

Stonnington Heritage Review Summary Report

Part 2B Armadale

Volume 2 – Citations

Prepared for City of Stonnington

January 2023—Final



Sydney
Melbourne
Brisbane
Perth
Hobart

EXTENT HERITAGE PTY LTD

ABN 24 608 666 306
ACN 608 666 306
info@extent.com.au
extent.com.au

SYDNEY

Level 3/73 Union St
Pyrmont NSW 2009
P 02 9555 4000
F 02 9555 7005

MELBOURNE

13/240 Sydney Rd
Coburg Vic 3058
P 03 9388 0622

BRISBANE

Level 12/344 Queen St
Brisbane Qld 4000
P 07 3051 0171

PERTH

25/108 St Georges Tce
Perth WA 6000
P 08 9381 5206

HOBART

54A Main Road
Moonah Tas 7009
P 03 6134 8124

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Author(s):	Corinne Softley, Dr. Luke James, Benjamin Petkov, Vivian Lu and Alexander Murphy

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Final	Corinne Softley	01.04.2022	QA
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Appendix A - Updated Heritage Overlay citations – individual places

Heritage Citation – Individual Place

Heritage Place: Stokell

Address: 49-51 Adelaide Street, Armadale

HO Reference: HO1

Citation status: Final

Date Updated: 22 March 2022

Designer: John Beswicke (likely)

Year of Construction: 1889

Builder: Stephen Armstrong



Photograph of upper façade (source: Stonnington Library, Stokell, taken March 1990 and provided by Di Foster, reference number MP8252. Unrestricted copyright).



Location map and extent of HO1.

Heritage Group: Residential buildings

Heritage Type: Mansion

Key Theme: Building Suburbs

Key Sub-theme: Creating Australia's most prestigious suburbs – seats of the mighty – mansion estates in the 19th century

Significance Level: Local

Recommendation: Retain as an individually significant place on the HO

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 49-51 Adelaide Street, Armadale (otherwise known as Stokell) is significant. Specifically, the form, scale and detailing of the substantial 1889 boom era Italianate mansion is of local heritage significance. The front fence and gate, carport, pool and pool house are not significant.

How is it significant?

Stokell is of local historical and aesthetic significance to the City of Stonnington. It is also associated with prominent local building contractor Stephen Armstrong and prominent architect John Beswicke.

Why is it significant?

Stokell is of historical significance in demonstrating the development of Late Victorian mansions on estates within Armadale during the late 19th century, prior to the wider subdivisions of the late Victorian estates in the area. The mansion is of historical significance in demonstrating residential development in the south eastern suburbs by Melbourne's wealthiest citizens during the gold rush period. Stokell also has historical significance as a former private hospital between 1938-1990, known as St. Ronan's Rest Home and later St. Ronans Private Hospital. (Criterion A)

Stokell has principal design characteristics attributed with late Victorian mansions. These include the masonry construction with render, a hipped roof form, stucco render, projecting bay windows, and arcaded verandah. (Criterion D)

Stokell is aesthetically significant as a high-quality and fine example of an Italianate boom era mansion with a grand setting established by the late Victorian detailing, openings, scale, form and setback. This aesthetical value is accentuated through the stilted segmental arcaded verandah, decorative stucco, projecting bay windows and chimneys. Although it is not highly visible, the building is a landmark residence in Armadale owing to the scale and deep setback which contrasts with the style of later developments in the area. (Criterion E)

Stokell has associative significance in relation to prominent local building contractor Stephen Armstrong who constructed the dwelling and was responsible for the construction of several affluent mansions in Melbourne's east. Armstrong was known for his ability to demonstrate the workmanship and elaborate detailing in his Italianate buildings, with prominent external massing, arcaded verandah, projecting bays, intact decorative stucco, chimneys and fenestrations. Stokell is also of associative significance as a house either designed by, or copied from, well known architect John Beswicke. This is evidenced by the combination of semicircular and stilted segmental arches which is highly characteristic of his work. (Criterion H)

