?*

Stormont Terrace or Ramage's row house pair is significant historically and aesthetically to West Melbourne and aesthetically to the City of Melbourne.

##### *Why is it significant?*

Stormont Terrace or Ramage's row house pair is significant.

- Historically, as representative of a major growth period in West Melbourne and closely linked with the Ramage family who were active locally; and
- Aesthetically, a well-preserved custom house design by well known architect, Evander McIver, with distinctive detailing and finish.

## Stormont Terrace or Ramage's row houses, part 90-92 Miller Street

### 92 Miller Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1885
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

James Thurgood, of The Parade in Ascot Vale, erected this two-storey house pair for the messenger, John Ramage, and made additions to an adjoining house in 1885 (88 Miller Street), all to the design of the architect, Evander McIver. Ramage died at his home (the adjoining 88 Miller Street) in 1907 with an estate value equivalent to around \$446250. His widow Mary died within two years. Ramage had a number of property investments in inner Melbourne and was one of the well-known early West Melbourne families recalled by a correspondent to 'The Age' in 1934.

Evander McIver carried out many significant works in Victoria, including the North Melbourne Presbyterian Union Memorial Church Complex.

Contributory elements include:

- two storey parapeted stuccoed row house pair;
- cemented cornice moulds, parapet balustrading, and brackets with a raised shared arched entablature;
- face brick side and rear walls;
- pitched roof behind the parapet, with cemented and corniced chimneys;
- two storey cast-iron verandahs with Corinthian derived column order, cast-iron frieze and integral brackets also an uncommon balustrade pattern;
- double-hung sash windows, with French doors on upper level of 92;
- segmentally arched openings;
- four-panel entry doors, side and top lights; and
- cast-iron double palisade front fence and gates on high, dressed stone footings, with cemented piers and scrolled garden walls.

Integrity is good despite some cemented detailing missing, stone painted over.

##### *How is it significant?*

Stormont Terrace or Ramage's row house pair is significant historically and aesthetically to West Melbourne and aesthetically to the City of Melbourne.

##### *Why is it significant?*

Stormont Terrace or Ramage's row house pair is significant.

- Historically, as representative of a major growth period in West Melbourne and closely linked with the Ramage family who were locally prominent; and
- Aesthetically, a well-preserved custom house design by well known architect, Evander McIver, with distinctive detailing and finish.

## Robert Finlay's house

106 Miller Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	House
<b>Date(s):</b>	1861
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Robert Finlay commissioned builder, William Little of Barkly Street to erect a 'cottage' at 106 Miller Street in 1861. Finlay moved into what was then valued as a stone house with four rooms on land 30 x 100 feet. The property description and occupancy varied little in the next forty years.

At his death in 1907 Finlay was linked with the Melbourne branch of the Colonial Bank of Australasia and a James Finlay was one of the directors of this bank in the Colony during the 1860s. In Edwardian-era electoral rolls, Finlay is described as a 'gentleman' or of 'independent means'. He lived there with Elspeth (his wife) and Bessie (his daughter) who was a seamstress.

Ann C. O'Brien (a Mrs Anne O'Brien lived off 40 Lt. Lonsdale Street in c1900) owned the house from the early 1900s, until the Victorian Iron Rolling Co. Pty.'s tenure of the early 1920s. By then the house was five rooms and the land 33 x 171 feet. By c1940, it was six rooms and the land was described as 33 x 111 feet. Later owner-occupiers were Herbert Jarnes and Edward Allan Ng Tye Din, fruiterers.

Contributory elements include:

- simply elevated, bluestone house in the Colonial Georgian style
- parapeted, symmetrical facade;
- faced with basalt masonry with dressed cornice, quoins plinth and sills.
- side-walls are coursed rubble;
- twin hipped main roof;
- red brick chimneys, with corbelled tops;
- double-hung sash windows; and
- contribution as a prominently sited house on an elevated corner, once overlooking the bay and railway yards, but in a mixed streetscape of industrial and residential uses.

Integrity is good despite the fence (presumed timber picket) and the door having been replaced; a rear brick addition (bricks painted over); part of the side wall painted over; new tiles added to sill; new concrete paving at front; and new fibre cement sheet roofing. Other sundry services and out buildings have also been added.

***How is it significant?***

Robert Finlay's house is significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

Robert Finlay's house is significant.

- Aesthetically, a simply detailed stone house which is both early for its locality and representative of a part of the locality's early history (stone quarrying along the Moonee Ponds Creek and Maribyrnong River); one of a small group of bluestone parapeted detached houses built during the post Gold era in Melbourne and Victoria, the parapeted form being more demanding to construct and more common in commercial stone buildings; and
- Historically, representative of the first major growth period (early Victorian-era) in West Melbourne and associated with the Finlay family who were linked with the early history of the Colonial Bank of Australasia in the Colony.



## O'Brien's grocer's shop and residence

112 Miller Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Shop & residence
<b>Date(s):</b>	1889
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

W. H. Bullows, applied to build a shop and six room dwelling in Miller Street near the corner of Lothian Street in 1889. Mrs Bridget O'Brien was the rated owner-occupier of this and stabling (entered from Silk Lane?) plus a brick house of four rooms off Miller Street. She lived and worked here with her husband Patrick until her death in 1905. Patrick died here seven years later.

Contributory elements include:

- two storey Victorian-era stuccoed shop and residence in the Italian Renaissance Revival style;
- face brick to part side and rear walls, with string moulds;
- balustraded main parapet, with piers, rosettes and panels, scrolling down at Lothian Street elevation termination;
- main upper level fenestration in the serlian pattern, with moulded cement architraves, panelled and bracketed sills, and keystones also ornamental wall vents;
- Corinthian order pilasters with reeded shafts on the upper level, Doric on the lower;
- cemented cornice and string moulds, with dentilation;
- double-hung sash windows;
- part shopfront (form only) with relatively high first level; and
- corner sting typical of building use.

Integrity is good despite the shopfront joinery being new.

#### *How is it significant?*

O'Brien's grocer's shop and residence is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

O'Brien's grocer's shop and residence is significant

- Historically, representative of a major growth period in West Melbourne, as a corner shop over a long period serving this part of West Melbourne where the O'Briens were well known; and
- Aesthetically, a well-preserved Italian Renaissance Revival shop and residence with uncommon detailing, suggesting an architect design.

## Peacock's row houses, part 30-32 Milton Street

30 Milton Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1886
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Contractor, John Peacock, then of Fulton Street, East St. Kilda, lodged a building permit application in 1886 for two, two-storey six-room brick houses in Milton Street. Peacock also lived nearby in William Street, West Melbourne.

Peacock was active in the West Melbourne Presbyterian Church building committee of the 1860s when West Melbourne was a major and influential residential community.

Contributory elements include:

- two storey parapeted stuccoed row house pair;
- plain cemented cornice moulds, blocks and brackets;
- originally face brick side and rear walls;
- pitched roof behind the parapet, with cemented and corniced chimneys;
- one storey timber framed verandah with a concave profile roof clad with corrugated iron;
- panelled cast-iron serpentine frieze;
- double-hung sash windows;
- four-panel entry door and toplight;
- cast-iron palisade front fence on dressed stone footings; and
- contribution to valuable Victorian-era streetscape.

#### *How is it significant?*

Peacock's row houses are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Peacock's row houses are significant.

- Historically, as representative of a major growth period (Victorian-era) in West Melbourne and, associated with local contractor, John Peacock, who is typical of Victorian-era West Melbourne developers as well as being active in the West Melbourne community; and
- Aesthetically, indicative of the conservative builder-owner design using an early row house form in the late Victorian-era and contributory to valuable Victorian-era streetscape.

## Peacock's row house, part 30-32 Milton Street

32 Milton Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1886
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Contractor, John Peacock, then of Fulton Street, East St. Kilda, lodged a building permit application in 1886 for two, two-storey six-room brick houses in Milton Street. Peacock also lived nearby in William Street, West Melbourne.

Peacock was active in the West Melbourne Presbyterian Church building committee of the 1860s when West Melbourne was a major and influential residential community.

Contributory elements include:

- two storey parapeted stuccoed row house pair;
- plain cemented cornice moulds, blocks and brackets;
- originally face brick side and rear walls;
- pitched roof behind the parapet, with cemented and corniced chimneys;
- one storey timber framed verandah with a concave profile roof clad with corrugated iron;
- panelled cast-iron serpentine frieze;
- double-hung sash windows;
- four-panel entry door and toplight;
- cast-iron palisade front fence on dressed stone footings; and
- contribution to valuable Victorian-era streetscape.

#### *How is it significant?*

Peacock's row houses are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Peacock's row houses are significant

- Historically, as representative of a major growth period (Victorian-era) in West Melbourne and, associated with local contractor, John Peacock, who is typical of Victorian-era West Melbourne developers as well as being active in the West Melbourne community; and
- Aesthetically, indicative of the conservative builder-owner design using an early row house form in the late Victorian-era and contributory to valuable Victorian-era streetscape.

## Sparey's row houses, part 36-38 Milton Street

36 Milton Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1869
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Builder, William Martin, of 93 Rosslyn Street West Melbourne, applied to erect two cottages here for ironworker and Crown Grantee for the allotment, Mathew Sparey, in 1869.

Contributory elements include:

- two storey parapeted stuccoed row house pair;
- simple Italian Renaissance Revival styling;
- plain cemented cornice moulds, blocks and brackets;
- originally face brick side and rear walls;
- gabled roof behind the parapet, with gabled side parapets, and tall cemented and corniced chimneys;
- one storey timber framed verandah with a concave profile roof clad with corrugated iron;
- double-hung sash windows with cemented architraves and bracketed sills;
- four-panel entry door and toplights;
- cast-iron palisade front fence on dressed stone footings; and
- contribution to valuable Victorian-era streetscape.

Integrity is good despite the assumed removal of verandah detail.

#### *How is it significant?*

Sparey's row houses are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Sparey's row houses are significant.

- Historically, representative of the start of a major growth period in West Melbourne, also linked with the Crown Grantee, Mathew Sparey; and
- Aesthetically, well-preserved simple Italian Renaissance Revival that expresses its age with its gabled form and detailing also contributory to a valuable Victorian-era streetscape.

## Sparey's row houses, part 36-38 Milton Street

38 Milton Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1869
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Builder, William Martin, of 93 Rosslyn Street West Melbourne, applied to erect two cottages here for ironworker and Crown Grantee for the allotment, Mathew Sparey, in 1869.

Contributory elements include:

- two storey parapeted stuccoed row house pair;
- simple Italian Renaissance Revival styling;
- plain cemented cornice moulds, blocks and brackets;
- originally face brick side and rear walls;
- gabled roof behind the parapet, with gabled side parapets, and tall cemented and corniced chimneys;
- one storey timber framed verandah with a concave profile roof clad with corrugated iron;
- double-hung sash windows with cemented architraves and bracketed sills;
- four-panel entry door and toplights;
- cast-iron palisade front fence on dressed stone footings; and
- contribution to valuable Victorian-era streetscape.

Integrity is good despite the assumed removal of verandah detail.

#### *How is it significant?*

Sparey's row houses are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Sparey's row houses are significant.

- Historically, representative of the start of a major growth period in West Melbourne, also linked with the Crown Grantee, Mathew Sparey; and
- Aesthetically, well-preserved simple Italian Renaissance Revival that expresses its age with its gabled form and detailing also contributory to a valuable Victorian-era streetscape.



## Pearson and Chadwick's row houses, part 57-59, 61-63 Peel Street, Peel Terrace

### 57-59 Peel Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1866-1871
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

These former row houses (later shops and residences), 57-59, 61-63 Peel Street ('Peel Terrace, A D 1868') were all rated by the City of Melbourne in 1866 and further improved by 1871, probably by contractors Pearson and Chadwick. Thomas Pearson retained 61 and 63 Peel Street and the other two were owned by Mrs. Chadwick. Pearson lived in one of his houses until he sold them in 1871, later owners being Mrs. Lawson and Mrs. White who owned them for over twenty years. Mrs. Chadwick's houses were sold in 1878, later owners being A. and M. McSweeney.

Some of the tenants were long-standing, including John Geary and Miss Mary Geary, a music teacher; probably his sister (1870-1885); Bridget Gaffney (1881-1897).

Contributory elements include:

- a row of parapeted brick two-storey houses, formerly with gabled roof forms;
- 57-59 and 61-63 built as pairs, the latter named 'Peel Terrace, A.D. 1868' as set out on a cemented gabled parapet entablature, with flanking scrolls;
- 57-59 with a simple corniced parapets;
- simple cemented side-wall ornament;
- formerly two level cast-iron and timber verandahs which are now partly shop fronts;
- iron patterns that differ (guilloche pattern on 57-59, bellied panels on 61-63- ) as do the verandah posts (round section foliated capitals on 57-9 with panelled friezes and brackets, and square section timber capitals and posts on 61-3);
- French doors on the upper level (renewed, replaced?); and
- contribution as part of a varied formerly residential Victorian-era streetscape now of low integrity, but relating to 65 Peel Street (built for John Brown in 1865) and by scale, form and siting, to 55.

A major development has been added to the rear of 57-61 with the ground level rebuilt in a related shopfront form to the Victorian-era. This development has reduced the overall integrity of the row, leaving 63 as the best-preserved façade. Rear wings, roof forms and chimneys have gone; cast-iron verandah panels are now also mixed on 61-3, friezes gone from 61-63 (likely the same as 57-59) the face-brick of 61-3 once painted is now cleaned; parapet orbs/balls are missing generally (63 had a cement ball in 1983).

#### *How is it significant?*

Pearson and Chadwick's row houses, part 57-59, 61-63 Peel Street, Peel Terrace, is significant historically and aesthetically to West Melbourne.

***Why is it significant?***

Pearson and Chadwick's row houses, part 57-59, 61-63 Peel Street, Peel Terrace, are significant.

- Aesthetically, early examples of a common West Melbourne row house type with some early details such as the French doors (changed) but much altered, being changed in use, and part of a varied formerly residential Victorian-era streetscape now of low integrity, but still relating to adjacent houses in scale, form and siting; and
- Historically, indicative of former generally residential nature of the street, representative of an early major growth period in West Melbourne, also an example of the owner-builder speculation typical of West Melbourne.

## Pearson and Chadwick's row houses, part 57-59, 61-63 Peel Street, Peel Terrace

### 61-63 Peel Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1866-1871
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

These former row houses (later shops and residences), 57-59, 61-63 Peel Street ('Peel Terrace, A.D. 1868') were all rated by the City of Melbourne in 1866 and further improved by 1871, probably by contractors Pearson and Chadwick. Thomas Pearson retained 61 and 63 Peel Street and the other two were owned by Mrs. Chadwick. Pearson lived in one of his houses until he sold them in 1871, later owners being Mrs. Lawson and Mrs. White who owned them for over twenty years. Mrs. Chadwick's houses were sold in 1878, later owners being A. and M. McSweeney.

Some of the tenants were long-standing, including John Geary and Miss Mary Geary, a music teacher; probably his sister (1870-1885); Bridget Gaffney (1881-1897).

Contributory elements include:

- a row of parapeted brick two-storey houses, formerly with gabled roof forms;
- 57-59 and 61-63 built as pairs, the latter named 'Peel Terrace, A.D. 1868' as set out on a cemented gabled parapet entablature, with flanking scrolls;
- 57-59 with a simple corniced parapets;
- simple cemented side-wall ornament;
- formerly two level cast-iron and timber verandahs which are now partly shop fronts;
- iron patterns that differ (guilloche pattern on 57-59, bellied panels on 61-63-) as do the verandah posts (round section foliated capitals on 57-9 with panelled friezes and brackets, and square section timber capitals and posts on 61-3);
- French doors on the upper level (renewed, replaced?); and
- contribution as part of a varied formerly residential Victorian-era streetscape now of low integrity, but relating to 65 Peel Street (built for John Brown in 1865) and by scale, form and siting, to 55.

A major development has been added to the rear of 57-61 with the ground level rebuilt in a related shopfront form to the Victorian-era. This development has reduced the overall integrity of the row, leaving 63 as the best-preserved façade. Rear wings, roof forms and chimneys have gone; cast-iron verandah panels are now also mixed on 61-3, friezes gone from 61-63 (likely the same as 57-59) the face-brick of 61-3 once painted is now cleaned; parapet orbs/balls are missing generally (63 had a cement ball in 1983).

#### *How is it significant?*

Pearson and Chadwick's row houses, part 57-59, 61-63 Peel Street, Peel Terrace, is significant historically and aesthetically to West Melbourne.

***Why is it significant?***

Pearson and Chadwick's row houses, part 57-59, 61-63 Peel Street, Peel Terrace, are significant.

- Aesthetically, early examples of a common West Melbourne row house type with some early details such as the French doors (changed) but much altered, being changed in use, and part of a varied formerly residential Victorian-era streetscape now of low integrity, but still relating to adjacent houses in scale, form and siting; and
- Historically, indicative of former generally residential nature of the street, representative of an early major growth period in West Melbourne, also an example of the owner-builder speculation typical of West Melbourne.

## Phoenix Clothing Company, rear

### 4-6 Phoenix Lane, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Warehouse
<b>Date(s):</b>	1860s?
<b>View of place:</b>	2015

#### Statement of Significance

Victorian Heritage Register Statement of Significance

Victorian Heritage Register number: H0801

#### *What is significant?*

The Former Phoenix Clothing Company building is a three storey stone and brick shop, residence and store complex. It contains fabric from several different periods of building and alteration. The earliest section dates from the early gold rush era, while three storey additions were made in 1859 and the ground floor of the rear store/factory section probably dates from the 1860s. An 1869 photograph of the building showed a loggia, but this has been filled with windows.

#### *How is it significant?*

The Former Phoenix Clothing Company building is of historical and architectural significance to the State of Victoria.

#### *Why is it significant?*

The Former Phoenix Clothing Company building is of historical significance as one of the oldest examples of a commercial building and factory in the State. Its King Street facade contains rare gold rush-era elements, from a time when King Street was an unmade although busy road with bullock drays and other carriers' wagons, loaded with goods, continually passing on their way to Bendigo and the other diggings. The factory proper dates from the 1860s and provides important evidence of the character of early industrial organisation in Melbourne. The Phoenix Clothing Company was established in the wake of post gold rush metropolitan growth and benefited from the introduction of tariff legislation in the 1870s. The Phoenix factory was one of the few mechanised 19th century clothing manufacturers, and has been credited with introducing advanced overseas technology to Victoria. Although there have been many structural changes to the building over the years, the essential design and structure of the complex provide a substantially intact representation of contemporary factory design and working conditions, and of aspects of 19th century building technology.

The Former Phoenix Clothing Company building is of historical significance as evidence of the character of Melbourne's early development. The combination of residence, shop and factory is a reminder of a time when the city was much more compact, and residence and workplace were often located in the same building or very nearby. The building also demonstrates the long-term continuity of industrial usage in this part of Melbourne.

The Former Phoenix Clothing Company building is of historical significance for its associations with the notable Fenwick Brothers, and Albion T. Walkley. The Fenwick Brothers were London clothing manufacturers and importers, who owned the site from the 1850s and established the Phoenix Clothing Company there in the 1870s. Orlando Fenwick (1822-1897) who once lived on the premises, was a prominent Victorian clothing manufacturer and importer. He also took a leading role in Melbourne harbour development schemes and was a Melbourne City councillor over a long period and Mayor



of the city. Walkley, the factory manager from 1875 and owner of the manufacturing section of the business from 1878, was responsible for introducing into the Victorian clothing trade the innovative mechanical knife system of cutting which revolutionised the industry in the pre-WW1 period.

The Former Phoenix Clothing Company building is of architectural significance because of its first floor loggia, perhaps the earliest example in Melbourne (although it has subsequently been built in, it is restorable) and as part of a coherent mid-19th century commercial streetscape which gives some idea of the architectural character of this part of Melbourne in the post-gold rush period.

See more at: <http://vhd.heritagecouncil.vic.gov.au/places/765#statement-significance>

## Phoenix Clothing Company, rear

### 8 Phoenix Lane, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Warehouse
<b>Date(s):</b>	1859?
<b>View of place:</b>	2015

#### Statement of Significance

Victorian Heritage Register Statement of Significance

Victorian Heritage Register number: H0801

#### *What is significant?*

The Former Phoenix Clothing Company building is a three storey stone and brick shop, residence and store complex. It contains fabric from several different periods of building and alteration. The earliest section dates from the early gold rush era, while three storey additions were made in 1859 and the ground floor of the rear store/factory section probably dates from the 1860s. An 1869 photograph of the building showed a loggia, but this has been filled with windows.

#### *How is it significant?*

The Former Phoenix Clothing Company building is of historical and architectural significance to the State of Victoria.

#### *Why is it significant?*

The Former Phoenix Clothing Company building is of historical significance as one of the oldest examples of a commercial building and factory in the State. Its King Street facade contains rare gold rush-era elements, from a time when King Street was an unmade although busy road with bullock drays and other carriers' wagons, loaded with goods, continually passing on their way to Bendigo and the other diggings. The factory proper dates from the 1860s and provides important evidence of the character of early industrial organisation in Melbourne. The Phoenix Clothing Company was established in the wake of post gold rush metropolitan growth and benefited from the introduction of tariff legislation in the 1870s. The Phoenix factory was one of the few mechanised 19th century clothing manufacturers, and has been credited with introducing advanced overseas technology to Victoria. Although there have been many structural changes to the building over the years, the essential design and structure of the complex provide a substantially intact representation of contemporary factory design and working conditions, and of aspects of 19th century building technology.

The Former Phoenix Clothing Company building is of historical significance as evidence of the character of Melbourne's early development. The combination of residence, shop and factory is a reminder of a time when the city was much more compact, and residence and workplace were often located in the same building or very nearby. The building also demonstrates the long-term continuity of industrial usage in this part of Melbourne.

The Former Phoenix Clothing Company building is of historical significance for its associations with the notable Fenwick Brothers, and Albion T. Walkley. The Fenwick Brothers were London clothing manufacturers and importers, who owned the site from the 1850s and established the Phoenix Clothing Company there in the 1870s. Orlando Fenwick (1822-1897) who once lived on the premises, was a prominent Victorian clothing manufacturer and importer. He also took a leading role in Melbourne harbour development schemes and was a Melbourne City councillor over a long period and Mayor of the city. Walkley, the factory manager from 1875 and owner of the manufacturing section of the business from 1878, was responsible for introducing into the Victorian clothing trade the innovative mechanical knife system of cutting which revolutionised the industry in the pre-WW1 period.

The Former Phoenix Clothing Company building is of architectural significance because of its first floor loggia, perhaps the earliest example in Melbourne (although it has subsequently been built in, it is restorable) and as part of a coherent mid-19th century commercial streetscape which gives some idea of the architectural character of this part of Melbourne in the post-gold rush period.

See more at: <http://vhd.heritagecouncil.vic.gov.au/places/765#statement-significance>

# West Melbourne State School No. 1689 later West Melbourne Central School

1-37 Roden Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	School
<b>Date(s):</b>	1875
<b>View of place:</b>	2015

## Statement of Significance

### *What is significant?*

This school building was erected in 1875 at a cost of £6,749, with Percy Walker, who had been head master of St. Mary's Anglican School in Howard Street, in charge. By 1876, there were 2,313 children on the roll, although the average attendance was around 955, with a staff of twenty-six. By the end of the century, the attendance had decreased to 750 as indicative of the declining residential population of West Melbourne and the growth of industrial development. Repair work had to be carried out in 1910, after a period of decline since 1888, when it was... 'ranked with the cleanest in the city.' Additions and some remodelling were carried out 1923-4.

This school was one of thirteen prize winning schools, within three differing categories, in an 1873 competition amongst private architects arranged by the new education ministry (SS 1402, Errol Street was another). Architects, Terry and Oakden won this commission, although in retrospect, the design did not create a pattern for future government schools. Other architecturally similar schools included S.S. 1396 at Brighton 1874; S.S. 1270 at Buninyong (trussed gables), 1873 and SS 1436 at Mount Pleasant.

Contributory elements include:

- a two-storey face brick State school of two-levels with three colour brickwork (red, brown, cream) and stone dressings, and buttresses, arranged on an E-plan, with a central entrance wing and bellcote and finial over;
- dressed freestone Gothic revival entry portal with carved heads as bosses, colonettes and a tympanum incised with words 'State School No 1689';
- vertically boarded doors, basalt threshold, guilloche pattern iron wall vents;
- slated multiple gabled roofs;
- architectural design excellence;
- both Gothic and Tudor-arched openings in an ecclesiastical character, aided by stone quatrefoil piercings and window hood moulds as further Medieval (English) elements, as is the oculus under the bellcote;
- double-hung sash windows with multi-pane glazing and top lights; and
- townscape contribution as the focus of the important Eades Place Victorian-era residential precinct.

Integrity is good despite numerous buildings having been added within the grounds (modernist but similar brickwork); the north and south end wings changed or extended in a matching character; some upper level windows replaced with metal frames; some repointing; and the timber picket boundary fence having been replaced with a modern metal picket.

***How is it significant?***

West Melbourne State School No. 1689 later West Melbourne Central School is significant historically, socially and aesthetically to West Melbourne, the City of Melbourne and Victoria.

***Why is it significant?***

West Melbourne State School No. 1689 later West Melbourne Central School is significant.

- Aesthetically, the school is a major architectural work by an important design firm, distinguished by its success in a Colony-wide competition in 1873 which was in turn influential on most of the subsequent government school designs for the Education Department until the 1920s, in this case underscoring the Medieval architectural precedent for school design. The school is also a significant and contemporary part of the important Eades Place precinct; and
- Historically, this was West Melbourne's only State School and the second State School built in the North and West Melbourne area; it has served the West Melbourne community in various forms over a long period, acquiring social significance as a public place linked to many; as the winner of the 1873 design competition the school marks the beginning of innovative educational reform in the colony and a major break from education provided by Christian faiths.



## Peter Madden's house

68 Roden Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1870, 1890 additions
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

The first stage of this property's development was Robert Dalton, of Margaret Street South Yarra, building a three room cottage here in 1870 for teacher Peter Madden. By 1890 Madden's house had expanded to seven rooms and the annual City of Melbourne valuation nearly doubled indicating that the present house was built then.

Madden taught at St. Mary's Roman Catholic school in West Melbourne since 1869, joining the State School system in the mid 1870s when State aid for religious schools was withdrawn. By the 1890s, Madden had achieved 17th rank seniority in the Victorian State School system, by then a teacher at Footscray. Madden and the well known head teacher and local historian, Albert Mattingly, were regarded highly within North and West Melbourne: '...most of the youth of North and West Melbourne since the 50's were handled by them, and mentally shod for the world's rough usage'. Madden died in 1912 '... on his way from the old country to Melbourne, and was buried in the Atlantic'. His wife Mary, had died at this house in 1893.

Contributory elements include:

- two storey parapeted brick and cemented row house;
- two colour brickwork with deep brown or black body and cream trim at openings;
- cemented cornice moulds, masks and brackets, guilloche pattern balustrading;
- a distinctive Baroque style raised entablature, with swag, broken pediment and orbs;
- face red brick side and rear walls;
- pitched roof behind the parapet, with cemented and corniced chimneys;
- two storey cast-iron verandah with Corinthian derived column order, cast-iron frieze and integral brackets;
- double-hung sash windows, with an uncommon two light configuration at ground floor with stop-chamfering (see also 70);
- four-panel entry door and toplight; and
- contribution to valuable Victorian-era streetscape.

Integrity is good despite an added reproduction cast-iron palisade front fence on dressed stone footings; some missing details; and French doors on upper level may be modifications.

#### *How is it significant?*

Peter Madden's house is significant historically and aesthetically to West Melbourne.

***Why is it significant?***

Peter Madden's house is significant.

- Historically, for the close link with Peter Madden, one of the area's best known figures, and representative of a major growth period (Victorian-era) in West Melbourne; and
- Aesthetically, a well-preserved row house with distinctive Baroque style detailing also contributory to a valuable Victorian-era streetscape.

## Sharp's house, later Noone's house

70 Roden Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1877, 1900s
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Andrew Sharp, then of 11 Roden Street, applied to build this six room brick house in 1877 and lived there for a brief time. The noted photographer and government lithographer, John Noone, was the owner-occupier in the 1880s until his death there in 1893, leaving his widow Julia Noone at the house into the 1900s. The house appears to have been renovated in the Edwardian-era (verandah rebuilt).

Noone was the official photographer of the Melbourne Public Library and Museum and exhibited his work within Australia as well as in London, gaining recognition such as in the 1870 Sydney Intercolonial Exhibition. He is most well known for his photographs of early Melbourne and the State Library of Victoria has many of his works in its collection.

Contributory elements include:

- two storey parapeted face brick row house;
- two colour tuck-pointed brickwork with deep brown or black body and cream trim at openings;
- originally face red brick side and rear walls;
- pitched gabled roof clad with corrugated iron or similar, with brick and cemented chimneys and cornices;
- two storey cast-iron verandah (potentially Edwardian-era) with Corinthian derived column order, an uncommon fan-pattern cast-iron frieze and integral brackets typical of Edwardian-era;
- double-hung sash windows, with an uncommon two light configuration at ground floor with stop-chamfering (see also 68), modified French doors upper level;
- four-panel entry door and toplight (leadlight from early 20th century) with quoining; and
- contribution to valuable Victorian-era streetscape.

Integrity is good despite rendering of the south side wall and indications that the verandah wing wall has been rebuilt.

#### *How is it significant?*

Sharp's house is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Sharp's house is significant.

- Historically, linked with noted photographer and government lithographer, John Noone, and representative of a major growth period (Victorian-era) in West Melbourne; and
- Aesthetically, for its uncommon brickwork, verandah iron and cement detailing.

## Athlunkard or Malone's house

78 Roden Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1878, c1894
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Hotelier, William Malone, then of 55 Adderley Street, applied to build a three room cottage here in 1878, living there at first, then leasing it out. By 1894 Malone was still the owner but the house was now seven rooms and the City of Melbourne annual valuation larger. Malone owned it until his death in 1925, adding other middle Melbourne properties to this one as perhaps the earliest in his portfolio.

The house appears custom designed in the mannered style of the Footscray architect Charles Polain and may be from a later date than documented. Malone's hotel in Canterbury, built 1889, was designed by William Wolf who has a similarly mannered architectural style.

Contributory elements include:

- two storey parapeted brick and cemented row house;
- three colour brickwork with deep brown or black body and cream pattern work and trim at openings, with face red brick side and rear walls - using an uncommon squint mould as the junction between red and brown on the verandah side walls, repeated on parapet piers;
- cemented cornice moulds, blocks and brackets, guilloche pattern balustrading;
- a distinctive Baroque style raised entablature crowned by an anthemion;
- guilloche pattern balustrading, scalloped pediment and a banner with the house name surmounted by a star;
- pitched roof behind the parapet, with cemented and corniced chimneys;
- two storey cast-iron verandah with panelled cast-iron frieze and brackets;
- double-hung sash windows, with 3 light configuration;
- four-panel entry door and toplight, upper level doorway;
- extensive encaustic mosaic verandah tiling, with stone borders;
- cast-iron double palisade front fence on dressed rolled-edge stone footings and ornamental brick piers with cement caps; and
- contribution to valuable Victorian-era streetscape.

Integrity is good despite some bricks being painted over.

#### *How is it significant?*

Athlunkard or Malone's house is significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

Athlunkard or Malone's house is significant.

- Historically, as representative of a major growth period (Victorian-era) in West Melbourne also closely linked with the highly successful hotelier, William Malone, as one of his first property investments; and
- Aesthetically, a well-preserved and highly unusual approach to this common row house form with many uncommon details and adept expression of materials also contributory to a valuable Victorian-era streetscape.



## Bowden's house

80 Roden Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1879
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Builder Hughes and Jones built his house for Victorian Railways employee, Thomas Bowden, in 1879 as a six-room two-storey house in Roden Street, north side, between Spencer and King Streets. Bowden owned investment row houses in Roden Street, also built in the 1870s. Bowden was later to be the focus of a highly publicised and long running law suite brought by Martin Tobin, his former tenant.

Bowden is typical of the successful railwaymen who built and invested in West Melbourne. He adjoined Alfred Coope's house (q.v.), also a long term Victorian Railways employee as Inspector of Rolling Stock.

Contributory elements include:

- two storey parapeted stuccoed row house;
- exposed corrugated iron clad pitched roof, typical of 1870s row houses;
- originally face brick side and rear walls;
- cemented and corniced chimneys;
- two storey cast-iron verandah with Corinthian derived column order, guilloche pattern balustrading, cast-iron frieze and integral brackets;
- double-hung sash windows, with three lights at ground floor;
- four-panel entry door and toplight;
- cast-iron palisade front fence and gate on dressed stone footings, with cemented piers and scrolled garden walls; and
- contribution to valuable Victorian-era streetscape.

#### *How is it significant?*

Bowden's house is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Bowden's house is significant.

- Historically, for the long association with railway employee, Thomas Bowen, representing one of West Melbourne's key industries, as well as a key growth period (Victorian-era); and
- Aesthetically, as a well-preserved row house of the mid Victorian-era form, with ornate cast-iron detailing and for its contribution to a significant Victorian-era residential streetscape.

## Alfred Coope's house

82 Roden Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1877
<b>View of place:</b>	2015

### Statement of Significance

What is significant?

In 1877 this five room brick house was erected for Alfred Coope by West Melbourne builder, John Jones. Coope was a long term Victorian Railways employee as Inspector of Rolling Stock in the Locomotive Branch, retiring with a railways pension before his death in 1905. His sons, Alfred and Edwin Coope, followed his vocation while a William Coope was a wagon builder in the Locomotive Branch.

Contributory elements include:

- two storey stuccoed row house;
- cemented masks and brackets;
- face brick side and rear walls;
- slate clad gabled roof, with side parapets, brick and corbelled chimneys;
- two storey cast-iron verandah with Corinthian derived column order, cast-iron frieze and integral brackets also Guilloche pattern balustrade;
- double-hung sash windows;
- four-panel entry door and toplight; and
- contribution to valuable Victorian-era streetscape.

### *How is it significant?*

Alfred Coope's house is significant historically and aesthetically to West Melbourne.

### *Why is it significant?*

Alfred Coope's house is significant.

- Historically, for the close link with a Victorian Railways family, the Coopes, as particularly evocative of the special role played by West Melbourne in railway transport, also representative of a major growth period (Victorian-era) in West Melbourne; and
- Aesthetically, expressive of the simple early row house form that predated the parapeted Italian Renaissance Revival examples of the late Victorian-era, also as another example from prolific local builder John Jones marking the stylistic change over his career, and contributory to a valuable Victorian-era streetscape.

## John White's house

86 Roden Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1885, c1897
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Architect, Henry Shalless, designed this initially four room house for Victorian Railways Engine Driver, John White, as built by Henry Grinkau, of Eltham Street, Newmarket in 1885. By 1897 it was described as ten rooms. John White's death here in 1907 meant that the house passed to his widow Hannah. The White and nearby Coope families (82 Roden Street) were both closely involved with the Victorian Railways.

Contributory elements include:

- highly ornamented two storey parapeted stuccoed row house;
- cemented cornice moulds, scrolls, blocks and paired brackets with a raised arched entablature with shell;
- face brick side and rear walls;
- pitched roof behind the parapet, with cemented and corniced chimneys;
- two storey cast-iron verandah with Corinthian derived column order, panelled cast-iron frieze and finished brackets;
- double-hung sash windows and an ornate three-light group at ground floor- with label moulds, colonettes, incised cement detailing, panelled and pierced sills;
- four-panel entry door and toplight;
- tiled verandah floor with stone borders;
- cast-iron double palisade front fence and gate on dressed stone footings;
- scrolled cemented garden walls, with capped piers at the frontage; and
- contribution to valuable Victorian-era streetscape.

#### *How is it significant?*

John White's house is significant historically and aesthetically to West Melbourne and the City of Melbourne.

#### *Why is it significant?*

John White's house is significant.

- Historically, for the close link with the Victorian Railways and indicative, by its size and ornament, of the important role engine drivers had in the Colony as working men, also particularly evocative of the special role played by West Melbourne in railway transport, and representative of a major growth period (Victorian-era) in West Melbourne; and
- Aesthetically, a well-preserved custom designed late Victorian-era row house with most of the stylistic attributes and finishes of the type and the work of Henry Shalless, recognised for his row house designs.

## Tait's house, formerly part Emerald Cottages, 132-142 Roden Street

### 132 Roden Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1877
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

Shipwright, Robert Tait had owned a number of smaller houses on and adjoining this site well before this house was built in 1877. The house was one of six houses in what was to be a long residential row in this part of Roden Street by the 1890s. He continued to own and reside there with his wife Isabella until his death in 1897. Tait was a member of local community groups such as the Australian Natives' Association.

Contributory elements include:

- a two-storey, parapeted, stuccoed brick row house;
- cemented Italian Renaissance Revival ornament of a cornice and scrolls to a raised, arched parapet entablature, including paired brackets and foliated blocks at the verandah side walls;
- a two-level cast-iron verandah with panelled friezes and brackets, iron of an early pattern;
- double-hung sash windows, four-panel door and toplight; and
- a distinctive asymmetrically placed masonry arch under the long-span bressumer (see King Street design by Frederick Stones).

Generally original except for missing parapet urns or orbs; the iron front fence as a related addition; chimney removal and side wall rendering where exposed by demolition.

##### *How is it significant?*

Tait's house, formerly part Emerald Cottages, 132-142 Roden Street is significant historically and aesthetically to West Melbourne.

##### *Why is it significant?*

Tait's house, formerly part Emerald Cottages, 132-142 Roden Street is significant.

- Aesthetically, an early and large example of a common West Melbourne row house type, with some unusual details; and
- Historically, representative of a major growth period (Victorian-era) in West Melbourne also, along with adjoining houses, owned and occupied for a long period by its developer, Tait, but now the last one of his house row to survive being his own residence. Also closely linked with Tait, a shipwright, and hence representative of the special transport occupational associations in West Melbourne.



## Roden Terrace, part, 148 and 152 Roden Street

### 148 Roden Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1878
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

Both built by 1878, these row houses were part of Roden Terrace. Blacksmith, William Hulme, owned and lived in 152 Roden Street from its construction until his death in 1904: he had arrived at Port Phillip from Cheshire, England, in 1857. The house at 148 Roden Street was erected by Hawke Street builder John Jones for Mrs Stokes. John Stokes lived there until after 1890 when he leased it to Robert Strothers. Builder, John James, constructed both houses; 152 being for fellow builder, Alex Cooper who resold to Hulme.

Contributory elements include:

- two separate, two-storey stuccoed brick houses, either side of what is now a lane but once as the side garden of 152 along with the rear yard;
- face brick side and rear walls;
- transverse-gable corrugated iron clad (once slated) roofs, with one cemented corniced chimney (152) and one altered chimney (148);
- two-level cast-iron verandahs, with guilloche pattern balustrade, friezes and integral brackets;
- double-hung sash windows;
- iron pickets to 148; and
- contribution as commencement of an isolated, but homogenous Victorian-era residential group 148-56 Roden Street.

Integrity is good despite the fence having been replaced at 152 (apparently once timber picket); side wall rendered at 148; and the side walls to lane part of the bricks painted over.

##### *How is it significant?*

Roden Terrace, part, 148 and 152 Roden Street is significant historically and aesthetically to West Melbourne and the City of Melbourne.

##### *Why is it significant?*

Roden Terrace, part, 148 and 152 Roden Street is significant.

- Aesthetically, two near original unusually sited houses (on either side of a side garden) and of a distinguishably early gabled form which are contributory parts of a valuable Victorian-era streetscape; and
- Historically, built and designed by the prolific local builder, John Jones (Refer 74-8 Hawke Street) for owner-occupiers, an unusual circumstance among the proliferation of speculative building in West Melbourne. Also 152 Roden Street is linked with blacksmith, William Hulme, an occupation typical of West Melbourne where transport was the focus of local industry.



## Roden Terrace, part, 148 and 152 Roden Street

### 152 Roden Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1878
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

Both built by 1878, these row houses were part of Roden Terrace. Blacksmith, William Hulme, owned and lived in 152 Roden Street from its construction until his death in 1904: he had arrived at Port Phillip from Cheshire, England, in 1857. The house at 148 Roden Street was erected by Hawke Street builder John Jones for Mrs Stokes. John Stokes lived there until after 1890 when he leased it to Robert Strothers. Builder, John James, constructed both houses; 152 being for fellow builder, Alex Cooper who resold to Hulme.

