

Heritage Citation – Individual Place

Heritage Place: Lucknow

Address: 20 Millicent Avenue, Toorak

HO Reference: HO730

Citation status: Final

Date Updated: 16 October 2023

Designer: Unknown

Year of Construction: c.1897

Builder: Unknown



Photograph of 20 Millicent Avenue (source: Extent Heritage Pty Ltd, 2021).



Location map and extent of 20 Millicent Avenue.

Heritage Group: Residential buildings

Heritage Type: House

Key Theme: Building suburbs

Key Sub-theme: Creating Australia's most prestigious suburbs – the end of an era – mansion estate subdivisions in the twentieth century

Significance Level: Local

Recommendation: Recommended for the Heritage Overlay as an individual place.

Controls:	<input type="checkbox"/> External paint colours	<input type="checkbox"/> Internal alterations	<input type="checkbox"/> Tree controls
	<input type="checkbox"/> Victorian Heritage Register	<input type="checkbox"/> Incorporated Plans	<input type="checkbox"/> Outbuildings and fences exemptions
	<input type="checkbox"/> Prohibited uses may be permitted	<input type="checkbox"/> Aboriginal Heritage Place	

Statement of Significance

What is significant?

The property at 20 Millicent Avenue, Toorak, otherwise known as Lucknow, is significant. Specifically, the form, scale, detailing and materiality of the transitional late Victorian and Edwardian style residence, is of local heritage significance. The garage, front boundary fence and later alterations and additions to the property are not significant.

How is it significant?

Lucknow is of local historic and aesthetic significance to the City of Stonnington.

Why is it significant?

Lucknow is historically significant as grand transitional late Victorian and Edwardian residence erected between c.1895-1900, following the 1888 subdivision of the Millicent Estate. Connected to the 1880s land boom, which saw urban character changes and a period of rapid subdivision of Victorian estates and development across the City of Stonnington, Lucknow forms a tangible link to the late Victorian subdivision story of Toorak, and illustrates the suburb's growing upper-middle class towards the turn of the 20th century. (Criterion A)

Lucknow is aesthetically significant as a visually striking residence that seamlessly incorporates features from both the late Victorian and Edwardian styles. Key features contributing to its aesthetic value include a hipped and gabled roof form with profiled chimneys, terracotta tiles and decorative finials, a bay window with a parapet and festoon mouldings, a wraparound verandah with ground floor arched loggia and upper floor timber balustrade defined by a quatrefoil design and a turned slatted timber valance, and decorative gable ends with rough cast render, timber battens and moulded ornamentation. (Criterion E)

HERCON Criteria Assessment

A	<i>Importance to the course, or pattern of our cultural or natural history</i>	Lucknow is historically significant as grand transitional late Victorian and Edwardian residence erected between c.1895-1900, following the 1888 subdivision of the Millicent Estate. Connected to the 1880s land boom, which saw urban character changes and a period of rapid subdivision of Victorian estates and development across the City of Stonnington, Lucknow forms a tangible link to the late Victorian subdivision story of Toorak, and illustrates the suburb's growing upper-middle class towards the turn of the 20th century.
B	<i>Possession of uncommon, rare or endangered aspects of our cultural or natural history</i>	This place does not meet this criterion.

<i>C</i>	<i>Potential to yield information that will contribute to an understanding of our cultural or natural history</i>	This place does not meet this criterion.
<i>D</i>	<i>Important in demonstrating the principal characteristics of a class of cultural or natural places or environments</i>	This place does not meet this criterion.
<i>E</i>	<i>Importance in exhibiting particular aesthetic characteristics</i>	Lucknow is aesthetically significant as a visually striking residence that seamlessly incorporates features from both the late Victorian and Edwardian styles. Key features contributing to its aesthetic value include a hipped and gabled roof form with profiled chimneys, terracotta tiles and decorative finials, a bay window with a parapet and festoon mouldings, a wraparound verandah with ground floor arched loggia and upper floor timber balustrade defined by a quatrefoil design and a turned slatted timber valance, and decorative gable ends with rough cast render, timber battens and moulded ornamentation.
<i>F</i>	<i>Importance in demonstrating a high degree of creative or technical achievement at a particular period</i>	This place does not meet this criterion.
<i>G</i>	<i>Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of the continuing and developing cultural traditions</i>	This place does not meet this criterion.
<i>H</i>	<i>Special association with the life or works of a person, or group of persons, of importance in our history.</i>	This place does not meet this criterion.