HERCON Criteria Assessment

A	<i>Importance to the course, or pattern of our cultural or natural history</i>	Stokell is of historical significance in demonstrating the development of Late Victorian mansions on estates within Armadale during the late 19th century, prior to the wider subdivisions of the late Victorian estates in the area. The mansion is also of historical significance in demonstrating
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		<p>residential development in the south eastern suburbs by Melbourne's wealthiest citizens during the gold rush period.</p> <p>Stokell has historical significance a former private hospital between 1938-1990, known as St. Ronan's Rest Home and later St. Ronans Private Hospital.</p>
<i>B</i>	<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>	Stokell has principal design characteristics attributed with late Victorian mansions. These include the masonry construction with render, a hipped roof form, stucco render, projecting bay windows, and arcaded verandah.
<i>E</i>	<i>Importance in exhibiting particular aesthetic characteristics</i>	Stokell is aesthetically significant as a high-quality and fine example of an Italianate boom era mansion with a grand setting established by the late Victorian detailing, openings, scale, form and setback. This aesthetical value is accentuated through the arcaded verandah, decorative stucco, projecting bay windows and chimneys. Although it is not highly visible, the building is a landmark residence in Armadale owing to the scale and deep setback which contrasts with the style of later developments in the area.
<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.

H	<p><i>Special association with the life or works of a person, or group of persons, of importance in our history.</i></p>	<p>Stokell has associative significance in relation to prominent local building contractor Stephen Armstrong who constructed the dwelling and was responsible for the construction of several affluent mansions in Melbourne's east. Armstrong was known for his ability to demonstrate the workmanship and elaborate detailing in his Italianate buildings, with prominent external massing, arcaded verandah, projecting bays, intact decorative stucco, chimneys and fenestrations.</p> <p>Stokell is also of associative significance as a house either designed by, or copied from, well known architect John Beswicke. This is evidenced by the combination of semicircular and stilted segmental arches which is highly characteristic of his work.</p>
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Description

• Physical Analysis

Stokell is a large two-storey boom era Victorian Italianate mansion with a triple hipped slate roof. Its façade is finished with a white stucco. The front façade facing Adelaide Street has a prominent arcaded verandah with Corinthian columns on both the ground and first floors. The verandah wraps around the north and east façades and is framed on the ends by projecting bay windows and a hipped slate roof. Other key details include bracketed eaves, architraves and impost mouldings, and balcony balustrades.

The windows are arched double hung sash timber framed windows. The mouldings and window frames are a muted yellow colour in contrast with the white stucco façade. The first-storey is capped with cornice and eave brackets. There are three white painted brick chimneys with a simple Italianate moulding, each with three terracotta chimney pots extending from the roof. There is roof access over the centre and east hipped roof with an Italianate wrought iron balustrade.

The front wall is a white rendered brick with wall piers with a cast stone pier cap. The foundation base of the wall, wall capping and pier caps are painted the same muted cream colour as the detailed mouldings and window frames of the house. There is a black wrought iron gate that leads to a covered car porch that is laid in concrete. The main street entrance is recessed from the main wall and framed by two in built garden beds. The non-original black wrought iron gate is framed by two similar styled wall piers and a hipped roof.

Aerial imagery shows the grounds of Stokell to be well maintained with expanses of lawn surrounding the main structure. There is a swimming pool in the backyard with a pool house. The pool house may be part of the original external wash house and was reported to be intact during the 1992 review of the property. There are mature trees on the property.

Stokell is located just off the junction of Adelaide Street and Malvern Road, and is in close proximity to commercial shops on Malvern Road and Lauriston Girls School. Stokell is currently used as a residential property and is considered to be in good condition. The dwelling appears to be intact and would be considered to be of high integrity.

- [Alterations and Additions](#)

- New gutter and downpipes.
- Addition of a carport.
- Concrete driveway.
- Addition of a swimming pool.
- Addition of air-conditioning services on the roof.
- Front fence replaced.
- Car and main entrance gate added.

[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.