Contributory elements include:

- two separate, two-storey stuccoed brick houses, either side of what is now a lane but once as the side garden of 152 along with the rear yard;
- face brick side and rear walls;
- transverse-gable corrugated iron clad (once slated) roofs, with one cemented corniced chimney (152) and one altered chimney (148);
- two-level cast-iron verandahs, with guilloche pattern balustrade, friezes and integral brackets;
- double-hung sash windows;
- iron pickets to 148; and
- contribution as commencement of an isolated, but homogenous Victorian-era residential group 148-56 Roden Street.

Integrity is good despite the fence having been replaced at 152 (apparently once timber picket); side wall rendered at 148; and the side walls to lane part of the bricks painted over.

##### *How is it significant?*

Roden Terrace, part, 148 and 152 Roden Street is significant historically and aesthetically to West Melbourne and the City of Melbourne.

##### *Why is it significant?*

Roden Terrace, part, 148 and 152 Roden Street is significant.

- Aesthetically, two near original unusually sited houses (on either side of a side garden) and of a distinguishably early gabled form which are contributory parts of a valuable Victorian-era streetscape; and
- Historically, built and designed by the prolific local builder, John Jones (Refer 74-8 Hawke Street) for owner-occupiers, an unusual circumstance among the proliferation of speculative building in West Melbourne. Also 152 Roden Street is linked with blacksmith, William Hulme, an occupation typical of West Melbourne where transport was the focus of local industry.

## Haddon's houses, part 154-156 Roden Street

### 154 Roden Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1879-1880
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Haddon's houses, 154-156 Roden Street, were built over a period of two years (1879-80) for engineer, Robert Haddon, who lived in 154 Roden Street for fifteen to twenty years. 156 Roden was leased to Thomas Taylor, Stephen Dunkley and Thomas Brearley, a carpenter, who moved there c1890. Architect, Henry Shalless and builder, Walter Webster of Carlton, carried out the work, having combined also for Haddon, on two row houses in Hawke Street during 1878-9.

Contributory elements include:

- a pair of richly decorated, stuccoed brick and parapeted row houses;
- arched raised entablatures supported with duplex colonettes, between piers adorned with orbs;
- incised blocks and stop-chamfering to verandah side walls;
- double-hung sash windows with cemented architraves;
- pronounced architraves, label moulds and bosses, and paired colonettes used on the ground level window pairs, with incised detail and segmentally arched form;
- segmentally arched doorways with label moulds and bosses to the toplights;
- richly detailed two-level cast-iron verandahs;
- iron picket palisade fences on dressed stone plinths, built between garden walls with large stuccoed corniced piers, each appointed with a pineapple; and
- contribution to an isolated but valuable and homogenous 19th century residential group (148-156 Roden Street).

#### *How is it significant?*

Haddon's houses, 154-156 Roden Street, are significant historically and aesthetically to West Melbourne and the City of Melbourne.

#### *Why is it significant?*

Haddon's houses, 154-156 Roden Street are significant.

- Aesthetically, a richly decorated early, and near original, example of a common West Melbourne row house type and typical of the architect Shalless's work, as reinforced by an adjoining significant Victorian-era residential streetscape; and
- Historically, a partly speculative development by a resident owner and engineer, Robert Haddon, who used the prolific local architect, Shalless, and a common builder for other projects in the area; representative of a major growth period (Victorian-era) in West Melbourne.

## Haddon's houses, part 154-156 Roden Street

### 156 Roden Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1879-1880
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Haddon's houses, 154-156 Roden Street, were built over a period of two years (1879-80) for engineer, Robert Haddon, who lived in 154 Roden Street for fifteen to twenty years. 156 Roden was leased to Thomas Taylor, Stephen Dunkley and Thomas Brearley, a carpenter, who moved there c1890. Architect, Henry Shalless and builder, Walter Webster of Carlton, carried out the work, having combined also for Haddon, on two row houses in Hawke Street during 1878-9.

Contributory elements include:

- a pair of richly decorated, stuccoed brick and parapeted row houses;
- arched raised entablatures supported with duplex colonettes, between piers adorned with orbs;
- incised blocks and stop-chamfering to verandah side walls;
- double-hung sash windows with cemented architraves;
- pronounced architraves, label moulds and bosses, and paired colonettes used on the ground level window pairs, with incised detail and segmentally arched form;
- segmentally arched doorways with label moulds and bosses to the toplights;
- richly detailed two-level cast-iron verandahs;
- iron picket palisade fences on dressed stone plinths, built between garden walls with large stuccoed corniced piers, each appointed with a pineapple; and
- contribution to an isolated but valuable and homogenous 19th century residential group (148-156 Roden Street).

#### *How is it significant?*

Haddon's houses, 154-156 Roden Street, are significant historically and aesthetically to West Melbourne and the City of Melbourne.

#### *Why is it significant?*

Haddon's houses, 154-156 Roden Street are significant.

- Aesthetically, a richly decorated early, and near original, example of a common West Melbourne row house type and typical of the architect Shalless's work, as reinforced by an adjoining significant Victorian-era residential streetscape; and
- Historically, a partly speculative development by a resident owner and engineer, Robert Haddon, who used the prolific local architect, Shalless, and a common builder for other projects in the area; representative of a major growth period (Victorian-era) in West Melbourne.

## Thomas Hulse's house, part 159 -163 Roden Street, West Melbourne

159 Roden Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1867
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Railways engine driver, Thomas Hulse, was the first owner-occupier in c1867. Thomas Hulse, born in Cheshire, England, in 1834 and dying at Middle Park in 1915, was a Running Loco Foreman in the Victorian Railways and active on the railways from the 1850s-1890s. Thomas and his brother Allan were prominent pioneering engine drivers on the Melbourne to Bendigo line from when it reached Sunbury in 1859. Thomas was involved in a number of high profile investigations into deaths on the railways, reported in the Melbourne press. Retiring in 1895, Thomas was retained as a railway engineering consultant by the Railways Department until after 1900. Hulse epitomises the close association of West Melbourne with the vast railway complex adjoining. Hulse died wealthy with an estate equivalent value of around \$541,470.

Plumber, John Dickie was a long-term owner-occupier of this, then five room, brick house in the 1870s-1890s.

Contributory elements include:

- double-fronted brick house on corner of lane;
- Colonial bond face brick side wall to lane;
- dressed stone footings;
- gabled roof form with side parapet walls engaged with cemented chimneys with distinctively early slim cornice detailing
- simple cement capping terminating on blocks;
- concave profile verandah wing walls;
- double-hung sash windows with bracketed sills;
- entry with top-light; and
- relationship with the adjoining early house, 159 Roden Street and contribution to early Victorian-era streetscape with 171-177 Roden Street.

Integrity is fair despite the main and verandah roof having been reclad with unrelated material (formerly corrugated iron or similar); the bricks painted over; awnings added; and verandah rebuilt.

#### *How is it significant?*

Thomas Hulse's house, at 163 Roden Street, is significant historically to West Melbourne.

#### *Why is it significant?*

Thomas Hulse's house at 159 Roden Street is significant.

- Historically, as a perceptibly early house in West Melbourne, as shown by its simple gabled form and small scale, also indicative of the first stages of building in the area; and for a time associated with pioneering railways engine driver, Thomas Hulse, who received a deal of publicity in the press as well as high rank within the Victorian Railways workforce, and later a successful West Melbourne plumber, John Dickie.



## Thomas Hulse house, later Haddon's house, part 159 -163 Roden Street, West Melbourne



### 163 Roden Street, WEST MELBOURNE

New grading system:	Significant and Contributory
Place type:	House
Date(s):	1864-5
View of place:	2015

### Statement of Significance

#### *What is significant?*

This formerly four room stone house was built for Thomas Hulse 1864-5. Thomas Hulse, born in Cheshire, England, in 1834 and dying at Middle Park in 1915, was a Running Loco Foreman in the Victorian Railways and active on the railways from the 1850s-1890s. Thomas and his brother Allan were prominent pioneering engine drivers on the Melbourne to Bendigo from when it reached Sunbury in 1859. Thomas was involved in a number of high profile investigations into deaths on the railways, reported in the Melbourne press. Retiring in 1895, he was retained as a railways engineering consultant by the Railways Department until after 1900. Hulse epitomises the close association of West Melbourne with the vast railway complex adjoining. Hulse died wealthy.

The house was later owned and occupied by mining investor and engineer Robert Haddon in the 1860s. It was a twin to the house at 167 owned and occupied by John McFarlane. Robert and wife Mary were to later own and occupy nearby 154 Roden Street (q.v.) Ownership from the 1880s-1890s included two Victorian Railways employees, Charles Bath fireman and Robert Moore, a Roden Street engine driver, who had joined the service in 1874.

The house has the characteristic high hipped roof form of an early Victorian-era residence with its underlying stone construction a link to nearby stone quarrying and early building practice before local brick making created a more reliable product. By the 1980s however the stone had been rendered over and the verandah removed: it has since been recreated.

Contributory elements include:

- double fronted early Victorian-era house;
- symmetrical simple façade;
- high hipped roof typically clad with shingles, now clad with corrugated iron or similar;
- stone (?) chimney with distinctively early slim cornice detailing;
- double-hung sash windows;
- central doorway and toplight; and
- relationship with the adjoining early house, 159 Roden Street and contribution to early Victorian-era streetscape with 171-177 Roden Street.

Integrity is fair despite the added timber verandah and picket front fence which are related to the house period, side wall rendering, and new openings. The publicly visible two-storey rear addition is unrelated to the historical scale and character of the house.



***How is it significant?***

Thomas Hulse later Haddon's house at 163 Roden Street is significant historically to West Melbourne.

***Why is it significant?***

Thomas Hulse later Haddon's house at 163 Roden Street is significant.

- Historically, as a perceptibly early house in West Melbourne as shown by its simple high-hipped form and small scale, also indicative of the first stages of building in the area, and for a long time associated with two railways employees, Bath and Moore, and Robert Haddon who as a gold mining investor and engineer represented the influx of population into Melbourne at this time; also associated with engine driver, Thomas Hulse, who received publicity in the Melbourne press as well as high rank within the Victorian Railways workforce.

# Briscoe and Co ironmongers warehouse complex, part, 135-141 Hawke Street wing

164-170, part Roden Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Warehouse
<b>Date(s):</b>	1925
<b>View of place:</b>	2015

## Statement of Significance

Part Briscoe and Co ironmongers warehouse complex, 164-184 Roden Street (includes 135-141 Hawke Street), West Melbourne.

### *What is significant?*

Renowned architects Oakden, Addison and Kemp designed the first stage of this large warehouse complex at the corner of Adderley and Roden Streets for successful ironmongers, Briscoe and Co. as part of their iron yard. The MMBW Detail Plans 730, 731 (1895) show Briscoe and Company as occupying 143-159 Hawke Street, 172-180 Roden Street, and 216 Adderley Street, as one large building with three pitched crossings to Adderley and one each to Roden, Hawke Streets.

The 1895 MMBW plan shows 164-170 Roden Street as adjoining houses. However these were replaced in 1925 when Purchas and Teague designed this new warehouse addition to the north of the complex. The company continued to occupy the building into the 1940s. By the 1970s, the building was occupied by Universal Pipelines Pty. Ltd..

Contributory elements include:

- double-storey rendered masonry Interwar industrial building;
- a corrugated galvanised steel transverse gabled and sawtooth roof concealed behind a parapet;
- two street frontages, to Hawke Street and Roden Street, each dominated by a distinctive large semi-circular arched entrance linked by an internal roadway; and
- three wide but shallow piers which stop short of a moulded string course as the sole decoration.
- There are six non-original windows over two levels on the Hawke Street elevation.

### *How is it significant?*

The former Briscoe and Co. building at 160-170 Roden Street and 135-141 Hawke Street, West Melbourne, is of contributory significance historically and aesthetically to the Briscoe and Co ironmongers warehouse complex and West Melbourne.

### *Why is it significant?*

The former Briscoe and Co. building at 160-170 Roden Street and 135-141 Hawke Street, West Melbourne, is of contributory significance to the Briscoe and Co ironmongers warehouse complex.

- Historically, the building is representative of the Interwar surge in West Melbourne industrial development, in this case as expansion of an existing large and important late-nineteenth century industrial complex, Briscoe and Company, in West Melbourne; and
- Aesthetically, as a reasonably intact industrial building which is characterised by its austere facades to Hawke and Roden Streets, both of which incorporate impressive arched openings.

# Briscoe and Co ironmongers warehouse complex

164-184 Roden Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Warehouse
<b>Date(s):</b>	1889, 1937-8
<b>View of place:</b>	2015

## Statement of Significance

Briscoe and Co ironmongers warehouse complex, 160-170 Roden Street and 135-141 Hawke Street, West Melbourne

### *What is significant?*

Renowned architects Oakden, Addison and Kemp designed the first stage or ground floor of this warehouse complex in 1889 for successful ironmongers, Briscoe and Co. as their iron yard. As part of national expansion, Briscoe, Drysdale and Co. had just launched their new six storey office and warehouse building in Sydney, 1886. The MMBW Detail Plans 730, 731 (1895) show Briscoe and Company as 143-159 Hawke Street, 172-180 Roden Street, and 216 Adderley Street, one large building, with three pitched crossings to Adderley and one each to Roden and Hawke Streets. The existing brick building to the north of this wing, at 160-170 Roden Street, is shown as houses on the 1895 MMBW plan and remained so until the mid 1920s when Briscoe expanded north.

By 1937-8, two floors were added to the Victorian-era base, for most of the original extent, to the design of Purchas and Teague, as part of the firm's shift out of the City. This addition transformed the Victorian-era warehouse to a Modernistic industrial design, paralleling with the Interwar Gadsden complex nearby. The (now painted) brickwork base, quarry-face basalt footings and regular punched fenestration is expressive of the Victorian-era.

Purchas and Teague had worked on Briscoe's Victorian-era Little Collins Street warehouse back in 1903: this was sold to finance the new Roden Street building. When the Little Collins Street warehouse was erected Briscoe had already been established in England for over 100 years (as William Briscoe and Son), having opened in this colony at Elizabeth Street during 1853. By the late 1880s they had branches in New Zealand and New South Wales. The company continued to occupy the building into the 1940s. By the 1970s, the building was occupied by Universal Pipelines Pty. Ltd..

Contributory elements include:

- Victorian-era brick base with basalt footings and punched segmentally arched fenestration with voussoirs with 1930s modifications;
- Moderne style, two brick Interwar upper levels with parapeted roofline, stepped at one end;
- Dutch hipped roofs behind the parapet;
- fenestration set in Modernistic horizontal streamlining strips, delineated by projecting head and sill moulds, grooved and rounded at each end;
- multi-pane glazing in steel frames as typical on both sections, with hopper sashes;
- vertical facade elements terminating elevations, with vertical brick panels and ribbing; and
- contribution to a major industrial complex, that extends over the 19th and 20th centuries.

Integrity is good despite the bricks and stone footings having been painted over and new openings at ground level.

***How is it significant?***

Briscoe and Co. ironmongers warehouse complex, part, is significant historically and aesthetically to West Melbourne.

***Why is it significant?***

Briscoe and Co. ironmongers warehouse complex, part, is significant.

- Historically, as part of a major industrial complex that extends over two centuries, 19th and 20th, its evolution expressive of the development of West Melbourne as a preferred location for industries moving from the central City, close to transport nodes, also as associated with one of Australia's largest Victorian-era hardware firms; and
- Aesthetically, as a successful combination of two major era of the growth of this complex, each one expressive of its creation date, also a major Moderne style design in West Melbourne that parallels with the nearby significant Symington Interwar complex.

## Wigton cottages, 171-179 Roden Street

171-179 Roden Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Row house
<b>Date(s):</b>	1864-8, 1871
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

A row of three cottages were built here in 1864-8 for tailor George Carnaby. The row includes two single-fronted end houses (171, 177 Roden Street), with corrugated iron clad hipped roofs, that flank the larger central house (173-175 Roden Street) with its gabled profile. All share the same ridge line across the exposed party walls. Isabella Roberts of Dudley Street West Melbourne and Hugh Erasmus Roberts, a storeman and her husband, were early long-term owners of these houses.

The house at 171, with its free-form 1950s-60s concrete verandah and reconstructed façade, has been altered with only the chimneys and form matching but 173-175 and 177 provide the basis for its restoration. As the row's centre 173-175 has a slate clad roof; double fronted form and two three-light windows either side of the entry. Shallow cemented cornices on the chimneys denote early Victorian-era construction. The eaves are dentilated and 173-175 has a six panel door and toplight. A Victorian-era cast-iron front verandah is common to 173-177 and an unusual vermiculated block on the wall dividing it supports a cemented pineapple. Two semi-mature Canary Island palms are exotic specimens uncommon in the area but are not individually significant.

The house at 179 is a separate, later and more typical brick Victorian-era cottage from c1871, built for George Hessey.

Contributory elements include:

- pitched gabled and hipped roof forms, clad with corrugated iron and slate;
- cemented dividing walls with vermiculated and scrolled blocks as ornament;
- dentilated eaves for 173-177;
- single and double-fronted forms, sited symmetrically on 171-177;
- face brick walls;
- front verandah with cast-iron frieze and posts (173-179)
- originally double-hung sash windows; and
- contribution to early Victorian-era streetscape with 159, 163 Roden Street.

Integrity is generally good despite bricks having been painted over and a new iron fence to 173-175 where a timber picket fence was probable (see adjoining).



***How is it significant?***

The Early Victorian-era house row, 171-177 Roden Street, is significant historically to West Melbourne.

***Why is it significant?***

The Early Victorian-era house row, 171-177 Roden Street, is significant.

- Historically, as representative of the start of a major growth period in West Melbourne while being in a distinctive row form that evokes the early date of construction and relates to other nearby early houses in Roden Street.

## Briscoe and Co ironmongers warehouse complex, part 172-184 Roden Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Warehouse
<b>Date(s):</b>	1889, 1937-8
<b>View of place:</b>	2015

### Statement of Significance

Part Briscoe and Co ironmongers warehouse complex, 164-184 Roden Street (includes 135-141 Hawke Street), West Melbourne.

#### *What is significant?*

Renowned architects Oakden, Addison and Kemp designed the first stage or ground floor of this warehouse complex in 1889 for successful ironmongers, Briscoe and Co. as their iron yard. As part of national expansion, Briscoe, Drysdale and Co. had just launched their new six storey office and warehouse building in Sydney, 1886. The MMBW Detail Plans 730, 731 (1895) show Briscoe and Company as 143-159 Hawke Street, 172-180 Roden Street, and 216 Adderley Street, one large building, with three pitched crossings to Adderley and one each to Roden and Hawke Streets. The existing brick building to the north of this wing, at 160-170 Roden Street, is shown as houses on the 1895 MMBW plan and remained so until 1925 when Briscoe expanded north.

By 1937-8, two floors were added to the Victorian-era base, for most of the original extent, to the design of Purchas and Teague, as part of the firm's shift out of the City. This addition transformed the Victorian-era warehouse to a Modernistic industrial design, paralleling with the Interwar Gadsden complex nearby. The (now painted) brickwork base, quarry-face basalt footings and regular punched fenestration is expressive of the Victorian-era.

Purchas and Teague had worked on Briscoe's Victorian-era Little Collins Street warehouse back in 1903: this was sold to finance the new Roden Street building. When the Little Collins Street warehouse was erected Briscoe had already been established in England for over 100 years (as William Briscoe and Son), having opened in this colony at Elizabeth Street during 1853. By the late 1880s they had branches in New Zealand and New South Wales. The company continued to occupy the building into the 1940s. By the 1970s, the building was occupied by Universal Pipelines Pty. Ltd..

Contributory elements include:

- Victorian-era brick base with basalt footings and punched segmentally arched fenestration with voussoirs with 1930s modifications;
- Moderne style, two brick Interwar upper levels with parapeted roofline, stepped at one end;
- Dutch hipped roofs behind the parapet; • fenestration set in Modernistic horizontal streamlining strips, delineated by projecting head and sill moulds, grooved and rounded at each end;
- multi-pane glazing in steel frames as typical on both sections, with hopper sashes; • vertical facade elements terminating elevations, with vertical brick panels and ribbing; and
- contribution to a major industrial complex, that extends over the 19th and 20th centuries. Integrity is good despite the bricks and stone footings having been painted over and new openings at ground level.

***How is it significant?***

Briscoe and Co. ironmongers warehouse complex, part, is significant historically and aesthetically to West Melbourne.

***Why is it significant?***

Briscoe and Co. ironmongers warehouse complex, part, is significant.

- Historically, as part of a major industrial complex that extends over two centuries, 19th and 20th, its evolution expressive of the development of West Melbourne as a preferred location for industries moving from the central City, close to transport nodes, also as associated with one of Australia's largest Victorian-era hardware firms; and
- Aesthetically, as a successful combination of two major era of the growth of this complex, each one expressive of its creation date, also a major Moderne style design in West Melbourne that parallels with the nearby significant Symington Interwar complex.

## Locke's house, part 197-199 Roden Street

197 Roden Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1887
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

For at least ten years, George Locke (or Lock) owned these houses as an investment (1886-1896) and leased them to George Williams and his wife, Richard Thickens and Mrs. Morell, among others. Builder, A. Oliver of Ireland Street, constructed the pair in 1886.

Contributory elements include:

- two-storey stuccoed brick and parapeted row house pair,
- face brick side wall to pitched lane;
- gabled and scrolled cemented entablature with flanking orbs and nail-head mouldings;
- lions heads and brackets on verandah walls;
- common cemented chimneys with cornices (modified by upper level addition?);
- double-hung sash windows;
- four-panel door, with toplight;
- two-level cast-iron verandahs, with frieze and integral brackets, guilloche pattern balustrade;
- iron palisade fences on stone plinths; and
- contribution to an isolated group of 19th century residences, 195-203 Roden Street.

Integrity is good despite the publicly visible upper-level addition to 197 Roden Street; and missing parapet orbs (refer to image of 197 Roden Street from the North and West Melbourne Conservation Study 1983 for restoration).

#### *How is it significant?*

Locke's house, part 197-199 Roden Street, is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Locke's house, part 197-199 Roden Street, is significant.

- Aesthetically, near original examples of a common West Melbourne row house type which contributes to a Victorian-era streetscape; and
- Historically, representative of a major growth period (Victorian-era) in West Melbourne and developed speculatively, as one of many in West Melbourne.

## Locke's house, part 197-199 Roden Street

199 Roden Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1886
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

For at least ten years, George Locke (or Lock) owned these houses as an investment (1886-1896) and leased them to George Williams and his wife, Richard Thickers and Mrs. Morell, among others. Builder, A. Oliver of Ireland Street, constructed the pair in 1886.

Contributory elements include:

- two-storey stuccoed brick and parapeted row house pair,
- face brick side wall to pitched lane;
- gabled and scrolled cemented entablature with flanking orbs and nail-head mouldings;
- lions heads and brackets on verandah walls;
- common cemented chimneys with cornices (modified by upper level addition?);
- double-hung sash windows;
- four-panel door, with toplight;
- two-level cast-iron verandahs, with frieze and integral brackets, guilloche pattern balustrade;
- iron palisade fences on stone plinths; and
- contribution to an isolated group of 19th century residences, 195-203 Roden Street.

Integrity is good despite the publicly visible upper-level addition to 197 Roden Street; and missing parapet orbs (refer to image of 197 Roden Street from the North and West Melbourne Conservation Study 1983 for restoration).

#### *How is it significant?*

Locke's house, part 197-199 Roden Street, is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Locke's house, part 197-199 Roden Street, is significant.

- Aesthetically, near original examples of a common West Melbourne row house type which contributes to a Victorian-era streetscape; and
- Historically, representative of a major growth period (Victorian-era) in West Melbourne and developed speculatively, as one of many in West Melbourne.



## Hessey's house

201 Roden Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	row house
<b>Date(s):</b>	1878
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Railways engine driver, George Hessey, then of 102 Stanley Street West Melbourne, applied to construct this house for himself in 1878. George and Maria Hessey continued to own and occupy the house with their family until their respective deaths in 1904 and 1905.

Contributory elements include:

- parapeted stuccoed brick house, of a relatively uncommon early form;
- opening architraves, cemented quoining, a string-mould, and dentilated cornice are part of the ornamentation;
- a transverse gabled roof, clad with iron;
- one-level cast-iron decorated verandah with panelled friezes, brackets;
- double-hung sash windows;
- iron picket fence and gate on stone plinth; and
- contribution to a Victorian-era residential streetscape, 197-203 Roden Street.

Integrity is good despite an altered chimney.

#### *How is it significant?*

George Hessey's house is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

George Hessey's house is significant.

- Aesthetically, an example of a relatively uncommon early West Melbourne row house form, possessing some unusual details and makes a contribution to a Victorian-era streetscape; and
- Historically, another of the owner-builders so common in the area, in this case an engine driver, an occupation particularly relevant to West Melbourne's transport and industrial history, also representative of a major growth period (Victorian-era) in West Melbourne.

## R. and W.H. Symington and Co. (Aust) Pty. Ltd. offices and factory

22-40 Rosslyn Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Factory
<b>Date(s):</b>	1936-
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Corset maker, R. and W.H. Symington and Company (Aust) Pty. Ltd., commissioned this Streamlined Moderne style offices and factory in 1936 at an estimated cost of £20,000 - the designer was WJ Grassick of Collins House. The building joined the other two major structures in this complex, beginning with the former Connibere, Grieve and Connibere hat factory and showroom taken over by the Symington firm in 1920. With the addition of this building the complex was among the largest in North and West Melbourne and epitomised the growth of inner urban industry around Melbourne in the Interwar period. The firm gained a great deal of publicity nationally for the design of its Melbourne plant and facilities provided for workers.

The designer Grassick was also responsible for the nearby vast Moderne Style Commonwealth Wool and Produce Company wool stores, in Sutton Street North Melbourne, and has been the subject of a large article in the Art Deco Society of Australia periodical 'Spirit of Progress'. Grassick's Interwar projects include the Ford Motor Company works Geelong 1925, Yarra Falls Ltd wool store Abbotsford 1927, the Hilton Company Ltd hosiery mill in Brunswick, with similar projects interstate.

Contributory elements include:

- two level, plus half-basement, stuccoed parapeted Moderne style factory at a corner site;
- curved corner to Howard Street, joining the former Connibere building;
- two raised vertical elements or features, terminating the façade in Rosslyn Street and marking the entrance;
- slit-like windows in the vertical elements, with use of glass bricks, and a recessed tripartite window group over the entry;
- a streamlined drum (or tank) motif over the entry parapet with flagpole (added), similar to the Relova Laundry design, Richmond;
- reeded giant order pilasters dividing the horizontal strip fenestration between vertical elements;
- multi-pane glazing in steel frames with circular-section cemented columns or mullions; and
- contribution to a large industrial complex that illustrates the change in styles over an extended period, each design by well known architects.

Integrity is good despite the removal of the upper level Gill-sans style lettering identifying the firm. A large visually related apartment development has been added at the west end.

***How is it significant?***

R. and W.H. Symington and Co. (Aust) Pty. Ltd. offices and factory, Rosslyn Street, is significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

R. and W.H. Symington and Co. (Aust) Pty. Ltd. offices and factory, Rosslyn Street, is significant.

- Historically, as well-preserved elements in a nationally prominent Interwar industrial complex, also indicative of the Interwar expansion of industry into West Melbourne; and
- Aesthetically, as a well-preserved and successful Moderne style factory building within the City context and a contributory part of a complex that evokes a number of 20th century styles carried out by skilled architectural practitioners.

## Roslin or Thomas May's house, later Walker house

49-51 Rosslyn Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1885
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Roslin was built by G.B. Leith of Brighton Street, Flemington to the design of North Melbourne architect, Henry Shalless, in 1885. Commissioned by the printer, Thomas May and his wife Ann (previously Mrs Walker), the house was occupied by the printer and Ann's son, John Buist Walker. Thomas and Ann May lived in a double-fronted villa at nearby 45 Rosslyn Street (now demolished) until their deaths, in 1905 and 1907 respectively, with Ann's son continuing to live there. J.B. Walker died in 1924, a rich man with an estate value equivalent to \$4,381,420, leading to the apparent end of their printing business.

Thomas May and JB Walker were principals of the firm Walker, May, and Co. who were well known letterpress printers, stereotype founders, publishers and type founders, active from 1855 to c1924. Thomas May was one of the founding partners, along with John Walker's father, James.

Contributory elements include:

- two storey parapeted stuccoed row house;
- cemented cornice moulds, blocks and brackets with a raised arched entablature with shell, urns and orbs;
- face brick side and rear walls;
- pitched roof behind the parapet, with cemented and corniced chimneys;
- two storey cast-iron verandah with Corinthian derived column order, cast-iron frieze and integral brackets;
- tiled verandah floor with stone borders;
- double-hung sash windows, and distinctive 3 light group at ground floor with colonettes and panelled sills;
- four-panel entry door with side and top lights;
- cast-iron double palisade front fence and gate on dressed stone footings with cast-iron posts and connecting scrolled garden walls; and
- corner site to lane allowing visibility to side and rear walls.

#### *How is it significant?*

Roslin or May's house is significant historically and aesthetically to West Melbourne and the City of Melbourne.

#### *Why is it significant?*

Roslin or May's house is significant.

- Historically, as closely associated with the well known and successful Colonial printing firm Walker, May and Company, and now the only surviving structure connected with their active years, also well-preserved and thus representative of a major growth period (Victorian-era) in West Melbourne; and
- Aesthetically, a well-preserved custom-designed late Victorian-era Italian Renaissance Revival style row house with most of the stylistic attributes and finishes of the type, and the work of Henry Shalless who was skilled in row house design.

## Dr. Moore's row houses and shop, 12-20 Chetwynd Street, 62-74 Rosslyn Street, part

62 Rosslyn Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1868
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

These row houses were built in 1868 for Dr. George Moore, a Queensberry Street surgeon and district public vaccinator. Dr. Moore was also an investor in Moe coal mines and was involved with the creation of the Narracan Railway in that district during the 1880s as a potential coal supplier. Moore leased the cottages out.

The row was built by Thomas Noble, a local builder of Capel Street. Another similar cottage row was built for Dr. Moore at 62-68 Rosslyn Street, the two rows meeting at the former Sowter's shop and residence at the corner (70-74 Rosslyn Street) also built for Moore. The combination of house rows, with the hillside setting and adjacent parkland square of Eades Place, provides for a distinctive Victorian-era townscape.

Contributory elements include:

- a single-storey, brick row of five cottages in Chetwynd Street and four in Rosslyn Street, all finished in ruled stucco and set on bluestone footings (typically painted over) with end and rear walls face-brick (see 68 Rosslyn Street rendered over in Chetwynd Street);
- corner former shop, set on a semi-hexagonal in plan at the corner of Chetwynd Street and Rosslyn Street,
- transverse gabled, typically corrugated iron clad, roofs (new tiles on 70-4 Rosslyn);
- cemented chimneys (some cornice details missing) engaged alternately in expressed party walls that are corbelled back to the wall line on the street facade;
- doors typically four panel with two-light toplights and placed in pairs, except for 12 Chetwynd Street where the door is central and 70-74 Rosslyn Street where it is set in the splayed corner;
- single double-hung sash windows to houses, except for 12 Chetwynd Street which has two;
- three long narrow windows to the former shop at 70-74 Rosslyn Street which may be added; and
- all built on the street alignment with stone paved lane access to the rear, the small scale and siting being indicative of the age.

The door at 16 Chetwynd Street is of Edwardian-era character and doors at 70-74 Rosslyn Street have also been changed.

The rows form strong streetscape elements, being set hard on the street on both sides of a distinctive triangular site. Trees in Eades Place and Chetwynd Street assist the small and intimate scale of these houses by confinement of the field of vision to them, whilst the former shop obtains maximum prominence.



***How is it significant?***

Dr. Moore's row houses and shop are significant historically and aesthetically to West Melbourne and the City of Melbourne.

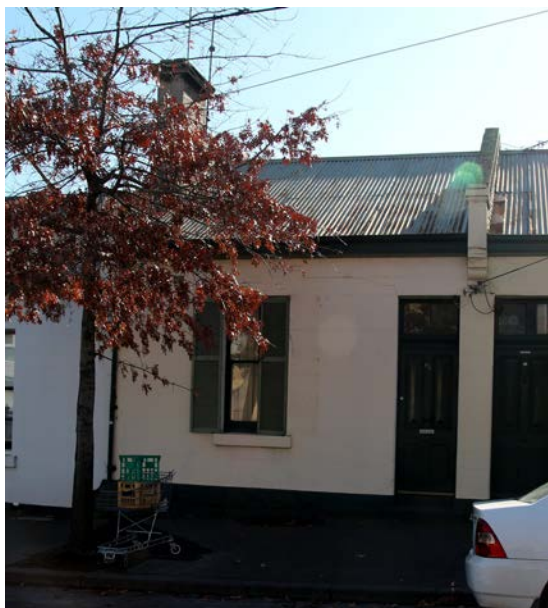
***Why is it significant?***

Dr. Moore's row houses and shop are significant.

- Aesthetically, the rows are of a simple early form with little architectural embellishment individually, but as continuous rows of stepped cottages they form strong streetscape elements, each closely matched to the streets irregular junction angle and the small confined village scale evokes the early Victorian-era well; and
- Historically, an extensive development by a local active medical practitioner and successful investor, Dr. George Moore, who was cited in a number of well publicised medical events in the Victorian-era as well as providing expert evidence to the Royal Commission into the coal industry 1891.

## Dr. Moore's row houses and shop, 12-20 Chetwynd Street, 62-74 Rosslyn Street, part

### 64 Rosslyn Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1868
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

These row houses were built in 1868 for Dr. George Moore, a Queensberry Street surgeon and district public vaccinator. Dr. Moore was also an investor in Moe coal mines and was involved with the creation of the Narracan Railway in that district during the 1880s as a potential coal supplier. Moore leased the cottages out.

The row was built by Thomas Noble, a local builder of Capel Street. Another similar cottage row was built for Dr. Moore at 62-68 Rosslyn Street, the two rows meeting at the former Sowter's shop and residence at the corner (70-74 Rosslyn Street) also built for Moore. The combination of house rows, with the hillside setting and adjacent parkland square of Eades Place, provides for a distinctive Victorian-era townscape.

Contributory elements include:

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- transverse gabled, typically corrugated iron clad, roofs (new tiles on 70-4 Rosslyn);
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- three long narrow windows to the former shop at 70-74 Rosslyn Street which may be added; and
- all built on the street alignment with stone paved lane access to the rear, the small scale and siting being indicative of the age.

The door at 16 Chetwynd Street is of Edwardian-era character and doors at 70-74 Rosslyn Street have also been changed.

The rows form strong streetscape elements, being set hard on the street on both sides of a distinctive triangular site. Trees in Eades Place and Chetwynd Street assist the small and intimate scale of these houses by confinement of the field of vision to them, whilst the former shop obtains maximum prominence.

***How is it significant?***

Dr. Moore's row houses and shop are significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

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## Dr. Moore's row houses and shop, 12-20 Chetwynd Street, 62-74 Rosslyn Street, part

66 Rosslyn Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1868
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

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## Dr. Moore's row houses and shop, 12-20 Chetwynd Street, 62-74 Rosslyn Street, part

68 Rosslyn Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1868
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

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## Dr. Moore's row houses and shop, 12-20 Chetwynd Street, 62-74 Rosslyn Street, part

70-74 Rosslyn Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Shop & residence
<b>Date(s):</b>	1868
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

These row houses were built in 1868 for Dr. George Moore, a Queensberry Street surgeon and district public vaccinator. Dr. Moore was also an investor in Moe coal mines and was involved with the creation of the Narracan Railway in that district during the 1880s as a potential coal supplier. Moore leased the cottages out.

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***How is it significant?***

Dr. Moore's row houses and shop are significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

Dr. Moore's row houses and shop are significant.

- Aesthetically, the rows are of a simple early form with little architectural embellishment individually, but as continuous rows of stepped cottages they form strong streetscape elements, each closely matched to the streets irregular junction angle and the small confined village scale evokes the early Victorian-era well; and
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## Felton Grimwade and Duerdins Pty. Ltd. factory, later Lyell-Owen Pty. Ltd., Creffields

101-107 Rosslyn Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Factory
<b>Date(s):</b>	1944
<b>View of place:</b>	2015

### Statement of Significance

#### ***What is significant?***

*(see also 109-133 Rosslyn Street)*

Industrial specialists, Arthur Peck and Hugh Peck Architects designed this addition to the existing Felton Grimwade and Duerdins Pty. Ltd. chemical manufacturing complex, applying in 1944 to convert an existing building from a factory to a showroom and erect this new chemical factory wing for an estimated cost of £6548. The ground floor held offices, a laboratory, and packing electrical store rooms. On the first floor were offices, a large laboratory with fume cupboard, balance room, and a dark room along the rear wall, all with a sky lit roof. Later the building was occupied by photo engravers Lyell-Owen Pty. Ltd., and then Creffields, the plan printing and publishing service used by generations of architects and engineers.

Felton Grimwade and Duerdins was established in 1867. Frederick Sheppard Grimwade, a shrewd English businessman, borrowed funds from his father to purchase the Melbourne drug company from Edward Youngman, renamed Felton Grimwade and Company. Alfred Felton, Grimwade's partner, was originally apprenticed to a chemist, and gained prominence from his bequest of more than £2,000,000 to charity and the Melbourne National Gallery. By the late nineteenth century the company was the largest drug house in Victoria and had subsidiary interests in companies in New Zealand and Western Australia. Felton and Grimwade also established a number of other enterprises including bottle manufacturing, an acid works and salt manufacturing.

One of the company's founding members was chemist, botanist and philanthropist Russell Grimwade. He moved the cottage of Captain Cook's father from England to Melbourne in 1933 as a gift to the Australian people for the centenary of Melbourne's founding. Grimwade was also official botanical adviser to the Australian military during the Second World War. In the absence of reliable sources of raw material during wartime, Grimwade grew many source plants on his property, Westerfield, near Frankston. The company of Felton, Grimwade and Duerdins later became known as Drug Houses of Australia.

This project and the nearby 109-133 Rosslyn Street (1942) shows the company as very active on the home front during World War Two when all building work was restricted unless aimed at the war effort. An example of their wartime products included an RAAF Emergency Flying Ration pack, now held in the Australian War Museum.



Contributory elements include:

- two storey face red brick parapeted factory, with matching but higher skillion additions built on an existing wing at the rear;
- pitched roofs behind parapet;
- three-bay symmetrical façade with raised central bay providing for a stepped parapet;
- soldier coursing above openings and across side bays as structural ornament;
- rainwater heads and downpipes arranged symmetrically as part of the facade; and
- multi-pane glazing in steel framing.

Integrity is good despite new entry lobby created central to the facade.

***How is it significant?***

The Felton Grimwade and Duerdins Pty. Ltd. factory, 101-107 Rosslyn street, is significant historically and aesthetically to West Melbourne.

***Why is it significant?***

The Felton Grimwade and Duerdins Pty. Ltd. factory, 101-107 Rosslyn street, is significant.

- Historically, for its association with this important company and its increased capacity during World War Two as part of their war effort, also a well-preserved Interwar industrial building symbolic of this phase of growth in West Melbourne; and
- Aesthetically, a strong Moderne style design using brickwork as its ornament and massing, aligning with the other Peck design to the west to form a precinct (109-133 Rosslyn Street).

## Dixon and Co. cordial factory, later Felton Grimwade and Duerdins Pty. Ltd. chemical laboratory, factory and store complex

109-133 Rosslyn Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Factory
<b>Date(s):</b>	1887-, 1942
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Cordial and ginger beer manufacturers, P.G. (Phillip Garnet) Dixon Pty. Ltd., built a store on the site as early as 1860, followed by a factory in 1875; the firm is said to have commenced in 1851 during the Gold Rush. However the main part of the existing complex was erected in 1887, after Dixon's acquisition by Lang and Scott, to the design of well known architects Terry and Oakden. An extensive description and full page etching of the complex appeared in that superb catalogue of the Victorian boom-era, 'Victoria and Its Metropolis'. Since, the brewing tower has been reduced in height after a fire in the 1950s and the chimney has been removed.