Description

• Physical Analysis

Lucknow is a two-storey residence built in a transitional Victorian and Edwardian style. The era of its construction, between the Victorian to Federation period, can be visualised in some of its detailing as well as the overall built form. The brick structure has a strong and grounded form. While composed of face red brick, this has since been overpainted. The main roof consists of two projecting gables (one addressing the façade and another addressing the western elevation) and a hipped roof form, all clad with terracotta Marseilles tiles. The gabled roofs have ball finials at the ends of the ridges whereas the hipped roof has a dragon head finial. At the rear is a pair of projecting hipped roofs, also clad with terracotta tiles. There are three profiled rendered brick chimneys extending from the main roof. The chimneys present a wide form with detailed corbelled and brick strapwork. Each chimney is capped with two round, painted chimney pots.

The front façade is double fronted and asymmetrical, defined by the projecting half-timber gable on the left and the return verandah and front loggia wrapping around to the west elevation. The front facing gable includes a projecting bay window on the ground level. The bay includes three timber sash windows. A string and level course defines the two levels on the gable with the bay extending above to sit under the upper-level windows. The bay projection has a terracotta clad roof. The roof is obscured from view by the string course flat parapet which is decorated on each side with festoon mouldings. The windows above the bay are protected under a timber shingle clad awning supported by three timber brackets. The half-timber gable is defined by the upper-level course with rough cast render and diagonal timber battens. A central louvered vent window is decorated with a pediment architrave. Scalloped timber facias support the extending roof form that slightly extends over the gable façade.

The main entrance is located at the centre of the façade behind the arched return loggia. The front façade loggia and verandah is defined by three bays. The ground level bays are supported by square columns with brick arch work and sill course. The main entrance consists of a single timber door with sidelights and fanlights, and a paired timber sash window to the right. The square columns are repeated above the level course. The verandah is detailed with a timber balustrade with a quatrefoil design and a turned slatted timber valance. The upper-level door and fenestration corresponds with the location of the windows and doors on the ground level. The return verandah and loggia terminate at the projecting half-timbered gable on the west elevation. The gable features similar detailing as the front façade gable.

A shorter two-storey double hipped roof wing extends from the rear of the main structure. It includes an open verandah on the south elevation overlooking the backyard. The backyard space includes a freestanding garage. The structure has a hipped roof with an east facing gable window clad with corrugated sheet metal. The roof is capped with a clerestory window. The backyard consists of a lawn area with garden beds and mature trees planted along the perimeter.

The street front boundary fence is defined by a painted brick wall with square piers with a hipped cap. The wall includes the main entrance metal palisade gate at the centre, a secondary smaller gate on the right and driveway gates on the left. The primary path to the front entrance is laid in flagstone. Formal garden beds define the footpath and occupy the majority of the front yard space. The driveway is laid with asphalt and leads to the secondary structure running along the west boundary of the property.

20 Millicent Avenue is currently used as a residential property and is in good condition. While the building was substantially altered during the post-war period when it was converted into flats, with noted changes including the addition of a concrete staircase to the western elevation, which saw the partial removal of the upper floor balustrade, as well as the enclosure of the ground floor arched return loggia, these alterations have since been sympathetically reversed following the property's re-conversion to a house (see Alterations and Additions).

As of 2021, there is some modification to the secondary structure at the rear, however the main residence to be appears highly intact. 20 Millicent Avenue is of moderate integrity overall.

- [Alterations and Additions](#)

- Property converted into three flats (late 1950s/early 1960s).
- Ground floor western elevation windows replaced with fixed frame windows (before 1984-5).
- Aforementioned flat conversion reverted back into a house (1984-5).
- Ground floor northern elevation (façade) windows sympathetically replaced, replacing the French doors installed as part of the flat conversion) (1984-5).
- Ground floor eastern elevation windows replaced (1984-5).
- Removal of unoriginal western elevation external (1984-5).
- Removal and replacement of unoriginal crazy paving to ground floor with sympathetic tiling (1984-5).
- Partially demolished balustrade restored.
- Front boundary fence added (c.1990s).
- Face red brick overpainted.
- Glass balustrades added to the western verandah.

[History](#)

- [Historical Context](#)

For thousands of years preceding European colonialism, the area now known as Stonnington was the traditional home of the Woi wurrung and Boon wurrung people of the Eastern Kulin Nation. This environment would have provided Traditional Owners with access to pre-contact plains, grassy woodland, and floodplains on the banks of the Yarra River (Birrarung), Gardiners Creek (Kooyong Koot), and Hawksburn Creek (now channelised), in a rolling landscape on the northern shore of Port Phillip Bay. It is important to note that the rich cultural heritage of Traditional Owners in Stonnington did not end with colonialism—it has a rich presence to this day.