The first land sales in what would become Armadale began in 1854 following the surveying of Glenferrie Road and High Street. The suburb of Armadale was formally included in the City of Prahran and, as is the case with many of the suburbs in Stonnington and surrounds, it received its name from a lone but notable property. Armadale House was built by one James Munro, son of the first keeper of the Prahran pound. On arriving in Australia from his home in Sutherland, Scotland, Munro worked for the stationer business Fergusson and Moore—Fergusson being James Fergusson of Kooyong. Armadale House, built in c.1887, was the first of many grand houses constructed in the suburb in the late 19th century. Munro went on to become Premier of Victoria and, later, Attorney General, before losing all in the economic crash of the 1890s. Following the turn of the century, many of the original 19th century properties faced demolition and subdivision, encouraging growth in early 20th century and the interwar period. While Armadale today enjoys an affluent reputation for its association with the surrounding suburbs of Toorak, Malvern and Kooyong, traces of remnant working class houses can be seen at the small timber workers cottages present in some parts off High Street and near the border with Malvern (Cooper 1924, 268).

- [Place History](#)

The rate books shows that the mansion Stokell was under construction by the year 1889. The dwelling, built in the boom era Victorian Italianate style had a 325 foot frontage to Adelaide Street (Malvern Rate Books 1889). Stephen Armstrong, a prominent local builder was the owner and builder. He was responsible for the construction of several affluent mansions in Melbourne's east. Armstrong was known for his ability to demonstrate the workmanship and elaborate detailing in his Italianate buildings,

with prominent external massing, arcaded verandah, projecting bays, intact decorative stucco, chimneys and fenestrations. He named the house after his wife's maiden name.

During its initial years, Stokell was occupied by Stephen Armstrong, his wife, and their two daughters Lily and Jessie. By 1894, the brick house consisted of fifteen rooms. A MMBW Detail Plan of 1902 shows large gates, a sweeping drive from Malvern Road, a separate service entry from Adelaide Street, stables and other outbuildings. Additional rooms were added over the next decade and by 1905, Stokell comprised eighteen rooms with a 150 foot frontage to Malvern Road. While Armstrong remained the owner during this period, it was occupied by merchant James Ormond.

The house changed hands a number of times after Armstrong's ownership. In 1911, Armstrong sold the house to Mrs L.G. Laycock. Laycock's ownership was short-lived and by 1914, the house was sold onto member of prominent Western District grazing family, Mary Winter. By 1923, Charles de Plan Lloyd, a broker, owned and occupied Stokell (Sands and McDougall 1923). During his occupancy, the house measured 160 feet by 520 feet and was re-named Ambo. Following du Plan Lloyd's death in 1937, the house was sold for £8800 to one S.M. Cantor.

In 1938 the building became a private hospital known as St. Ronan's Rest Home (The Argus 1939, 16). It was managed by Dougald McCormick. By 1973, the name had changed to St. Ronan's Private Hospital (The Australian Jewish News 1973, 2). The hospital closed in 1990 and the property has operated as a private residence since.

Comparative Analysis

In Armadale there are remnant examples of large Victorian mansions reflecting the suburbs affluent history. While these residences no longer grace manicured gardens set on acreage, they still represent a period of booming development and affluence in Armadale. Stokell may be compared to the following boom era Victorian Italianate mansions located on Orrong Road:

- **Trelowarren, formerly known as Kilbryde (543 Orrong Road, Armadale) (HO86).** Built in 1876-77 for Robert D. Reid, merchant and member of the Victorian Legislative Council who would later become a Senator, Trelowarren is directly comparable to Stokell as a boom era Italianate mansion formerly on a large estate dating from the late 19th century. Trelowarren directly reflects a period of rich development and expansion, informing Stokell's construction and providing a remnant landscape context for Stokell. Today, both houses provide physical evidence of Armadale prior to the subdivision of the 19th century estates.
- **Larnook (519 Orrong Road, Armadale) (HO85).** Built in 1881 for W. H. Miller, banker and son of Henry 'Money' Miller, Larnook is comparable to Stokell as a late 19th century boom era Italianate mansion formerly on a large estate. Like Trelowarren, Larnook contextualises the historical setting of Stokell and provides physical evidence of Armadale prior to the subdivision of the 19th century estates.
- **Former Sebrof House (514 Orrong Road, Armadale) (HO84).** Built in c.1884 for William Williams, merchant, the house would later be owned by the Forbes family who renamed it Sebrof. Former Sebrof House is directly comparable to that Trelowarren as both houses are key examples of boom era Italianate mansions built on large estates in the late 19th century on Orrong Road, Armadale. Former Sebrof House directly reflects a period of rich development and expansion, informing Trelowarren's construction and providing a remnant landscape context for