In November 1942, Arthur and Hugh Peck Architects, sought a permit to build a factory, at 127-131 Rosslyn Street for Messrs Felton Grimwade and Duerdins Pty. Ltd., wholesale druggists, importers and manufacturing chemists, with the proposed works valued at £9000. Plans show the first floor as the refinery with laboratory bench and sink, along with other floors including basement, ground, and second.

Abutting at the rear the building permit application drawings show a large brick, one and three storey Victorian-era complex including a double gabled store, later converted to a laboratory. This was part of the former Dixon and Co. cordial factory complex of 1887. The previous owners, Duerdin and Sainsbury, had commissioned the builder, Pattinson, to erect a factory on the site in 1915 but its location on the site today is unknown.

More recently the 1942 building was sensitively converted for use by the architectural firm, the Buchan Group, with little impact on its external integrity.

#### Felton Grimwade and Duerdins

The firm Felton Grimwade and Duerdins was established in 1867. Frederick Sheppard Grimwade, a shrewd English businessman, borrowed funds from his father to purchase the Melbourne drug company from Edward Youngman, renamed Felton Grimwade and Co. Alfred Felton, Grimwade's partner, was originally apprenticed to a chemist, and gained prominence from his bequest of more than £2,000,000 to charity and the Melbourne National Gallery. By the late nineteenth century the company was the largest drug house in Victoria and had subsidiary interests in companies in New Zealand and Western Australia. Felton and Grimwade also established a number of other enterprises including bottle manufacturing and acid works and salt manufacturing.

One of the company's founding members was chemist, botanist and philanthropist Russell Grimwade. He moved the cottage of Captain Cook's father from England to Melbourne in 1933 as a gift to the Australian people for the centenary of

Melbourne's founding. Grimwade was also official botanical adviser to the Australian military during the Second World War. In the absence of reliable sources of raw material during wartime, Grimwade grew many source plants on his property, Westerfield, near Frankston. The company of Felton, Grimwade and Duerdins later became known as Drug Houses of Australia.

This project and the nearby 101 Rosslyn Street (1944) show the company as very active on the home front during World War Two when all building work was restricted unless aimed at the war effort. An example of their wartime products included an RAAF Emergency Flying Ration pack, now held in the Australian War Museum.

Contributory elements include:

1942 wing:

- a three-storey boldly elevated, Moderne style parapeted factory of red brick;
- a projecting four-storey corner bay with tripartite elements at the parapet;
- massing delineated by projecting brick piers and banding;
- fenestration includes a series of paired square and rectangular steel-framed windows with horizontal glazing bars (renewed but similar to original?) and deep reveals to accentuate the bold brick massing;
- faded painted wall sign 'Sparks & Chandler...'; and
- east side wall with imprint of former part of cordial factory complex (double gabled brick wall) on wall, adjoining car park.

Dixon and Co. Wings 1887:

- two-colour brick, one storey warehouse and three storey brewing tower (reduced in height from 6 levels after 1950s fire);
- double gabled roof form for store with vented monitor roofline, corrugated iron clad and trimmed by parapet walls ornamented with cream moulded cornices;
- segmentally arched openings trimmed in cream or white bricks, with stone sills;
- former brewing tower of three levels divided off with string moulds, each level with small, segmentally arched double-hung sash windows; and
- adjoining stone paved lane.

#### ***How is it significant?***

Felton Grimwade and Duerdins Factory complex is significant historically and aesthetically to West Melbourne and the City of Melbourne.

#### ***Why is it significant?***

The former Dixon and Co. cordial factory, later Felton Grimwade and Duerdins Pty. Ltd. complex, at 133 Rosslyn Street, West Melbourne, is significant.

- Historically, for the long occupation of the site as P.G. Dixon's cordial factory, claimed to be the most extensive in Australia in the boom era of the late 19th century, and made more valuable today by the extensive contemporary description and illustration in 'Victoria and Its Metropolis' that greatly aids its interpretation;
- for the close association with the nationally prominent Felton Grimwade and Duerdins Pty. Ltd., wholesale druggists, importers and manufacturing chemists who were particularly active during the Second World War as a strategic industry allowed to expand during wartime building restrictions, also
- the associated with the Grimwade family and Alfred Felton, a prominent Melbourne philanthropist;
- Aesthetically, the Victorian-era part of the complex is extensive and highly representative of its construction date and the Interwar main building is a bold Moderne design and relatively intact, as a good example of Interwar factory design, and a prominent element in the streetscape created by this complex with 101 Rosslyn Street.

## Australian Biscuit Company Ltd. stores

300 Rosslyn Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Factory
<b>Date(s):</b>	1889
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Located conveniently next to the railway, the Australian Biscuit Company Ltd. stores were erected in 1889 to the design of architect John Birtwistle; the builders were Peirson and Wright of 105 Canning Street, Carlton. This coincided with the construction of the company's new Jeffcott Street factory, as shown in c1895 on MMBW Detail Plans as the 'Australian Steam Biscuit Works' and located on the north side near King Street opposite Montgomerie's Brewery. The Australian Biscuit Company factory was badly damaged by fire in 1897, meaning that the company liquidated soon afterwards and these stores changed hands. Turner and Co., sauce manufacturers used it for a time, followed by manufacturing chemists, Duerdin and Sainsbury, and W. K. Burnside and Co., merchants.

The architect James Birtwistle also designed the spectacular mansion Illawarra, Illawarra Crescent, Toorak in 1889 and the Preston Town Hall complex in 1893.

Contributory elements include:

- three level parapeted face brick and cemented stores;
- three hipped roof bays behind parapet;
- cemented entablature, cornice moulds, string moulds and a central raised gabled entablature;
- small punched segmentally arched openings with voussoirs as indicative of its use as storage, with some timber double-hung sash windows on north face ground level; and
- major corner element, echoed on the next corner by the Interwar former Fitchett building at 240 Stanley Street and complementary to the Victorian-era streetscape backing onto the site in Stanley Street.

Integrity is good despite window joinery having been replaced, with multi-pane steel framed glazing on north windows; ground level openings refitted, bricks painted over.

#### *How is it significant?*

Australian Biscuit Company Ltd stores is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

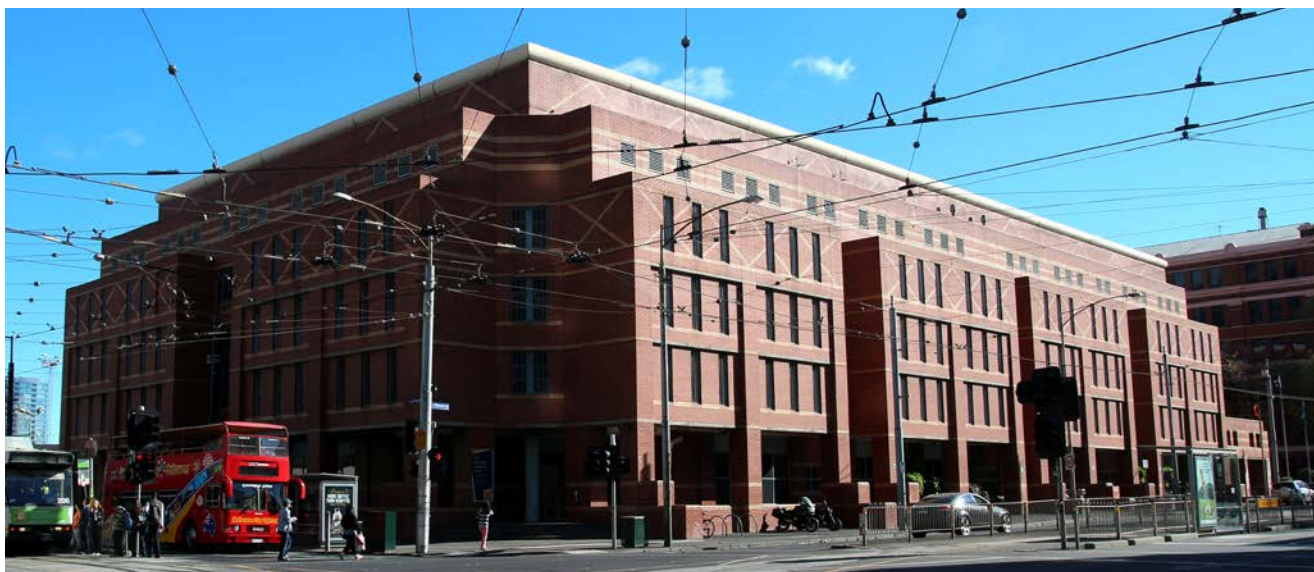
Australian Biscuit Company Ltd stores is significant.

- Historically, as the only built trace of this large and well publicised company; and
- Aesthetically, as relatively well-preserved and large, late Victorian-era stores, a now rare building type in North and West Melbourne, also custom designed by James Birtwistle who was responsible for some significant buildings in the same era and a major Victorian-era streetscape corner element, as a continuation from Stanley Street.



# Melbourne Remand Centre, later Assessment Prison

317 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Prison
<b>Date(s):</b>	1989
<b>View of place:</b>	2015

## Statement of Significance

### *What is significant?*

Melbourne Remand Centre, later the Melbourne Assessment Prison, was originally built to accommodate Melbourne's remand prisoners and is located on the site of the former Western Hotel on the corner of Spencer Street and La Trobe Street. It opened in 1989.

Designed by architects in association, Godfrey Spowers and Darryl Jackson, the building is a significant Post-Modern design, referencing the nearby significant Victorian-era Sands and McDougall building. Around the time of designing this project Jackson achieved the following recognition: (1981) The first Australian architect to be awarded the Sir Zelman Cowen Award; (1987) Royal Australian Institute of Architects Gold Medal; and (1990) appointed an Officer of the Order of Australia on 26 January 1990 for his service to architecture, soon after the opening of this building.

Contributory elements include:

- pressed red brick parapeted form loosely inspired by Italian Renaissance palazzo forms;
- four levels with two attic storeys above, set in deeply recessed bayed elevations with giant-order piers;
- loggia at ground level and splayed corner;
- banding and diaper patterns applied in cream brick to facade;
- punched openings in façade as slits or squares in attic levels;
- fenestration wall to north side rear with tympanum motif; and
- red and cream brick pierced and panelled yard wall at rear.

### *How is it significant?*

The Melbourne Remand Centre is significant historically and aesthetically to West Melbourne and the City of Melbourne.

### *Why is it significant?*

The Melbourne Remand Centre is significant.

- Historically, as a well-preserved, large scale and the only modern custom-designed prison complex active within the City of Melbourne, with an associated rich history that includes notorious prisoners such as Lester Ellis, Peter Knight, and Peter Gibb; and
- Aesthetically, among the largest and most articulate Post Modern design in the City of Melbourne from an era when design context was as important as the design itself, in this case referencing the significant Sands and McDougall building nearby. The building provides a contemporary contribution to the industrial character of West Melbourne; and associated with architect, Darryl Jackson, who was recognised nationally at this time for the excellence of his design work in Australia.



## Sands and McDougall precinct

355-371 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Factory, warehouse
<b>Date(s):</b>	1889, 1900, 1914
<b>View of place:</b>	2015

### Statement of Significance

Sands and McDougall precinct

#### *What is significant?*

Sands and Kenny (1857-61) and Sands and McDougall, (1862-c1974) were the publishers of the directory to commercial and general Melbourne, later, the Melbourne and suburban directory and the 'Directory of Victoria' providing the longest issue of any other directory publisher in Victoria. They also published a directory of Canberra.

From their first retailing outlet, the Victoria Stationery Warehouse in Collins Street West (No.46) and stores in Little Flinders Street, their expansion provided for the erection of this factory building to the design of Thomas Watts and Sons, by builder F. Lavers of Hawthorn. Products made there included cardboard and paper containers, maps, those associated with book binding and general stationery and letterpress printing was combined with general publishing.

Thomas Watts and Sons accepted tenders for erection of the adjoining 3 level warehouse in Spencer Street, Melbourne in 1900 for Sands and McDougall Ltd. In 1914 Reynolds Bros of 118 Rose Street Fitzroy erected a factory for Sands and McDougall, West Melbourne in Jeffcott Street designed by Arthur and Hugh Peck.

The design firm, Thomas Watts and Sons, is also known for commercial buildings, such as Robb's Building (1866) formerly in Collins Street; stores for the City Property Co. in Flinders Lane (1889); stores for Alston and Payne in McKillop Street (1888) and the similarly gigantic and brick Victoria Sugar Company Works, Beach Street, Port Melbourne (since renovated as apartments).

Reputedly riveted wrought-iron columns and beams are the internal structure with timber floors fire-proofed by the Traegerwellbech arched corrugated plate linings, with in combustible infill. The former Victoria Bond 565-71 Lonsdale Street, Melbourne - a five-storey store claimed as the first to use the all-wrought-iron frame combined with the Traegerwellbech system, 1887, since demolished. As befits its manufactory function, ornament derived from the Italian Renaissance is applied sparingly (refer later Laurens - Munster Terrace complex).

Contributory elements include:

Buildings at 83-113, 115, 135 Batman Street, 23 Franklin Place, 102 Jeffcott Street, 355 and 371 Spencer Street; Sands and McDougall Pty. Ltd. Main wing, 355 Spencer Street, 1888-9

- a grand six-storey, red brick and stucco parapeted factory building set on the Jeffcott Street corner;
- symmetrically arranged three main façade bays, each with a hipped roof form over, as expressed by massive parapet pediments;

- cemented parapet cornice and string moulds dividing the storeys;
- basalt sills and voussoirs to formerly double-hung sash window openings;
- bracketed cement hood over the entry;
- painted wall signs with the firm's name on north and south sides; and
- contribution as a period landmark being a major corner site, in original condition and with gigantic proportions set amongst low-rise neighbours and the centre-piece of an associated complex of red brick industrial buildings in the locality and the former Melbourne Remand Centre that was clearly inspired by this building.

Sands and McDougall Pty. Ltd. Warehouse, 371 Spencer Street, 1900

- a three-storey, red brick and stucco parapeted warehouse adjoining the factory;
- symmetrically arranged three main façade bays, each with a hipped roof form over, as expressed by cemented parapet pediments, with flanking scrolls;
- cemented parapet cornice and string moulds dividing the storeys;
- basalt sills and voussoirs to formerly double-hung sash window openings;
- painted wall signs with the firm's name on north and south sides; and
- contribution as a period landmark being a major corner site, in original condition and with gigantic proportions set amongst low-rise neighbours and the centre-piece of an associated complex of red brick industrial buildings in the locality.

Openings altered with single pane glazing in place of double-hung sash windows, entry altered.

Sands and McDougall Pty. Ltd. 102 Jeffcott Street factory 1914

- face brick (bricks painted over) one level plus basement building set on a stone paved lane between it and the main building; and
- double gabled parapeted roofline, corrugated iron clad roof behind.

Openings altered, entry altered.

Sands and McDougall Pty. Ltd. box factory, 83-113 Batman Street, 1927-8, 1937-1940

- four and five-level face red brick factory building in a bold and austere proto-Modern style;
- eight bays of brick piers dividing the street elevation, with brick spandrels separating windows;
- visual reinforcement of each end with lesser pier spacing;
- multi-gabled side elevations to lanes;
- pitched roofs behind parapets;
- some remaining steel framed multi-pane glazing to end bays;
- concrete lintels expressed across openings; and
- some vertical boarded external doors;

Strong visual and historical link to the adjoining Sands and McDougall complex and the former Goetz building on the west (redeveloped).

WG Goetz and Son Pty. Ltd, 115 Batman Street, 1925, 1935

- two level red brick parapeted and gabled facades (with major upper level tower addition);
- deeply moulded cement string mould and cemented lintels;
- punched openings (altered); and
- panelled brickwork bays.

Sands and McDougall wood working building, 135 Batman Street, Interwar.

- one-level red brick parapeted factory, with pitched corrugated iron clad roof;
- parged and panelled parapet;
- bracketed cornice moulding;
- punched openings; and
- double-hung sash windows, timber-framed.

W O'Donnell engineers workshop, at 23 Franklin Place

- red brick, two-level parapeted and gabled workshop building.

### ***How is it significant?***

Sands and McDougall precinct is significant historically and aesthetically to West Melbourne, the City of Melbourne and Victoria.

### ***Why is it significant?***

Sands and McDougall complex precinct is significant.

- Aesthetically, like many other warehouse or factory buildings of the period and earlier, this complex dominates its residential contemporaries in scale and adopts the Italian Renaissance Revival ornament of commercial designs current since the 1870s but in this case executed in red brick with stucco trim. The main building of 1888-9 is a large and original, prominently sited and competently ornamented 19th century factory building which possesses early use of all iron fire-proofed framing and was designed by the distinguished architectural firm, Thomas Watts and Sons. It is of

State importance as an indicative and surprisingly original example of the fast disappearing large industrial buildings of the late 19th century. The adjacent contributory buildings from the Interwar period use the same architectural language and materials but with a modern interpretation; and

- Historically, the complex includes the most of the known surviving and most substantial buildings linked with this most well known of stationery firms that had a national presence and is one of the most significant industrial complexes in Victoria, with the Goetz factory also representing a specialised area of manufacture that differs from the more typical heavy industry.

## McLeod's row house and shop, later Edwards' general store (part)

362-364 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Row house later shop & residence row
<b>Date(s):</b>	1868
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

James Lever, of Jeffcott Street West Melbourne, erected two two-storey brick houses in 1868 near the corner of Jeffcott and Spencer Streets for Norman McLeod. This was four years after the Crown Grant for the land was made to H. Thomas. The McLeods lived at 364 Spencer Street and leased out 362 as a corner shop and residence. The MMBW Detail Plan of c1895 shows the context for the corner shop, as long house rows adjoining in Spencer and Jeffcott Streets. By 1900, both buildings were classed as shops. Predeceased by his wife, Norman McLeod died here in 1900, leaving household effects to his daughter Margaret Susanna and tools to his son Norman.

Contributory elements include:

- two storey parapeted stuccoed row house and corner shop in a simple Italian Renaissance Revival style;
- cemented cornice and string moulds, quoining and brackets with a raised pedimented entablature at the corner splay;
- originally face brick side and rear walls;
- punched window openings, with moulded cemented architraves and bracketed sills;
- corner entry doorway and toplight; and
- traditional corner siting for Victorian-era shop or commercial building.

Changes include additions, removal of the roof and chimneys, revision of the ground floors facing Jeffcott and Spencer Street, with new openings, refit of all openings. The integrity is only fair but the simple form of the building remains symbolic of the first Crown Grant era.

#### *How is it significant?*

McLeod's row house and shop are significant historically to West Melbourne.

#### *Why is it significant?*

McLeod's row house and shop are significant.

- Historically and socially, as symbolic of the first Crown Grant era and the simple form of commercial architecture that dated from that period also as a corner grocery for a long period serving the former residential area around it.



# Sands and McDougall Ltd factory and warehouse complex, warehouse part

371 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Warehouse
<b>Date(s):</b>	1900
<b>View of place:</b>	2015

## Statement of Significance

Sands and McDougall Pty Ltd. complex

### *What is significant?*

Sands and Kenny (1857-61) and Sands and McDougall, (1862-c1974) were the publishers of the directory to commercial and general Melbourne, later, the Melbourne and suburban directory and the 'Directory of Victoria' providing the longest issue of any other directory publisher in Victoria. They also published a directory of Canberra.

From their first retailing outlet, the Victoria Stationery Warehouse in Collins Street West (No.46) and stores in Little Flinders Street, their expansion provided for the erection of this factory building to the design of Thomas Watts and Sons, by builder F. Lavers of Hawthorn. Products made there included cardboard and paper containers, maps, those associated with book binding and general stationery and letterpress printing was combined with general publishing.

Thomas Watts and Sons accepted tenders for erection of the adjoining 3 level warehouse in Spencer Street, Melbourne in 1900 for Sands and McDougall Ltd. In 1914 Reynolds Bros of 118 Rose Street Fitzroy erected a factory for Sands and McDougall, West Melbourne in Jeffcott Street designed by Arthur and Hugh Peck.

The design firm, Thomas Watts and Sons, is also known for commercial buildings, such as Robb's Building (1866) formerly in Collins Street; stores for the City Property Co. in Flinders Lane (1889); stores for Alston and Payne in McKillop Street (1888) and the similarly gigantic and brick Victoria Sugar Company Works, Beach Street, Port Melbourne (since renovated as apartments).

Reputedly riveted wrought-iron columns and beams are the internal structure with timber floors fire-proofed by the Traegerwellbech arched corrugated plate linings, with in combustible infill. The former Victoria Bond 565-71 Lonsdale Street, Melbourne - a five-storey store claimed as the first to use the all-wrought-iron frame combined with the Traegerwellbech system, 1887, since demolished. As befits its manufactory function, ornament derived from the Italian Renaissance is applied sparingly (refer later Laurens - Munster Terrace complex).

Contributory elements include:

Main wing 1888-9

- a grand six-storey, red brick and stucco parapeted factory building set on the Jeffcott Street corner;
- symmetrically arranged three main façade bays, each with a hipped roof form over, as expressed by massive parapet pediments;



- cemented parapet cornice and string moulds dividing the storeys;
- basalt sills and voussoirs to formerly double-hung sash window openings;
- bracketed cement hood over the entry;
- painted wall signs with the firm's name on north and south sides; and
- contribution as a period landmark being a major corner site, in original condition and with gigantic proportions set amongst low-rise neighbours and the centre-piece of an associated complex of red brick industrial buildings in the locality and the former Melbourne Remand Centre that was clearly inspired by this building.

Warehouse, Spencer Street 1900:

- a three-storey, red brick and stucco parapeted warehouse adjoining the factory;
- symmetrically arranged three main façade bays, each with a hipped roof form over, as expressed by cemented parapet pediments, with flanking scrolls;
- cemented parapet cornice and string moulds dividing the storeys;
- basalt sills and voussoirs to formerly double-hung sash window openings;
- painted wall signs with the firm's name on north and south sides; and
- contribution as a period landmark being a major corner site, in original condition and with gigantic proportions set amongst low-rise neighbours and the centre-piece of an associated complex of red brick industrial buildings in the locality.

Openings altered with single pane glazing in place of double-hung sash windows, entry altered.

Jeffcott Street factory 1914:

- face brick (bricks painted over) one level plus basement building set on stone paved lane between main building; and
- double gabled parapeted roofline, corrugated iron clad roof behind.

Openings altered, entry altered.

#### ***How is it significant?***

The Sands and McDougall factory and warehouse complex is significant historically and aesthetically to West Melbourne, the City of Melbourne and Victoria.

#### ***Why is it significant?***

The Sands and McDougall factory and warehouse complex is significant.

- Aesthetically, like many other warehouse or factory buildings of the period and earlier, this complex dominates its residential contemporaries in scale and adopts the Italian Renaissance Revival ornament of commercial designs current since the 1870s but in this case executed in red brick with stucco trim. The main building of 1888-9 is a large and original, prominently sited and competently ornamented 19th century factory building which possesses early use of all iron fire-proofed framing and was designed by the distinguished architectural firm, Thomas Watts and Sons. It is of State importance as an indicative and surprisingly original example of the fast disappearing large industrial buildings of the late 19th century; and
- Historically, the complex includes the earliest known surviving and most substantial buildings linked with this most well known of stationery firms that had a national presence and is one of the most significant industrial complexes in Victoria, representing a specialised area of manufacture that differs from the more typical heavy industry.

## Alexander Dick's house also Tinto House, later Curtin House

384 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1879
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Contractor, Alexander Dick, then of 158 Spencer Street, applied to the City of Melbourne to build a large two-storey house here in 1879. Like other West Melbourne residents, Dick was a small scale developer who built residential and industrial projects in Melbourne and West Melbourne. He died a rich man at this house in 1886, with an estate of equivalent value of \$2,954,980. Adjoining was a long house row he had developed just before his death (since demolished).

Contributory elements include:

- two storey parapeted brick and stuccoed row house;
- cemented cornice moulds, rosettes, with a raised segmentally arched entablature;
- originally face brick side and rear walls;
- pitched roof behind the parapet, with corrugated iron cladding and chimney;
- originally two storey verandah since rebuilt;
- double-hung sash windows in both segmentally and fully arched openings with pronounced voussoirs; and
- contribution to a valuable Edwardian and Victorian-era streetscape and located opposite the highly significant Sands and McDougall complex.

Integrity is only fair, with painting of the bricks, changes to entry and toplight, altered verandah and upper level window, and an altered fence. The building has some historical value.

#### *How is it significant?*

Alexander Dick's house also Tinto house, is of historical significance to West Melbourne.

#### *Why is it significant?*

Alexander Dick's house also Tinto house, is significant.

- Historically, as an altered representative of the late Victorian-era building boom in West Melbourne while also the creation of one of the successful practitioners of that boom, Alexander Dick. Also contributory to a valuable Edwardian and Victorian-era streetscape and located opposite the highly significant Sands and McDougall complex.

## Aaron Danks' factory-warehouses

386-394 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Factory, warehouse
<b>Date(s):</b>	1908-9
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

W.F. Holden erected this warehouse for hardware merchant and benefactor Aaron Danks (later Sir Aaron Danks), to the design of the renowned architect, Charles A. D'Ebro, in 1908-9. Aaron Danks was a principal of the firm John Danks and Son, one of the oldest hardware merchandisers in the Colony. In 2015 Danks Holdings Limited was claimed as one of the oldest family businesses in Australia's top 500 companies, and the largest independent hardware wholesale distribution operation in the country.

The factory, warehouses were leased out to Herbert Adams Pty. Ltd., cake makers, and the Southern Cross Manufacturing Company, among others.

Architect, Charles D'Ebro has a number of his designs included on the Victorian Heritage Register, specialising in the Edwardian Freestyle and Edwardian Baroque styles, such as the Gollin and Company office building, Bourke Street, Melbourne (Victorian Heritage Register H0685).

Contributory elements include:

- two storey face brick parapeted Edwardian Freestyle factory warehouses;
- three-bay façade divided by deep, brick bullnose-profile piers with cemented parapet entablatures, and moulded terracotta cornices;
- central bay with raised gabled entablature bearing the date on a panel;
- ribbing applied to piers, emanating from cement orbs on the cappings and terminated on cemented cartouches;
- ox-bow shaped string moulds over segmentally arched upper level openings, with bullnose brick reveals and moulded strings as sills;
- face red brick side and rear walls, with concrete lintols over timber famed window groups;
- terracotta wall vents;
- pitched roofs behind the parapet in three hipped sawtooth bays clad with corrugated iron and clerestory lighting to the upper level;
- double-hung timber sash upper level windows;
- ground level openings set within piers with an uncommon bullnose profile ribbed soffit over; and
- part altered early shopfront and entry door at 394 Spencer Street.

Bricks painted over and ground level joinery changed.

***How is it significant?***

Aaron Danks' factory-warehouses is significant historically and aesthetically to West Melbourne.

***Why is it significant?***

Aaron Danks' factory-warehouses is significant.

- Historically, for its association with the important figure, Aaron Danks, in his managerial role for the company John Danks after his father's death, and as one of the oldest buildings surviving commissioned by this vast Danks company; and
- Aesthetically, a good example of Charles D'Ebro's work, a specialist in the application of Edwardian-era or Arts and Crafts Freestyle to commercial buildings.

## Bennett's Dalston Bakery

405-407 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Shop & residence, bakery
<b>Date(s):</b>	1906
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

John Timmins of James Street, Northcote erected this shop and dwelling in 1906 for a Mrs Bennett, at the corner of Spencer and Franklin Streets to the design of architect R. M. King. Once built, the shop was run by Henry William Bennett, baker. By the early 1920s, Bennett had expanded along Spencer Street into 409 and 411 Spencer Street.

Henry retired but Victor Hugo Bennett and Emma Elizabeth Bennett continued baking here well into the 1930s. Hugo died in 1954 leaving a sizeable estate worth £51,950.

Contributory elements include:

- two storey parapeted face red brick and cement Queen Anne style complex on stone footings;
- pitched roofs behind parapets, clad with corrugated iron;
- impressive row of red brick corbelled chimney to bakery rear wall, signalling function;
- cemented chimney to shop and residence;
- black brick string mould at sill level;
- baker's shop at corner with splayed corner entry;
- cemented cornice and parapet entablature with the name 'H Bennett est 1850' and 'Dalston Bakery', scrolled around end chimney;
- traces of old signage on bakery side wall;
- cemented voussoirs over original openings;
- scrolled broken pediment to raised entablature at corner;
- double-hung sash windows upper level, staggered on side elevation;
- skillion form bakery at rear with pitched crossing to courtyard between shop and bakery; and
- contribution to Edwardian-era and Interwar commercial streetscape along Spencer Street.

Integrity is good despite Edwardian-era windows added to the upper level, painting over of some bricks and stonework, and the corner entry and shopfront having been bricked in on ground level. The entry has been part reopened since 1983 (see North and West Melbourne Conservation Study 1983).

#### *How is it significant?*

Bennett's Dalston Bakery is significant historically and aesthetically to West Melbourne and the City of Melbourne.



***Why is it significant?***

Bennett's Dalston Bakery is significant.

- Historically, closely linked with the Bennett family of bakers and a bakery and shop over an extended period, also representative of the end of a major growth period in West Melbourne also as a now rare Edwardian-era bakery and baker's shop and residence complex within the City; and
- Aesthetically, a custom-designed strong corner Edwardian-era complex with distinctive detailing and bold massing in the Queen Anne style also contributory to a minor commercial Edwardian-era streetscape along Spencer Street.

## Australian Glass Manufacturers Co. Ltd. (façade only)

420 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Showroom
<b>Date(s):</b>	1937
<b>View of place:</b>	2015

### Statement of Significance

#### ***What is significant?***

*(development project in construction)*

Streamlined Moderne style commercial façade building commissioned by Australian Glass Manufacturers Co. Ltd. and designed by H.W. And F.B. Tompkins for completion in 1937. The building was constructed as a showroom, with large internal spaces, using contemporary materials and styling as a showcase for their products. The interior has since been removed but the firm's products, such as glass bricks, remain on the facade.

Contributory elements include:

- parapeted two storey stuccoed and terra-cotta parapeted show room and offices (façade) in the Streamlined Modern style;
- corner site with two principal elevations;
- five-bay main façade facing Spencer Street with three grooved fins to the centre glazed panel, flagpole above on tripartite support and the address in metal lettering, '420 Spencer St' under,
- three-bay façade to Dudley Street with stepped parapet over the centre bay;
- use of terracotta faience as streamlining, tiled dados;
- use of vertical fins and horizontal fluted spandrels, flat and curved surfaces as an interplay of form and finish rather than applied ornament;
- large panels of glass brickwork, a company product; and
- metal windows and door frames.

#### ***How is it significant?***

Australian Glass Manufacturers Co. Ltd. (façade) is significant historically and aesthetically to West Melbourne

#### ***Why is it significant?***

Australian Glass Manufacturers Co. Ltd. (façade) is significant.

- Historically, as the local headquarters and showroom of the important Australian firm, Australian Glass Manufacturers, whose products aided in the development of Modernist glass-oriented architecture in the following decades also as a showpiece for this type of architecture to be emulated; and
- Aesthetically, as a good example of the Streamline Moderne style designed by H.W. And F.B. Tompkins who were responsible for a number of significant commercial buildings in the Melbourne business centre in the interwar period, notably Myers store in Bourke Street.

## Victorian-era commercial streetscape

### 437-441 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Shop & residences
<b>Date(s):</b>	1868-c1890
<b>View of place:</b>	2015

#### Statement of Significance

Victorian-era commercial streetscape, 437-441 Spencer Street, West Melbourne

##### *What is significant?*

The commercial streetscape at 437-441 Spencer Street, West Melbourne includes the early shop and dwelling at 441 which was constructed in 1868 for John Crabtree. Sands and McDougall directories indicate that there was an earlier building on the site, occupied by Nankivell Fanning and Co. stores, but described as vacant in 1865 and 1866 and then not listed at all in 1867 and 1868. In 1869 the building is shown, occupied by John Crabtree. In 1872 the building was occupied by John Andrews, a tailor, and then from 1873 until 1890 by a number of hairdressers and tobacconists. The shop and residence at 437 is an altered Victorian-era structure which exemplifies the change in commercial styling.

Contributory elements in the streetscape include:

- double storey rendered Victorian-era shops and residences, set on bluestone footings;
- cemented parapeted façade on 437 with moulded architraves, cornice and blocks on brackets;
- Italian Renaissance Revival styling on 437;
- traditional splayed corner entry for 441;
- double-hung sash windows on 437;
- shopfront on the narrow Spencer Street façade of 441, now altered; and
- corrugated galvanised steel simply hipped roofs.

All of the other windows have also been replaced on 441, probably originally double hung sashes.

##### *How is it significant?*

Victorian-era commercial streetscape at 437-441 Spencer Street, West Melbourne, is significant historically to West Melbourne.

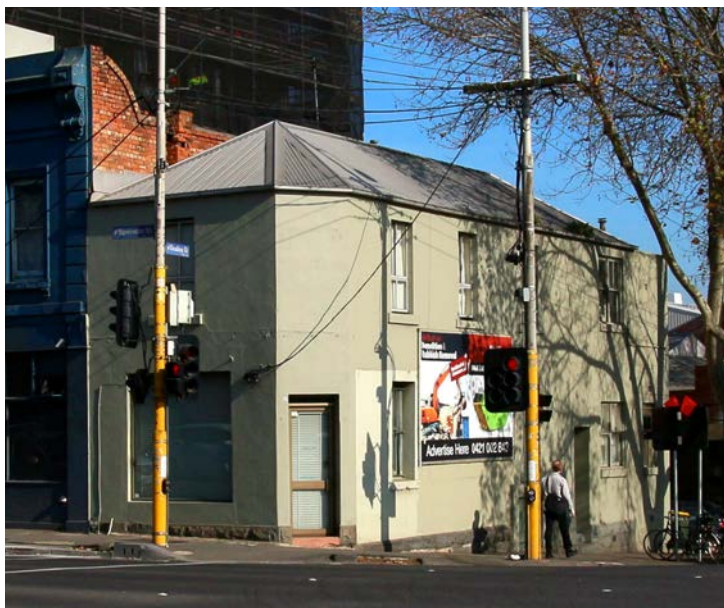
##### *Why is it significant?*

This Victorian-era commercial streetscape at 437-441 Spencer Street, West Melbourne, is significant.

- Historically, the streetscape demonstrates both an early and later Victorian-era phase of commercial development of West Melbourne in the mid-nineteenth century.

## Crabtree's tailor shop and residence, part Victorian-era commercial streetscape

441 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Shop & residence
<b>Date(s):</b>	1868
<b>View of place:</b>	2015

### Statement of Significance

Victorian-era commercial streetscape, 437-441 Spencer Street, West Melbourne

#### *What is significant?*

The commercial streetscape at 437-441 Spencer Street, West Melbourne includes the early shop and dwelling at 441 which was constructed in 1868 for John Crabtree. Sands and McDougall directories indicate that there was an earlier building on the site, occupied by Nankivell Fanning and Co. stores, but described as vacant in 1865 and 1866 and then not listed at all in 1867 and 1868. In 1869 the building is shown, occupied by John Crabtree. In 1872 the building was occupied by John Andrews, a tailor, and then from 1873 until 1890 by a number of hairdressers and tobacconists. The shop and residence at 437 is an altered Victorian-era structure which exemplifies the change in commercial styling.

Contributory elements in the streetscape include:

- double storey rendered Victorian-era shops and residences, set on bluestone footings;
- cemented parapeted façade on 437 with moulded architraves, cornice and blocks on brackets;
- Italian Renaissance Revival styling on 437;
- traditional splayed corner entry for 441;
- double-hung sash windows on 437;
- shopfront on the narrow Spencer Street façade of 441, now altered; and
- corrugated galvanised steel simply hipped roofs.

All of the other windows have also been replaced on 441, probably originally double hung sashes.

#### *How is it significant?*

Victorian-era commercial streetscape at 437-441 Spencer Street, West Melbourne, is significant historically to West Melbourne.

#### *Why is it significant?*

This Victorian-era commercial streetscape at 437-441 Spencer Street, West Melbourne, is significant.

- Historically, the streetscape demonstrates both an early and later Victorian-era phase of commercial development of West Melbourne in the mid-nineteenth century.



## Brown's factory, later Preston Motors Pty. Ltd.

445 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Factory
<b>Date(s):</b>	1935
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

WG Rothwell of Richmond built this factory, at the corner of Spencer and Dudley Streets, for E.W. and E.S. Brown Esq. of 120 Orrong Crescent, Caulfield 1935.

Constructed for an estimated cost of £3000, the factory was set on one and two levels, taking advantage of the hillside site. The brick building had steel-framed windows, roller shutter doors, concrete floors, and steel trussed roofing. The proposed façade showed more stylised Moderne elements than were built.

The building was later used by Preston Motors Pty. Ltd. for a service station and their West Melbourne showroom for Chevrolet and other imported automobile brands. Images of the building from this era were used on Preston Motors' web site in 2015.

Contributory elements include:

- parapeted one and two storey Moderne style face brick factory on corner site;
- three-colour brickwork, brown or manganese and red as vertical and horizontal panels, and cream as string moulds and basket weave panels set into piers;
- soldier coursing over openings and as a parapet capping also squints as sills;
- concrete lintols;
- twin gabled roofs behind the parapet; and
- steel framed multi-pane glazing

#### *How is it significant?*

Brown's factory, later Preston Motors Pty. Ltd., is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Brown's factory, later Preston Motors Pty. Ltd., is significant.

- Historically, for the building's link with the ongoing and successful motor retailing firm of Preston Motors also as a representative of the Interwar industrial development that overtook this part of West Melbourne; and
- Aesthetically, as a good and well-preserved example of Moderne design using coloured and pattern brickwork.



# Hotel Spencer

475 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Hotel
<b>Date(s):</b>	1926-7
<b>View of place:</b>	2015

## Statement of Significance

### *What is significant?*

Hotel specialist architectural firm, Sydney Smith Ogg and Serpell Architects, designed this Greek Revival style hotel for Mrs M Riordan for an estimated £8490. A building permit application was lodged at the end of 1926, with completion by 1927. The ground floor included a sizeable bar area, bar parlour, parlour, residential entry lobby, dining room, and an adjoining kitchen. First and second floors held bedrooms with one sitting room and one balcony per street elevation.

Sydney Smith Ogg and Serpell designed many fine Interwar hotels and commercial buildings, many of which are in the heritage overlay or on the Victorian Heritage Register (for example Prince Albert Hotel 149 Douglas Parade Williamstown).

Contributory elements include:

- Greek Revival style parapeted and stuccoed three-level corner hotel;
- stepped parapet over a deep bracketed cornice;
- three bay Spencer Street façade and seven bay Rosslyn Street elevation, set on a high, ruled cement podium base;
- giant order pilasters framing a central recessed façade bay with balconies and wrought iron balustrade incorporating the saltire cross motif;
- Egyptian motifs such as the scarab beetle and reeded capitals;
- bas-relief letters spelling out 'Hotel Spencer' on the podium and upper level of both elevations; and
- double-hung sash windows with lattice pattern sashes set within vertical strips and separated by moulded spandrels.

Integrity is good despite the removal of dado tiles, addition of intrusive service elements and a large sign attached to the parapet. Ground level openings have been changed.

### *How is it significant?*

Spencer Hotel, later Hotel Spencer, is significant historically, socially and aesthetically to West Melbourne and the City of Melbourne.

### *Why is it significant?*

Spencer Hotel later Hotel Spencer is significant.

- Historically and socially, as a local corner hotel and gathering place for the West Melbourne community over time; and
- Aesthetically, as a superior Greek revival style hotel example, carried out by the important architectural firm, Sydney Smith Ogg and Serpell, also a major, although isolated, traditional corner streetscape element.

## Commercial streetscape, 491-501 Spencer Street

491-501 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Shops & residences
<b>Date(s):</b>	1866-c1905
<b>View of place:</b>	2015

### Statement of Significance

*Commercial streetscape 491-501 Spencer Street*

#### **What is significant?**

Farnsworth and Potts of Dryburgh Street, Hotham Hill (North Melbourne) built the shop and dwelling at 499 Spencer Street for butcher Robert Barnes by 1880, to a design by North Melbourne architect Henry Shalless. Barnes remained there well into the 20th century. Barnes died at Ascot Vale in 1920, still owning 495-499 and 503 Spencer Street.

This shop and residence is the core of an identified locally significant Edwardian and Victorian-era commercial streetscape, 491-503 Spencer Street, most of which was once owned by Barnes.