Following the establishment of Melbourne in 1835, squatter John Gardiner and many others like him sought out land in what would become present day Toorak and surrounds on account of its densely timbered landscape, undulating terrain and proximity to water. By 1840, crown land sales marked the area's transition to pastoral settlement, and later in 1851, with the purchase of land in Hawthorn by Thomas Herbert Power, the surrounding environments gradually became a place where the early merchant and squatter elite of Melbourne built their homesteads. In Toorak, this is best represented by the purchase of lot 26 by James Jackson, associate in Jackson, Rae & Co. soap and candle merchants. Jackson was described by politician William Westgarth as 'Melbourne's greatest merchant of this early time' (Forster 1999, 10). It is only fitting that his house, called Toorak House, would be the namesake of what would become arguably the most affluent suburb in Melbourne. Following the discovery of gold in

the 1850s and the wealth this produced for ancillary trades, the Toorak area drew in Melbourne's newly wealthy. Today, over a century later, Toorak still has connotations of wealth and prestige as best represented in its history and built environment (Forster 1999, 5–26).

- **Place History**

The land on which Lucknow sits was formerly part of the substantial grounds of the Victorian era Millicent Estate (Unknown, Stonnington History Centre 1888). Owned by the Cumming family from at least 1873, its grounds were subsequently subdivided into thirty allotments and sold in 1888 during Melbourne's land boom (The Argus 1873, 4). Indeed, by the late nineteenth century, both the gold rush era and subsequent 1880s land boom saw a pattern of subdivision and rapid expansion in the area. As Melbourne experienced a period of unprecedented prosperity, growth and development, urban boundaries were pushed out as people, sharing in the ideals of home ownership, sought new residential lands (Context Pty Ltd 2009, 37). As a result, land was subdivided and sold, often many times over, paving the way for the area's expansion. Located on high ground, available land within the area of Toorak was quickly acquired by Victoria's wealthy and influential.

While Millicent Estate was made available for further residential development from as early as its 1888 subdivision and land sales, Lucknow's construction was not completed until 1897, the year it was first recorded in Rate Books as a brick building with ten rooms (Prahan Rate Books 1897). By 1905, it was officially given the name Lucknow. Newspaper records and Rate Books indicate that the dwelling was built for lieutenant and quartermaster William Cornelius Morton, who resided there with his wife Leonora Ocallihan Morton (née Ocallihan) and daughter Leonara Marie Morton until his death in 1909 (Weekly Times 1902, 14; The Prahan Telegraph 1909, 1; Prahan Rate Books 1897). A noted regimental officer within the Victorian Defence Force, Morton participated in a range of defence works throughout his forty year career, including the Siege of Lucknow in Lucknow, British India in 1857, a sustained assault that would later become the namesake of his residence (Weekly Times 1902, 14).

Following William Cornelius Morton's death, ownership of Lucknow transferred onto Leonora Ocallihan Morton (The Age 1909, 5). It was officially numbered 12 Millicent Avenue during her ownership in 1915 (Sands & McDougall 1905). Directories indicate that Leonora Ocallihan Morton similarly owned and occupied the residence until her death in the late 1930s (Sands & McDougall 1915-1935). The residence, however, continued to remain within the Morton family, and was subsequently passed onto her daughter Leonara Marie Morton by at least 1940 (Sands & McDougall 1940). Following further subdivisions and the erection of seven properties along the street during the interwar period, Lucknow was also re-numbered to 20 Millicent Avenue around this period (Sands & McDougall 1940).

Lucknow remained under Leonora Marie Morton's ownership until at least 1950, during which it was converted into three flats. It was subsequently transferred onto E. L. Fitzgerald, granddaughter of William Cornelius Morton, who appears to have reverted the property back into a house (The Australian Women's Weekly 1964, 11). Fitzgerald continued to reside at the property until at least 1974, marking a decades long occupancy by the Morton family (Sands & McDougall 1974). The property was last sold in 1984 and continues to be used as a private residence today.

Comparative Analysis

Constructed between 1895 and 1900, Lucknow is a highly intact residence defined by its transitional Edwardian and Victorian features. Established following the 1888 subdivision of a substantial Victorian

era estate, the residence forms part of wider pattern of rapid 19th century residential development that was taking place in Stonnington following the 1880s land boom. With its projecting front facing gable, ground floor bay, wraparound verandah and terracotta tiling, Lucknow's Edwardian architectural features render it distinct from the late Victorian styles that typify residences built during the late 1890s. As such, it shares greater similarities with grand Edwardian era homes constructed during the 1900s. Comparative examples include:

- **Stobo, 390 Glenferrie Road, Malvern (HO587).** Built in 1907, Stobo is comparable to Lucknow as a two-storey residence characterised by Federation era design qualities, including face red brickwork, stained glass windows and terracotta tiling. Key similarities with Lucknow including the overall built form, prominent projecting gables, profiled chimneys, upper floor verandah and decorative timber work. While Stobo has a higher degree of integrity owing to the retention of face red brick, it lacks the transitional projecting bay window and festoon mouldings exhibited at Lucknow.
- **Nirvana, 3 Avalon Road, Armadale (HO599).** Nirvana is comparable to Lucknow as a two-storey Federation style residence erected in 1907. Key analogous features include the projecting front facing gable half-timbering, arched loggia to the verandah, and face red brickwork. Unlike Lucknow however, Nirvana features several contemporary alterations and additions to the rear. It is more restrained than Lucknow in terms of ornamentation and lacks the late Victorian Italianate style moulded ornamentation, timber joinery and window awnings demonstrated at the latter.
- **Wykeham Lodge, 2B Erskine Street, Armadale (HO533).** Built in 1891, Wykeham Lodge is directly comparable to Lucknow as an early two-storey house that incorporates both Edwardian and Victorian era features. While it is chiefly recognisable as a Queen Anne Revival style house with Scottish Baronial influences, it shares a number of comparable aesthetic features including terracotta tile roofs and projecting gables with decorative timber work and a small gable vent. Unlike Stobo and Nirvana, Wykeham Lodge also features Victorian era decorative mouldings along the façade. These mouldings are provided in the form of scalloped apron sills to the windows as opposed to Lucknow's festoon mouldings along the ground floor bay parapet.

Lucknow is an intact transitional Edwardian and late Victorian design that incorporates key aesthetic elements from both eras. As a result, it is architecturally distinct from both eras which makes it aesthetically notable and unique within the municipality.

References

"On the Street Where We Live." (1964, November 11). *The Australian Women's Weekly*, 41.

City of Prahan Rate Books, Toorak Ward.

Context Pty Ltd. 2009. 'Stonnington Thematic Environmental History.' Unpublished report prepared for City of Stonnington. PDF file.

Family Notices. (1873, October 9). *The Argus*, 4.

Family Notices. (1909, February 13). *The Prahan Telegraph*, 1.

Foster, D. 1999. 'Melbourne's Most Fashionable Suburb: A History of Toorak, East of Kooyong Road 1840–1998.' Unpublished Masters diss., Monash University.

Lieutenant and Quartermaster Morton. (1902, January 18). *Weekly Times*, 14.

State Library of Victoria, Melbourne & Metropolitan Board of Works, detail plan No. 978, dated 1902.

State Library of Victoria, Sands & McDougall Street Directories of Victoria, 1885-1974 ed.

Stonnington City Council. 2019. Heritage Citation Report: Nirvana, 3 Avalon Road, Armadale, Hermes ID201896. Unpublished report. PDF file.

Stonnington City Council. 2019. Heritage Citation Report: Wykeham Lodge, 2B Erskine Street, Armadale, Hermes ID 200094. Unpublished report. PDF file.

Stonnington City Council. 2021. Heritage Citation Report: Stobo, 390 Glenferrie Road, Hermes ID 201668. Unpublished report. PDF file.

Unknown. 1888. Land Subdivision- Millicent Estate. Auction flyer – Architectural and technical drawing materials. Prahan Collections, ref no. PH11226. Stonnington History Centre.

WILLS AND ESTATES. (1909, May 4). *The Age*, 5.

Limitations

1. Access to all heritage places was limited to a visual inspection from the public domain. The interiors of buildings and inaccessible areas such as rear gardens were not accessed as part of this heritage study.
2. Condition and site modification assessment was limited to a visual inspection undertaken from the public domain.
3. The historical notes provided for this citation are not considered to be an exhaustive history of the site.

Further Images



Front façade of Lucknow, as viewed from Millicent Avenue (source: Extent Heritage Pty Ltd, 2021).



South-east facing overview of Lucknow (source: Extent Heritage Pty Ltd, 2021).



Detail view of arched return loggia (source: Extent Heritage Pty Ltd, 2021).



Detail view of upper level return verandah (source: Extent Heritage Pty Ltd, 2021).



Detail view of upper level fenestration and ground floor bay window parapet ornamentation (source: Extent Heritage Pty Ltd, 2021).



Detail view of projecting front facing gable (source: Extent Heritage Pty Ltd, 2021).



Detail view of front facing gable roof form and terracotta tiling (source: Extent Heritage Pty Ltd, 2021).



Detail view of roof form and chimney (source: Extent Heritage Pty Ltd, 2021).



Detail view of projecting bay window below the front gable (source: Extent Heritage Pty Ltd, 2021).



Detail view of upper level fenestration, awning and verandah along western elevation (source: Extent Heritage Pty Ltd, 2021).

Authors

Citation prepared by: Extent Heritage Pty Ltd, 2022 (Vivian Lu and Reuel Balmadres).

Quality assurance review conducted by: Corinne Softley.