Trelowarren. Today, both houses provided historical evidence of Armadale prior to the subdivision of the 19th century estates.

Overall, Trelowarren, Larnook, Former Sebrof House and Stokell can be understood as a collection of remnant boom era mansions, contextualising the development of Armadale prior to the subdivision of the late Victorian estates in Armadale. The four surviving mansions, however, no longer stand in their Victorian gardens and their grounds have been drastically reduced by the subdivisions.

Although Stokell is of a grander scale than most surviving examples, Stokell is representative of many large Italianate mansions of the 1880s, being a two-storey villa with an L-shaped balcony along two sides and projecting bays at the diagonally opposite corners. However, the combination of forms found at Stokell is particularly characteristic of architect, John Beswicke (later Beswicke and Coote). Specifically, this comment refers to the stilted segmental arcading above a level of semicircular arcading. Miles Lewis has suggested that the arches look like the work of John Beswicke/Beswicke and Coote (as cited in Nigel Lewis and Richard Aitken Pty Ltd 1992, 68). Given no tender notice has been found for Stokell, and this is expected as the owner was a builder, there is a possibility that Stephen Armstrong simply used Beswicke's work as the basis of his own building, with or without the concurrence of the architect. Nevertheless, comparative example of the architects work with stilted segmental arcading have been included here for reference:

- **La Verna (39 Sackville Street, Kew) (HO162).** Built 1888 and designed by John Beswicke, the two-storey boom era Victorian Italianate mansion is characterised by a square bay with four arches with single columns.
- **Kawarau (405 Tooronga Road, Hawthorn) (HO130 / HO489).** Built in 1891 and partly remodeled in 1904 by Ussher and Kemp, the two-storey boom era Victorian Italianate mansion characterised by a square bay with four arches, double columns on the ground floor and single columns on the first floor.
- **Residence (3 Molesworth Street, Kew) (HO143).** Built in 1891 and designed by Beswicke and Coote, the two-storey boom era Victorian Italianate mansion is characterised by a square bay with four arches, double columns on the ground floor and single columns on the first floor.

The stilted segmental arcading also appears in the designs of Lloyd Tayler, for example 5-7 Collins Street, Melbourne which was built in 1884.

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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



Detail view of front gate / entry (source: Extent Heritage Pty Ltd, 2021).



View of the site from Adelaide Street – there is very low visibility (source: Extent Heritage Pty Ltd, 2021).



View of chimney (source: Extent Heritage Pty Ltd, 2021).



Google streetview showing a view of the building in winter (source: Google Streetview, June 2019).



1890 artwork of the subject building (source: Stonnington Library, 'Stokell', taken March 1990 and painted by William Tibbits, reference number MP8225).

Authors

Former citation prepared by: Nigel Lewis and Richard Aitken Pty Ltd, 1992.

Updated citation prepared by: Extent Heritage Pty Ltd, 2022.

Heritage Citation – Individual Place

Heritage Place: Thurla

Address: 1 Avalon Road, Armadale

HO Reference: HO4

Citation status: Final

Date Updated: 22 March 2022

Designer: Walter Richmond Butler (Inskip & Butler)
and Arthur Peck

Year of Construction: 1906-1910

Builder: Unknown



Photograph of Thurla (source: Extent Heritage Pty Ltd, 2021).



Location map and extent of HO4.

Heritage Group: Residential buildings

Heritage Type: Residence

Key Theme: Building suburbs

Key Sub-theme: Creating Australia's most 'designed' suburbs – houses as a symbol of wealth, status and fashion

Significance Level: Local

Recommendation: Retain as an individually significant place on the HO with tree controls.