Other contributory buildings in this streetscape include:

- Ethelboro or Clarke's house at 491 built from 1866 onwards;
- Clark and Heron's building at 493 built c1905,
- Shops and residences at 495-497, built c1886.
- This streetscape is adjoining another similar streetscape at 505-511 Spencer Street that shares similar stylistic traits and finishes while having sufficient integrity to represent this important growth era in West Melbourne.
- Contributory elements within the streetscape include:
  - one and two storey scaled shops and residences;
  - parapeted brick and stuccoed Victorian-era designs in the Italian Renaissance Revival style;
  - Edwardian-era face brick parapeted two level shop and residence;
  - originally face brick side and rear walls;
  - pitched roofs behind the parapet; and
  - double-hung sash windows.

Upper level facade integrity is good but ground levels have changed.

#### **How is it significant?**

The commercial streetscape, 491-501 Spencer Street, is significant historically to West Melbourne.

#### **Why is it significant?**

The commercial streetscape, 491-501 Spencer Street, is significant.

- Historically, the shops in this group represent major growth periods in West Melbourne also as a shop group owned by the Barnes family over a long period and used as their butcher's shop.

## Barnes' shop and residence, part commercial streetscape 491-501 Spencer Street

499 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Shop & residence
<b>Date(s):</b>	1879-80
<b>View of place:</b>	2015

### Statement of Significance

*See also Statement of Significance for commercial streetscape at 491-501 Spencer Street.*

#### **What is significant?**

Farnsworth and Potts of Dryburgh Street, Hotham Hill (North Melbourne) built this shop and dwelling at 499 Spencer Street for butcher Robert Barnes to a design by North Melbourne architect Henry Shalless in 1879-80. Barnes remained there well into the 20th century. Barnes died at Ascot Vale in 1920, still owning 495-499 and 503 Spencer Street.

This shop and residence is the core of an identified locally significant Victorian-era commercial streetscape 491-503 Spencer Street, most of which was once owned by Barnes. This streetscape is adjoining another similar streetscape at 505-511 Spencer Street that shares similar stylistic traits and finishes while having sufficient integrity to represent this important growth era in West Melbourne.

Contributory elements include:

- two storey parapeted stuccoed Victorian-era shop and residence in the Italian Renaissance Revival style;
- cemented cornice moulds, blocks, stylised elongated brackets and inverted consoles at first floor level;
- face brick side and rear walls;
- pitched roof behind the parapet;
- double-hung sash windows, with distinctive ornamental pair at the upper level, detailed in manner similar to other Shalless window groups;
- pilasters at ground level as vertical divisions in the former shopfront; and
- contribution to valuable Victorian-era streetscape.

Integrity of the upper level is good but the ground level has changed with the exception of the pilasters.

#### **How is it significant?**

Barnes' shop and residence is significant historically and aesthetically to West Melbourne.

#### **Why is it significant?**

Barnes' shop and residence is significant.

- Historically, with other shops in this group (491-503 Spencer Street), representative of a major growth period (Victorian-era) in West Melbourne, also the centre-piece of a shop group owned by the Barnes family over a long period and used as their butcher's shop; and
- Aesthetically, as a fine and distinctive shop façade designed by local architect Henry Shalless and contributory to a Victorian-era commercial streetscape.

## James Campbell's shop and residence

502 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Shop & residence
<b>Date(s):</b>	1881
<b>View of place:</b>	2015

### Statement of Significance

#### ***What is significant?***

West Melbourne blacksmith, James Campbell commissioned Henry Johnson of 121 Brougham Street, Hotham to build this brick shop and residence of four rooms along with another similar shop and two five-room houses in Spencer Street, near Stanley Street, in 1881.

Contributory elements include:

- a double-storey parapeted and rendered residence built to the property line;
- cemented detailing including bracketed cornice, quoining, parapet pediment with scrolls;
- tripartite timber-framed double-hung sash windows with a rendered hood mould and bracketed sill on the upper level façade; and
- cemented chimneys with cornices.

The ground floor has been altered.

#### ***How is it significant?***

James Campbell's shop and residence is significant historically to West Melbourne.

#### ***Why is it significant?***

James Campbell's shop and residence is significant.

- Historically, the building demonstrates early shop and residence development of the nineteenth century Boom period, an important phase in the history of West and North Melbourne. Campbell, a blacksmith, was typical of the artisans who resided and speculated in West Melbourne.



## Edwardian and Victorian-era commercial streetscape

505-511 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Shops & residences
<b>Date(s):</b>	1878-1915
<b>View of place:</b>	2015

### Statement of Significance

*Edwardian and Victorian-era commercial streetscape*

#### ***What is significant?***

Contributory places in this Victorian-era commercial streetscape include:

- Yule's shops and residences at 505-507 Spencer Street built 1878;
- Doyle's shops and residences, 509-511 Spencer Street built 1915; and
- shop and residence, later Chinese laundry, 503 Spencer Street, built 1875-1900.

They share:

- parapeted one and two-storey shop and residence forms;
- Italian Renaissance Revival styling with cemented detailing;
- face brick side and rear walls;
- pitched roof behind the parapet, with cemented and corniced chimneys; and
- double-hung sash windows on the upper level.

Chinese laundry, 503 Spencer Street has been altered.

#### ***How is it significant?***

This Edwardian and Victorian-era commercial streetscape is significant historically and aesthetically to West Melbourne.

#### ***Why is it significant?***

Edwardian and Victorian-era commercial streetscape is significant.

- Historically, as representative of two major boom eras in the development of West Melbourne; and
- Aesthetically, for the architectural values of 509-511 Spencer Street (see Statement of Significance, 509, 511 Spencer Street).



## Doyle's shop and residence, part 509-511 Spencer Street

509 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Shop & residence
<b>Date(s):</b>	1915
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

W. J. Wheeler of 49 Brougham Street, North Melbourne erected this pair of two-storey brick shops and dwellings at 509-511 Spencer Street in 1915 for baker, Samuel Doyle. Samuel Doyle also owned the Victorian-era 505-507 Spencer Street.

Contributory elements include:

- two storey parapeted red brick and stuccoed Edwardian-era shop and residence in an adapted Italian Renaissance Revival style;
- cemented cornice and string moulds, blocks, brackets, recessed vermiculated panels and a raised gabled entablature at first floor level with orbs (part unpainted as original);
- originally face brick side and rear walls;
- pitched roof behind the parapet with corbelled brick chimneys;
- double-hung sash windows, with distinctive architraves and keystones facing Spencer Street and arranged in a pattern facing Stanley Street with the arched opening and leadlight glazing signalling the internal stair case;
- metal framed shopfront at ground level (511); and
- contribution to valuable Edwardian and Victorian-era streetscape.

The cantilever street canopy is an early one but has been reclad.

Integrity is good despite the replacement of the shopfront on 509; painting of bricks and new green tiled plinth and piers on 511 Spencer Street (identified in 1991 as painted over); altered windows on 511.

#### *How is it significant?*

Doyle's shop and residence pair is significant historically and aesthetically to West Melbourne.

Shops and residences at 505-511 Spencer Street are contributory to a locally significant streetscape.

#### *Why is it significant?*

Doyle's shop and residence is significant.

- Historically, with other shops in this group (505-507 Spencer Street), as representative of a major growth period in West Melbourne also the centre piece of a shop group owned by the Doyle family over a long period; and
- Aesthetically, as distinctive Edwardian-era shop façades and contributory to a Victorian-era commercial streetscape.

## Doyle's shop and residence, part 509-511 Spencer Street

511 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Shop & residence
<b>Date(s):</b>	1915
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

W. J. Wheeler of 49 Brougham Street, North Melbourne erected this pair of two-storey brick shops and dwellings at 509-511 Spencer Street in 1915 for baker, Samuel Doyle. Samuel Doyle also owned the Victorian-era 505-507 Spencer Street.

Contributory elements include:

- two storey parapeted red brick and stuccoed Edwardian-era shop and residence in an adapted Italian Renaissance Revival style;
- cemented cornice and string moulds, blocks, brackets, recessed vermiculated panels and a raised gabled entablature at first floor level with orbs (part unpainted as original);
- originally face brick side and rear walls;
- pitched roof behind the parapet with corbelled brick chimneys;
- double-hung sash windows, with distinctive architraves and keystones facing Spencer Street and arranged in a pattern facing Stanley Street with the arched opening and leadlight glazing signalling the internal stair case;
- metal framed shopfront at ground level (511); and
- contribution to valuable Edwardian and Victorian-era streetscape.

The cantilever street canopy is an early one but has been reclad.

Integrity is good despite the replacement of the shopfront on 509; painting of bricks and new green tiled plinth and piers on 511 Spencer Street (identified in 1991 as painted over); altered windows on 511.

#### *How is it significant?*

Doyle's shop and residence pair is significant historically and aesthetically to West Melbourne.

Shops and residences at 505-511 Spencer Street are contributory to a locally significant streetscape.

#### *Why is it significant?*

Doyle's shop and residence is significant.

- Historically, with other shops in this group (505-507 Spencer Street), as representative of a major growth period in West Melbourne also the centre piece of a shop group owned by the Doyle family over a long period; and
- Aesthetically, as distinctive Edwardian-era shop façades and contributory to a Victorian-era commercial streetscape.

## Royal Mail Hotel (formerly Cook's Hotel)

519 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Hotel
<b>Date(s):</b>	1938 renovation
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

P. J. O'Connor Architect designed this hotel modernisation, in 1938, for an estimated cost of £2200. The works involved: application of new Moderne style cement detail externally and window changes; the existing tiled dado was to be modified; a new public bar with island counter installed; changes to the entrance hall; new parlour, bar parlour, kitchen; and a new floor to the existing cellar. There were to be ten bedrooms, two bathrooms, two water closets, and a sitting room on the upper level. The builder was W. A. O'Donnell Pty. Ltd., of Doncaster Street, Ascot Vale.

The Royal Mail owners were Ann and Elizabeth O'Brien and Mary C Conlan, who lived in St Kilda. They were the descendants of Victorian-era licensees, Hannah and husband Dennis O'Brien. Natives of County Tipperary, Ireland, they came to Victoria and not long after arriving took over the Royal Mail Hotel. Hannah ran the hotel for many years after the death of her husband before retiring with her family to St. Kilda, only to take up running the hotel again in c1931, assisted by two of her daughters, Betty and Nancy. Hannah died in 1934, being survived by her four daughters, Nellie (Mrs. O'Sullivan), Betty, May or Mary (Mrs. F. Conlon), and Nancy.

Contributory elements include:

- two storey parapeted Moderne style stuccoed corner hotel, as a renovation of a Victorian-era hotel;
- stepped parapet to corner with fluting or ribbing attached to a raised corner pediment;
- moulded cornice and Moderne style streamlining applied in the render below the upper level sills and a fluted string mould;
- gabled raised entablature at Spencer Street west end, with quoining scrolls, and blocks as part of an adjoining Victorian-era shop and residence absorbed into hotel since 1938;
- double-hung sash windows for upper level as part of Victorian-era hotel; and
- traditional corner hotel form, splayed corner, and siting from Victorian-era.

Integrity is good to the 1938 form, despite ground level changes, with the tile dado removal also added and altered openings. The hotel name, carried out in raised cement lettering, has been removed.

#### *How is it significant?*

Royal Mail Hotel is significant historically, socially and aesthetically to West Melbourne.

***Why is it significant?***

Royal Mail Hotel is significant.

- Historically and socially, for the long tenure as a public house and meeting place extending back to the 19th century; and
- Aesthetically, with the Moderne style renovation as a reflection of increased development at West Melbourne in the Interwar period, while still maintaining the symbolism of the old Victorian-era hotel, also as a custom design by a hotel specialist architect, P.J. O'Connor.

## Associated Taxi Services offices and service station, later Embassy café and service station

541-547 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Service Station
<b>Date(s):</b>	1956
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

As an addition to an Interwar motor garage or service station adjoining (529-535) in Spencer Street, and in place of the delicensed Union Hotel and adjoining row houses, the Associated Taxi Services offices and service station (later Embassy café and service station) were created in time for the 1956 Olympics (November -December) to the design of Charles Weight, ARAIA Architect of 78 Hotham Street, East Melbourne. Engineers, Edward Campbell and Son Pty. Ltd., designed the steel structure. The owner of the site was Dr. James Leslie Diggle, surgeon who had inherited from his mother Lucy Diggle in 1948.

Taxi license numbers in Melbourne had always created controversy since their debut in 1909. With the Olympic Games about to be held, the Transport Regulation Board dramatically increased the number of licenses in 1956, inspiring the construction of this building.

The new building took on the contemporary form of the 1950s, with a skillion roof profile and timber-framed window walls and awning sashes facing north. Fibre cement sheet spandrel panels filled in above and below windows, within the module used. In 1969 the upper level was extended south in a matching form over the ground level, with green spandrels.

The designer Charles Ernest Weight (later of Hipwell, Weight and Mason) worked in the office of noted architect Frederick Romberg during the early 1950s. Weight was elected as an Associate of the RAIA in 1952 and, by the following year (the start of Grounds Romberg and Boyd partnership) opened his own office, designing a house for himself as one of his first projects. This design received much attention in the architectural press. Weight went on to complete several other residential projects, as well as commissions for factories and a medical clinic.

Contributory elements include:

- two level steel framed and sheet clad service station and taxi offices, with café;
- modular, expressed curtain wall framing to elevations;
- deep sheet-clad eaves; and
- fibre cement sheet infill or spandrel panels and timber framed hopper sashes for window walls.

Integrity is fair despite many ground level additions; the added escape stair on the east end; new spandrel colours; some finishes painted over; and addition of air units and services. The upper level was extended in the 1960s in a similar manner to the existing.



***How is it significant?***

The Embassy café and service station is significant historically and aesthetically to West Melbourne.

***Why is it significant?***

The Embassy café and service station is significant.

- Historically, as a symbol of the preparations made for the 1956 Melbourne Olympic Games, with appropriate Modernist styling; and
- Aesthetically, an altered but contemporary 1950s Modern approach to what was by then an established building type (see adjoining as a typical Interwar garage and service station design), designed by Charles Weight who was recognised for his design skill at that time and more recently by architectural historians.

## Lever Brothers Pty. Ltd., soap manufacturers offices, factory.

567 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Factory
<b>Date(s):</b>	1935-40, 2000
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

This is a Moderne style externally well-preserved factory building on a corner site to a stone pitched lane. The factory was occupied by international soap and margarine production firm, Lever Brothers, in the post Second War period, backing onto the similarly styled Moderne factory at 97 Hawke Street. Lever Brothers Pty. Ltd was linked with the early Victorian-era Apollo soap works at Fisherman's Bend and Footscray and the associated growth of the chemical industry in West Melbourne in the 20th Century, Fisherman's Bend and Footscray in the Victorian-era. The building has been developed recently for residential use.

Contributory elements include:

- two-level red brick and stucco parapeted factory;
- well-preserved Moderne style symmetrical elevation;
- strong horizontal elements as spandrels set against the vertical element of the brick piers;
- fluting along the stepped parapet edge, cemented tripartite fins centrally placed;
- metal-framed multi-pane glazing in window strips accentuating the horizontality; and
- contribution of a small industrial complex that abuts in Hawke Street.

#### *How is it significant?*

The Lever Bros Pty. Ltd. factory is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

The Lever Bros Pty. Ltd. factory is significant.

- Historically, as the Interwar expression of the growth of the chemical industry in West Melbourne also seen in buildings for Duerdins and others, also linked with the international firm of Lever Brothers as the Melbourne head office; and
- Aesthetically, an externally well-preserved Moderne style factory building that concurs with the Hawke Street Lever Brothers factory, at the rear, in styling and scale.

## Annagh Terrace, part 582-588 Spencer Street

582 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1871-6
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Successful grocer and developer, Alexander McIntosh, applied to build the first stage of this terrace in 1871, completing the row in 1876. At his death in 1884 they were described as follows: 'Each has a balcony, verandahs, five rooms, kitchen, wash-house, bath...leased at 23/6 per week'. The houses were then sold to William Saddler.

Contributory elements include:

- two storey parapeted brick and cemented house row;
- cemented cornice moulds, blocks, orbs and brackets with a raised arched entablature central to the row bearing its name;
- brown and cream face brickwork, cream as quoining;
- face red brick side and rear walls;
- pitched roofs behind the parapet, with cemented and corniced chimneys;
- two storey cast-iron verandahs with Corinthian derived column order (part), panelled cast-iron frieze (part) and brackets also bellied balustrade panels;
- double-hung sash windows, with 3 lights at ground floor and uncommon French doors at the upper level;
- four-panel entry doors and toplights; and
- contribution to valuable Victorian-era streetscape.

Some cement detailing missing; bricks painted over; some cast-iron verandah detailing and posts changed, part in a related manner (see 588 as near original verandah). Assumed timber picket front fence has been reinstated in most of the terrace.

#### *How is it significant?*

Annagh Terrace is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Annagh Terrace is significant.

- Historically, as well-preserved and representative of a major growth period in West Melbourne also linked with the successful local developer Alexander McIntosh; and
- Aesthetically, as a well-preserved and highly ornamented terrace given its early date, utilising some uncommon detailing and finishes, also contributory to a valuable Victorian-era streetscape.

## Eagle Hotel, later shop and residence

583 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Hotel
<b>Date(s):</b>	1869
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Thomas Hearty applied to build a 'house for a hotel' in 1869 near the corner of Hawke and Spencer Streets. Once complete, it was described as nine rooms, with bar and cellar. It was later acquired by McCracken's Brewery.

Contributory elements include:

- two storey stuccoed and parapeted corner hotel in the Italian Renaissance Revival style;
- cemented cornice and string moulds, plain entablature;
- face brick rear walls;
- pitched roof behind the parapet, with cemented and corniced chimneys;
- double-hung sash windows with uncommon cast-iron balconettes at the upper level;
- simple ground level openings as indicative of original although altered;
- cellar entry door on east side, with scrolled skirt; and
- contributory to a Victorian-era streetscape, as a traditional Victorian-era corner element

Ground level openings indicative of original but altered.

#### *How is it significant?*

Eagle Hotel is significant historically, socially and aesthetically to West Melbourne.

#### *Why is it significant?*

Eagle Hotel is significant.

- Historically and socially, as an early hotel in West Melbourne and a long term public meeting place also representative of the start of a major growth period (Victorian-era) in West Melbourne; and
- Aesthetically, a simple but elegant Italian Renaissance Revival design that is enhanced by the balconettes, also contributory to a local Victorian-era streetscape.

## Annagh Terrace, part 582-588 Spencer Street

### 584 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1871-6
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

Successful grocer and developer, Alexander McIntosh, applied to build the first stage of this terrace in 1871, completing the row in 1876. At his death in 1884 they were described as follows: 'Each has a balcony, verandahs, five rooms, kitchen, wash-house, bath...leased at 23/6 per week'. The houses were then sold to William Saddler.

Contributory elements include:

- two storey parapeted brick and cemented house row;
- cemented cornice moulds, blocks, orbs and brackets with a raised arched entablature central to the row bearing its name;
- brown and cream face brickwork, cream as quoining;
- face red brick side and rear walls;
- pitched roofs behind the parapet, with cemented and corniced chimneys;
- two storey cast-iron verandahs with Corinthian derived column order (part), panelled cast-iron frieze (part) and brackets also bellied balustrade panels;
- double-hung sash windows, with 3 lights at ground floor and uncommon French doors at the upper level;
- four-panel entry doors and toplights; and
- contribution to valuable Victorian-era streetscape.

Some cement detailing missing; bricks painted over; some cast-iron verandah detailing and posts changed, part in a related manner (see 588 as near original verandah). Assumed timber picket front fence has been reinstated in most of the terrace.

##### *How is it significant?*

Annagh Terrace is significant historically and aesthetically to West Melbourne.

##### *Why is it significant?*

Annagh Terrace is significant.

- Historically, as well-preserved and representative of a major growth period in West Melbourne also linked with the successful local developer Alexander McIntosh; and
- Aesthetically, as a well-preserved and highly ornamented terrace given its early date, utilising some uncommon detailing and finishes, also contributory to a valuable Victorian-era streetscape.



## Annagh Terrace, part 582-588 Spencer Street

586 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1871-6
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Successful grocer and developer, Alexander McIntosh, applied to build the first stage of this terrace in 1871, completing the row in 1876. At his death in 1884 they were described as follows: 'Each has a balcony, verandahs, five rooms, kitchen, wash-house, bath...leased at 23/6 per week'. The houses were then sold to William Saddler.

Contributory elements include:

- two storey parapeted brick and cemented house row;
- cemented cornice moulds, blocks, orbs and brackets with a raised arched entablature central to the row bearing its name;
- brown and cream face brickwork, cream as quoining;
- face red brick side and rear walls;
- pitched roofs behind the parapet, with cemented and corniced chimneys;
- two storey cast-iron verandahs with Corinthian derived column order (part), panelled cast-iron frieze (part) and brackets also bellied balustrade panels;
- double-hung sash windows, with 3 lights at ground floor and uncommon French doors at the upper level;
- four-panel entry doors and toplights; and
- contribution to valuable Victorian-era streetscape.

Some cement detailing missing; bricks painted over; some cast-iron verandah detailing and posts changed, part in a related manner (see 588 as near original verandah). Assumed timber picket front fence has been reinstated in most of the terrace.

#### *How is it significant?*

Annagh Terrace is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Annagh Terrace is significant

- Historically, as well-preserved and representative of a major growth period in West Melbourne also linked with the successful local developer Alexander McIntosh; and
- Aesthetically, as a well-preserved and highly ornamented terrace given its early date, utilising some uncommon detailing and finishes, also contributory to a valuable Victorian-era streetscape.

## Annagh Terrace, part 582-588 Spencer Street

588 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1871-6
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Successful grocer and developer, Alexander McIntosh, applied to build the first stage of this terrace in 1871, completing the row in 1876. At his death in 1884 they were described as follows: 'Each has a balcony, verandahs, five rooms, kitchen, wash-house, bath...leased at 23/6 per week'. The houses were then sold to William Saddler.

Contributory elements include:

- two storey parapeted brick and cemented house row;
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- pitched roofs behind the parapet, with cemented and corniced chimneys;
- two storey cast-iron verandahs with Corinthian derived column order (part), panelled cast-iron frieze (part) and brackets also bellied balustrade panels;
- double-hung sash windows, with 3 lights at ground floor and uncommon French doors at the upper level;
- four-panel entry doors and toplights; and
- contribution to valuable Victorian-era streetscape.

Some cement detailing missing; bricks painted over; some cast-iron verandah detailing and posts changed, part in a related manner (see 588 as near original verandah). Assumed timber picket front fence has been reinstated in most of the terrace.

#### *How is it significant?*

Annagh Terrace is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Annagh Terrace is significant.

- Historically, as well-preserved and representative of a major growth period in West Melbourne also linked with the successful local developer Alexander McIntosh; and
- Aesthetically, as a well-preserved and highly ornamented terrace given its early date, utilising some uncommon detailing and finishes, also contributory to a valuable Victorian-era streetscape.

## Linton terrace or Taylor's row houses, part 590-596 Spencer Street

590 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1876
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Robert Taylor was the owner, architect and builder of these row houses in 1876. He lived in 596 (then 239) Spencer Street until 1886, but retained ownership for at least another ten years. The other occupants included William Stubbs, Richard Manly, Edward Day before 1896, when all the tenants were women, Sarah Williams, Margaret Anderson, Caroline Malony, Mary-Ann Barber.

Contributory elements include:

- a two storeyed, parapeted and stuccoed brick row of four;
- transverse gabled, corrugated iron clad roofs behind the parapet;
- cast iron two level verandahs, with friezes, integral brackets, and roundel pattern iron;
- cemented chimneys;
- simple cemented decoration typical of the early Victorian-era including cornices, cricket bat mouldings with scrolls on the verandah walls, together with the parapet urns;
- double-hung sash windows and 4-panel doors with toplights;
- raised siting, with stone steps up to the verandah;
- iron fences on dressed stone plinths, with iron side fences rather than masonry but with a cemented and capped post at the end houses; and
- contribution as part of a long Victorian-era residential streetscape.

Integrity is good despite missing parapet urns on 592-596 (see urns on 590 Spencer Street) also some details altered.

#### *How is it significant?*

Linton terrace or Taylor's row houses are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Linton terrace or Taylor's row houses are significant.

- Aesthetically, an early and near original row of a common West Melbourne row house form and a contributory part of a valuable Victorian-era streetscape; and
- Historically, a speculative row by the architect-owner-builder and representative of the start of a major growth period in West Melbourne.

## Linton terrace or Taylor's row houses, part 590-596 Spencer Street

592 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1876
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Robert Taylor was the owner, architect and builder of these row houses in 1876. He lived in 596 (then 239) Spencer Street until 1886, but retained ownership for at least another ten years. The other occupants included William Stubbs, Richard Manly, Edward Day before 1896, when all the tenants were women, Sarah Williams, Margaret Anderson, Caroline Malony, Mary-Ann Barber.

Contributory elements include:

- a two storeyed, parapeted and stuccoed brick row of four;
- transverse gabled, corrugated iron clad roofs behind the parapet;
- cast iron two level verandahs, with friezes, integral brackets, and roundel pattern iron;
- cemented chimneys;
- simple cemented decoration typical of the early Victorian-era including cornices, cricket bat mouldings with scrolls on the verandah walls, together with the parapet urns;
- double-hung sash windows and 4-panel doors with toplights;
- raised siting, with stone steps up to the verandah;
- iron fences on dressed stone plinths, with iron side fences rather than masonry but with a cemented and capped post at the end houses; and
- contribution as part of a long Victorian-era residential streetscape.

Integrity is good despite missing parapet urns on 592-596 (see urns on 590 Spencer Street) also some details altered.

#### *How is it significant?*

Linton terrace or Taylor's row houses are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Linton terrace or Taylor's row houses are significant.

- Aesthetically, an early and near original row of a common West Melbourne row house form and a contributory part of a valuable Victorian-era streetscape; and
- Historically, a speculative row by the architect-owner-builder and representative of the start of a major growth period in West Melbourne.

## Linton terrace or Taylor's row houses, part 590-596 Spencer Street

### 594 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1876
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Robert Taylor was the owner, architect and builder of these row houses in 1876. He lived in 596 (then 239) Spencer Street until 1886, but retained ownership for at least another ten years. The other occupants included William Stubbs, Richard Manly, Edward Day before 1896, when all the tenants were women, Sarah Williams, Margaret Anderson, Caroline Malony, Mary-Ann Barber.

Contributory elements include:

- a two storeyed, parapeted and stuccoed brick row of four;
- transverse gabled, corrugated iron clad roofs behind the parapet;
- cast iron two level verandahs, with friezes, integral brackets, and roundel pattern iron;
- cemented chimneys;
- simple cemented decoration typical of the early Victorian-era including cornices, cricket bat mouldings with scrolls on the verandah walls, together with the parapet urns;
- double-hung sash windows and 4-panel doors with toplights;
- raised siting, with stone steps up to the verandah;
- iron fences on dressed stone plinths, with iron side fences rather than masonry but with a cemented and capped post at the end houses; and
- contribution as part of a long Victorian-era residential streetscape.

Integrity is good despite missing parapet urns on 592-596 (see urns on 590 Spencer Street) also some details altered.

#### *How is it significant?*

Linton terrace or Taylor's row houses are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Linton terrace or Taylor's row houses are significant.

- Aesthetically, an early and near original row of a common West Melbourne row house form and a contributory part of a valuable Victorian-era streetscape; and
- Historically, a speculative row by the architect-owner-builder and representative of the start of a major growth period in West Melbourne.



## Linton terrace or Taylor's row houses, part 590-596 Spencer Street

### 596 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1876
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Robert Taylor was the owner, architect and builder of these row houses in 1876. He lived in 596 (then 239) Spencer Street until 1886, but retained ownership for at least another ten years. The other occupants included William Stubbs, Richard Manly, Edward Day before 1896, when all the tenants were women, Sarah Williams, Margaret Anderson, Caroline Malony, Mary-Ann Barber.

Contributory elements include:

- a two storeyed, parapeted and stuccoed brick row of four;
- transverse gabled, corrugated iron clad roofs behind the parapet;
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- simple cemented decoration typical of the early Victorian-era including cornices, cricket bat mouldings with scrolls on the verandah walls, together with the parapet urns;
- double-hung sash windows and 4-panel doors with toplights;
- raised siting, with stone steps up to the verandah;
- iron fences on dressed stone plinths, with iron side fences rather than masonry but with a cemented and capped post at the end houses; and
- contribution as part of a long Victorian-era residential streetscape.

Integrity is good despite missing parapet urns on 592-596 (see urns on 590 Spencer Street) also some details altered.

#### *How is it significant?*

Linton terrace or Taylor's row houses are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Linton terrace or Taylor's row houses are significant.

- Aesthetically, an early and near original row of a common West Melbourne row house form and a contributory part of a valuable Victorian-era streetscape; and
- Historically, a speculative row by the architect-owner-builder and representative of the start of a major growth period in West Melbourne.

## Yarra Cottages, part 599- 615 Spencer Street

599 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1867
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

These row houses were built in two separate stages, by and for Alexander Dick, who was a carpenter. The houses at 599 to 607 Spencer Street were built in 1867, with Alexander Dick himself living in 599 for the first ten years. The other four houses were added in 1879 on Dick's builder's yard adjoining and were all leased out, first by Alexander, then after 1890, by John Dick, an estate agent of Collins Street, and possibly Alexander's son.

Contributory elements include:

- a parapeted, single storey row of nine coloured tuck-pointed brick and stucco houses;
- siting close to the street;
- cast iron decorated verandahs with concave profile corrugated iron clad roofs;
- stuccoed, corniced chimneys, cemented cornices and ornamented blocks;
- a segment arched entablature, flanked by urns on pinnacles at the parapet centre;
- double-hung sash windows;
- uncommon two-panel doors, with toplights; and
- contribution to the area as an isolated, but long Victorian-era residential row creating in itself, a streetscape.

Integrity is good despite the replacement of (presumed timber picket) front fences, some with cast-iron pickets on concrete plinths; also some new quarry tiles to the verandah to match what had existed (see 599, 607 Spencer Street); and some bricks painted over.

#### *How is it significant?*

Yarra Cottages are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Yarra Cottages are significant.

- Aesthetically, of a common row house type but extensive in size and prominent in the street; and
- Historically, Alexander Dick exemplifies the West Melbourne developer-builder who converts his builders yard to house lots; representative of the start of a major growth period in West Melbourne.

## Yarra Cottages, part 599- 615 Spencer Street

601 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1867
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

These row houses were built in two separate stages, by and for Alexander Dick, who was a carpenter. The houses at 599 to 607 Spencer Street were built in 1867, with Alexander Dick himself living in 599 for the first ten years. The other four houses were added in 1879 on Dick's builder's yard adjoining and were all leased out, first by Alexander, then after 1890, by John Dick, an estate agent of Collins Street, and possibly Alexander's son.

Contributory elements include:

- a parapeted, single storey row of nine coloured tuck-pointed brick and stucco houses;
- siting close to the street;
- cast iron decorated verandahs with concave profile corrugated iron clad roofs;
- stuccoed, corniced chimneys, cemented cornices and ornamented blocks;
- a segment arched entablature, flanked by urns on pinnacles at the parapet centre;
- double-hung sash windows;
- uncommon two-panel doors, with toplights; and
- contribution to the area as an isolated, but long Victorian-era residential row creating in itself, a streetscape.

Integrity is good despite the replacement of (presumed timber picket) front fences, some with cast-iron pickets on concrete plinths; also some new quarry tiles to the verandah to match what had existed (see 599, 607 Spencer Street); and some bricks painted over.

#### *How is it significant?*

Yarra Cottages are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Yarra Cottages are significant.

- Aesthetically, of a common row house type but extensive in size and prominent in the street; and
- Historically, Alexander Dick exemplifies the West Melbourne developer-builder who converts his builders yard to house lots; representative of the start of a major growth period in West Melbourne.

## Yarra Cottages, part 599- 615 Spencer Street

603 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1867
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

These row houses were built in two separate stages, by and for Alexander Dick, who was a carpenter. The houses at 599 to 607 Spencer Street were built in 1867, with Alexander Dick himself living in 599 for the first ten years. The other four houses were added in 1879 on Dick's builder's yard adjoining and were all leased out, first by Alexander, then after 1890, by John Dick, an estate agent of Collins Street, and possibly Alexander's son.

Contributory elements include:

- a parapeted, single storey row of nine coloured tuck-pointed brick and stucco houses;
- siting close to the street;
- cast iron decorated verandahs with concave profile corrugated iron clad roofs;
- stuccoed, corniced chimneys, cemented cornices and ornamented blocks;
- a segment arched entablature, flanked by urns on pinnacles at the parapet centre;
- double-hung sash windows;
- uncommon two-panel doors, with toplights; and
- contribution to the area as an isolated, but long Victorian-era residential row creating in itself, a streetscape.

Integrity is good despite the replacement of (presumed timber picket) front fences, some with cast-iron pickets on concrete plinths; also some new quarry tiles to the verandah to match what had existed (see 599, 607 Spencer Street); and some bricks painted over.

#### *How is it significant?*

Yarra Cottages are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Yarra Cottages are significant.

- Aesthetically, of a common row house type but extensive in size and prominent in the street; and
- Historically, Alexander Dick exemplifies the West Melbourne developer-builder who converts his builders yard to house lots; representative of the start of a major growth period in West Melbourne.



## Yarra Cottages, part 599- 615 Spencer Street

605 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1867
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

These row houses were built in two separate stages, by and for Alexander Dick, who was a carpenter. The houses at 599 to 607 Spencer Street were built in 1867, with Alexander Dick himself living in 599 for the first ten years. The other four houses were added in 1879 on Dick's builder's yard adjoining and were all leased out, first by Alexander, then after 1890, by John Dick, an estate agent of Collins Street, and possibly Alexander's son.

Contributory elements include:

- a parapeted, single storey row of nine coloured tuck-pointed brick and stucco houses;
- siting close to the street;
- cast iron decorated verandahs with concave profile corrugated iron clad roofs;
- stuccoed, corniced chimneys, cemented cornices and ornamented blocks;
- a segment arched entablature, flanked by urns on pinnacles at the parapet centre;
- double-hung sash windows;
- uncommon two-panel doors, with toplights; and
- contribution to the area as an isolated, but long Victorian-era residential row creating in itself, a streetscape.

Integrity is good despite the replacement of (presumed timber picket) front fences, some with cast-iron pickets on concrete plinths; also some new quarry tiles to the verandah to match what had existed (see 599, 607 Spencer Street); and some bricks painted over.

#### *How is it significant?*

Yarra Cottages are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Yarra Cottages are significant.

- Aesthetically, of a common row house type but extensive in size and prominent in the street; and
- Historically, Alexander Dick exemplifies the West Melbourne developer-builder who converts his builders yard to house lots; representative of the start of a major growth period in West Melbourne.



## Yarra Cottages, part 599- 615 Spencer Street

607 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1867
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

These row houses were built in two separate stages, by and for Alexander Dick, who was a carpenter. The houses at 599 to 607 Spencer Street were built in 1867, with Alexander Dick himself living in 599 for the first ten years. The other four houses were added in 1879 on Dick's builder's yard adjoining and were all leased out, first by Alexander, then after 1890, by John Dick, an estate agent of Collins Street, and possibly Alexander's son.

Contributory elements include:

- a parapeted, single storey row of nine coloured tuck-pointed brick and stucco houses;
- siting close to the street;
- cast iron decorated verandahs with concave profile corrugated iron clad roofs;
- stuccoed, corniced chimneys, cemented cornices and ornamented blocks;
- a segment arched entablature, flanked by urns on pinnacles at the parapet centre;
- double-hung sash windows;
- uncommon two-panel doors, with toplights; and
- contribution to the area as an isolated, but long Victorian-era residential row creating in itself, a streetscape.

Integrity is good despite the replacement of (presumed timber picket) front fences, some with cast-iron pickets on concrete plinths; also some new quarry tiles to the verandah to match what had existed (see 599, 607 Spencer Street); and some bricks painted over.

#### *How is it significant?*

Yarra Cottages are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Yarra Cottages are significant.

- Aesthetically, of a common row house type but extensive in size and prominent in the street; and
- Historically, Alexander Dick exemplifies the West Melbourne developer-builder who converts his builders yard to house lots; representative of the start of a major growth period in West Melbourne.

## Yarra Cottages, part 599- 615 Spencer Street

609 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1879
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

These row houses were built in two separate stages, by and for Alexander Dick, who was a carpenter. The houses at 599 to 607 Spencer Street were built in 1867, with Alexander Dick himself living in 599 for the first ten years. The other four houses were added in 1879 on Dick's builder's yard adjoining and were all leased out, first by Alexander, then after 1890, by John Dick, an estate agent of Collins Street, and possibly Alexander's son.

Contributory elements include:

- a parapeted, single storey row of nine coloured tuck-pointed brick and stucco houses;
- siting close to the street;
- cast iron decorated verandahs with concave profile corrugated iron clad roofs;
- stuccoed, corniced chimneys, cemented cornices and ornamented blocks;
- a segment arched entablature, flanked by urns on pinnacles at the parapet centre;
- double-hung sash windows;
- uncommon two-panel doors, with toplights; and
- contribution to the area as an isolated, but long Victorian-era residential row creating in itself, a streetscape.

Integrity is good despite the replacement of (presumed timber picket) front fences, some with cast-iron pickets on concrete plinths; also some new quarry tiles to the verandah to match what had existed (see 599, 607 Spencer Street); and some bricks painted over.

#### *How is it significant?*

Yarra Cottages are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Yarra Cottages are significant.

- Aesthetically, of a common row house type but extensive in size and prominent in the street; and
- Historically, Alexander Dick exemplifies the West Melbourne developer-builder who converts his builders yard to house lots; representative of the start of a major growth period in West Melbourne.

## Yarra Cottages, part 599- 615 Spencer Street

611 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1879
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

These row houses were built in two separate stages, by and for Alexander Dick, who was a carpenter. The houses at 599 to 607 Spencer Street were built in 1867, with Alexander Dick himself living in 599 for the first ten years. The other four houses were added in 1879 on Dick's builder's yard adjoining and were all leased out, first by Alexander, then after 1890, by John Dick, an estate agent of Collins Street, and possibly Alexander's son.

Contributory elements include:

- a parapeted, single storey row of nine coloured tuck-pointed brick and stucco houses;
- siting close to the street;
- cast iron decorated verandahs with concave profile corrugated iron clad roofs;
- stuccoed, corniced chimneys, cemented cornices and ornamented blocks;
- a segment arched entablature, flanked by urns on pinnacles at the parapet centre;
- double-hung sash windows;
- uncommon two-panel doors, with toplights; and
- contribution to the area as an isolated, but long Victorian-era residential row creating in itself, a streetscape.

Integrity is good despite the replacement of (presumed timber picket) front fences, some with cast-iron pickets on concrete plinths; also some new quarry tiles to the verandah to match what had existed (see 599, 607 Spencer Street); and some bricks painted over.

#### *How is it significant?*

Yarra Cottages are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Yarra Cottages are significant.

- Aesthetically, of a common row house type but extensive in size and prominent in the street; and
- Historically, Alexander Dick exemplifies the West Melbourne developer-builder who converts his builders yard to house lots; representative of the start of a major growth period in West Melbourne.

## Yarra Cottages, part 599- 615 Spencer Street

613 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1879
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

These row houses were built in two separate stages, by and for Alexander Dick, who was a carpenter. The houses at 599 to 607 Spencer Street were built in 1867, with Alexander Dick himself living in 599 for the first ten years. The other four houses were added in 1879 on Dick's builder's yard adjoining and were all leased out, first by Alexander, then after 1890, by John Dick, an estate agent of Collins Street, and possibly Alexander's son.

Contributory elements include:

- a parapeted, single storey row of nine coloured tuck-pointed brick and stucco houses;
- siting close to the street;
- cast iron decorated verandahs with concave profile corrugated iron clad roofs;
- stuccoed, corniced chimneys, cemented cornices and ornamented blocks;
- a segment arched entablature, flanked by urns on pinnacles at the parapet centre;
- double-hung sash windows;
- uncommon two-panel doors, with toplights; and
- contribution to the area as an isolated, but long Victorian-era residential row creating in itself, a streetscape.

Integrity is good despite the replacement of (presumed timber picket) front fences, some with cast-iron pickets on concrete plinths; also some new quarry tiles to the verandah to match what had existed (see 599, 607 Spencer Street); and some bricks painted over.

#### *How is it significant?*

Yarra Cottages are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Yarra Cottages are significant.

- Aesthetically, of a common row house type but extensive in size and prominent in the street; and
- Historically, Alexander Dick exemplifies the West Melbourne developer-builder who converts his builders yard to house lots; representative of the start of a major growth period in West Melbourne.

## Yarra Cottages, part 599- 615 Spencer Street

615 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1879
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

These row houses were built in two separate stages, by and for Alexander Dick, who was a carpenter. The houses at 599 to 607 Spencer Street were built in 1867, with Alexander Dick himself living in 599 for the first ten years. The other four houses were added in 1879 on Dick's builder's yard adjoining and were all leased out, first by Alexander, then after 1890, by John Dick, an estate agent of Collins Street, and possibly Alexander's son.

Contributory elements include:

- a parapeted, single storey row of nine coloured tuck-pointed brick and stucco houses;
- siting close to the street;
- cast iron decorated verandahs with concave profile corrugated iron clad roofs;
- stuccoed, corniced chimneys, cemented cornices and ornamented blocks;
- a segment arched entablature, flanked by urns on pinnacles at the parapet centre;
- double-hung sash windows;
- uncommon two-panel doors, with toplights; and
- contribution to the area as an isolated, but long Victorian-era residential row creating in itself, a streetscape.

Integrity is good despite the replacement of (presumed timber picket) front fences, some with cast-iron pickets on concrete plinths; also some new quarry tiles to the verandah to match what had existed (see 599, 607 Spencer Street); and some bricks painted over.

#### *How is it significant?*

Yarra Cottages are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Yarra Cottages are significant.

- Aesthetically, of a common row house type but extensive in size and prominent in the street; and
- Historically, Alexander Dick exemplifies the West Melbourne developer-builder who converts his builders yard to house lots; representative of the start of a major growth period in West Melbourne.



## Union Trustee Company row houses, part 616-618 Spencer Street

### 616 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1901
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

Thomas McLean of 122 Berkeley Street Carlton, erected a row of houses including this pair for the Union Trustee Company. A building permit application was made in 1901 to build two cottages (616, 618) and make additions to three more cottages 620, 624, 626 Spencer Street to the design of renowned architects Hyndman and Bates. MMBW plans of c1895 show the site of 616-618 as an orchard. A bicycle maker and champion bicycle racer, John C Fitzgerald (of nearby 604 Spencer Street), assumed ownership soon after the work was completed.

Contributory elements include:

- one storey red brick parapeted house row in the Queen Anne revival style;
- gabled parapets with moulded cemented cappings and raised entablature topped by a broken scrolled pediment overhanging the gable wall, as supported by brackets;
- gabled roof forms behind the parapet, clad with corrugated iron, with cemented chimneys;
- ornate cement cartouche centred on each gable end;
- verandah dividing walls with cappings and cement balls corbelled at the verandah eaves line;
- double-hung sash windows in three lights with stylised joinery; and
- contribution as the main part of an to Edwardian-era streetscape.

The wire front fence is related to the construction period.

##### *How is it significant?*

Union Trustee Company row houses are significant historically and aesthetically to West Melbourne.

##### *Why is it significant?*

Union Trustee Company row houses are significant.

- Historically, as representative of the second major growth period (Edwardian-era) in West Melbourne also for their association with John Fitzgerald who was locally prominent in North and West Melbourne at that time; and
- Aesthetically, as a custom design by the renowned architects Hyndman and Bates, as an indication of their skill as applied to a very small scale building with resulting distinctive detailing, also contributory to an Edwardian character streetscape.

## Union Trustee Company row houses, part 616-618 Spencer Street

### 618 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1901
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

Thomas McLean of 122 Berkeley Street Carlton, erected a row of houses including this pair for the Union Trustee Company. A building permit application was made in 1901 to build two cottages (616, 618) and make additions to three more cottages 620, 624, 626 Spencer Street to the design of renowned architects Hyndman and Bates. MMBW plans of c1895 show the site of 616-618 as an orchard. A bicycle maker and champion bicycle racer, John C Fitzgerald (of nearby 604 Spencer Street), assumed ownership soon after the work was completed.

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- double-hung sash windows in three lights with stylised joinery; and
- contribution as the main part of an to Edwardian-era streetscape.

The wire front fence is related to the construction period.

##### *How is it significant?*

Union Trustee Company row houses are significant historically and aesthetically to West Melbourne.

##### *Why is it significant?*

Union Trustee Company row houses are significant.

- Historically, as representative of the second major growth period (Edwardian-era) in West Melbourne also for their association with John Fitzgerald who was locally prominent in North and West Melbourne at that time; and
- Aesthetically, as a custom design by the renowned architects Hyndman and Bates, as an indication of their skill as applied to a very small scale building with resulting distinctive detailing, also contributory to an Edwardian character streetscape.

## Lizzie Boan's house

638-642 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	House
<b>Date(s):</b>	1909
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

R. J. Cottrell and Son of Golding Street Canterbury, built this six-room brick house for Lizzie Boan to the design of G. B. Leith in 1909. Lizzie lived at 183 Fitzroy Street, St Kilda and died some 14 years later, leaving this house to her son. Mrs Nellie Kelly and Miss Mona Kelly music teacher, lived there in the 1920s.

The designer, G.B. Leith, is well known for distinctive and eccentric designs in a free use of Edwardian-era styles, with suggestions that he was aided by the design specialist and academic, Robert Haddon. Haddon's practice was eventually absorbed by A C Leith. As head of the State Savings Bank architectural department, G. B. Leith created the Interwar State Savings Bank pattern books that shaped many Californian Bungalow style suburbs. He was also involved in the setting up of the significant Garden City development at Fishermen's Bend.

Contributory elements include:

- red brick Federation Bungalow style house;
- gabled and Dutch-hipped roof forms, clad with corrugated iron or similar, parapet walls to side elevations, boarded eaves soffits;
- asymmetrical plan;
- distinctive label moulds over the arched main windows echoed by an inverse mould under the circular louvered gable vent;
- cemented string mould at sill level;
- red brick chimneys, tall shafts with cemented and bracketed caps and terracotta pots;
- timber framed front verandah with grooved posts, segmentally arched slatted frieze with fretted panels depicting garlic motif;
- double-hung sash windows; and
- contribution to valuable, largely Victorian-era streetscape.

#### *How is it significant?*

Lizzie Boan's house is significant historically and aesthetically to West Melbourne and aesthetically to the City of Melbourne.

#### *Why is it significant?*

Lizzie Boan's house is significant.

- Historically, as representative of the second major growth period (Edwardian-era) in West Melbourne; and
- Aesthetically, as a custom and unusual design with distinctive detailing, in the City of Melbourne context, carried out under the name of well-known architect G. B. Leith, also contributory to a valuable Victorian-era streetscape.



## Primitive Methodist Church parsonage

660-676 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	House
<b>Date(s):</b>	1883-4
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

James Thurgood of Errol Street, Hotham (North Melbourne), erected this parsonage for the Primitive Methodist Church Trustees in 1883-4, near the corner of Spencer and Abbottsford Streets. It was designed by Evander McIver. George Sweet carried out the plastering and ornamental stucco. This house was on a reserve created for the Primitive Methodists, as gazetted in 1866, where a new church was erected by Joseph Berry in 1882. The MMBW c1895 plan of the reserve shows the residence but with verandahs on the south face (now gone). A small stable was attached on the north and the church itself was to the west of the parsonage.

The earliest members of the Methodist sect arrived in Port Phillip in 1840. The first Primitive Methodist minister, the Rev. John Hide, conducted the first service in a small church in La Trobe Street east, Melbourne, March 1850. The next Primitive Methodist church was built in Heidelberg 1854 followed by the sect's headquarters, located at a church built in 1864 in Lygon Street, Carlton. Only a comparatively small number of churches were built for this faith despite a Colony-wide network of parishioners.

Contributory elements include:

- two storey stuccoed Italianate villa set on quarry-face bluestone footings at the Abbottsford Street corner;
- stepped and splayed plan at corner;
- pitched main roof clad with corrugated iron with cemented and corniced chimneys;
- bracketed eaves with cemented string moulds at sill lines and at the first floor line, ornamental metal wall vents;
- quarry face bluestone plinth with margins;
- rectangular window openings arranged symmetrically in the wall faces; and
- four-panel door, with side and top lights and stone steps.

Integrity is only fair with refitted windows, verandahs removal, new unrelated openings on the lower level and an unrelated colour scheme. There is a major new and unrelated development close on north side replacing the church.

#### *How is it significant?*

Primitive Methodist Church parsonage is significant historically to West Melbourne.

#### *Why is it significant?*

Primitive Methodist Church parsonage is significant.

- Historically, as the only evidence of this uncommon Christian faith in the City of Melbourne and West Melbourne, also once an important gathering place for the local, largely Christian community; and as the work of acclaimed church architect Evander McIver.

## 695 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1886
<b>View of place:</b>	2015

### Statement of Significance

#### ***What is significant?***

Architect Jonathon Rankine and builder, Thomas O'Brien of Rathdowne Street, Carlton, created this house for a Mrs McCarthy in 1886. Mrs McCarthy continued to own the house for over ten years. Rankine designed some major buildings in the district during the Victorian-era, including a public hall and two shops, Ascot Vale, and a number of Church of Christ buildings, one at Newmarket and another at Doncaster.

Contributory elements include:

- a single storey coloured brick parapeted row house;
- face brick side and rear walls;
- panelled cast iron decoration to the verandah, with brackets;
- concave verandah roof, clad with corrugated iron;
- foliated and vermiculated blocks to the verandah wall;
- balustrading, an arched entablature, a shell tympanum, and rosettes beneath a pronounced cornice, comprise the rich cement decoration;
- an iron fence with brick and cemented piers; and
- contribution as part of a long, mainly single storeyed Victorian-era streetscape of row houses (693-705) which echoes the similar group further to the east (599-615).

Integrity is good despite missing parapet urns.

#### ***How is it significant?***

Mrs McCarthy's row house is significant historically and aesthetically to West Melbourne.

#### ***Why is it significant?***

Mrs McCarthy's row house is significant.

- Aesthetically, the house is a near original example of a common row house type, distinguished by the rich cement ornamentation and association with the architect Rankine who carried out a number of works in the inner Melbourne area, also a contributory part of a Victorian-era streetscape; and
- Historically, representative of a major growth period (Victorian-era) in West Melbourne.



## John Young's row house

697 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1887
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Architect Jonathon Rankine and builder, Thomas O'Brien of Rathdowne Street, Carlton created this house for John T. Young in 1887. Young continued to own and live here for over 10 years. Rankine designed some major buildings in the district during the Victorian-era, including a public hall and two shops, Ascot Vale, and a number of Church of Christ buildings, one at Newmarket and another at Doncaster.

Contributory elements include:

- a single storey coloured brick parapeted row house;
- face brick side and rear walls;
- panelled cast iron decoration to the verandah, with brackets;
- concave verandah roof, clad with corrugated iron;
- foliated and vermiculated blocks to the verandah wall;
- balustrading, an arched entablature, a shell tympanum, and rosettes beneath a pronounced cornice, comprise the rich cement decoration;
- an iron fence with brick and cemented piers; and
- contribution as part of a long, mainly single storeyed Victorian-era streetscape of row houses (693-705) which echoes the similar group further to the east (599-615).

Parapet urns have gone.

#### *How is it significant?*

John Young's row house is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

John Young's row house is significant.

- Aesthetically, the house is a near original example of a common row house type, distinguished by the rich cement ornamentation and association with the architect Rankine who carried out a number of works in the inner Melbourne area, also a contributory part of a Victorian-era streetscape; and
- Historically, representative of a major growth period (Victorian-era) in West Melbourne.

# Glenarra House

703 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1883
<b>View of place:</b>	2015

## Statement of Significance

### *What is significant?*

Builder, Alexander McKenzie, lived in a four room brick house on this site in the 1870s. Previously he had lived in Abbotsford Street where he built a house in 1865, adding to it in 1870. Anthony Callanan, a Stanley Street builder, purchased the house by 1883 and rebuilt it as two storeys. He owned it for the next ten years, leasing the house out.

Contributory elements include:

- A two storey, stuccoed brick house;
- face brick side and rear walls;
- a raised segment arched parapet entablature, with cornice, vermiculated blocks;
- urns at the parapet extremities;
- corrugated iron clad hipped roof;
- cemented chimneys;
- double-hung sash windows with cemented architraves;
- four panel door, with toplight;
- a cast iron verandah, with panelled frieze and brackets, and balustrade iron of an unusually fine guilloche pattern;
- iron picket fence on dressed stone plinth; and
- contribution as part of a 19th century residential streetscape.

Integrity is good despite rendering of the west side wall.

### *How is it significant?*

Glenarra House is significant historically and aesthetically to West Melbourne.

### *Why is it significant?*

Glenarra House is significant.

- Aesthetically, the house is a near original example of a common West Melbourne row house type and a contributory part of a streetscape; and
- Historically, a typical speculative housing development for the area and representative of a major growth period (Victorian-era) in West Melbourne.

## Loch-End or Gillespie's house

707 Spencer Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	House
<b>Date(s):</b>	1884
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

William Gillespie moved from Dryburgh Street, North Melbourne, to occupy and own this house from 1884. He sold it about the time of his death, in 1889, to William Dean, who was one partner in a large firm of Flinders Lane wall paper importers who sold hangings and paints of all sorts. By 1895 the house had passed on to members of another firm in a similar line of business, Crawford and Co. also of Flinders Lane. The two latter owners leased the house to William Tralor and Henry Nind.

William Dean was the cofounder of William Dean and Co., now Deans Art and Handicrafts Supplies of Lonsdale Street. Dean established the business by 1854 and the expertise gained there enabled him to take over a larger concern from Fitch and French in Flinders Lane in 1874. From the Flinders lane store, he supplied paint to house decorators, artists, coach builders, etc. so successfully that he was able to open up many outlets throughout the metropolis.

William Gillespie, the first owner, was a partner in a large cartage firm, Hall and Gillespie. He was one of thousands who tried his luck on the gold fields after 1852, eventually returning to Melbourne to set up his own cartage firm. By the time he built this house, the firm operated with thirty horses and drays.

Renowned architect, William Pitt designed this house, as one of his rare small residential commissions, to be constructed by builder, D. Richards of Emerald Hill (later part of South Melbourne).

Contributory elements include:

- double fronted, single storey face brick house, closely confined by its compact site;
- twin window bays, reflected by a bayed, cast-iron and timber verandah with corrugated iron clad roof;
- a transverse double gable slate clad roof, with eaves brackets and hipped roof bays;
- cemented chimneys with cornices;
- double-hung sash windows;
- four-panel door with side and top lights;
- an iron double-palisade fence on a stone plinth at the frontage; and
- contribution as the last and major part of a 19th century residential streetscape.

Integrity is good despite placement of a bus shelter in front of the house that obscures public views to it.

***How is it significant?***

Loch-End or Gillespie's house is significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

Loch-End or Gillespie's house is significant.

- Aesthetically, an early, near original example of a villa type uncommon in West Melbourne and inner Melbourne, as designed by the prominent architect, William Pitt, also contributory part of a valuable streetscape; and
- Historically, associated with two locally prominent persons, Dean and Gillespie, the latter epitomising the wealthier group of residents in the West Melbourne area, also representative of a major growth period (Victorian-era) in West Melbourne.

## Jesmond, or Dixon house

8 Stanley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	House
<b>Date(s):</b>	1867
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

James Dixon, an accountant, was the first owner/occupier of this house in 1867. Two years later, he sold it to David Blair who owned and resided there for about twenty years, when it passed to John Proud whose family lived there until just before his death in 1898.

The first owner, Dixon, was caught up with an embezzlement case of Henry Clarke in the 1870s, linked with the West Melbourne, Hotham, and Carlton Permanent Building and Investment Society and later the West Melbourne Building Society. Dixon was one of the auditors and was implicated as being complicit with Clarke's activities.

The long-standing owner and occupier of this house, David Blair, was a nationally known journalist. David Blair (1820-1899) was born in County Monaghan, Ireland, son of Thomas Blair, soldier, and his wife Jane, both Scottish. David Blair arrived in Sydney 1850 as one of J. D. Lang's trainee clergy but, after a clash of wills, he arrived in Victoria in 1852 and was elected as secretary of the Anti-Transportation League. He was the Sydney Morning Herald's correspondent and sub-editor on 'The Argus' until 1854, when he tried unsuccessfully to start a more radical paper. He joined Thomas Bright, on the 'raw, outspokenly egalitarian 'Age'. He advocated such principles as 'fully representative responsible government, totally free selection and the complete separation of church and state especially in education, while attacking inequality, the squattocracy and corrupt politicians'. He also attacked 'illegal and unjust actions of government' at public meetings as well as in print, and joined the radical Land Reform League of 1855. He entered politics himself in 1856. During his political career, he served on the Royal Commissions examining penal and prison discipline in 1870, and technological and industrial instruction 1886-1887 (appointed commissioner 1869). He was also secretary for several other Royal Commissions.

Working as a journalist, politician, and provocateur, Blair married Annie Macpherson Grant in 1852, the sister of James Grant, later minister of lands. 'His articulate involvement in his intellectual milieu, local and British, established him as a man of quality'. 'His public career culminated in the publication of three historical works: in 1876 writing the introduction to Henry Parkes, Speeches on Various Occasions Connected With the Public Affairs of New South Wales 1848-1874; in 1878 the pioneering work, The History of Australasia; and in 1881 the Cyclopaedia of Australasia, presented as the 'essential reference book.'

The next owner, John T. Proud belonged to the family whose firm operated the large Melbourne Grinding and Blacking Mills in Dudley Street, West Melbourne. They crushed all sorts of substances, such as plumbago and coal dust, and made or provided charcoal, blacking, coal and coal dust. The firm, Proud Brothers, was the largest company of that kind in Australia.



Contributory elements include:

- a two-level, parapeted and stuccoed brick house, with face brick side (bricks painted over) and rear walls, set on basalt footings;
- siting adjoining a stone pitched lane;
- a rare single-level verandah on paired circular section posts with cast-iron acanthus leaf capitals, which is decorated with panelled cast-iron friezes and rosettes and elegant curved brackets;
- a segment arched raised entablature, in a simple Italian Renaissance Revival style;
- cornice mould and string-mould at the upper sill-line, creating horizontals that are broken by corner and central pilaster pairs;
- double-hung sash windows and four-panel door with top light;
- cemented architraves surround the windows and doorway, flared at base;
- elegant cemented cornice with brackets to chimneys placed at the apex of each gabled roof form, also chimney pots;
- an unusual, deeply scrolled basalt masonry garden wall, supporting iron pickets between the masonry fence piers; and
- contribution as a corner-sited house next to the similarly aged 2 Stanley Street and 1-3 Chetwynd Street also facing the Eades Place reserve and the bay.

Parapet urns missing, bricks painted over.

***How is it significant?***

Jesmond, or Dixon house is significant historically and aesthetically to West Melbourne and the City of Melbourne also Victoria.

***Why is it significant?***

Jesmond, or Dixon house is significant.

- Aesthetically, a well-preserved and prominently sited example of an early and original Victorian-era residence of an uncommon custom designed form, with rare and elegant details and proportions and set in a similarly aged neighbourhood; and
- Historically, associated with a number of prominent figures in the area, each (Dixon and Blair) achieving national publicity in their time of residence, while Proud represented the noxious trades associated with the West Melbourne area.

## Melbourne Brewery, later Tasmanian Brewery also Burton Brewery, part 31-47, rear Stanley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Brewery
<b>Date(s):</b>	1878-
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Brewers Joseph McBride and William Martin commissioned this building as an addition to their Melbourne Brewery in 1878; the builder was Jesse W Pilkington, of Somerset Street, Richmond. The land was owned by Thomas Crossley.

The brewers, James and Co., offered a distinctive Tasmanian beer from these premises, now called the Tasmanian Brewery, in the 1880s. McPherson and Smee brewed Pale Ales, Bitter Ales, Stout and Porter at what was now called the Burton Brewery in the 1890s. Their product was awarded the Silver Medal at the International Exhibition of 1894-5 and they claimed second prize in the colonial beer competition at the Exhibition of 1897. A case of attempted murder at the brewery, in 1896, placed the brewery on the national map.

A search for brewing towers in Victoria in 2005 found this building (tower set behind parapet) to be one of about five remaining.

Contributory elements include:

- Three level parapeted and gabled brick brewery with hipped roof tower at the west end;
- corrugated iron clad roof;
- two colour brickwork, red and cream;
- arched upper level openings with wide cream brick voussoirs, cream brick sills, and some double-hung sash windows;
- cream brick strings at the storey lines; and
- setting on a stone pitched laneway, adjoining Interwar red brick industrial buildings.

Integrity is good despite new rectangular wall openings with concrete lintels.

#### *How is it significant?*

This part of the former Melbourne Brewery, later Tasmanian Brewery also Burton Brewery, is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

This part of the former Melbourne Brewery, later Tasmanian Brewery also Burton Brewery is significant.

- Historically, as one of two remaining breweries in West Melbourne, and as the only Victorian-era brewing tower in the City of Melbourne, other than the former Castlemaine Brewery, in Queensbridge Street, Southbank; and
- Aesthetically, as a distinctively early Victorian-era industrial form, specifically a brewery, with early use of coloured brickwork in an industrial building.

## Bevan and Edwards bulk store, part 61-67 Stanley Street

61-63 Stanley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Warehouse
<b>Date(s):</b>	1914
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Builder, Thomas E. Radcliffe, of Browns Hill, erected this warehouse to the design of architect J. D. Munro, in 1914, for Bevan and Edwards Pty. Ltd.. Sands and McDougall directories suggest the site was formerly occupied by one or two houses. Bevan and Edwards were suppliers of precision modern machine tools and engineers' small tools and supplies also woodworking machines, turret lathes, grinding machinery, Pickering Governors, chucks, blowers; engines, winches, and Knowles' Pumps among other things. The firm had a retail outlet in King Street, Melbourne, as well as Sydney, during the Edwardian-era.

Contributory elements include:

- Edwardian red brick warehouse;
- gabled parapeted façade, with a central entrance, arranged in an uncommon classical revival manner for an industrial building;
- stretcher course capping with shaped stretchers under, shape the tympanum; along with string moulds in brick;
- bartizans corbelled over pilasters at each end of the facade;
- segmented arched windows set within recessed segmented arched panels flanking the entrance; and
- siting next to a Victorian-era row house (David Walker house 65 Stanley Street, built 1873) as an isolated pair in a mixed streetscape.

Integrity is good despite altered entry, with new panel-fold door, and the modified monitor roof.

#### *How is it significant?*

Bevan and Edwards bulk store is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Bevan and Edwards bulk store is significant.

- Historically, as a well-preserved demonstration of the industrial development of the West Melbourne area on well located sites close to the City edge in the early twentieth century; and
- Aesthetically, a substantially intact, Edwardian industrial structure, distinguished by the robust red brick detailing and the broad gabled, classically inspired façade.

## Edwardian and Victorian-era streetscape

### 61-67 Stanley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Row house, factory
<b>Date(s):</b>	1873-
<b>View of place:</b>	2015

#### Statement of Significance

*Edwardian and Victorian-era streetscape, 61-67 Stanley Street, West Melbourne  
(Refer to Statements of Significance for 61-63 Stanley Street and 65 Stanley Street)*

#### **What is significant?**

Contributory places in this streetscape include:

- Bevan and Edwards bulk store at 61-63 Stanley Street built 1914; and
- David Walker house 65 Stanley Street built 1873.

These two buildings represent well two major growth periods in West Melbourne (Victorian-era, Edwardian-era) and two dominant building types (industrial and residential).

#### **How is it significant?**

This Edwardian and Victorian-era streetscape is significant historically to West Melbourne.

#### **Why is it significant?**

This Edwardian and Victorian-era streetscape is significant.

- Historically, the buildings represent well two key aspects of the development of West Melbourne as well as a combination of two key building types, row houses and factories.



## Alfred Hasker, later Barrett Brothers and Burston and Company Pty. Ltd. maltsters, part former

62-80 Stanley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Brewery
<b>Date(s):</b>	1911-
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Part of a two-storey Edwardian-era brick brewery complex is publicly visible from Roden Street, with attached Interwar and Post World War Two wings masking views from Roden and Stanley Streets.

The Edwardian-era wing was built in 1911 by H. Henningsen, then of 91 Flinders Lane east, for Alfred Hasker, of West Melbourne, as a brick malt house to be located at the rear of what was then 58-72 Stanley Street. The architect was Frank Stapley.

The year before, Hasker had sold the old Thunders Brewery malt house at Lucan Street, Bendigo, to the Cohn Brothers of Bendigo. The brewery was later run by Barrett Bros & Burston & Company Pty. Ltd. Maltsters, known for their link with the CUB Malthouse Theatre (former malt house) and retain a presence in Cremorne.

Frank Stapley was an architect who was also a Melbourne City Mayor and Councillor and an influential advocate for the town planning movement in Victoria. He designed tramway Board structures, some of which are on the Victorian Heritage Register. Stapley also designed a number of warehouses and houses in inner Melbourne in the late Victorian and Edwardian-eras.

Contributory elements include:

- Edwardian-era, red brick wing set parallel to the street in the middle of the block;
- gabled corrugated iron clad roof form, with parapeted ends;
- punched rectangular upper level openings with cemented lintols and some double-hung sash windows; and
- segmentally arched lower level openings.

Some lower level openings have been bricked in reducing the building's integrity.

#### *How is it significant?*

Part of the Alfred Hasker, later Barrett Brothers and Burston and Company Pty. Ltd. maltsters complex is significant historically to West Melbourne.

#### *Why is it significant?*

Part of the Alfred Hasker, later Barrett Brothers and Burston and Company Pty. Ltd. maltsters complex is significant.

- Historically, representative of a now uncommon building type (malt house) in inner Melbourne and one of three known to survive in West Melbourne while retaining associations with well known brewing companies. The building reflects the period of industrial expansion in West Melbourne that commenced in the Edwardian-era, culminating in the Interwar period. Also the design of Frank Stapley who was an architect, a City of Melbourne Lord Mayor and Councillor and an influential advocate for the town planning movement in Victoria.



## David Walker house, part 61-67 Stanley Street

65 Stanley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1873
<b>View of place:</b>	2015

### Statement of Significance

#### ***What is significant?***

The house at 65 Stanley Street was built in 1873 by Masson and Wainman of 51 Wellington Street, Collingwood, for engineer David Walker. Walker died in this house in 1891, leaving it to his widow Elizabeth. He was engineer on the steamer Bendigo, and represents one of West Melbourne's key occupations in the Victorian and Edwardian-eras, given the area's proximity to the Melbourne docks.

Contributory elements include:

- two storey parapeted stuccoed row house;
- cemented cornice moulds, masks and brackets with a raised entablature;
- originally face brick side and rear walls;
- pitched roof behind the parapet, with cemented and corniced chimneys;
- remnant of two storey timber and cast-iron verandah;
- double-hung sash windows, with three lights at ground floor;
- four-panel entry door and toplight with notable fanlight door case;
- cast-iron palisade front fence and gate on dressed stone footings with cemented capped piers; and
- contribution to valuable Edwardian and Victorian-era streetscape.

Integrity is fair, with the altered and rebuilt verandah.

With the Bevan and Edwards bulk store adjoining, built 1914, these two buildings represent two key aspects of the development of West Melbourne, as well as two key building types, row houses and factories.

#### ***How is it significant?***

David Walker house is of historical significance to West Melbourne and of contributory significance, historically, to the streetscape at 61-67 Stanley Street, West Melbourne.

#### ***Why is it significant?***

David Walker house is significant.

- Historically, for the long association with the engineer, David Walker, with shipping as a key part of the area's history and, within the streetscape, representative of one of two key aspects of the development of West Melbourne seen in this combination of two key building types, row houses and factories.

## Row house streetscape, 95-101 Stanley Street

95-101 Stanley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Row house
<b>Date(s):</b>	1877
<b>View of place:</b>	2015

### Statement of Significance

*Row house streetscape, 95-101 Stanley Street*

#### ***What is significant?***

Two house rows that make up this streetscape are:

- Moses Park's row houses 95-97 Stanley Street, 1878;
- James Burns' brick cottage pair 99-101 Stanley Street, 1877.
- Contributory elements in these houses include:
  - simple pair of face red brick single-storey Victorian brick cottages;
  - transverse gabled roofs, clad with corrugated steel (99) and new slate (101);
  - cemented chimney (101) and parapet walls with scrolls;
  - skillion-roofed verandahs with no ornament set between cemented end walls (altered);
  - timber-framed double-hung sash windows;
  - entry doors with toplights; and
  - contribution to a larger Victorian-era residential streetscape, extending into Spencer Street as a commercial Victorian-era row.

#### ***How is it significant?***

The row house streetscape, 95-101 Stanley Street, is significant historically to West Melbourne.

#### ***Why is it significant?***

The row house streetscape, 95-101 Stanley Street, is significant.

- Historically, as representative of the modest dwellings which were erected in the late nineteenth century in large numbers in West and North Melbourne; associated with the Parks and Burns families who like others in Victorian-era West Melbourne speculated in property in their own street; also representative of a major growth period (Victorian-era) in West Melbourne.

## Doyle's factory, later Plywood and Trading Company Pty. Ltd.

138-140 Stanley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Factory
<b>Date(s):</b>	1927
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

An estimated £2400 was spent on the erection of two brick factories in Stanley Street, West Melbourne in 1927 for successful master baker, Joseph Doyle. W. J. Davy, consulting engineer, of 430 Bourke Street, Melbourne, was the designer of this former factory pair (142-144 refaced but still existing).

The factory roof was saw-tooth in profile, supported on timber trusses, and entry was via timber folding doors. Once inside the factory floor was open with a small toilet area on the side wall. Occupiers included the Plywood and Trading Co Pty. Ltd., Rydal Knitting Co Pty. Ltd. and Collins and Keogh Pty. Ltd., engineers.

The designer, Davy, has created other identified heritage places in the City, such as 15-17 Lincoln Square South, Carlton.

Contributory elements include:

- one storey brick factory with cement detailing;
- sawtooth roof behind parapet clad with corrugated iron;
- patterned brickwork using soldier and stretcher coursing;
- distinctive corbelled caps to piers;
- multi-pane glazing in steel frames to windows symmetrically arranged;
- boarded timber entry doors; and
- cemented string moulds and bracketed hood over entry.

Integrity is good despite painting over of bricks and addition of signs. The factory at 142-144 has been refaced but is still existing: it could be restored using this building (138-140) as evidence.

#### *How is it significant?*

Doyle's factory is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Doyle's factory is significant

- Historically, as part of Interwar surge in industrial development within West Melbourne; and
- Aesthetically, a well-preserved factory design is a mannered classically derived style, using uncommon brick detailing.

## Lourdes, Hannah Smith's house and dairy

187 Stanley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house, dairy
<b>Date(s):</b>	1903
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Builder, James Wilson of 10 Richardson Street, Carlton, erected this house for dairy keeper Hannah Smith, in 1903.

The name Lourdes derives from the French town where in 1858 the Marian apparitions were seen by the peasant girl Bernadette Soubirous who was later canonized. 'Lourdes water' is water which flowed from a spring in the Grotto of Massabielle in the Sanctuary of Our Lady of Lourdes, France. The location of the spring was described to Bernadette by the apparition.

Contributory elements include:

- two storey parapeted stuccoed row house;
- side yard indicative of dairy function as is tall face brick chimney;
- cemented cornice moulds, vermiculated blocks, scrolls, anthemion and brackets with a raised gabled entablature bearing the house name 'Lourdes' and featuring a cemented lyre in the tympanum;
- face brick side and rear walls;
- pitched roof behind the parapet, with face-brick and cemented and corniced chimneys;
- two storey cast-iron verandah with altered Corinthian derived column order, cast-iron balustrade and convex corrugated iron clad roof;
- double-hung sash windows, with segmental arches;
- four-panel entry door and toplight, tiled verandah floor;
- cast-iron palisade front fence and gate on dressed stone footings set between verandah walls; and
- contribution to valuable Victorian-era streetscape and precinct.

Integrity is good despite missing urns and friezes.

#### *How is it significant?*

Lourdes, Hannah Smith's house and dairy is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Lourdes, Hannah Smith's house and dairy is significant.

- Historically, for the long association with Hannah Smith as her home and dairy as indicated by the side yard entry to the property; and
- Aesthetically, as a well-preserved Victorian-era Italian Renaissance Revival row house that is distinguished by its side garden and contributory to a valuable streetscape.



## William Cullen's house or Ballydavid House, part 191-193 Stanley Street

### 191 Stanley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1887
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

Builder-owner and Harbor Trust engineer, William Cullen, then of 95 Stanley Street, West Melbourne, applied to build these two four-room houses in 1885 and 1887. William and his wife Margaret lived in 193 and then 191 Stanley Street until their deaths in 1889 and 1899 respectively, leaving the houses at 191 and 193 Stanley Street to William's brother, Richard, and any other assets to the St Mary's Catholic Church.

The name of the house, Ballydavid, is after the town in County Kerry, Ireland where the Cullen family were cited many times in Griffith's Valuation of 1848-1864.

The Cullen Brothers lodged a large number of building permit applications for houses in West Melbourne during the period of 1853-1872. Between 1873 and 1888, building applications were lodged in William Cullen's name.

Contributory elements include:

- two storey parapeted coloured brick and stucco row house pair;
- cemented cornice moulds, vermiculated blocks and brackets with a raised arched entablatures bearing the house names;
- brown body brick and cream trim as quoining;
- face brick side and rear walls;
- pitched roof behind the parapet, with cemented and corniced chimneys;
- two storey cast-iron verandah with Corinthian derived column order, cast-iron frieze and integral brackets;
- double-hung sash windows;
- four-panel entry doors and toplight;
- cast-iron palisade front fences and gates on stone footings; and
- contribution to a valuable Victorian-era streetscape.

Bricks painted over and upper level windows converted to French doors on 193 Stanley Street.

##### *How is it significant?*

William Cullen's houses are significant historically and aesthetically to West Melbourne.



***Why is it significant?***

William Cullen's houses are significant.

- Historically, as representative of a major growth period (Victorian-era) in West Melbourne and the builder-owner development that took place there in the Victorian-era also associated with William Cullen who was employed as a Harbor Trust engineer, an occupation of specific historic interest to West Melbourne, being close to the Victoria Dock and Yarra River docking places; and
- Aesthetically, a well-preserved Victorian-era house pair that is contributory to a valuable streetscape.

## William Cullen's house or Ballinlough House, part pair 191-193 Stanley Street

193 Stanley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1885
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Builder-owner and Harbor Trust engineer, William Cullen, then of 95 Stanley Street, West Melbourne, applied to build these two four-room houses in 1885 and 1887. William and his wife Margaret lived in 193 and then 191 Stanley Street until their deaths in 1889 and 1899 respectively, leaving the houses at 191 and 193 Stanley Street to William's brother, Richard, and any other assets to the St Mary's Catholic Church.

The name of the house, Ballinlough, is after the town in County Roscommon, Ireland where the Cullen family were cited many times in Griffith's Valuation of 1848-1864.

The Cullen Brothers lodged a large number of building permit applications for houses in West Melbourne during the period of 1853-1872. Between 1873 and 1888, building applications were lodged in William Cullen's name.

Contributory elements include:

- two storey parapeted coloured brick and stucco row house pair;
- cemented cornice moulds, vermiculated blocks and brackets with a raised arched entablatures bearing the house names;
- brown body brick and cream trim as quoining;
- face brick side and rear walls;
- pitched roof behind the parapet, with cemented and corniced chimneys;
- two storey cast-iron verandah with Corinthian derived column order, cast-iron frieze and integral brackets;
- double-hung sash windows;
- four-panel entry doors and toplight;
- cast-iron palisade front fences and gates on stone footings; and
- contribution to a valuable Victorian-era streetscape.

Bricks painted over and upper level windows converted to French doors on 193 Stanley Street.

#### *How is it significant?*

William Cullen's houses are significant historically and aesthetically to West Melbourne.

***Why is it significant?***

William Cullen's houses are significant.

- Historically, as representative of a major growth period (Victorian-era) in West Melbourne and the builder-owner development that took place there in the Victorian-era also associated with William Cullen who was employed as a Harbor Trust engineer, an occupation of specific historic interest to West Melbourne, being close to the Victoria Dock and Yarra River docking places; and
- Aesthetically, a well-preserved Victorian-era house pair that is contributory to a valuable streetscape.

## Fitchett Brothers Pty. Ltd. Factory

240-250 Stanley Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Factory
<b>Date(s):</b>	1920, 1928
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Carleton and Carleton Architects designed the first stage of this brick factory or printing works at the corner of Stanley Street and Railway Place, West Melbourne with a building permit application lodged in 1920. Application plans showed two levels, an open plan, corner stair and entry via Railway Place (vertical boarded timber doors), a cart dock with open lift attached, and a supervisor platform at the rear of the ground floor. An office, turps store, urinal and water closet were in a small light court or yard at the rear. On the first floor were two rooms, cloak room, and two water closets.

The next construction stage was in 1928 when an estimated £3000 was expended on a factory extension up Stanley Street, to a design by P. G. Fick and Son Architects. This was a five-bay matching addition on two-levels.

In 1932 some £2000 was spent on reinstatement of the Fitchett Brothers printing works after a fire to designs by fashionable architects, R.M. And M.H. King. New steel-framed hopper windows and spandrels were installed in place of the former timber frames. Proposed works in 1943 were reduced in scope because of World War Two restrictions on the supply and use of building materials and labour, overseen by the Department of War Organisation of Industry.

Fitchett brothers published the 'New Idea', Australia's oldest women's magazine, 'Life' magazine, 'Everylady's Journal' and a number of Ned Kelly books 'From Convict To Bushranger' and 'Ned Kelly And His Gang' in the 1930s and 1940s. They also published 'In The Days of Thunderbolt and Moonlight'. Southdown Press had taken over their titles at this address by the mid 1940s.

Contributory elements include:

- large two level brick and cemented classical revival factory on a corner site;
- cemented cornice moulding and entablature with panelled brick parapet wall above; and
- giant-order piers extending through to the parapet, rounded pier at corner.

Integrity is good despite conversion of the building to a residential use with a recessed upper level addition and changes to windows and doors.

#### *How is it significant?*

Fitchett Bros. Pty Ltd. Factory is significant historically and aesthetically to West Melbourne.

***Why is it significant?***

Fitchett Bros. Pty. Ltd. Factory is significant.

- Historically, for the close link with nationally known publishing house, Fitchett Brothers and as representative of the Interwar surge in industrial development within West Melbourne; and
- Aesthetically, altered but impressive classical revival corner building with its giant-order façade and strong brickwork expression.



## Victoria Buildings or Walton's shop and residence row

173-181 Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Shops & residences
<b>Date(s):</b>	1864-5, 1890
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Robert Walton, the original Crown Grantee and a builder and plasterer of Lygon Street, Carlton, had these shops built as an investment, during 1864-5. He owned them for around forty years and leased them to such traders as William Marsden, a tobacconist, who leased 175 Victoria Street for over ten years; also Isaac Long a shoemaker, Sam Jacobs, a dealer; James Nesbitt a fruiterer; and James Hogan a bootmaker.

The City of Melbourne rate valuation increased from £30 to £54 each in 1890, when the description changed to 'brick shop, four rooms' from that with 'three rooms' and the shops were all listed as 'vacant' in the City of Melbourne Rate Books. This probably meant reconstruction or the addition of a storey and a new façade, given the DeGruchy and Leigh isometric of 1866 shows one level. Walton owned these buildings at his death in 1912, leaving an extensive property holding and highly valued estate, equivalent to approximately \$966,380.