Controls:	<input type="checkbox"/> External paint colours	<input type="checkbox"/> Internal alterations	<input checked="" 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 1 Avalon Road, Armadale (otherwise known as Thurla) is significant. Specifically, the form, scale and detailing of Arts and Crafts/Art Nouveau residence is of local heritage significance, as well as the bluestone boundary wall, brick wall with flying buttresses on the eastern boundary, and remnant original cypress (*cupressus*) and cheesewood (*pittosporum*) plantings. The remainder of the landscaping, timber pergolas and swimming pool are not significant.

How is it significant?

Thurla is of local aesthetic significance to the City of Stonnington, and is associated with the prominent Arts and Crafts architect, Walter Richmond Butler, as well as the Melbourne-based architect Arthur Peck.

Why is it significant?

Thurla has aesthetic significance as a fine, intact and early example of an Arts and Crafts dwelling with Art Nouveau influences. Art Nouveau elements of aesthetic value include the rendered leaf and flower laurel decorations on the front façade surrounding two louvered vents. Other elements of notable aesthetic value include the red brick, roof form with projecting bays and terracotta tile, rendered stucco, and decorative timber work on the projecting gable end. To the north of the carport are a series of substantial flying buttresses supporting the eastern boundary wall that contribute to the setting of the site. Finally, the bluestone boundary fence fronting the southern boundary of the property contributes to the character of the dwelling on the street. (Criterion E)

Thurla, the mature cypress (*cupressus*) hedging and the cheesewood (*pittosporum*) planting are associated with prominent Arts and Crafts architect, Walter Richmond Butler. Thurla was as transitional design of Butler's that was positioned between the largely English Vernacular Revival style of his earlier houses and the American influences of his later houses. It is also an unusual example of his use of Art Nouveau detailing on domestic architecture in Melbourne. He was also responsible for the original garden design. The flying buttresses on the eastern boundary wall were designed by architect Arthur Peck. (Criterion H)

HERCON Criteria Assessment

A	<i>Importance to the course, or pattern of our cultural or natural history</i>	This place does not meet this criterion.
B	<i>Possession of uncommon, rare or endangered aspects of our cultural or natural history</i>	This place does not meet this criterion.
C	<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.
D	<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.

E	<i>Importance in exhibiting particular aesthetic characteristics</i>	Thurla has aesthetic significance as a fine, intact and early example of an Arts and Crafts dwelling with Art Nouveau influences. Art Nouveau elements of aesthetic value include the rendered leaf and flower laurel decorations on the front façade surrounding two louvered vents. Other elements of notable aesthetic value include the red brick, roof form with projecting bays and terracotta tile, rendered stucco, and decorative timber work on the projecting gable end. To the north of the carport are a series of substantial flying buttresses supporting the eastern boundary wall that contribute to the setting of the site. Finally, the bluestone boundary fence fronting the southern boundary of the property contributes to the character of the dwelling on the street.
F	<i>Importance in demonstrating a high degree of creative or technical achievement at a particular period</i>	This place does not meet this criterion.
G	<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.
H	<i>Special association with the life or works of a person, or group of persons, of importance in our history.</i>	Thurla, the mature cypress (<i>cupressus</i>) hedging and the cheesewood (<i>pittosporum</i>) planting are associated with prominent Arts and Crafts architect, Walter Richmond Butler. Thurla was as transitional design of Butler's that was positioned between the largely English Vernacular Revival style of his earlier houses and the American influences of his later houses. It is also an unusual example of his use of Art Nouveau detailing on domestic architecture in Melbourne. He was also responsible for the original garden design. The flying buttresses on the eastern boundary wall were designed by architect Arthur Peck

Description

• Physical Analysis

Thurla is a single-storey Arts and Crafts dwelling with Art Nouveau influences that also contains a two-storey extension. The tuck-pointed red brick structure is laid in a stretcher bond with a half timber gable on the street front south façade. The base of the structure is emphasised by an expressed four course open face red brick section laid in an English bond and capped with a stretcher plinth brick course. The structure presents a complex roof form with pitched and gable roofs with dormer windows clad in terracotta Marseilles tiles. There are two face brick chimneys with rendered corbels extending from the roof.

Above the masonry wall is the high-pitched, half-timber gable rendered in a roughcast beige stucco. The gable features two centered decorative Art Nouveau style mouldings framing two small louvred bull's eye vents. The mouldings terminate under the timber gable frame. The front façade features two triangular oriel windows. The windows are centred but present asymmetrically with the left window supported by a timber shingle clad and bracketed base and bracketed awning. The windows consist of a small 24-pane leadlight with a timber frame.

The main entrance is located to the left of the front facing gable and adjacent to a bull's eye window. The main entrance is raised up five steps with a brick half wall at the entrance landing. It is accessible via a stone tile path off the driveway. The pathway is framed with low boxwood hedges and agapanthus plantings. There is a raised verandah to the left of the gable with square timber posts and valance.

The north side of the structure has French doors along the ground level opening to the backyard with a covered porch. The north side features a highly pitched mansard roof with half timbered dormer windows and stuccoed partial wall. The double casement single pane dormer windows reflect the half-timber gable detailing in the front façade. Internally there are lacquered joinery, polished floors, sympathetically coloured wallpapers and a notable arboreal frieze above the dining room picture rail provide a period atmosphere.

The street front boundary of the property is demarcated by a low rough bluestone wall with black palisade fencing. The fencing is supported by stone piers, square in plan with a stone cap. The piers flanking the entrance gate features the words 'THURLA' recessed in the stone and painted white on the left pier. The right pier features the number 1 recessed and painted white and a mailbox slot. The east boundary wall is constructed in open face brick with a concrete cap. The wall is unusually high brick with concrete flying buttresses and was designed by architect, Arthur Peck.

The grounds of Thurla are landscaped with a front lawn and a pool in the backyard. The east garden by the high masonry wall has small trees and formalised underplanting. There are several mature trees on the property including a large Canary Island Palm and a line of Pencil Pine along the north boundary wall. There are two painted timber pergolas on brick piers along the front yard pathway and used for car parking and one along the swimming pool. The swimming pool area is paved with stone tiles.

Thurla's gardens were also designed by the building's architect, Walter Butler, and the mature plantings can be associated with him. These plantings include the mature cypress (*cupressus*) hedging and the cheesewood (*pittosporum*). Other plantings that have historically been associated with the site, the presence of which could not be corroborated from the public domain as part of this study, include the

southern magnolia (*magnolia grandiflora*), lily pilli (*syzygium smithii*), fried egg plant (*gordonia axillaris*), rose of Sharon (*hibiscus syriacus*), camellias (*camellia*), Chinese windmill palm (*trachycarpus fortunei*), golden chalice vine (*solandra maxima*), Monterey cypress (*cypressus macrocarpa*), horse chestnut (*aesculus hippocastanum*), water gum (*tristanopsis laurina*), pear tree (*pyrus.*), rhododendron (*rhododendron cv.*), white champaca (*magnolia x alba*), and bird of paradise (*strelitzia reginae*).

Thurla is located on Avalon Road close to the junctions with Redcourt Avenue and Orrong Road. Thurla is currently used as a residential property. The property is considered in good condition. The main structure has been extended to include a double-storey mansard roof with dormer windows overlooking the backyard. The original garden structures have been removed and the original landscape has been altered. Overall, Thurla is considered to have moderate integrity.

- **Alterations and Additions**

- Upper floor addition to the dwelling.
- Original structures including the bomb shelter, aviary, glasshouse and well have been removed.
- Swimming pool added.
- Stone tiled flooring around the swimming pool added.
- Timber pergolas with brick piers.
- Three skylights added.
- Air conditioning units added to the main roof.
- New downpipes.
- Original landscape has been altered to include new walkways and plantings. Some early plantings likely removed.

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.