Contributory elements include:

- a two-storey stuccoed brick shop and residence row of three;
- parapeted roof line with cemented chimneys and pitched corrugated iron clad roof behind;
- tripartite Victoria Street façade with central wall bay given a raised gabled entablature with the building name, vermiculation in the tympanum, flanking piers and pilasters, pineapples and an acroterion as cemented decoration;
- secondary pedimented entablature with scrolls over the corner splay;
- pilaster divisions on the upper level for three smaller shops at the west end of the Victoria Street façade, none on the Peel Street elevation;
- ornamental metal wall vents;
- cemented architraves to the three-light upper level double-hung sash windows;
- blind upper level window on the corner splay at Capel Street;
- stepped string and cornice moulds as further ornament;
- part of an early timber shop front on 175;
- an iron City of Melbourne Corporation pattern verandah with convex verandah; and
- contribution as a major corner element in the Victoria Street commercial precinct, paralleling with 187-9 on the contiguous corner of the block at Capel Street.

Early shop fronts with recessed entries, have been recreated, and the street verandah, that was missing from 179-181, has been reinstated, enhancing the integrity of this row.

***How is it significant?***

Victoria Buildings or Walton's shop and residence row is significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

Victoria Buildings or Walton's shop and residence row is significant.

- Aesthetically, as a well-preserved shop and residence row that exemplifies both the mid and late nineteenth century development booms in West Melbourne, with its upper façade detailing, splayed corner, return street verandah and shop front remnants also constituting a major streetscape element in a highly significant townscape; and
- Historically, a shop row with an early beginning, built by one of the many developer-builders in the area, in this case one who became very wealthy, and occupying a prominent location in the retail area; representative of both the beginning and end of a major growth period in West Melbourne.

## Hughes shop and residences

187-189 Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Shop & residence
<b>Date(s):</b>	1870-72
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Furniture dealer, bedding manufacturer and upholsterer, William Hughes was the rated owner-occupier of this shop and residence, and attached residence in Capel Street, built in two stages 1870-1872. James Taylor, of 11 Miller Street, West Melbourne, built the first stage.

Melbourne City Council rate books for 1868 describe two earlier shops of five rooms 'in bad repair' on the site. The following year a brick double shop with eight rooms is rated in their place and by 1871 rate books describe a brick shop, show rooms, dwelling and house on the site with eight rooms owned by William Hughes. Hughes already owned three-room brick shops adjoining to the east in Victoria Street.

Contributory elements include:

- a double-storey rendered, simple Colonial Georgian styled, shop and dwelling with attached dwelling in Capel Street;
- a parapeted and corniced façade with pitched main roofs behind;
- principal façade to Victoria Street, with three timber-framed double-hung sash windows with moulded architraves at first floor level;
- Capel Street facade with four upper level architraved double-hung sash windows and attached symmetrical house facade with four-panel door with top light also in a Georgian style;
- a moulded cornice terminating the façade and returning along the side elevation to Capel Street;
- stepped cornice in Capel Street graduating in height to an attached residential wing;
- a rare timber framed shopfront with recessed centre entry; and
- contribution to a significant Victorian-era commercial and residential streetscape.

#### *How is it significant?*

Hughes shop and residences are significant historically and aesthetically to West Melbourne.

***Why is it significant?***

Hughes shop and residences are significant.

- Historically, as well-preserved and therefore representative of commercial development of the late nineteenth century boom in West and North Melbourne; also representative of the start of a major growth period (Victorian-era) in West Melbourne; and
- Aesthetically, as shop and residences with rare details and as a key contributory heritage element in a significant Victorian-era commercial streetscape.

## Prince Albert Hotel, later shop and residence, part 195-197 Victoria Street.

195 Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Hotel
<b>Date(s):</b>	1873
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

These buildings were built as shops in 1873 for Robert Pringle, a baker of Hotham. By 1876, 195 Victoria Street was run as the Prince Albert Hotel (also listed as the Albert Hotel) still under the ownership of Robert Pringle until near the turn of the century. His licensees included Alfred Hardham, Michael Coffey and Ellen Farrell. The shop and residence at 197 was Pringle's own bakers shop being occupied later by other bakers such as James Shiels. Pringle was a Hotham councillor and mayor in the 1870s.

Contributory elements include:

- a two-storey Italian Renaissance Revival style, stuccoed brick parapeted former hotel (195) and bakers shop and residence (197), set on a corner site and built to the street alignment;
- pitched corrugated iron clad roof behind the stepped parapeted façade, with cemented and corniced chimneys;
- trabeated ground level, with and pilasters located around doorways and the former balloon arched bar windows;
- upper level arched fenestration, with moulded architraves, bracketed blocks, cornice, impost and string-moulds;
- double-hung sash windows;
- four-panel door with top light in the corner splay with upper level blinded window recess; and
- contribution as a corner and major element in the significant Victoria Street commercial precinct, relating strongly to 197, 199, 201-3 and 205 Victoria Street.

Integrity is good despite missing parapet orbs on 195; replaced shop front (recessed entry type) on 197 and a cantilever verandah added to 197.

#### *How is it significant?*

The Prince Albert Hotel, baker's shop and residence are significant historically, socially and aesthetically to West Melbourne and the City of Melbourne.

#### *Why is it significant?*

Prince Albert Hotel, baker's shop and residence are significant.

- Aesthetically, 195 Victoria Street is a typical corner hotel of the period but near original, conservatively but competently elevated in the Italian Renaissance Revival style and forms a major part in the Victorian-era streetscape; 197 Victoria Street is an altered shop and residence but is linked with the important 195 Victoria above the verandah; and
- Historically and socially, (195 Victoria Street) as a former hotel or gathering place and being on a corner site, has achieved social and visual prominence and, (197 Victoria Street) the baker's shop and the residence of the hotel's locally prominent owner-builder, Robert Pringle, also representative of a major growth period (Victorian-era) in West Melbourne.



## Pringle's baker's shop and residence, part 195-197 Victoria Street

197-197A Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Shop & residence
<b>Date(s):</b>	1873
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

These buildings were built as shops in 1873 for Robert Pringle, a baker of Hotham. By 1876, 195 Victoria Street was run as the Prince Albert Hotel (also listed as the Albert Hotel) still under the ownership of Robert Pringle until near the turn of the century. His licensees included Alfred Hardham, Michael Coffey and Ellen Farrell. The shop and residence at 197 was Pringle's own bakers shop being occupied later by other bakers such as James Shiels. Pringle was a Hotham councillor and mayor in the 1870s.

Contributory elements include:

- a two-storey Italian Renaissance Revival style, stuccoed brick parapeted former hotel (195) and bakers shop and residence (197), set on a corner site and built to the street alignment;
- pitched corrugated iron clad roof behind the stepped parapeted façade, with cemented and corniced chimneys;
- trabeated ground level, with and pilasters located around doorways and the former balloon arched bar windows;
- upper level arched fenestration, with moulded architraves, bracketed blocks, cornice, impost and string-moulds;
- double-hung sash windows;
- four-panel door with top light in the corner splay with upper level blinded window recess; and
- contribution as a corner and major element in the significant Victoria Street commercial precinct, relating strongly to 197, 199, 201-3 and 205 Victoria Street.

Integrity is good despite missing parapet orbs on 195; replaced shop front (recessed entry type) on 197 and a cantilever verandah added to 197.

#### *How is it significant?*

The Prince Albert Hotel, baker's shop and residence are significant historically, socially and aesthetically to West Melbourne and the City of Melbourne.

#### *Why is it significant?*

Prince Albert Hotel, baker's shop and residence are significant.

- Aesthetically, 195 Victoria Street is a typical corner hotel of the period but near original, conservatively but competently elevated in the Italian Renaissance Revival style and forms a major part in the Victorian-era streetscape; 197 Victoria Street is an altered shop and residence but is linked with the important 195 Victoria above the verandah; and
- Historically and socially, (195 Victoria Street) as a former hotel or gathering place and being on a corner site, has achieved social and visual prominence and, (197 Victoria Street) the baker's shop and the residence of the hotel's locally prominent owner-builder, Robert Pringle, also representative of a major growth period (Victorian-era) in West Melbourne.

## William Hughes warehouse

201-203 Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Shop & residence
<b>Date(s):</b>	1875
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

The first owner of this warehouse or shop and residence, in 1875, was bedding manufacturer William Hughes. Builder, James Moore, applied to build what was described as a 'warehouse' for Hughes in May 1874. Hughes achieved unwanted publicity in an 1870s insolvency case.

The first tenant, Peter Alcock whose firm were ink makers, subsequently acquired the property in the period 1879-1882. An ironmonger George Fyfe then owned and occupied the shop until the turn of the century.

Contributory elements include:

- a large two-storey stuccoed brick warehouse, and shop and residence;
- a parapeted façade in a simple Italian Renaissance Revival character, with pitched roof behind;
- cornice and string-moulds, with lions heads and paired brackets as only other ornament;
- arched architraved (and formerly shuttered) upper level double-hung sash windows, with panelled sills; and
- contribution to the significant Victoria Street commercial precinct.

Integrity is good despite removal of the timber shop front and the upper level window shutters, addition of a street awning and removal of parapet orbs or urns.

#### *How is it significant?*

William Hughes warehouse is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

William Hughes warehouse is significant.

- Aesthetically, a large, conservatively designed warehouse in the Italian Renaissance Revival manner which possesses interesting details such as the architraves and panelled sills (shutters gone) and a major role in a significant Victorian-era streetscape; and
- Historically, interesting as a visual variation in the use pattern of the street (typically shop and residences) and identified by long tenure to individual firms and use types, also representative of a the start of a major growth period in West Melbourne and linked with the locally prominent Hughes family.

## Allison's shop and residence, part 213-215 Victoria Street, later Don Camillo coffee lounge

215 Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Shop & residence
<b>Date(s):</b>	1873-4, c1955
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Well-known West Melbourne undertaker, Henry Allison, of 40 (later 217-219 ) Victoria Street applied to build two shops and dwellings in November 1873 adjoining his funeral parlour at 217-219 Victoria Street. He leased the shops with 213 used as a pawnbroker and 215 by a confectioner, later as a cafe.

After World War Two Italian immigration increased dramatically, including large numbers of agricultural workers from southern Italian regions, including Sicily and Calabria.

Don Camillo coffee lounge opened here 28th August, 1955, making its name as one of Melbourne's iconic sports café restaurants. Don Camillo's was one of a small number of Italian café's to open in the City post World War Two. The Gaggia espresso machine installed at Don Camillo café in the 1950s was one of the first of its type to be imported to Australia from Italy. Australian boxing history was also linked to the early ownership of champion boxer, Aldo Pravisani, with later owners including Sam Greco, World Champion kickboxer.

First owner, (Don) Dino Camillo emigrated from Bavaria, Treviso a province of Northern Italy, just before the outbreak of World War Two. In 1950 he was joined by his brother, Tarcisio, and in 1953 they founded the Camillo Brothers construction company which later also manufactured terrazzo tiles. Their terrazzo tiles can be seen on the Don Camillo café floor, along with other 1950s décor.

Contributory elements include:

- two-level stuccoed shop and residence;
- simple Italian Renaissance revival styling with cemented cornice moulds;
- face brick side and rear walls;
- pitched roof behind the parapet;
- formerly double-hung sash windows on the upper level, since modified;
- sheet metal encased, neon 1950s business sign attached to upper level; and
- contribution to a significant Victorian-era commercial streetscape.

Contributory internal elements include the terrazzo mosaic floor and 'Caffe Espresso' sign at the rear of the ground floor, with photographic memorabilia covering the walls showing moments from the last fifty years in the sporting world. However these elements do not constitute a significant interior as required by the VPP Practice Note, Applying the Heritage Overlay.

Integrity is fair, given the changes to upper-level windows and the significant 1950 character of the ground level.

***How is it significant?***

Allison's shop and residence, part 213-215 Victoria Street, later Don Camillo coffee lounge (215 Victoria Street) is significant historically and socially to West Melbourne.

***Why is it significant?***

Allison's shop and residence (part 213-215 Victoria Street), later Don Camillo coffee lounge (215 Victoria Street) is significant.

- Historically, linked with the well-known West Melbourne undertaker, Henry Allison, as part of a key development era in West Melbourne; and
- Historically and socially, in another era the café at 215 was one of the first group of European-style espresso coffee shops established in 1950s Melbourne and one of the few that still remains in operation. The cafe retains much of its original character internally with a colourful terrazzo floor and externally, the neon signage. Owned by the champion boxer, Aldo Pravisani, the café reflects the surge in Italian immigration to Australia, and particular the inner Melbourne suburbs, after World War Two.

## Henry Allison later Alfred Allison, undertaking premises (part)

217-219 Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Mortuary
<b>Date(s):</b>	1865
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

The location of the first Allison mortuary business, under the style of Henry Allison in 1854, with advertising 'Funerals furnished at the lowest charges' from Wreckyn Street, Parkside (North Melbourne) in 1855, with a later temporary business conducted in Howard Street. The Crown Grant for the Victoria Street site was issued in 1859 and by 1865 Henry had erected a three room cottage in Victoria Street, calling for tenders to provide brick and rubble work for the project. By August 1865 he had started construction of two shops and dwellings, in Victoria Street, next to what was then number 40. Allison was to acquire and develop property in North Melbourne and West Melbourne, leaving him a wealthy man at the time of his death in 1884, aged only 49 with the acknowledgement in the local press '... a busy and energetic life, thirty years of which were spent in this city.'

The Allison family of undertakers evolved from father Thomas Allison of Camberwell, England, who sent out £1000 to Henry Allison to establish himself in the colony, to be shared with his brothers upon Henry's death. Thomas had five sons: Henry, Edward, James, Joseph and John. Joseph Allison managed the Victoria Street business for his brother, Henry Allison, and, after Henry's death established his own business in 1886, at Errol Street, North Melbourne.

After Henry Allison died in 1884, he was succeeded at Victoria Street by his son Alfred. In c1887 the business was termed '...one of the largest and oldest in the colony...(with) carriages and hearses ... among the finest in the colonies'. Five years after Henry's death, Alfred died leaving the business to his brother-in-law, Walter Downing when it was described as 'the most prominent and extensively known establishment in the metropolis..' By 1903, Allison family undertaking firms existed at Moonee Ponds, Newmarket, Clifton Hill (still existing ) and High Street, Northcote.

Contributory elements include:

- parapeted stuccoed brick commercial pair;
- part pitched roof behind the parapet (217-219 removed);
- one a shop or parlour and residence (221) and the other possessing a carriage entrance with a residence over;
- simple cemented detail includes a raised pediment over 217-219 and cornice mouldings;
- double-hung sash windows as upper level fenestration;
- stone pitched crossover to the carriage way 217-219; and
- contribution to an old part of the significant Victoria Street commercial precinct.
- Changes to the complex include:
- timber street verandah has been replaced on 221, with an unrelated cantilever verandah;
- the former shop front with central recessed entry and panelled timber plinths of 221, has been replaced;



- segmentally arched recesses either side of the carriage way, and the former bi-parting carriage way doors replaced at 217-219;
- roof and upper level shutters removed from 217-219;
- rare upper level window blind hoods removed from 221 since 1983;
- chimneys removed;
- Interwar dado tiles removed from 217-219;
- unsympathetic paint scheme has divided the complex; and
- a publicly visible two-storey rear addition has been made to 217-219 since 1983 with one upper level window removed as surveyed 2015.

***How is it significant?***

Henry Allison later Alfred Allison, undertaking premises is significant historically, socially and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

Henry Allison later Alfred Allison, undertaking premises is significant.

- Aesthetically, old and of a conservative design, typical of the date and type, and the survival of the rare carriage way to 217-19 Victoria Street provides a significant element in the commercial streetscape which communicates the 19th century nature and original and distinctive use of the building;
- Historically, among the oldest group of shops in the area and closely linked with the Allison undertaking business that evolved from this single location into the nearby suburbs and achieved wealth and prosperity that is still evident today in survivors of the family firm across Melbourne. The firm and its origins are well documented in a key record of Edwardian Victoria, the 'Cyclopedia of Victoria', providing a great enhancement of the physical heritage values of this place; and
- Socially, significant as the focus of a century of inner Melbourne funeral arrangements.

## Henry Allison later Alfred Allison, undertaking premises (part)

221 Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Shop & residence
<b>Date(s):</b>	1865
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

The location of the first Allison mortuary business, under the style of Henry Allison in 1854, with advertising 'Funerals furnished at the lowest charges' from Wreckyn Street, Parkside (North Melbourne) in 1855, with a later temporary business conducted in Howard Street. The Crown Grant for the Victoria Street site was issued in 1859 and by 1865 Henry had erected a three room cottage in Victoria Street, calling for tenders to provide brick and rubble work for the project. By August 1865 he had started construction of two shops and dwellings, in Victoria Street, next to what was then number 40. Allison was to acquire and develop property in North Melbourne and West Melbourne, leaving him a wealthy man at the time of his death in 1884, aged only 49 with the acknowledgement in the local press '... a busy and energetic life, thirty years of which were spent in this city.'

The Allison family of undertakers evolved from father Thomas Allison of Camberwell, England, who sent out £1000 to Henry Allison to establish himself in the colony, to be shared with his brothers upon Henry's death. Thomas had five sons: Henry, Edward, James, Joseph and John. Joseph Allison managed the Victoria Street business for his brother, Henry Allison, and, after Henry's death established his own business in 1886, at Errol Street, North Melbourne.

After Henry Allison died in 1884, he was succeeded at Victoria Street by his son Alfred. In c1887 the business was termed '...one of the largest and oldest in the colony...(with) carriages and hearses ... among the finest in the colonies'. Five years after Henry's death, Alfred died leaving the business to his brother-in-law, Walter Downing when it was described as 'the most prominent and extensively known establishment in the metropolis..' By 1903, Allison family undertaking firms existed at Moonee Ponds, Newmarket, Clifton Hill (still existing ) and High Street, Northcote.

Contributory elements include:

- parapeted stuccoed brick commercial pair;
- part pitched roof behind the parapet (217-219 removed);
- one a shop or parlour and residence (221) and the other possessing a carriage entrance with a residence over;
- simple cemented detail includes a raised pediment over 217-219 and cornice mouldings;
- double-hung sash windows as upper level fenestration;
- stone pitched crossover to the carriage way 217-219; and
- contribution to an old part of the significant Victoria Street commercial precinct.

Changes to the complex include:

- timber street verandah has been replaced on 221, with an unrelated cantilever verandah;
- the former shop front with central recessed entry and panelled timber plinths of 221, has been replaced;
- segmentally arched recesses either side of the carriage way, and the former bi-parting carriage way doors replaced at 217-219;
- roof and upper level shutters removed from 217-219;
- rare upper level window blind hoods removed from 221 since 1983;
- chimneys removed;
- Interwar dado tiles removed from 217-219;
- unsympathetic paint scheme has divided the complex; and
- a publicly visible two-storey rear addition has been made to 217-219 since 1983 with one upper level window removed as surveyed 2015.

***How is it significant?***

Henry Allison later Alfred Allison, undertaking premises is significant historically, socially and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

Henry Allison later Alfred Allison, undertaking premises is significant.

- Aesthetically, old and of a conservative design, typical of the date and type, and the survival of the rare carriage way to 217-19 Victoria Street provides a significant element in the commercial streetscape which communicates the 19th century nature and original and distinctive use of the building;
- Historically, among the oldest group of shops in the area and closely linked with the Allison undertaking business that evolved from this single location into the nearby suburbs and achieved wealth and prosperity that is still evident today in survivors of the family firm across Melbourne. The firm and its origins are well documented in a key record of Edwardian Victoria, the 'Cyclopedia of Victoria', providing a great enhancement of the physical heritage values of this place; and
- Socially, significant as the focus of a century of inner Melbourne funeral arrangements.

## St Mary's Star of the Sea Church complex, and stained glass window

273 Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Church, organ
<b>Date(s):</b>	1891-1900
<b>View of place:</b>	2015

### Statement of Significance

Victorian Heritage Register Statement of Significance  
(known as 33 Howard Street and 235-273 Victoria Street, West Melbourne)  
Victorian Heritage Register number: H2182

#### *What is significant?*

St Mary Star of the Sea was built in 1891-1900 to replace an earlier church built in 1854. North and West Melbourne became a parish in 1872 and in 1872-3 a presbytery designed by William Wardell was built for the first resident priest. In 1881 it was condemned due to faulty foundations and the architects Reed and Barnes carried out extensive renovations, with the addition of prominent curved buttresses and a verandah and balcony. The foundations of a new church were laid in 1883-6, but by 1889 there were concerns that the new church would be too small and it was resolved to begin again. The new building was designed by the architect Edgar Henderson and the contract was awarded in September 1891 to C W Crompton. The 1890s depression and lack of funds slowed work considerably and in 1896, with the walls still incomplete, Henderson left Victoria for Western Australia. He was replaced by the architect Phillip Kennedy who made a number of alterations to Henderson's design, and is credited with the final design of the roof and the interior. In 1897 the spire was eliminated from the design due to financial problems. In 1898 the specifications were accepted for a new pipe organ, a huge electric-powered three manual instrument by Fincham and Hobday. Windows were commissioned from the leading manufacturers in England, Germany and Australia. The church was officially opened on 18 February 1900 by Cardinal-Archbishop Moran of Sydney. The fixtures and fittings were supplied by some of the most highly-regarded artists and furnishers in Melbourne and beyond. With the completion of the new church the old one was used as a school. A new boys' school designed by the architects Kempson and Conolly was built on Howard Street in 1910, and three years later the old church was demolished and a girls' school designed by the same architects was completed in 1914 on the Chetwynd Street corner. The old denominational school south of the old church was converted into clubrooms (now demolished and replaced by a new school building). Further decoration of the interior took place in the Interwar period and in the 1920s the original timber altars were replaced by altars of Italian marble. The building and interiors underwent major restoration works in the early twenty-first century.

The St Mary Star of the Sea complex includes the church, the presbytery, and the boys' and girls' schools. The church is a Latin Cross plan French Gothic style building of brick faced with random coursed sandstone on a bluestone plinth, with limestone dressings, a slate roof and an incomplete tower on the north-east corner. The slate roof is embellished with a series of dormer vents, fabricated from sheet zinc. At the centre of the roof is a polygonal fleche of pressed zinc on timber framing, with louvred vents on the sides and surmounted by a tapering conical spire. The colonettes flanking the window and door openings are of polished red Aberdeen granite. The total length of the building is 175 ft. (54 m) and the height of the roof ridge is 75 ft. (23m). The interiors are opulently decorated, with a strong Italian Baroque influence. The nave is

painted pink and there is extensive use of high-quality building stone such as Swedish red granite in the nave columns, Carrara white marble for the transept piers and Pyrenean rose marble for the chapel columns. This is further enhanced by the reflective finishes of the mosaic-tiled sanctuary floor, the brass altar rails, the scagliola (imitation marble) of the colonettes and the polished timber, especially in the distinctive two-toned groined ceiling. The ceiling is lined with timber panelling, and painted statues of angels blowing trumpets stand on the hammerbeams. The church retains much original furniture and fittings, including its pews (1900), elaborate marble altars (1925-7) and font (1900), a fine set of Stations of the Cross by Peter Hansen (1901), a Mission Cross by James Curtin (1891), a Bishop's throne made for Daniel Mannix in 1913, and several notable stained glass windows made by prominent local and overseas craftsmen.

The Fincham organ in the gallery is a large three manual organ with richly gilded and decorated pipes arranged on either side of a large stained glass window, possibly by Brooks Robinson and Co, and with a fine blackwood console. The presbytery is a symmetrical two storey rendered building with a slate roof, and a two storey cast iron verandah with unusual round-arched flying buttresses supporting the walls. The boys' school is a two storey symmetrical rendered Free Classical style building with a slate roof and with twin gabled parapets on the front elevation. The front facade of the girls' school has a very similar composition, but is of face brick with rendered dressings and has Gothic arched openings.

***How is it significant?***

St Mary Star of the Sea is of architectural, historical, aesthetic, technological and social significance to the state of Victoria.

***Why is it significant?***

St Mary Star of the Sea is historically significant as Melbourne's largest parish church and as one of the most costly parish churches built in Australia, a reflection of the spirit of the substantial Catholic population, predominantly of Irish extraction, of the area in the late nineteenth and early twentieth century that helped fund its construction.

St Mary Star of the Sea is architecturally significant as unusual example of a church in the French Gothic style, and as a major example of the work of the distinguished architects Edgar Henderson, a Catholic architect who later achieved considerable success and renown as a designer of Catholic churches, schools and convents in Western Australia, and Phillip Kennedy. The complex includes an interesting presbytery designed by William Wardell and altered by Reed and Barnes and two early twentieth century school buildings by Kempson and Connolly.

St Mary Star of the sea is of aesthetic significance for its opulent interior, with imposing marble and granite pillars, an unusual timber ceiling, thought to be unique in Victoria, intricate marble fittings, especially the marble altars and font, Stations of the Cross by Peter Hansen and an oak mission cross by James Curtin. The magnificent stained glass windows are by prominent local and European makers, such as William Montgomery, Hardman and Company of London and Franz Mayer and Company of Germany.

The Fincham pipe organ is historically and technologically significant as the largest example of nineteenth century indigenous organ building in Australia to remain essentially unaltered. It is the most intact surviving example of the work of the prominent organ builder George Fincham and was the last organ completed by Fincham himself. It one of a very small number of surviving three-manual Fincham organs, and is believed to be the second largest organ, after that in the Sydney Town Hall, to retain a tubular-pneumatic key and action stop.

St Mary Star of the Sea is socially significant for its important role in the lives of the Roman Catholic community of Melbourne.

- See More At: <http://vhd.heritagecouncil.vic.gov.au/places/1276#sthash.WmjoOYng.dpuf>



## Stedeford's shop and residence row part 279-285 Victoria Street

279 Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Shop & residence
<b>Date(s):</b>	1881
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Three of these four shops, built by Thomas Cockram and Company for John Stedeford in 1881, had long-term occupants who remained there until after 1900: 279 Victoria Street housed George Prout the chemist; Kate Taylor the bookseller was in 281; and John Cain the tailor in 283. Tenants of the fourth shop, 285 Victoria Street, included Mary Owen, William Keagan and James McAllister.

John Stedeford was a Justice of the Peace for forty years, a long term St. Kilda councillor, representing the St. Kilda municipality on the Metropolitan Tramway Trust, of which he was chairman for some twelve years. He was also active in the West Melbourne community. Stedeford was born at Bishop-Auckland, County of Durham, England, in 1842, and arrived in Melbourne in 1852. He was well known in the Melbourne and Bendigo districts as pioneer of both. He owned considerable house property in the City and suburbs, including North and West Melbourne, and had an estate of over £32000 at his death, equivalent to approximately \$3,733,390 in 2016.

(Refer also to 19 Howard Street, 297-307 Victoria Street).

Contributory elements include:

- a two-storey, parapeted stuccoed brick row of Victorian-era shops and residences;
- pitched main roofs behind the parapet;
- Italian Renaissance Revival styling;
- part City of Melbourne Corporation pattern cast-iron street verandah on 279;
- upper tripartite fenestration configured in a distinctive serlian manner, repeated in other Stedeford developments;
- guilloche patterns used to ornament the stepped parapet entablature,
- orbs to the parapet piers and the associated pilasters dividing the upper wall surfaces;
- decorative friezes applied to the architraves of each main window light;
- double-hung sash windows;
- façade arrangement as repeated on other shop and residences at 297-307 and 349-53 Victoria Street.
- early or original timber shop front with recessed entry at 285 only; and
- contribution as a prominent and valuable part of a significant streetscape which repeats intermittently the same window configuration as far as 349-53 Victoria Street.

Integrity is good despite shop fronts having been replaced on 279-283, removal of verandahs from 281-285 and a cantilever awning addition on 283.

***How is it significant?***

Stedeford's shop and residence row, 279-285 Victoria Street, is significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

Stedeford's shop and residence row, 279-285 Victoria Street, is significant.

- Aesthetically, a well composed and near original Victorian-era commercial row, enhanced by the corner shop and a hillside site, that possesses some of the now rare elements of commercial architecture (shop fronts and original iron street verandahs), distinctive upper level fenestration and plays a major role in a valuable Victorian-era streetscape; and
- Historically, linked with John Stedeford whose other remarkable rows, elsewhere in Victoria and in Queensberry Streets and considerable property holdings across Melbourne, mark him as a prolific developer of conservative, but competently designed architecture in the North and West Melbourne area, also this row occupies a prominent commercial site with historically long tenure for tenants, lending each shop with a personality and distinct use pattern.

## Stedeford's shop and residence row part 279-285 Victoria Street

281 Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Shops & residences
<b>Date(s):</b>	1881
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Three of these four shops, built by Thomas Cockram and Company for John Stedeford in 1881, had long-term occupants who remained there until after 1900: 279 Victoria Street housed George Prout the chemist; Kate Taylor the bookseller was in 281; and John Cain the tailor in 283. Tenants of the fourth shop, 285 Victoria Street, included Mary Owen, William Keagan and James McAllister.

John Stedeford was a Justice of the Peace for forty years, a long term St. Kilda councillor, representing the St. Kilda municipality on the Metropolitan Tramway Trust, of which he was chairman for some twelve years. He was also active in the West Melbourne community. Stedeford was born at Bishop-Auckland, County of Durham, England, in 1842, and arrived in Melbourne in 1852. He was well known in the Melbourne and Bendigo districts as pioneer of both. He owned considerable house property in the City and suburbs, including North and West Melbourne, and had an estate of over £32000 at his death, equivalent to approximately \$3,733,390 in 2016.

(Refer also to 19 Howard Street, 297-307 Victoria Street).

Contributory elements include:

- a two-storey, parapeted stuccoed brick row of Victorian-era shops and residences;
- pitched main roofs behind the parapet;
- Italian Renaissance Revival styling;
- part City of Melbourne Corporation pattern cast-iron street verandah on 279;
- upper tripartite fenestration configured in a distinctive serlian manner, repeated in other Stedeford developments;
- guilloche patterns used to ornament the stepped parapet entablature,
- orbs to the parapet piers and the associated pilasters dividing the upper wall surfaces;
- decorative friezes applied to the architraves of each main window light;
- double-hung sash windows;
- façade arrangement as repeated on other shop and residences at 297-307 and 349-53 Victoria Street.
- early or original timber shop front with recessed entry at 285 only; and
- contribution as a prominent and valuable part of a significant streetscape which repeats intermittently the same window configuration as far as 349-53 Victoria Street.

Integrity is good despite shop fronts having been replaced on 279-283, removal of verandahs from 281-285 and a cantilever awning addition on 283.

***How is it significant?***

Stedeford's shop and residence row, 279-285 Victoria Street, is significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

Stedeford's shop and residence row, 279-285 Victoria Street, is significant.

- Aesthetically, a well composed and near original Victorian-era commercial row, enhanced by the corner shop and a hillside site, that possesses some of the now rare elements of commercial architecture (shop fronts and original iron street verandahs), distinctive upper level fenestration and plays a major role in a valuable Victorian-era streetscape; and
- Historically, linked with John Stedeford whose other remarkable rows, elsewhere in Victoria and in Queensberry Streets and considerable property holdings across Melbourne, mark him as a prolific developer of conservative, but competently designed architecture in the North and West Melbourne area, also this row occupies a prominent commercial site with historically long tenure for tenants, lending each shop with a personality and distinct use pattern.

## Stedeford's shop and residence row part 279-285 Victoria Street

283 Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Shops & residences
<b>Date(s):</b>	1881
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Three of these four shops, built by Thomas Cockram and Company for John Stedeford in 1881, had long-term occupants who remained there until after 1900: 279 Victoria Street housed George Prout the chemist; Kate Taylor the bookseller was in 281; and John Cain the tailor in 283. Tenants of the fourth shop, 285 Victoria Street, included Mary Owen, William Keagan and James McAllister.

John Stedeford was a Justice of the Peace for forty years, a long term St. Kilda councillor, representing the St. Kilda municipality on the Metropolitan Tramway Trust, of which he was chairman for some twelve years. He was also active in the West Melbourne community. Stedeford was born at Bishop-Auckland, County of Durham, England, in 1842, and arrived in Melbourne in 1852. He was well known in the Melbourne and Bendigo districts as pioneer of both. He owned considerable house property in the City and suburbs, including North and West Melbourne, and had an estate of over £32000 at his death, equivalent to approximately \$3,733,390 in 2016.

(Refer also to 19 Howard Street, 297-307 Victoria Street).

Contributory elements include:

- a two-storey, parapeted stuccoed brick row of Victorian-era shops and residences;
- pitched main roofs behind the parapet;
- Italian Renaissance Revival styling;
- part City of Melbourne Corporation pattern cast-iron street verandah on 279;
- upper tripartite fenestration configured in a distinctive serlian manner, repeated in other Stedeford developments;
- guilloche patterns used to ornament the stepped parapet entablature,
- orbs to the parapet piers and the associated pilasters dividing the upper wall surfaces;
- decorative friezes applied to the architraves of each main window light;
- double-hung sash windows;
- façade arrangement as repeated on other shop and residences at 297-307 and 349-53 Victoria Street.
- early or original timber shop front with recessed entry at 285 only; and
- contribution as a prominent and valuable part of a significant streetscape which repeats intermittently the same window configuration as far as 349-53 Victoria Street.

Integrity is good despite shop fronts having been replaced on 279-283, removal of verandahs from 281-285 and a cantilever awning addition on 283.



***How is it significant?***

Stedeford's shop and residence row, 279-285 Victoria Street, is significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

Stedeford's shop and residence row, 279-285 Victoria Street, is significant.

- Aesthetically, a well composed and near original Victorian-era commercial row, enhanced by the corner shop and a hillside site, that possesses some of the now rare elements of commercial architecture (shop fronts and original iron street verandahs), distinctive upper level fenestration and plays a major role in a valuable Victorian-era streetscape; and
- Historically, linked with John Stedeford whose other remarkable rows, elsewhere in Victoria and in Queensberry Streets and considerable property holdings across Melbourne, mark him as a prolific developer of conservative, but competently designed architecture in the North and West Melbourne area, also this row occupies a prominent commercial site with historically long tenure for tenants, lending each shop with a personality and distinct use pattern.

## Stedeford's shop and residence row part 279-285 Victoria Street

285 Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Shops & residences
<b>Date(s):</b>	1881
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Three of these four shops, built by Thomas Cockram and Company for John Stedeford in 1881, had long-term occupants who remained there until after 1900: 279 Victoria Street housed George Prout the chemist; Kate Taylor the bookseller was in 281; and John Cain the tailor in 283. Tenants of the fourth shop, 285 Victoria Street, included Mary Owen, William Keagan and James McAllister.

John Stedeford was a Justice of the Peace for forty years, a long term St. Kilda councillor, representing the St. Kilda municipality on the Metropolitan Tramway Trust, of which he was chairman for some twelve years. He was also active in the West Melbourne community. Stedeford was born at Bishop-Auckland, County of Durham, England, in 1842, and arrived in Melbourne in 1852. He was well known in the Melbourne and Bendigo districts as pioneer of both. He owned considerable house property in the City and suburbs, including North and West Melbourne, and had an estate of over £32000 at his death, equivalent to approximately \$3,733,390 in 2016.

(Refer also to 19 Howard Street, 297-307 Victoria Street).

Contributory elements include:

- a two-storey, parapeted stuccoed brick row of Victorian-era shops and residences;
- pitched main roofs behind the parapet;
- Italian Renaissance Revival styling;
- part City of Melbourne Corporation pattern cast-iron street verandah on 279;
- upper tripartite fenestration configured in a distinctive serlian manner, repeated in other Stedeford developments;
- guilloche patterns used to ornament the stepped parapet entablature,
- orbs to the parapet piers and the associated pilasters dividing the upper wall surfaces;
- decorative friezes applied to the architraves of each main window light;
- double-hung sash windows;
- façade arrangement as repeated on other shop and residences at 297-307 and 349-53 Victoria Street.
- early or original timber shop front with recessed entry at 285 only; and
- contribution as a prominent and valuable part of a significant streetscape which repeats intermittently the same window configuration as far as 349-53 Victoria Street.

Integrity is good despite shop fronts having been replaced on 279-283, removal of verandahs from 281-285 and a cantilever awning addition on 283.

***How is it significant?***

Stedeford's shop and residence row, 279-285 Victoria Street, is significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

Stedeford's shop and residence row, 279-285 Victoria Street, is significant.

- Aesthetically, a well composed and near original Victorian-era commercial row, enhanced by the corner shop and a hillside site, that possesses some of the now rare elements of commercial architecture (shop fronts and original iron street verandahs), distinctive upper level fenestration and plays a major role in a valuable Victorian-era streetscape; and
- Historically, linked with John Stedeford whose other remarkable rows, elsewhere in Victoria and in Queensberry Streets and considerable property holdings across Melbourne, mark him as a prolific developer of conservative, but competently designed architecture in the North and West Melbourne area, also this row occupies a prominent commercial site with historically long tenure for tenants, lending each shop with a personality and distinct use pattern.

## Donald's shop and residence row, part 293-295 Victoria Street

293 Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Shop & residence
<b>Date(s):</b>	1885
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Inspector of Markets and a Weights Inspector, George Donald and later his son, Samuel Donald, were the owners of these shops and residences for over ten years after they were built in 1885. This was four years before George's death. They were constructed on a site previously occupied by smaller shops owned by George Donald. Albert Park builder, James Lever, erected the pair.

The lessees after 1885 included Frederick Maine an agent; Phillip Woolf, who sold fancy goods; and Henry Opaz a tailor.

George Donald was an important local figure, being involved in a number of prosecutions of vendors who chose to sell outside of prescribed markets or sold inferior goods. He was also a key local property investor and office holder in the North Melbourne building society, as underscored by the construction of this shop and residence pair.

Contributory elements include:

- a pair of parapeted and unpainted stuccoed brick shops and residences;
- rare unpainted stucco and early signs;
- double-hung sash windows;
- Italian Renaissance Revival application in a distinctive manner;
- unusual arched parapet entablatures, astride balustraded parapets and flanked by orbs on piers;
- the serlian motif applied in the bayed upper level window grouping, each opening possessing dog-toothing at the head and rebates, and brackets, at the reveals;
- paired brackets at the side walls support the heavy parapet cornice;
- iron City of Melbourne Corporation pattern street verandahs; and
- contribution as a major element in this valuable Victorian-era commercial streetscape, most shops possessing serlian upper level fenestration.

Shop fronts have been replaced; with parts of an Edwardian-era tiled shopfront at 295; unrelated signs and service added.

#### *How is it significant?*

Donald's shop and residence row, 293-295 Victoria Street, is significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

Donald's shop and residence row, 293-295 Victoria Street, is significant.

- Aesthetically, similar to 279-85 Victoria Street for the use of the distinctive serlian fenestration and parapet detailing, and mannered use of ornament, particularly at the parapet entablature and around openings; similarly it is near original, possessing verandah and unpainted upper stucco work and is a major part of a significant Victorian-era streetscape; and
- Historically, a near original part of the commercial building stock minority in this dominantly residential locality; representative of a major growth period (Victorian-era) in West Melbourne; and closely linked with local market inspector, George Donald, who was a notable West Melbourne figure.



## Donald's shop and residence row, part 293-295 Victoria Street

295 Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Shop & residence
<b>Date(s):</b>	1885
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Inspector of Markets and a Weights Inspector, George Donald and later his son, Samuel Donald, were the owners of these shops and residences for over ten years after they were built in 1885. This was four years before George's death. They were constructed on a site previously occupied by smaller shops owned by George Donald. Albert Park builder, James Lever, erected the pair.

The lessees after 1885 included Frederick Maine an agent; Phillip Woolf, who sold fancy goods; and Henry Opaz a tailor.

George Donald was an important local figure, being involved in a number of prosecutions of vendors who chose to sell outside of prescribed markets or sold inferior goods. He was also a key local property investor and office holder in the North Melbourne building society, as underscored by the construction of this shop and residence pair.

Contributory elements include:

- a pair of parapeted and unpainted stuccoed brick shops and residences;
- rare unpainted stucco and early signs;
- double-hung sash windows;
- Italian Renaissance Revival application in a distinctive manner;
- unusual arched parapet entablatures, astride balustraded parapets and flanked by orbs on piers;
- the serlian motif applied in the bayed upper level window grouping, each opening possessing dog-toothing at the head and rebates, and brackets, at the reveals;
- paired brackets at the side walls support the heavy parapet cornice;
- iron City of Melbourne Corporation pattern street verandahs; and
- contribution as a major element in this valuable Victorian-era commercial streetscape, most shops possessing serlian upper level fenestration.

Shop fronts have been replaced; with parts of an Edwardian-era tiled shopfront at 295; unrelated signs and service added.

#### *How is it significant?*

Donald's shop and residence row, 293-295 Victoria Street, is significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

Donald's shop and residence row, 293-295 Victoria Street, is significant.

- Aesthetically, similar to 279-85 Victoria Street for the use of the distinctive serlian fenestration and parapet detailing, and mannered use of ornament, particularly at the parapet entablature and around openings; similarly it is near original, possessing verandah and unpainted upper stucco work and is a major part of a significant Victorian-era streetscape; and
- Historically, a near original part of the commercial building stock minority in this dominantly residential locality; representative of a major growth period (Victorian-era) in West Melbourne; and closely linked with local market inspector, George Donald, who was a notable West Melbourne figure.

## John Stedeford's shop and residence row

297-307 Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Shop & residence
<b>Date(s):</b>	1882
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

William Sadler, a local property developer, owned this site before John Stedeford acquired and redeveloped the property in 1882. The row was then taken over by Charles Brache who owned them for at least the next fifteen years. Two of the lessees were Benjamin Cohen, a watchmaker, and Thomas Allison, one of the well-known family of West Melbourne undertakers. (Refer 145 Errol Street, 217-21 Victoria Street and 465-83 Queensberry Street).

John Stedeford was a Justice of the Peace for forty years, a long term St. Kilda councillor, representing the St. Kilda municipality on the Metropolitan Tramway Trust, of which he was chairman for some twelve years. He was also active in the West Melbourne community. Stedeford was born at Bishop-Auckland, County of Durham, England, in 1842, and arrived in Melbourne in 1852. He was well known in the Melbourne and Bendigo districts as pioneer of both. He owned considerable house property in the City and suburbs, including North and West Melbourne, and had an estate of over £32000 at his death, equivalent to approximately \$3,733,390 in 2016.

(Refer to 19 Howard Street, 279-285 Victoria Street).

Contributory elements include:

- an extensive two-storey Victorian-era stuccoed brick row (6)
- pitched main roofs behind the parapet;
- Italian Renaissance Revival styling;
- upper tripartite fenestration configured in a distinctive serlian manner, repeated in other Stedeford developments;
- simple parapet cornice stepped at every two shops;
- double-hung sash windows to the upper level;
- iron City of Melbourne Corporation pattern street verandahs stepped (every two shops) as the row descends the hill;
- timber shopfront with recessed entry at 307; and
- contribution as major part of a valuable Victorian-era commercial streetscape.

Integrity is good despite replacement of all shop fronts except 307 and missing parapet urns or orbs.

#### *How is it significant?*

John Stedeford's shop and residence row is significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

John Stedeford's shop and residence row is significant.

- Aesthetically, as an extensive and near original shop row with a distinctive upper level fenestration pattern in common with other Stedeford shops in the block, thus greatly enhancing the streetscape; also picturesque stepping of the unusually complete street verandahs make this one of the more true to period shop rows in the metropolitan area; and
- Historically, as associated with John Stedeford whose other remarkable rows in Queensberry Street, North Melbourne and considerable property holdings across inner Melbourne mark him as a prolific developer of conservative, but competently designed architecture in the North and West Melbourne area; representative of a major growth period in West Melbourne.

## Stedeford's shop and residence, part 313-315 Victoria Street

313 Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Shops & residences
<b>Date(s):</b>	1880
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

John Stedeford, who owned considerable property in both North and West Melbourne, applied to build this five room brick shop and residence pair in 1880, leasing them to persons such as fruiterer James Finnigan, Thomas Ogg hair dresser, F. Parkinson, tobacconist and H. B. Negus, butcher.

John Stedeford was a Justice of the Peace for forty years, a long term St. Kilda councillor, representing the St. Kilda municipality on the Metropolitan Tramway Trust, of which he was chairman for some twelve years. He was also active in the West Melbourne community. Stedeford was born at Bishop-Auckland, County of Durham, England, in 1842, and arrived in Melbourne in 1852. He was well known in the Melbourne and Bendigo districts as pioneer of both. He owned considerable house property in the City and suburbs, including North and West Melbourne, and had an estate of over £32000 at his death, equivalent to approximately \$3,733,390 in 2016.

Contributory elements include:

- two level stuccoed shop and residence pair designed to appear as one;
- Italian Renaissance Revival styling with cemented cornice moulds, foliated blocks and brackets, and a raised arched entablature flanked by guilloche pattern balustrading;
- face brick side and rear walls;
- pitched roof behind the parapet, with cemented and corniced chimneys;
- cast-iron framed City of Melbourne Corporation pattern street verandah with Corinthian derived column order, panelled cast-iron frieze and brackets and convex corrugated iron clad roof;
- double-hung sash windows on the upper level each set in three lights with a serpentine frieze on the mullions, expressing the serlian motif repeated among other Stedeford developments; and
- contribution to a significant Victorian-era commercial streetscape.

Integrity is good despite replacement of shopfronts and missing parapet urns.

#### *How is it significant?*

Stedeford's shop and residence pair, 313-315 Victoria Street, is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Stedeford's shop and residence pair, 313-315 Victoria Street is significant.

- Historically, for the link with Stedeford, a prominent figure in Melbourne also representative of a major growth period in West Melbourne; and
- Aesthetically, a well-preserved Italian Renaissance Revival commercial example that is contributory to a significant streetscape.



## Stedeford's shop and residences, part 313-315 Victoria Street

315 Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Shops & residences
<b>Date(s):</b>	1880
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

John Stedeford, who owned considerable property in both North and West Melbourne, applied to build this five room brick shop and residence pair in 1880, leasing them to persons such as fruiterer James Finnigan, Thomas Ogg hair dresser, F. Parkinson, tobacconist and H. B. Negus, butcher.

John Stedeford was a Justice of the Peace for forty years, a long term St. Kilda councillor, representing the St. Kilda municipality on the Metropolitan Tramway Trust, of which he was chairman for some twelve years. He was also active in the West Melbourne community. Stedeford was born at Bishop-Auckland, County of Durham, England, in 1842, and arrived in Melbourne in 1852. He was well known in the Melbourne and Bendigo districts as pioneer of both. He owned considerable house property in the City and suburbs, including North and West Melbourne, and had an estate of over £32000 at his death, equivalent to approximately \$3,733,390 in 2016.

Contributory elements include:

- two level stuccoed shop and residence pair designed to appear as one;
- Italian Renaissance Revival styling with cemented cornice moulds, foliated blocks and brackets, and a raised arched entablature flanked by guilloche pattern balustrading;
- face brick side and rear walls;
- pitched roof behind the parapet, with cemented and corniced chimneys;
- cast-iron framed City of Melbourne Corporation pattern street verandah with Corinthian derived column order, panelled cast-iron frieze and brackets and convex corrugated iron clad roof;
- double-hung sash windows on the upper level each set in three lights with a serpentine frieze on the mullions, expressing the serlian motif repeated among other Stedeford developments; and
- contribution to a significant Victorian-era commercial streetscape.

Integrity is good despite replacement of shopfronts and missing parapet urns.

#### *How is it significant?*

Stedeford's shop and residence pair, 313-315 Victoria Street, is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Stedeford's shop and residence pair, 313-315 Victoria Street is significant.

- Historically, for the link with Stedeford, a prominent figure inner Melbourne also representative of a major growth period in West Melbourne; and
- Aesthetically, a well-preserved Italian Renaissance Revival commercial example that is contributory to a significant streetscape.

## Phillip Bevan's, later Conway's shops and residences

317-319 Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Shops & residences
<b>Date(s):</b>	1869
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Soon after these two shops and residences were built in 1869, by engineer and ironmonger Philip Bevan, they were taken over by Patrick Conway, a grocer and provisions dealer. Conway remained there until 1881 when his son, Bernard Conway, took over. Bevan also applied to construct 'a building' at the Eades Place, Victoria Street Corner in 1865 and seemed to have been instrumental constructing in a number of other North Melbourne and West Melbourne properties.

Bernard Conway remained there until near to his death in 1922; Conway had retired to Oakleigh but not before he was the subject of a daring robbery in this building, well publicised in the local press. The building fulfilled a similar grocery role well into the late 20th. Century.

Contributory elements include:

- two-storey stuccoed brick shops and residences of a simple early Colonial Georgian design;
- cemented string mould with fluting;
- smooth rustication of the ground level stucco;
- dentilated cornice and architrave moulds, quoining at corners,
- a scrolled and gabled entablature, marking the important splayed corner entry of the building;
- Edwardian-era or later tiled shopfront plinths;
- a timber framed street verandah, with stepped corrugated iron clad skillion roof and stop-chamfered posts (once returning into Eades Place);
- early enamelled street signs on two elevations; and
- contribution as a major corner part of a valuable Victorian-era commercial streetscape.

All Victorian-era shop fronts have gone; the western and southern part of the street verandah have gone, the most westerly section having been altered and penetrated by traffic lights and a tramways pole. Unrelated signs, services and brackets have been added to the upper level façade.

#### *How is it significant?*

Phillip Bevan's shops and residences are significant historically and aesthetically to West Melbourne.

***Why is it significant?***

Phillip Bevan's shops and residences are significant.

- Aesthetically, as generally original, simply and successfully elevated corner shops and residences with part of an early and uncommon pre-Corporation timber verandah, also a major part of a significant Victorian-era streetscape; and
- Historically, 319 Victoria Street as a continuing and prominent corner grocery establishment owned by one family (Conway) for a considerable period and one of the earlier shops in Victoria Street; both shops being representative of the start of a major growth period (Victorian-era) in West Melbourne.

## McGlone's shop and residence part Victoria Buildings, 343-345 Victoria Street

343 Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Shop & residence
<b>Date(s):</b>	1887
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

in 1877 Edward McCarthy and Christopher Martin, saddlers (see 345 Victoria Street) sold this allotment to Police Constable, John McGlone. Ten years later, McGlone commissioned Patrick Hughes of Queensberry Street, Hotham (North Melbourne) to erect this brick shop and residence. The façade matched that of 345, built four years earlier and resembles that of the former bank at 347 of 1885. The combination reads as one row, the Victoria Buildings and may have been designed by Jobbins as an extension of his commission.

McGlone used the same builder to erect his house at 16 Wimble Street, Parkville in 1889: he died wealthy in 1914. The shop adjoined the grand North Melbourne Coffee Palace and the corner Furniture Warehouse in the mid 1890s since demolished and used as a carpark.

Contributory elements include:

- two-level, stuccoed shop and residence;
- simple Italian Renaissance Revival styling with cemented cornice moulds, paired brackets, blocks, quoining and a raised arched entablature bearing the date '1887' on 343 and 'Victoria Buildings' on 345 flanked by piers and urns;
- originally face brick rear walls;
- pitched roof behind the parapet;
- arched double-hung sash windows on the upper level with moulded cemented architraves and bracketed sills; and
- contribution to a significant Victorian-era commercial streetscape.

Cast-iron framed City of Melbourne Corporation pattern street verandah with Corinthian derived column order, panelled cast-iron frieze and brackets and convex corrugated iron clad roof has been removed from 343. The ground level has changed, side wall bricks rendered and there are rear additions. Rubble stone walling at the rear east side of 343 may be all that remains from the adjoining building, demolished.

#### *How is it significant?*

McGlone's shop and residence part Victoria Buildings is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

McGlone's shop and residence part Victoria Buildings is significant.

- Historically, as representative of a major growth period in West Melbourne and linked with the police constable McGlone who prospered from property development; and
- Aesthetically, as a well-preserved Italian Renaissance Revival Victorian-era shop and residence that has been carefully integrated into a shop row with components of differing origins and dates also contributory to a significant streetscape.

## John Stedeford's shop and residence, part Victoria Buildings, 343-345 Victoria Street

345 Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Shop & residence
<b>Date(s):</b>	1883
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

in 1877 Edward McCarthy and Christopher Martin, saddlers (see 345 Victoria Street) sold the adjoining allotment at 343 to Police Constable, John McGlone, and erected a shop and residence on 347 Victoria Street. They sold this site to prominent local developer John Stedeford in 1883 who erected this shop and residence. Martin and McCarthy dissolved their partnership in 1884, Edward McCarthy carrying on the business at the rear of 347 Victoria Street.

In 1887 McGlone erected the brick shop and residence at 343. The façade matched that of Stedeford's shop, sharing a party wall. It also resembled the former bank at 347 Victoria Street, designed as a renovation by George Jobbins in 1885.

Later owners included 1912 Henry Frank Tritton, newsagent.

Contributory elements include:

- two-level stuccoed shop and residence;
- simple Italian Renaissance Revival styling with cemented cornice moulds, paired brackets, blocks, quoining and a raised arched entablature bearing the name 'Victoria Buildings' flanked by piers and urns;
- originally face brick rear walls;
- pitched roof behind the parapet;
- arched double-hung sash windows on the upper level with moulded cemented architraves and bracketed sills;
- Cast-iron framed City of Melbourne Corporation pattern street verandah with Corinthian derived column order, panelled cast-iron frieze and brackets and convex corrugated iron clad roof (reinstated);
- basement lights, trimmed by stone in wall and pavement; and
- contribution to a significant Victorian-era commercial streetscape.

Integrity is good despite changes to ground level and missing parapet urns.

#### *How is it significant?*

John Stedeford's shop and residence, part Victoria Buildings is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

John Stedeford's shop and residence, part Victoria Buildings is significant.

- Historically, as representative of a major growth period in West Melbourne and linked with the important inner Melbourne figure John Stedeford who prospered in West Melbourne; and
- Aesthetically, as a well-preserved Italian Renaissance Revival Victorian-era shop and residence that has been carefully integrated into a shop row with components of differing origins and dates also contributory to a significant streetscape.



## Colonial Bank of Australasia (branch)

347 Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Shop & residence
<b>Date(s):</b>	1878, 1885
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

In 1877 Edward McCarthy and Christopher Martin, saddlers, sold the allotment at 343 Victoria Street to Police Constable, John McGlone, and erected a shop and residence at 347 Victoria Street by 1878. McCarthy dissolved their partnership in 1884, Edward McCarthy carrying on the business at the rear of 347 Victoria Street after sale to the Colonial Bank.

In 1885 the West Melbourne branch of the Colonial Bank of Australasia was established at 347 Victoria Street as a renovation of the shop once owned by Martin and McCarthy with alterations designed by George Jobbins in 1885.

Edward McCarthy and Christopher Martin's workshop is shown on MMBW plans of c1895 at the rear of 347.

Contributory elements include:

- two level stuccoed shop and residence;
- simple Italian Renaissance Revival styling with cemented cornice moulds, paired brackets, blocks, quoining and a raised arched entablature flanked by piers (urns gone);
- originally face brick side and rear walls;
- pitched roof behind the parapet with cemented chimneys;
- segmentally arched double-hung sash windows on the upper level with moulded cemented architraves and bracketed sills;
- Cast-iron framed City of Melbourne Corporation pattern street verandah with Corinthian derived column order, panelled cast-iron frieze and brackets and convex corrugated iron clad roof (reinstated);
- basement lights in laneway;
- early but altered former Martin and McCarthy gabled brick saddlery workshop at rear; and
- contribution to a significant Victorian-era commercial streetscape.

Integrity is good despite changes to ground level, missing parapet urns, and painted bricks.

#### *How is it significant?*

Colonial Bank of Australasia, part Victoria Buildings is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Colonial Bank of Australasia, part Victoria Buildings is significant.

- Historically, as representative of a major growth period in West Melbourne and linked with early banking in West Melbourne; and
- Aesthetically, as a well-preserved Italian Renaissance Revival Victorian-era shop and residence that has been carefully integrated into a shop row with components of differing origins, and dates; the design of bank specialist architect, George Jobbins; also contributory to a significant streetscape.

## Alexander Stewart's shops and residences, part 349-359 Victoria Street

### 349-351 Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Shop & residence
<b>Date(s):</b>	1884
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

North Melbourne plasterer, Alexander Stewart, was the first owner of a row of six shops and residences (349-359 Victoria Street). The row was built in 1884, after acquisition of three houses existing on this site owned by Henry Cullen. Stewart owned the row until his death in 1917 when he died a wealthy man with an estate value equivalent to around \$3,714,350. The row was then subdivided.

The upper level facades resemble those of other shop rows developed by John Stedeford in the Victorian-era, North and West Melbourne. The shop at 355 Victoria Street has been refaced in the Interwar period, breaking the row into two parts, 349-353, 357-359 Victoria Street.

Early occupiers in the 1880s included:

- 349 Walter, N A fruiterer
- 351 Moss, Mrs Eva milliner
- 353 Burman, Frederick photographer
- 355 Ross, John tobacconist
- 357 Evans, E bootmaker
- 359 Malcolm, James hairdresser

Contributory elements at 349-353, 357-359 Victoria Street include:

- two level stuccoed and parapeted shop and residence row;
- simple Italian Renaissance Revival styling with cemented cornice moulds, vermiculated blocks, simple pilasters and raised arched entablatures flanked by piers and scrolls (urns gone);
- originally face brick side and rear walls;
- pitched roof behind the parapet with cemented chimneys with cornices;
- segmentally arched double-hung sash windows on the upper level in a serlian configuration with moulded cemented architraves and floral friezes;
- Cast-iron framed Corporation pattern street verandah with Corinthian derived column order, panelled cast-iron frieze and brackets and convex corrugated iron clad roof; and
- contribution to a significant Victorian-era commercial streetscape.

Integrity is good despite changes to ground level, missing parapet urns, painted bricks, and added signs to the upper level.

***How is it significant?***

Alexander Stewart's shops and residences are significant historically and aesthetically to West Melbourne.

***Why is it significant?***

Alexander Stewart's shops and residences are significant.

- Historically, as representative of a major growth period in West Melbourne and linked with a successful builder entrepreneur in West Melbourne, Alexander Stewart; and
- Aesthetically, as a well-preserved and extensive Italian Renaissance Revival Victorian-era shop and residence row with detailing that is very expressive of North and West Melbourne commercial row design, also contributory to a significant streetscape.

## Alexander Stewart's shops and residences, part 349-359 Victoria Street

### 353 Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Shop & residence
<b>Date(s):</b>	1884
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

North Melbourne plasterer, Alexander Stewart, was the first owner of a row of six shops and residences (349-359 Victoria Street). The row was built in 1884, after acquisition of three houses existing on this site owned by Henry Cullen. Stewart owned the row until his death in 1917 when he died a wealthy man with an estate value equivalent to around \$3,714,350. The row was then subdivided.

The upper level facades resemble those of other shop rows developed by John Stedeford in the Victorian-era, North and West Melbourne. The shop at 355 Victoria Street has been refaced in the Interwar period, breaking the row into two parts, 349-353, 357-359 Victoria Street.

Early occupiers in the 1880s included:

- 349 Walter, N A fruiterer
- 351 Moss, Mrs Eva milliner
- 353 Burman, Frederick photographer
- 355 Ross, John tobacconist
- 357 Evans, E bootmaker
- 359 Malcolm, James hairdresser

Contributory elements at 349-353, 357-359 Victoria Street include:

- two level stuccoed and parapeted shop and residence row;
- simple Italian Renaissance Revival styling with cemented cornice moulds, vermiculated blocks, simple pilasters and raised arched entablatures flanked by piers and scrolls (urns gone);
- originally face brick side and rear walls;
- pitched roof behind the parapet with cemented chimneys with cornices;
- segmentally arched double-hung sash windows on the upper level in a serlian configuration with moulded cemented architraves and floral friezes;
- Cast-iron framed Corporation pattern street verandah with Corinthian derived column order, panelled cast-iron frieze and brackets and convex corrugated iron clad roof; and
- contribution to a significant Victorian-era commercial streetscape.

Integrity is good despite changes to ground level, missing parapet urns, painted bricks, and added signs to the upper level.

***How is it significant?***

Alexander Stewart's shops and residences are significant historically and aesthetically to West Melbourne.

***Why is it significant?***

Alexander Stewart's shops and residences are significant.

- Historically, as representative of a major growth period in West Melbourne and linked with a successful builder entrepreneur in West Melbourne, Alexander Stewart; and
- Aesthetically, as a well-preserved and extensive Italian Renaissance Revival Victorian-era shop and residence row with detailing that is very expressive of North and West Melbourne commercial row design, also contributory to a significant streetscape.



## W. B. Simpson's real estate office and residence

355 Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Shop & residence
<b>Date(s):</b>	1884, 1933 (rebuilt)
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

North Melbourne plasterer, Alexander Stewart, was the first owner of a row of six shops and residences (349-359 Victoria Street). The row was built in 1884, after acquisition of three houses existing on this site owned by Henry Cullen. Stewart owned the row until his death in 1917 when he died a wealthy man with an estate value equivalent to around \$3,714,350. The row was then subdivided.

The shop at 355 Victoria Street was refaced in the Interwar period. Peck and Kemter, Architects of 413 Collins Street, Melbourne, designed this Jazz-Moderne style brick façade for Nigretta Investment Company Pty. Ltd. in 1933. The Nigretta Investment Company was care of W. B. Simpson then of 212 Victoria Street, West Melbourne, who occupied the building when completed in September 1933. The builder was L. J. Owens, of 15 Kalimna Street, Essendon. The layout had a shop as the ground level front room, with show window, but the rest of the building was residential.

The new façade was an early use of the style in Melbourne with only Yule House at 1932 being earlier. Peck and Kemter also designed the highly significant Moderne style Heidelberg Town Hall in 1937 as well as Capitol House, Swanston Street, Melbourne (W. B. Griffin, with Peck and Kemter 1921).

Contributory elements include:

- two level face brick parapeted Jazz-Moderne style façade;
- stepped parapet with distinctive brick patterning across the façade, including herringbone, stacked and soldier coursing;
- the number 355 set on a cement plaque on the upper level;
- multi-pane glazing in steel frames set between brick piers with sheet steel spandrels in a proto-Modern manner; and
- originally part of the adjoining row, still possessing the scale and related fenestration as contributory to this significant commercial streetscape.

Integrity is good despite changed ground level but the changes are visually related.

#### *How is it significant?*

W B Simpson's real estate office and residence is significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

W B Simpson's real estate office and residence is significant.

- Historically, as originally part of Alexander Stewart's long commercial row of 1882, but revised in a new Interwar style to serve the development surge in West Melbourne, as W. B. Simpson's real estate office; and
- Aesthetically, an early and innovative use of this new architectural style, being among the first in Victoria and well-preserved, also the work of well known architects, Peck and Kemter and contributory to a significant commercial streetscape.

## Cullen's shops and residences, part 349-359 Victoria Street

### 357 Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Shop & residence
<b>Date(s):</b>	1884
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

North Melbourne plasterer, Alexander Stewart, was the first owner of a row of six shops and residences (349-359 Victoria Street). The row was built in 1884, after acquisition of three houses existing on this site owned by Henry Cullen. Stewart owned the row until his death in 1917 when he died a wealthy man with an estate value equivalent to around \$3,714,350. The row was then subdivided.

The upper level facades resemble those of other shop rows developed by John Stedeford in the Victorian-era, North and West Melbourne. The shop at 355 Victoria Street has been refaced in the Interwar period, breaking the row into two parts, 349-353, 357-359 Victoria Street.

Early occupiers in the 1880s included:

- 349 Walter, N A fruiterer
- 351 Moss, Mrs Eva milliner
- 353 Burman, Frederick photographer
- 355 Ross, John tobacconist
- 357 Evans, E bootmaker
- 359 Malcolm, James hairdresser

Contributory elements at 349-353, 357-359 Victoria Street include:

- two level stuccoed and parapeted shop and residence row;
- simple Italian Renaissance Revival styling with cemented cornice moulds, vermiculated blocks, simple pilasters and raised arched entablatures flanked by piers and scrolls (urns gone);
- originally face brick side and rear walls;
- pitched roof behind the parapet with cemented chimneys with cornices;
- segmentally arched double-hung sash windows on the upper level in a serlian configuration with moulded cemented architraves and floral friezes;
- Cast-iron framed Corporation pattern street verandah with Corinthian derived column order, panelled cast-iron frieze and brackets and convex corrugated iron clad roof; and
- contribution to a significant Victorian-era commercial streetscape.

Integrity is good despite changes to ground level, missing parapet urns, painted bricks, and added signs to the upper level.

***How is it significant?***

Alexander Stewart's shops and residences are significant historically and aesthetically to West Melbourne.

***Why is it significant?***

Alexander Stewart's shops and residences are significant.

- Historically, as representative of a major growth period in West Melbourne and linked with a successful builder entrepreneur in West Melbourne, Alexander Stewart; and
- Aesthetically, as a well-preserved and extensive Italian Renaissance Revival Victorian-era shop and residence row with detailing that is very expressive of North and West Melbourne commercial row design, also contributory to a significant streetscape.

## Cullen's shops and residences, part 349-359 Victoria Street

### 359 Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Shop & residence
<b>Date(s):</b>	1884
<b>View of place:</b>	2015

#### Statement of Significance

##### *What is significant?*

North Melbourne plasterer, Alexander Stewart, was the first owner of a row of six shops and residences (349-359 Victoria Street). The row was built in 1884, after acquisition of three houses existing on this site owned by Henry Cullen. Stewart owned the row until his death in 1917 when he died a wealthy man with an estate value equivalent to around \$3,714,350. The row was then subdivided.

The upper level facades resemble those of other shop rows developed by John Stedeford in the Victorian-era, North and West Melbourne. The shop at 355 Victoria Street has been refaced in the Interwar period, breaking the row into two parts, 349-353, 357-359 Victoria Street.

Early occupiers in the 1880s included:

- 349 Walter, N A fruiterer
- 351 Moss, Mrs Eva milliner
- 353 Burman, Frederick photographer
- 355 Ross, John tobacconist
- 357 Evans, E bootmaker
- 359 Malcolm, James hairdresser

Contributory elements at 349-353, 357-359 Victoria Street include:

- two level stuccoed and parapeted shop and residence row;
- simple Italian Renaissance Revival styling with cemented cornice moulds, vermiculated blocks, simple pilasters and raised arched entablatures flanked by piers and scrolls (urns gone);
- originally face brick side and rear walls;
- pitched roof behind the parapet with cemented chimneys with cornices;
- segmentally arched double-hung sash windows on the upper level in a serlian configuration with moulded cemented architraves and floral friezes;
- Cast-iron framed Corporation pattern street verandah with Corinthian derived column order, panelled cast-iron frieze and brackets and convex corrugated iron clad roof; and
- contribution to a significant Victorian-era commercial streetscape.

Integrity is good despite changes to ground level, missing parapet urns, painted bricks, and added signs to the upper level.



***How is it significant?***

Alexander Stewart's shops and residences are significant historically and aesthetically to West Melbourne.

***Why is it significant?***

Alexander Stewart's shops and residences are significant.

- Historically, as representative of a major growth period in West Melbourne and linked with a successful builder entrepreneur in West Melbourne, Alexander Stewart; and
- Aesthetically, as a well-preserved and extensive Italian Renaissance Revival Victorian-era shop and residence row with detailing that is very expressive of North and West Melbourne commercial row design, also contributory to a significant streetscape.

# Three Crowns Hotel

361-365 Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Hotel
<b>Date(s):</b>	1868, 1878, 1886
<b>View of place:</b>	2015

## Statement of Significance

### *What is significant?*

Caterer and publican Charles D Straker had a long association with this hotel and the western region of Melbourne. After serving for six years as the licensee of the Three Crowns, Straker purchased the hotel from Frederick Stone in 1879. Stone had built the first stage of the building, presumably the wing facing King Street, in 1868.

Straker enlarged and improved the hotel but it was in 1886 that the celebrated architect, William Pitt, called tenders for extensive renovation to the hotel for Straker, creating the character we see now. The rateable value increasing considerably. The work may have been a little too indulgent as, by 1890, the hotel was owned by the Colonial Bank, potentially the mortgagers of the property. The owner and licensee at the turn of the century was David O'Callaghan.

Charles Straker was major local figure being the caterer for many of the region's gala events.

Contributory elements include:

- Two, two-storeyed parapeted stuccoed brick wings, one facing Victoria Street, the other earlier wing facing King Street. Both wings were ornamented by William Pitt in 1886-7.
- King street wing, c1868
- Italian Renaissance Revival but simply elevated with a central, gabled parapet entablature and upper level decorated fenestration, shared in character by the more ornate Victoria Street wing;
- bracketed flat pediments and swagged friezes beneath;
- cornice and string moulds delineating the horizontals and quoins terminate them as verticals:.

### *Victoria Street wing:*

- Italian Renaissance Revival and highly decorated, typical of Pitt's work;
- traditional entry at splayed-corner, with pediment over;
- foliated impost moulds,
- guilloche pattern string-moulds;
- gabled pediments with acroteria over doorways,
- barrel-top cemented chimneys;
- cemented cartouche of crossed swords and three crowns, illustrating the hotel's name in a facade panel and on window glass;
- salt-and-pepper dado tiles with a distinctive three crowns motif (Interwar but significant in their own right); and
- contribution as a major and the earliest part of a notable Victorian-era commercial streetscape.

Ground level openings on the King Street wing have been altered or blocked; parapet urns or orbs have been removed from the parapet piers on the Victoria Street wing, and various signs attached. Integrity is good despite these changes.

***How is it significant?***

Three Crowns Hotel is significant historically, socially and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

Three Crowns Hotel is significant.

- Aesthetically, (Victoria Street) as a near original, richly and successfully decorated Italian Renaissance Revival design by a renowned practitioner of the style, William Pitt, potentially as applied to an old form; the King Street wing as a recognisably early hotel design as enriched in the 1880s; also a major streetscape element, terminating the significant Victorian-era commercial area in Victoria Street west; and
- Historically and socially, the earliest commercial building in the two Victoria Street commercial blocks, between Howard and King Streets, and evocative of the typical 19th century corner hotel form; closely associated with the hotelier and caterer, Charles D Straker who was active in the local area as the caterer of choice for local and regional associations.

## Drummond house

431 Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1926
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

The Melbourne Benevolent Asylum was opened near here on 27 November 1851 to 'relieve the aged, infirm, disabled or destitute of all creeds and nations'. Built for the Victoria Benevolent Society, a group of philanthropic Melbourne citizens, the asylum aimed to house the Colony's 'deserving poor' in a more dignified fashion than the work houses of the new English Poor Law. After the increased demands put upon the Benevolent Asylum during the Great Depression of the 1890s, the asylum was relocated to a larger 60 ha site at Cheltenham in 1911 and the old buildings fronting Curzon Street in North Melbourne were eventually demolished. Based on a government subdivision, the house lot area sold from the grounds was over eight acres, comprising 53 allotments. Eight of these were quarter-acre blocks, and the remainder measured 40 feet by 120 feet. This house was built on one of those lots.

Labourer, Donald and his wife Ruth Drummond of North Melbourne were there first owner-occupiers of this house in 1926, erected at an estimated cost of £700. Plans show two front bedrooms, living room, kitchen with corner fire-place and a sink on the wall, and a bath and laundry located off the kitchen. The builder was D. Kinnane, of Mt. Alexander Road, Moonee Ponds: the house was completed by Christmas Day. A garage was built there in 1934.

Contributory elements include:

- single storey red brick Californian Bungalow style house, showing transition from the Federation Bungalow form;
- broad gabled main roof, with Old English trussing in the gable end;
- unglazed terra-cotta Marseilles pattern roof tiles to main roof, with terra-cotta finials and cappings;
- red brick chimneys with soldier course tops;
- timber framed porch-style verandah with capped brick piers and swagged balustrading;
- bowed casement lead-light window group, with top lights;
- two-panel boarded door with glazed top panel;
- refurbished wire front fence based on original; and
- contribution as a key element in an important, largely Edwardian-era precinct that, because of its distinctive style and period, symbolises the former Benevolent Asylum site.

#### *How is it significant?*

The Drummond house is significant historically and aesthetically to West Melbourne.

***Why is it significant?***

The Drummond house is significant.

- Historically, being symbolic of the former Benevolent Asylum location in West Melbourne and, at the time of its construction, part of a model government subdivision sold here from 1913 mainly to the working classes; and
- Aesthetically, a well-preserved Californian Bungalow style house as adapted to a narrow inner Melbourne block, and contributory to a largely Edwardian-era and Interwar streetscape.



## Ogden's house

441 Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1918
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

The Melbourne Benevolent Asylum was opened near here on 27 November 1851 to 'relieve the aged, infirm, disabled or destitute of all creeds and nations'. Built for the Victoria Benevolent Society, a group of philanthropic Melbourne citizens, the asylum aimed to house the Colony's 'deserving poor' in a more dignified fashion than the work houses of the new English Poor Law. After the increased demands put upon the Benevolent Asylum during the Great Depression of the 1890s, the asylum was relocated to a larger 60 ha site at Cheltenham in 1911 and the old buildings fronting Curzon Street in North Melbourne were eventually demolished. Based on a government subdivision, the house lot area sold from the grounds was over eight acres, comprising 53 allotments. Eight of these were quarter-acre blocks, and the remainder measured 40 feet by 120 feet. This house was built on one of those lots.

Tanner, Thomas William Ogden and Charlotte Ogden were there first owner-occupiers of this house in 1918, erected at an estimated cost of £800. Plans show two bedrooms, dining room, large kitchen with pantry, and an internal bath room, rear verandah and laundry in the yard. An asphalt path curved its way to the corner of the front yard.

Contributory elements include:

- single storey red brick Federation Bungalow style house;
- asymmetrical floor plan but with central passage;
- hipped main roof and gabled bay roof, with textured stucco in the gable end;
- originally unglazed terra-cotta Marseilles pattern roof tiles to main roof, with terra-cotta finials and cappings;
- stucco banding in brickwork at dado height;
- stuccoed brick chimneys with cemented caps;
- timber framed verandah with distinctive fretted and slatted friezes;
- boxed and bowed casement lead-light window groups with top lights and the window bay with domed sheet metal roof;
- door with top and side lights; and
- contribution as a key element in an important, largely Edwardian-era precinct that, because of its distinctive style and period, symbolises the former Benevolent Asylum site.

Integrity is good despite the addition of an unrelated Victorian-era reproduction picket fence.

#### *How is it significant?*

The Ogden's house is significant historically and aesthetically to West Melbourne.

***Why is it significant?***

The Ogden's house is significant.

- Historically, being symbolic of the former Benevolent Asylum location in West Melbourne and, at the time of its construction, part of a model government subdivision sold here from 1913 mainly to the working classes; and
- Aesthetically, a well-preserved Federation Bungalow style house and contributory to a largely Edwardian-era and Interwar streetscape.

## Thomas Swanson's house, later Alder's house

465 Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1859
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

The small bluestone house at 465 Victoria Street was first owned and occupied by Thomas Swanson, a Customs Weigher and his wife Agnes. When built in 1859, it had three rooms and two attics. Thomas died in 1875, leaving Agnes as a brief occupier until a long tenure by Henry Alder, an engine driver with the Victorian Railways Locomotive Branch. Henry had married Louise Holmes in 1878 and this became their marital home, with the West Melbourne music teacher, Henry Hall Alder, as one of their progeny. Henry senior died in 1909, having by then taken up farming in Tanjil South. He still owned this house, described by then as a bluestone cottage with slate roof, four rooms, kitchen and wash house and bathroom with two attic rooms, worth £400.

When he died in 1949, Henry Hall Alder, was noted by 'The Argus' as '... one of Melbourne's oldest and, best-known organists... He had been organist and choir master at St James' Old Cathedral since 1914. Mr Alder was also a well-known music teacher for many years.'

Adjoining this house and historically and physically linked to it, 467 Victoria Street was first owned in 1868 by George Swanson, a plumber of Spencer Street, who was there until after 1895. George Swanson applied as the owner and builder to construct 467 in April 1868: then described as a six room house. The adjoining eight room stone house at 469 Victoria Street was built in 1859-1860 for Crown Grantee (1858), John Christopher Bagley, a clerk in the Public Lands Department.

Contributory elements include:

- single-fronted Colonial Georgian style, coursed basalt rubble cottage;
- tuck-pointed stonework with quarry-faced quoining at openings;
- slate clad gabled roof with stone chimney, with carved cornice and pointing;
- double-hung sash windows;
- doorway with toplight with the date 1859 on the glass; and
- contribution to an early group of stone houses, 457-467 Victoria Street, all from the 1860-1870s, which share siting characteristics, scale and details.

#### *How is it significant?*

Thomas Swanson's house is significant historically and aesthetically to West Melbourne and the City of Melbourne.

***Why is it significant?***

Thomas Swanson's house is significant.

- Aesthetically, a well-preserved and early Colonial Georgian style house in West Melbourne that has been constructed of basalt which is a relatively uncommon wall material in the metropolis but closely linked with the availability of the stone in nearby Moonee Ponds Creek and Footscray; also a key part of an early Victorian-era residential streetscape; and
- Historically, the house was owner-occupied for long periods, first by Thomas Swanson, a customs officer and allied with the renowned local builder family of Swanson and then by Henry Alder, who was linked closely with the railways, a major nearby industry, also the birth home of Henry Hall Alder who was recognised at his death as one of Melbourne's best known recitalists, linked with St James Old Cathedral, and for a time a West Melbourne music teacher.

## George Swanson's house

467 Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1868
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Adjoining Thomas Swanson's 1859 cottage at 465 Victoria Street and historically and physically linked to it, the house at 467 Victoria Street was first owned in 1868 by George Swanson, a contractor formerly of 127 Bridport Street, Emerald Hill. George Swanson lived there until after 1895. When built the house was described as a six room house. City of Melbourne rate books describe the house in 1869, as a stone house, three floors, six rooms and balconies. However, the MMBW detail plan of c1895 shows no verandah, as with 465 Victoria Street.

The adjoining eight room stone house at 469 Victoria Street was built in 1859-60 for Crown Grantee (1858), John Christopher Bagley, a clerk in the Public Lands Department.

Contributory elements include:

- a hipped roof, two-storey quarry face, basalt masonry house;
- corrugated iron clad roof;
- quoining at openings;
- double-hung sash windows;
- central doorway with top light on upper level, set to side on ground level; and
- contribution to an early group of houses, 457-467 Victoria Street from the 1860-70s, which share siting characteristics, scale and details and one of three adjoining stone houses.

Integrity is fair with a new brick parapet to the east side and new fence; the verandah has been added and rebuilt. However, the antiquity of the house and its stone construction is the dominant aspect of its significance.

#### *How is it significant?*

George Swanson house is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

George Swanson's house is significant.

- Aesthetically, an altered Colonial Georgian style house in West Melbourne but constructed of basalt which is a relatively uncommon wall material in the metropolis and closely linked with the availability of the stone in nearby Moonee Ponds Creek and Footscray; also contributory part of early residential streetscape; and
- Historically, the house was owner-occupied for long periods by George Swanson, of the renowned local builder family of Swanson; representative of the beginning of a major growth period (Victorian-era) in West Melbourne.



## Romolo or Bagley house

469 Victoria Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1860
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

This house was built by J. McElreavy, in 1860, for John Christopher Bagley, a clerk in the Public Lands Department and the grantee of the allotment. George, and his wife Ann Eliza, continued to live here until her death in 1890 and his death in 1893. Their son, George Bagley, a Queensberry Street chemist, inherited the property and held it until his death in 1923. John Bagley was closely involved with St. Mary's Church of England, Hotham in its early history.

The origin of the house name, Romolo, is unknown, being Italian derivation and potentially linked with the mythical figure, Romulus, who together with his twin Remus, were thought to be the founders of Rome.

Contributory elements include:

- a hipped roof, two-storey quarry face, basalt masonry house;
- stone chimneys with terra-cotta pots;
- corner siting at Lothian Street;
- corrugated iron clad roof set behind a parapet with the word 'Romolo' set in a central panel;
- quoining at openings;
- altered verandah set between stone wing walls;
- double-hung sash windows, with six-pane sashes;
- doorway with top light on ground level; and
- contribution to an early group of houses, 457-467 Victoria Street from the 1860-70s, which share siting characteristics, scale and details and one of three adjoining stone houses.

The 1895 MMBW detail plan shows a verandah which has since been altered and rebuilt. There is a new fence and the stone painted over. However, the antiquity of the house and its stone construction is the dominant aspect of its significance.

#### *How is it significant?*

Romolo or Bagley house is significant historically and aesthetically to West Melbourne.

***Why is it significant?***

- Romolo or Bagley house is significant.
- Aesthetically, an altered Colonial Georgian style house, but constructed of basalt which is a relatively uncommon wall material in the metropolis and closely linked with the availability of the stone in nearby Moonee Ponds Creek and Footscray, also key part of early Victorian-era residential streetscape; and
- Historically, the house was owner-occupied for long periods by J. C. Bagley, a man closely linked with the early history of St. Mary's Church of England, Hotham (North Melbourne); and representative of the beginning of a major growth period (Victorian-era) in West Melbourne.

## Browne's houses, part 23-25 Walsh Street

23 Walsh Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1892
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

The two houses at the Walsh and Milton Streets corner were designed by architect W. H. Cleverdon for ironmonger, Robert S Browne of Dudley Street, West Melbourne. The pair was built in 1892 by W. Brown. The Melbourne entrepreneur, John Stedeford, was a later owner until his death in 1913; Browne also died in 1913. The two houses remained in the Stedeford family into the 1930s, being leased out.

Contributory elements include:

- plain two storey parapeted Italian Renaissance Revival stuccoed row house pair on corner site;
- cemented cornice, string and label moulds;
- originally face brick side and rear walls;
- pitched roof behind the parapet clad with corrugated iron, with cemented and corniced chimneys;
- uncommon arcaded verandah with Corinthian derived cast-iron column order and roundels in the spandrels;
- double-hung sash windows with voussoir shape cemented moulding over side elevation openings;
- four-panel entry door and toplight, four-panel entry side door with side and toplight (see Milton Street);
- cast-iron palisade front fence integral with arcade, on dressed stone footings; and
- contribution to a minor Victorian-era streetscape in Milton Street.

Integrity is good despite the window wall added to the ground level of 23 (potential to restore using 25 as basis). There have been possible changes to the Milton Street side elevation and bricks painted over. The significance of the house pair relies on the arcading and this has not been affected by these reversible changes.

#### *How is it significant?*

Browne's houses, 23-25 Walsh Street, are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Browne's houses, 23-25 Walsh Street, are significant.

- Historically, as representative of a major growth period (Victorian-era) in West Melbourne also for the link with successful ironmonger, Robert Browne, and local identity John Stedeford; and
- Aesthetically, for the distinctive arcaded verandah also as a custom design by Melbourne architect William Cleverdon

## Browne's houses, part 23-25 Walsh Street

### 25 Walsh Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1892
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

The two houses at the Walsh and Milton Streets corner were designed by architect W. H. Cleverdon for ironmonger, Robert S Browne of Dudley Street, West Melbourne. The pair was built in 1892 by W. Brown. The Melbourne entrepreneur, John Stedeford, was a later owner until his death in 1913; Browne also died in 1913. The two houses remained in the Stedeford family into the 1930s, being leased out.

Contributory elements include:

- plain two storey parapeted Italian Renaissance Revival stuccoed row house pair on corner site;
- cemented cornice, string and label moulds;
- originally face brick side and rear walls;
- pitched roof behind the parapet clad with corrugated iron, with cemented and corniced chimneys;
- uncommon arcaded verandah with Corinthian derived cast-iron column order and roundels in the spandrels;
- double-hung sash windows with voussoir shape cemented moulding over side elevation openings;
- four-panel entry door and toplight, four-panel entry side door with side and toplight (see Milton Street);
- cast-iron palisade front fence integral with arcade, on dressed stone footings; and
- contribution to a minor Victorian-era streetscape in Milton Street.
- Integrity is good despite the window wall added to the ground level of 23 (potential to restore using 25 as basis). There have been possible changes to the Milton Street side elevation and bricks painted over. The significance of the house pair relies on the arcading and this has not been affected by these reversible changes.

#### *How is it significant?*

Browne's houses, 23-25 Walsh Street, are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Browne's houses, 23-25 Walsh Street, are significant.

- Historically, as representative of a major growth period (Victorian-era) in West Melbourne also for the link with successful ironmonger, Robert Browne, and local identity John Stedeford; and
- Aesthetically, for the distinctive arcaded verandah also as a custom design by Melbourne architect William Cleverdon

## James Noonan's house, also Cameron House

54-56 Walsh Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	House
<b>Date(s):</b>	1870
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Although the first owner was a successful contractor, James Noonan, it was another builder, James H. Sutherland, who constructed the house in 1870. Noonan died a rich man at his long-term residence 126 Dudley Street, since redeveloped. At his death, his estate was an equivalent value of approximately \$3,522,820.

Later owners included Frederick Scales, John Hughes, Henry Maxwell; the latter two occasionally leasing the house to persons such as John Forrester and Charles Hirst, a Spencer Street chemist.

In the late Victorian-era and Edwardian-era the house was the setting for a number of well publicised society events, reinforcing the former role of Walsh Street as a prime residential address.

Contributory elements include:

- asymmetrically planned and double-fronted Italian Villa style house of stuccoed brick with distinctive details and form;
- an arched entry porch with cemented impost and architrave detailing and keystone;
- gabled and hipped iron-clad roof;
- parapeted side walls with foliated brackets and blocks;
- architraved openings, double-hung sash windows;
- unusual details that include the Romanesque inspired fretted pendant eaves valence, an unusual corbelled eaves supported from the projecting window bay and a pentangular panel above the bay;
- panelled and corniced chimney shafts; and
- contribution as one of a varied group of Victorian-era houses in Walsh Street, intermixed with new development (62, 46-8, 42 Walsh Street).

Integrity is good despite the replacement of the gable finial and front fence, the painting of the basalt footings, the altered front door, and tiling of the front yard.

#### *How is it significant?*

James Noonan's house is significant historically and aesthetically to West Melbourne and the City of Melbourne.

#### *Why is it significant?*

James Noonan's house is significant.

- Aesthetically, as a well-preserved Italian villa with a highly unusual and distinctive combination of elements and details and from an early date; and
- Historically, associated primarily with Noonan, the West Melbourne builder-developer, who died a successful businessman while also being prominent in the North and West Melbourne community; and representative of a major growth period in West Melbourne.



## Wickham's house, later Oakey's house

62 Walsh Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1865, 1871, 1888
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

This initially two then four room and later six room brick house was enlarged twice (in 1871 and 1888) after its initial construction in 1865 for John Wickham, a carter, who died there in 1873. Later owner-occupiers were William Willis, Wilmot Oakey, and in 1896, Jeremiah Oakey. Wilmot Oakey was a patternmaker and first owner of the house as six rooms: he died in 1888 during its enlargement by builder, Bellows. Oakey was a frequent contributor to the Melbourne press on transport issues while being also an inventor, showing one of his creations at the Victorian Exhibition of 1872-73.

Contributory elements include:

- a two-storey stuccoed brick and parapeted row house;
- cemented ornament including a gabled entablature, with scrolls, a cornice mould and former cornice, now the string-mould, of the first single storey stage of building;
- notable cast-iron balustrading to bracketed balconettes on the upper openings;
- double-hung sash windows;
- one level timber, corrugated iron clad verandah; and
- contribution as one of a varied group of Victorian-era houses in Walsh Street, intermixed with new development (62, 46-8, 42 Walsh Street).

Integrity is fair despite the verandah having been rebuilt, a missing valence, replacement of the door and an iron picket fence added.

#### *How is it significant?*

Wickham's, later Oakey's house is significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Wickham's, later Oakey's house is significant.

- Aesthetically, generally original to 1888 with fine and rare details such as the iron railings and balconettes; and
- Historically, the house evokes two major construction stages and has links with typical occupations associated with West Melbourne, but is also linked with Wilmot Oakey who was locally prominent; also representative of the beginning and end of a major growth period (Victorian-era) in West Melbourne.

# Flagstaff Gardens Caretaker's's Residence

309 William Street, WEST MELBOURNE



**New grading system:** Significant and Contributory  
**Place type:** House  
**Date(s):** Unknown  
**View of place:** 2015

## Statement of Significance

Victorian Heritage Register Statement of Significance  
Victorian Heritage Register number: H2041

### *What is significant?*

Flagstaff Hill including the Flagstaff Gardens occupies an elevated position to the north west of Melbourne's CBD. Consisting of 7.7 hectares, it was originally called Burial Hill by the European settlers and was used as Melbourne's first burial ground in the 1830s. Later used as a signal station between 1840 and 1857, and then as a magnetic and meteorological observatory under Professor Georg von Neumayer between 1857 and 1862, the hill is a significant archaeological site. In 1862 the site was established as a public garden. Designed in an informal gardenesque style by the Deputy Surveyor General Clement Hodgkinson in 1865, and later redesigned by John Guilfoyle in the 1890s, the garden contained numerous trees of scientific and aesthetic importance, many of which remain today. The current appearance of the gardens reflects changes made between the 1890s and the 1920s although the original pathways are still evident as are several of the original tree plantings. Although the character of the gardens has changed since the 1860s, the current appearance reflects a diverse cultural landscape that is rich in horticultural, historic and social meaning.

### *How is it significant?*

Flagstaff Gardens and Flagstaff Hill are of aesthetic, archaeological, historical, scientific (horticultural) and social significance to the State of Victoria

### *Why is it significant?*

Flagstaff Hill is of historic and scientific importance. Between 1836 and 1837, it was the site of Melbourne's first burial ground. Seven burials took place there and as there is no evidence that the bodies were exhumed the site probably has archaeological potential. Between 1840 and 1857 the site was used as a signal station with flagstaff. It was used to communicate with a similar station at Point Gellibrand at Williamstown. Flags flown from the flagstaff indicated shipping arrivals in the Bay and shipping lists were posted on a bulletin board near the station building. Accordingly the hill was a regular gathering place for Melburnians of all classes. The flagstaff and signal station became redundant following the introduction of the telegraph, however the site was then used as a meteorological and magnetic observatory between 1857 and 1862. Established under the supervision of Bavarian scientist Georg von Neumayer, the observatory played a significant part in the development of scientific knowledge in the colony. The footings of the signal station and the observatory buildings probably still exist and would be a significant archaeological deposit.

The Flagstaff Gardens is of scientific (horticultural) and aesthetic significance. Established as a public garden in 1862, the Flagstaff Gardens was designed in the gardenesque style in 1865 by Assistant Commissioner for Crown Lands and Survey,

Clement Hodgkinson. Unlike the Fitzroy Gardens, also designed by Hodgkinson, the Flagstaff Gardens was a more informal style. Its path layout was determined in part by the site's topography but also by the location of the Victoria Market in the north-east corner. Some of the original 1860s path layout remains but the current layout reflects changes made between the 1890s and the 1920s. The central path from the main entrance in William Street to the crown of the Flagstaff Hill has disappeared but most of the path that originally crossed the gardens from the corner of King and Latrobe Streets towards the Victoria Market still exists. None of the original statues exist but there is a sundial from the nineteenth century, albeit whose base was reconstructed in 1947, and a sculpture, The Court Favourite, from the 1930s.

There are many fine individual specimens of trees in the gardens including a Holm Oak (*Quercus ilex*), located on the south side of the William Street entrance, from the first stage of planting in the nineteenth century and which is amongst the largest of the species known in Victoria. There are also significant specimens from the twentieth century including a Maidenhair tree (*Ginkgo biloba*) and a Chinese Parasol tree (*Firmiana simplex*). The *Ginkgo biloba* is one of the State's finest and largest, and is growing in a prominent position in the garden of the caretakers cottage. The only larger and older *Ginkgo biloba* in Victoria is in the Geelong Botanic Gardens, which was planted in 1859. The *Firmiana simplex* is rare in Victoria and this tree is also the largest known in the State. As well there are a variety of significant specimen trees including elms, oaks, Moreton bay figs, Canary Island pines and River Red Gums. The *Corynocarpus laevigatus* is uncommon in Victoria and this tree is the largest known specimen in the State. The two Italian cypresses (*Cupressus sempervirens*) have important landscape and historical significance due to their association with Melbourne's first cemetery. These trees were commonly planted in cemeteries due to their symbolism.

The Flagstaff Gardens is of landscape and horticultural significance due to the avenues of elms (*Ulmus procera* and *U. x hollandica*) lining the pathways through the Gardens and elm rows along the north, north east and southern perimeter of the gardens. The elms are common landscape element in all of Melbourne's nineteenth century gardens and boulevards. The trees are numerous and have grown to a large size and are an important feature of the urban character and provide outstanding autumn colour. Melbourne now has some of the finest European elms in the world and these are of increasing international significance as Dutch Elm Disease has killed most of these species in the northern hemisphere. The deciduous elms, poplars and English oaks contrast dramatically with the evergreen conifers, eucalypts, Moreton Bay Figs and palms to provide an outstanding landscape. The two *Eucalyptus cladocalyx* (Sugar Gum) in the north eastern corner have grown to a great size and are an important landmark in the landscape.

Flagstaff Hill also has social significance as place of recreation and celebration. The existence of the various monuments on the crest of the hill reflects the importance of the site in the popular imagination. In addition, the hill was a natural gathering place in the early years of European settlement because of the views it offered over the Bay. Furthermore, with separation from New South Wales in 1850, the hill was a focus of celebrations with bonfires being lit and other festivities taking place there. In 1950 a monument was built to commemorate these original celebrations.

The Flagstaff Gardens has been the less respectable component in the city's collection of public parks. Accordingly its social significance is different from the Carlton, Fitzroy or Treasury Gardens. In the 1930s it was observed that if the Fitzroy Gardens was the city's drawing room then Flagstaff Gardens was its kitchen. Earlier in the century it was also perceived to be the most notorious of the public parks as a site for illicit activities. This informality and diversity of public behaviour has distinguished it from other city gardens and also is an important part of its character today. The bowling club, playground and tennis courts contribute to its continuing recreational and informal character. To an extent its character has also been defined by its position on the west side of the city close to the Victoria Market, working class residential areas, industry and Yarra wharves.

- See more at: <http://vhd.heritagecouncil.vic.gov.au/places/1841#statement-significance>



# Flagstaff Gardens tennis courts and pavilion

309-311 William Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Tennis complex
<b>Date(s):</b>	Unknown
<b>View of place:</b>	2015

## Statement of Significance

Victorian Heritage Register Statement of Significance

Victorian Heritage Register number: H2041

### *What is significant?*

Flagstaff Hill including the Flagstaff Gardens occupies an elevated position to the north west of Melbourne's CBD. Consisting of 7.7 hectares, it was originally called Burial Hill by the European settlers and was used as Melbourne's first burial ground in the 1830s. Later used as a signal station between 1840 and 1857, and then as a magnetic and meteorological observatory under Professor George von Neumayer between 1857 and 1862, the hill is a significant archaeological site. In 1862 the site was established as a public garden. Designed in an informal gardenesque style by the Deputy Surveyor General Clement Hodgkinson in 1865, and later redesigned by John Guilfoyle in the 1890s, the garden contained numerous trees of scientific and aesthetic importance, many of which remain today. The current appearance of the gardens reflects changes made between the 1890s and the 1920s although the original pathways are still evident as are several of the original tree plantings. Although the character of the gardens has changed since the 1860s, the current appearance reflects a diverse cultural landscape that is rich in horticultural, historic and social meaning.

### *How is it significant?*

Flagstaff Gardens and Flagstaff Hill are of aesthetic, archaeological, historical, scientific (horticultural) and social significance to the State of Victoria.

### *Why is it significant?*

Flagstaff Hill is of historic and scientific importance. Between 1836 and 1837, it was the site of Melbourne's first burial ground. Seven burials took place there and as there is no evidence that the bodies were exhumed the site probably has archaeological potential. Between 1840 and 1857 the site was used as a signal station with flagstaff. It was used to communicate with a similar station at Point Gellibrand at Williamstown. Flags flown from the flagstaff indicated shipping arrivals in the Bay and shipping lists were posted on a bulletin board near the station building. Accordingly the hill was a regular gathering place for Melburnians of all classes. The flagstaff and signal station became redundant following the introduction of the telegraph, however the site was then used as a meteorological and magnetic observatory between 1857 and 1862. Established under the supervision of Bavarian scientist George von Neumayer, the observatory played a significant part in the development of scientific knowledge in the colony. The footings of the signal station and the observatory buildings probably still exist and would be a significant archaeological deposit.

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There are many fine individual specimens of trees in the gardens including a Holm Oak (*Quercus* Victorian Heritage Register citation (Victorian Heritage Register H2041).  
Last updated on - April 1, 2004.

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Flagstaff Hill also has social significance as place of recreation and celebration. The existence of the various monuments on the crest of the hill reflects the importance of the site in the popular imagination. In addition, the hill was a natural gathering place in the early years of European settlement because of the views it offered over the Bay. Furthermore, with separation from New South Wales in 1850, the hill was a focus of celebrations with bonfires being lit and other festivities taking place there. In 1950 a monument was built to commemorate these original celebrations.

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- See more at: <http://vhd.heritagecouncil.vic.gov.au/places/1841#statement-significance>

# Flagstaff Gardens

309-311 William Street, WEST MELBOURNE



<b>New grading system:</b>	Significant
<b>Place type:</b>	Public Gardens
<b>Date(s):</b>	1862-
<b>View of place:</b>	2015

## Statement of Significance

Victorian Heritage Register Statement of Significance  
Victorian Heritage Register number: H2041

### *What is significant?*

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- See more at: <http://vhd.heritagecouncil.vic.gov.au/places/1841#statement-significance>

# Royal Standard Hotel

333-337 William Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Hotel
<b>Date(s):</b>	1865-
<b>View of place:</b>	2015

## Statement of Significance

### *What is significant?*

The Royal Standard Hotel and associated shop had only one owner, the original grantee of the allotment, William Hill, for the first thirty years or more of its life (1865-1896) and one publican for most of that time, John Williams. After 1885, other publicans included Mrs. McNerney, Samuel Houston and Alfred Hardham (refer to 195-197 Victoria Street).

William Hill applied to construct the hotel, as both owner and builder, in February 1865. He made a further application to build three houses at the rear of the hotel in 1866 (see 24-28 Milton Street). Additions may have been made to the hotel in the late Victorian-era.

The hotel was the scene of a number of well publicised events over its history, such as Alfred Hardham hanging himself in the hotel stable in 1896, and remains a gathering place for many in the North and West Melbourne area.

Contributory elements include:

- a two-storeyed stuccoed brick hotel and former shop;
- simple but elegant Italian Renaissance Revival façade;
- a corniced parapet;
- flat window pediments and smooth rustication to the lower level and as quoins;
- quarry faced stone plinth;
- stone-bordered cellar entry door in footpath;
- double-hung sash windows with cemented architraves; and
- contribution as a traditional Victorian-era corner element, and for relationship with 343-9 William Street, a similarly simply elevated row, and the companion house row at the rear in Milton Street.

Integrity is good despite changes to ground level openings, with replacement or closing in of doors; painting of some of the stonework, added signs, and unrelated brick additions at the rear.

### *How is it significant?*

The Royal Standard Hotel is significant historically, socially and aesthetically to West Melbourne.

***Why is it significant?***

Royal Standard Hotel is significant.

- Aesthetically, an early, symmetrical and successful Italian Renaissance Revival façade in the palazzo manner, similar to the commercial style used by architects Terry and Oakden, and a key streetscape element in the North and West Melbourne precinct; and
- Historically and socially, as a hotel and meeting place, the social centre of the locality, being typically corner-sited and part of a comprehensive development by William Hill of his Crown Grant that, with his houses at 24-28 Milton Street, remains relatively unchanged.



## Row house, part 343, 345-349 William Street

343 William Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1864-5
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

The original grantee of 1864 and an iron-worker, Matthew Sparey, built the row of initially six room brick houses at 345-349 William Street by 1865. Adjoining this row and integral with it was the John Douglas house of 1864 (343 William Street). Residing in the adjacent Milton Street, Sparey retained ownership for at least twenty years and his tenants, during that time, included Thomas Moore, John Melvin, Thomas Pearson and James Tart. By 1896, the Australian Mutual Provident Society is listed as the owner. Perhaps as mortgagers, they repossessed the buildings from the previous owner, John H. Walker, after the bank moratorium of 1893.

John Douglas was a builder who lived in McCracken Street, Kensington, during the 1880s: he was the son of another building contractor, William Douglas.

Contributory elements include:

- two-storeyed face brick and stuccoed house row of three in a Colonial Georgian style, and one attached house (343);
- pointed brown body brickwork and red rubbed voussoirs;
- parapeted roof line with moulded cornice and cemented string moulds;
- lower level iron decorated verandah with concave roof (345-9), simple iron brackets and fringing as early form of verandah decoration;
- iron picket fences (345-9);
- symmetrical fenestration, double-hung sash windows;
- arched ground level openings;
- four-panel doors with toplights;
- cemented chimney shafts with panelling; and
- the row's relationship with the Royal Standard at 333-337 William Street, and the house rows at the rear of the hotel in Milton Street.

The brickwork of 343 has been painted, the verandah rebuilt, and its iron fence replaced but otherwise the integrity is good.

#### *How is it significant?*

Row houses, 343, 345-349 William Street, are significant historically and aesthetically to West Melbourne.

***Why is it significant?***

Row houses, 343, 345-349 William Street are significant.

- Aesthetically, as in a well-proportioned, recognisable early Colonial Georgian row house form, with simple detailing and fine brickwork. Also as early face brick buildings in West Melbourne, and contributory to a Victorian-era streetscape; and
- Historically, for the long ownership by the original Crown Grantee, Sparey, which is unusual in West Melbourne.

## Row house, part 343, 345-349 William Street

345 William Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1864-5
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

The original grantee of 1864 and an iron-worker, Matthew Sparey, built the row of initially six room brick houses at 345-349 William Street by 1865. Adjoining this row and integral with it was the John Douglas house of 1864 (343 William Street). Residing in the adjacent Milton Street, Sparey retained ownership for at least twenty years and his tenants, during that time, included Thomas Moore, John Melvin, Thomas Pearson and James Tart. By 1896, the Australian Mutual Provident Society is listed as the owner. Perhaps as mortgagers, they repossessed the buildings from the previous owner, John H. Walker, after the bank moratorium of 1893.

John Douglas was a builder who lived in McCracken Street, Kensington, during the 1880s: he was the son of another building contractor, William Douglas.

Contributory elements include:

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- pointed brown body brickwork and red rubbed voussoirs;
- parapeted roof line with moulded cornice and cemented string moulds;
- lower level iron decorated verandah with concave roof (345-9), simple iron brackets and fringing as early form of verandah decoration;
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## Row house, part 343, 345-349 William Street

347 William Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1864-5
<b>View of place:</b>	2015

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- pointed brown body brickwork and red rubbed voussoirs;
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The brickwork of 343 has been painted, the verandah rebuilt, and its iron fence replaced but otherwise the integrity is good.

#### *How is it significant?*

Row houses, 343, 345-349 William Street, are significant historically and aesthetically to West Melbourne.



***Why is it significant?***

Row houses, 343, 345-349 William Street are significant.

- Aesthetically, as in a well-proportioned, recognisable early Colonial Georgian row house form, with simple detailing and fine brickwork. Also as early face brick buildings in West Melbourne, and contributory to a Victorian-era streetscape; and
- Historically, for the long ownership by the original Crown Grantee, Sparey, which is unusual in West Melbourne.

## Row house, part 343, 345-349 William Street

349 William Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1864-5
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

The original grantee of 1864 and an iron-worker, Matthew Sparey, built the row of initially six room brick houses at 345-349 William Street by 1865. Adjoining this row and integral with it was the John Douglas house of 1864 (343 William Street). Residing in the adjacent Milton Street, Sparey retained ownership for at least twenty years and his tenants, during that time, included Thomas Moore, John Melvin, Thomas Pearson and James Tart. By 1896, the Australian Mutual Provident Society is listed as the owner. Perhaps as mortgagers, they repossessed the buildings from the previous owner, John H. Walker, after the bank moratorium of 1893.

John Douglas was a builder who lived in McCracken Street, Kensington, during the 1880s: he was the son of another building contractor, William Douglas.

Contributory elements include:

- two-storeyed face brick and stuccoed house row of three in a Colonial Georgian style, and one attached house (343);
- pointed brown body brickwork and red rubbed voussoirs;
- parapeted roof line with moulded cornice and cemented string moulds;
- lower level iron decorated verandah with concave roof (345-9), simple iron brackets and fringing as early form of verandah decoration;
- iron picket fences (345-9);
- symmetrical fenestration, double-hung sash windows;
- arched ground level openings;
- four-panel doors with toplights;
- cemented chimney shafts with panelling; and
- the row's relationship with the Royal Standard at 333-337 William Street, and the house rows at the rear of the hotel in Milton Street.

The brickwork of 343 has been painted, the verandah rebuilt, and its iron fence replaced but otherwise the integrity is good.

#### *How is it significant?*

Row houses, 343, 345-349 William Street, are significant historically and aesthetically to West Melbourne.

***Why is it significant?***

Row houses, 343, 345-349 William Street are significant.

- Aesthetically, as in a well-proportioned, recognisable early Colonial Georgian row house form, with simple detailing and fine brickwork. Also as early face brick buildings in West Melbourne, and contributory to a Victorian-era streetscape; and
- Historically, for the long ownership by the original Crown Grantee, Sparey, which is unusual in West Melbourne.

## Cellular Clothing Company Ltd. works

351-353 William Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Factory
<b>Date(s):</b>	1939
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

This Moderne style factory was designed for Cellular Clothing Company Ltd. by noted Modernist architect, Rhys E. Hopkins, and erected under his supervision by Rispin Bros in 1939. Cyril Hudspeth was the structural engineer, all well known names in the building industry. The building achieved good publicity, when completed, and was presented as the epitome of local industry, rising with the trade restrictions of the imminent Second World War, and the tariff protection provided by the government to foster manufacturing independence in uncertain times. The cellular products made here were also seen as one of the new types of industry in Victoria.

Although the glazing has been altered, the building retains the classic Moderne stylistic format of horizontals butting on the stairwell or 'vertical feature'. The building also forms part of an Interwar industrial group at this corner and opposite in Howard Street.

Contributory elements include:

- Moderne style format of strong horizontal elements butting on a vertical feature (stair);
- parapeted geometric form;
- sawtooth roof;
- cream façade brickwork (bricks painted over); and
- contribution to a modernist Interwar industrial group in this locality.

Glazing replaced with reflective glass, bricks painted over.

#### *How is it significant?*

Cellular Clothing Company Ltd. works are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Cellular Clothing Company Ltd. works are significant.

- Historically, as a highly publicised project when completed and seen as the epitome of rising inner Melbourne industries, as aided by import restrictions during the lead-up to the Second World War, and the tariff protection afforded by the Australian Government to foster manufacturing independence in uncertain times, also the products made here were seen as one of the new types of industry to be encouraged in Victoria; and
- Aesthetically, as a well-preserved factory design from noted Modernist architect and academic, Rhys E. Hopkins, and erected under his supervision by Rispin Bros. with Cyril Hudspeth as the structural engineer who were all well known names in the building industry, also as a contributory part of an Interwar industrial group at this corner and opposite in Howard Street, West Melbourne.

## Canary Island pines (x2 `Pinus canariensis'), Howard Street and William Street Reserve

383-389 William Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Trees
<b>Date(s):</b>	1900-1918
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Many trees were planted in West Melbourne streets and reserves, as shown on MMBW Detail Plans and the 1945 aerial photography of West Melbourne.

Mature surviving trees are an indication of planting styles of the Victorian and Edwardian-eras before a more varied palette of tree selection was pursued post World War One. In that era, elms were removed because they were seen as disruptive to mechanical street cleaning and their roots were damaging drains. Trees such as the Canary Island pines were selected instead.

Contributory elements include:

- Mature Canary Island pines (x2 `Pinus canariensis'), Howard Street and William Street Reserve (-37.806391, 144.953764;-37.806575, 144.953729); and
- land within five metres of the root balls.

#### *How is it significant?*

The Canary Island pines are significant historically and for their rarity in West Melbourne.

#### *Why is it significant?*

The Canary Island pines are significant.

- Historically, as an indication of tree planting and selection in the post Victorian-era, with the goal of beautification of reserves and creation of shade; and
- Rarity, as some of the few remaining examples from a large number of mature reserve and street trees that once existed at West Melbourne.



# State Rivers and Water Supply Research and Testing Laboratories

420-424 William Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Offices
<b>Date(s):</b>	1935-1941
<b>View of place:</b>	2015

## Statement of Significance

### *What is significant?*

Three-level brick former laboratory built in the late 1930s for the State Rivers and Water Supply Commission, a government body created in 1905 as an amalgamation of the Victorian rural water trusts and irrigation schemes. The Modernistic design for the State Rivers and Water Supply Research and Testing Laboratories appears to have been carried out under Percy Everett, Chief Architect of the Public Works Department, State Government.

Typically, tests were conducted at the Commission's laboratories to examine water quality.

Contributory elements include:

- three level red brick building on a corner site;
- Modernistic design as a combination of horizontal and vertical elements delineated with cement mouldings, enhanced by the corner site;
- distinctive entry element with H-form cement work over the doorway, bifurcated by a brick pier with cement plaque above;
- cement window hoods as horizontal elements that return around the corner; and
- punched windows as square or rectangular openings with cement architraves.

Integrity is good despite replacement of window joinery.

### *How is it significant?*

State Rivers and Water Supply Research and Testing Laboratories is significant historically and aesthetically to West Melbourne.

### *Why is it significant?*

State Rivers and Water Supply Research and Testing Laboratories is significant.

- Historically, as purpose built for this once influential government body that has since been disbanded; and
- Aesthetically, as a successful and well-preserved Modernistic design attributed to the noted Government Chief Architect, Percy Everett.

## Zeplin's house

436 William Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1861
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

This house was built for the musician George Zeplin by T. Mahoney, of 190 Collins Street East. The house was owned and occupied by, at first, George then his brother, the musician later publican, Frederick Zeplin, from its erection in 1861 until after 1895. The house was improved in 1868, possibly by the addition of a storey: the City of Melbourne rate description went from, initially, a brick house of four rooms, to one of six rooms with two flats (levels), conservatory and kitchen in 1868.

George Zeplin senior died there in 1881. After his brother's death, Frederick took over his musical engagements in the form of the Zeplin Celebrated Quadrille Band, as operated from this house. Frederick Zeplin's son, George, was also a musician who performed at a number of Melbourne music events, as did Emily the youngest daughter of George Zeplin.

Frederick's father, another George Zeplin, was the licensee of the Oxford Hotel, Hotham (North Melbourne), in 1880, and by 1900 Frederick was the publican at the Seven Stars Hotel Madeline St Carlton. Frederick Zeplin died a wealthy man in 1906.

By 1859, the Zeplin Family (G. Zeplin and Sons) advertised that they had just arrived in Melbourne from London on the ship 'Black Swan', and that Zeplin's Celebrated Quadrille Band was engaged for a Plain and Fancy Dress Ball at the Melbourne Trade's Hall. Newspapers announced that the 'celebrated English instrumentalists, the Zeplin Family', would perform 'the newest dance music, selection from the new opera Satanella [Balfe], Jullien's latest composition, the Fern Leaves Waltz, etc.' at Edward Wivell's Assembly Rooms. In 1861, the "Band of the Messrs. Zeplin" appeared with the visiting artists Poussard and Douay at an afternoon promenade concert at the Victorian Exhibition.

'Thereafter "Zeplin's Band" played regularly at prominent Melbourne events, like the Governor's Ball in June 1864. In August 1864 it was announced that "Mr. F. Coppin and M. Zeplin" would be first violins in Frank Howson's orchestra at the New Haymarket Theatre.'

Two Zeplin son were billed at the Theatre Comique in June 1867: 'Musical Director, Mr. F. Zeplin ... Leader of the Orchestra, Mr. Tom Zeplin'. At the Governor's Ball of November 1867, the music was provided by '...Mr. Zeplin, whoso admirable band comprised 30 performers, and the programme included the Duke of Edinburgh Galop, a spirited and effective composition by Mr. Zeplin himself.'

As lessees of the Varieties Theatre, George senior and Frederick, were before the Insolvency Court in June 1876 where this house was used as collateral. In 1876 Thomas Zeplin released, through W. H. Glen and Co., his first published

compositions, 'The Lily Waltz' in July, and 'Autumn leaves: suite deValses'.

Contributory elements include:

- a two-storey, stuccoed brick house
- early transverse gable roof form with eaves gutter and side parapets;
- face brick side and rear walls;
- a single level concave roof verandah, with rare panelled cast-iron and timber, slatted balustrade;
- double-hung sash windows; and
- contribution as one of a generally homogenous and old Victorian-era streetscape, including 446-448, 456, 458 and 470-476 William Street.

***How is it significant?***

Zeplin's house is significant historically and aesthetically to West Melbourne and historically to the City of Melbourne.

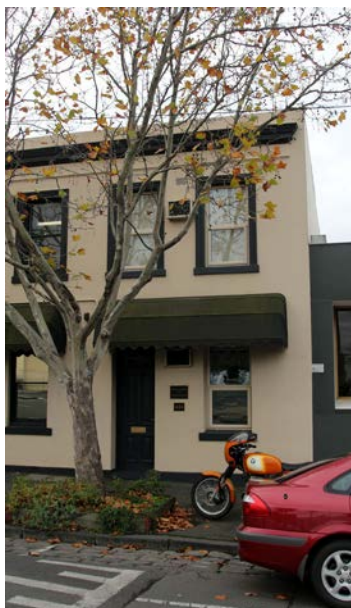
***Why is it significant?***

Zeplin's house is significant.

- Aesthetically, a recognisably early and relatively uncommon form of house with significant details such as the timber balustrade, also part of an early Victorian-era residential streetscape; and
- Historically, associated with the locally renowned Zeplin musician family, who obtained prominence in the Colonial Melbourne music world as pioneers in variety and ensemble performances.

## Howat's row houses, part 446-450 William Street

446 William Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1873
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Builder, David Howat's own residence was at 458 William Street when he had these former row houses built, as an investment, in 1873. On his death in 1885, they became part of his estate and then passed to his son, the accountant William Howat, who lived at David's former residence, 458 William street. Some of the lessees of these houses included George Joy, an accountant, Thomas Felton, George Watson, Richard Gillespie and William Kilfoyle.

Born in Ayrshire, Scotland, William Howat came to Australia as a child with his family. He lived at Glaisnock, 458 William Street, West Melbourne, dying there in 1935 aged 85 years. He had been associated with four generations of the wealthy Clarke family, as secretary of the Clarke estates, and was consequently well known to pastoralists. He was an enthusiastic collector of antiques.

Contributory elements include:

- two-level stuccoed brick and parapeted row of three houses;
- classically inspired facades;
- architraved upper windows;
- parapet cornices;
- siting hard on street; and
- contribution to an early Victorian-era residential precinct

Blinds have been attached to the facades and the stucco refurbished but otherwise the integrity is good.

#### *How is it significant?*

Howat's row houses are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Howat's row houses are significant.

- Aesthetically, typical of the simple, stuccoed elevations of the early Victorian-era and a contributory part of a similarly aged Victorian-era streetscape; and
- Historically, long associated with the Howat family, David, as a builder-owner who eventually owned most of this streetscape, and a developer of other properties in the North and West Melbourne area, and William Howat who was closely linked with the wealthy Clarke pastoralist family.

## Howat's row houses, part 446-450 William Street

448 William Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1873
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Builder, David Howat's own residence was at 458 William Street when he had these former row houses built, as an investment, in 1873. On his death in 1885, they became part of his estate and then passed to his son, the accountant William Howat, who lived at David's former residence, 458 William street. Some of the lessees of these houses included George Joy, an accountant, Thomas Felton, George Watson, Richard Gillespie and William Kilfoyle.

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- Historically, long associated with the Howat family, David, as a builder-owner who eventually owned most of this streetscape, and a developer of other properties in the North and West Melbourne area, and William Howat who was closely linked with the wealthy Clarke pastoralist family.



## Howat's row houses, part 446-450 William Street

450 William Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1873
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Builder, David Howat's own residence was at 458 William Street when he had these former row houses built, as an investment, in 1873. On his death in 1885, they became part of his estate and then passed to his son, the accountant William Howat, who lived at David's former residence, 458 William street. Some of the lessees of these houses included George Joy, an accountant, Thomas Felton, George Watson, Richard Gillespie and William Kilfoyle.

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Howat's row houses are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Howat's row houses are significant.

- Aesthetically, typical of the simple, stuccoed elevations of the early Victorian-era and a contributory part of a similarly aged Victorian-era streetscape; and
- Historically, long associated with the Howat family, David, as a builder-owner who eventually owned most of this streetscape, and a developer of other properties in the North and West Melbourne area, and William Howat who was closely linked with the wealthy Clarke pastoralist family.

## Glance's row houses part 470-476 William Street

470 William Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1878-1883
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Builders, Morris and Parker of 7 Arden Street, Hotham (North Melbourne), erected a row house pair for Isaac Glance in 1878, being brick houses of eight rooms each (474-476 William Street). By 1883 Israel Glance is rated for four houses (470-476 William Street), two of eight rooms and two of thirteen rooms each (470-472). The house facades were identical.

The Israel Glance family lived at 476 William Street for an extended period in the Victorian-era. Born in Poland, Israel had married in London and lived with his wife Rebecca in Yorkshire for a time before emigrating.

Contributory elements include:

- two storey parapeted stuccoed house row set close to the street and corner site to a lane;
- Italian Renaissance Revival styling, ornate for the construction date;
- cemented cornice moulds, vermiculated and foliated blocks and brackets with a raised arched entablatures flanked by piers and scrolls;
- originally face brick side and rear walls;
- pitched roofs behind the parapet, with cemented and corniced chimneys;
- two storey cast-iron verandahs with panelled cast-iron friezes and finished brackets also guilloche pattern balustrading;
- tiled verandah floors;
- double-hung sash windows;
- four-panel entry door and toplights;
- cast-iron palisade front fences and gate on dressed stone footings; and
- contribution to valuable Victorian-era streetscape.

#### *How is it significant?*

Glance's row houses are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Glance's row houses are significant.

- Historically, as a good representatives of a major growth period in West Melbourne and linked with the Glance family who were active in the North and West Melbourne community; and
- Aesthetically, well-preserved and good examples of Italian Renaissance Revival row houses, also contributory to a Victorian-era streetscape.

## Glance's row houses part 470-476 William Street

472 William Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1878-1883
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Builders, Morris and Parker of 7 Arden Street, Hotham (North Melbourne ), erected a row house pair for Isaac Glance in 1878, being brick houses of eight rooms each (474-476 William Street). By 1883 Israel Glance is rated for four houses (470-476 William Street), two of eight rooms and two of thirteen rooms each (470-472). The house facades were identical.

The Israel Glance family lived at 476 William Street for an extended period in the Victorian-era. Born in Poland, Israel had married in London and lived with his wife Rebecca in Yorkshire for a time before emigrating.

Contributory elements include:

- two storey parapeted stuccoed house row set close to the street and corner site to a lane;
- Italian Renaissance Revival styling, ornate for the construction date;
- cemented cornice moulds, vermiculated and foliated blocks and brackets with a raised arched entablatures flanked by piers and scrolls;
- originally face brick side and rear walls;
- pitched roofs behind the parapet, with cemented and corniced chimneys;
- two storey cast-iron verandahs with panelled cast-iron friezes and finished brackets also guilloche pattern balustrading;
- tiled verandah floors;
- double-hung sash windows;
- four-panel entry door and toplights;
- cast-iron palisade front fences and gate on dressed stone footings; and
- contribution to valuable Victorian-era streetscape.

#### *How is it significant?*

Glance's row houses are significant historically and aesthetically to West Melbourne.

#### *Why is it significant?*

Glance's row houses are significant.

- Historically, as a good representatives of a major growth period in West Melbourne and linked with the Glance family who were active in the North and West Melbourne community; and
- Aesthetically, well-preserved and good examples of Italian Renaissance Revival row houses, also contributory to a Victorian-era streetscape.

## Glance's row houses part 470-476 William Street

474-476 William Street, WEST MELBOURNE



<b>New grading system:</b>	Significant and Contributory
<b>Place type:</b>	Row house
<b>Date(s):</b>	1878-1883
<b>View of place:</b>	2015

### Statement of Significance

#### *What is significant?*

Builders, Morris and Parker of 7 Arden Street, Hotham (North Melbourne), erected a row house pair for Isaac Glance in 1878, being brick houses of eight rooms each (474-476 William Street). By 1883 Israel Glance is rated for four houses (470-476 William Street), two of eight rooms and two of thirteen rooms each (470-472). The house facades were identical.

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Glance's row houses are significant historically and aesthetically to West Melbourne.

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- Aesthetically, well-preserved and good examples of Italian Renaissance Revival row houses, also contributory to a Victorian-era streetscape.

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