19th

The first land sales in what would become Armadale began in 1854 following the surveying of Glenferrie Road and High Street. The suburb of Armadale was formally included in the City of Prahran and, as is the case with many of the suburbs in Stonnington and surrounds, it received its name from a lone but notable property. Armadale House was built by one James Munro, son of the first keeper of the Prahran pound. On arriving in Australia from his home in Sutherland, Scotland, Munro worked for the stationer business Fergusson and Moore—Fergusson being James Fergusson of Kooyong. Armadale House, built in c.1887, was the first of many grand houses constructed in the suburb in the late 19th century. Munro went on to become Premier of Victoria and, later, Attorney General, before losing all in the economic crash of the 1890s. Following the turn of the century, many of the original 19th century properties faced

demolition and subdivision, encouraging growth in early 20th century and the interwar period. While Armadale today enjoys an affluent reputation for its association with the surrounding suburbs of Toorak, Malvern and Kooyong, traces of remnant working class houses can be seen at the small timber workers cottages present in some parts off High Street and near the border with Malvern (Cooper 1924, 268).

- **Place History**

Researching Thurla's history has been prone to difficulties, on account of the two past studies published in 1991 which drew conclusions on an informal interview, the outcomes of which are at odds with archival resources. A review of the Sands and McDougall Street Directories for 1900 and 1905 show that there were no properties recorded for Avalon Road, and a review of the Melbourne and Metropolitan Board of Works plan no. 998 shows that in 1901 Avalon Road was not yet subdivided (MMBW 1901). Thurla was designed by renowned Arts and Crafts architect Walter Butler, and constructed between 1906 and 1910 following the subdivision of Avalon mansion on Hampden Road. Potentially initially designed for Butler's sister, the house was sold to the Ricardo family. Miss Bertha Ricardo was recorded as still residing in the property in 1991. An air-raid shelter was constructed in the rear of the property during the second world war, and substantial buttresses were constructed to the designs of Arthur Peck in the early 20th century to support the eastern boundary wall.

The gardens are believed to have been partially designed by Walter Butler, with the remaining cypress (*cupressus*) and cheesewood (*pittosporum*) hedges planted by Butler.

Comparative Analysis

Walter Butler designed a proliferation of highly significant Arts and Crafts domestic buildings throughout the City of Stonnington. Butler himself resided at Duncraig during this period, approximately 200 metres east at 31 Hampden Road. Pensford at 528 Orrong Road was also designed by Butler, separated from Thurla by only one property to the west.

Comparable examples include:

- **Pensford (528 Orrong Road, Armadale) (HO27).** Pensford is located at 528 Orrong Road, two properties west of Thurla. The house was constructed to the Arts and Crafts designs of Walter Richmond Butler in 1903, only a few years before Thurla at 1 Avalon Road. Both designed by Butler, each property shares design characteristics that link both houses to Butler. These characteristics include the use of a gabled roof form with a projecting gable decorated with art nouveau timber detailing, the mixed use of render and red brick, terracotta tiling for roof materials, and similar chimney design that utilise render and brick. Both properties are clearly recognisable as Butler designs, and with Pensford in such close proximity to Thurla, it is a perfect comparable example.
- **Edzell (76 St Georges Road, Toorak) (HO101 and VHR No. H0691).** Edzell was originally constructed in 1892 to the designs of Reed, Smart & Tappin. However, the substantial house was extensively remodeled in 1917 by Walter Richmond Butler. The Butler alterations are evident and recognisable with the use of projecting gable ends with decorative Art Nouveau timberwork, terracotta tiling and the use of render and red brick. These elements are symptomatic of Butler's Arts and Crafts designs and are reflected at Thurla, Edzell and Pensford.
- **Moorah House (13 Tintern Avenue, Toorak) (HO170).** Moorah House was designed by A.S. Eggleston following Walter Butler's subdivision of the Tintern Estate in 1902. Moorah House,

though not designed by Butler, is still comparable to Thurla as an Arts and Crafts house constructed in the same period within the City of Stonnington. The house does have some differing characteristics, however clear similarities include the use of a projecting triangular bay window, the use of a projecting gable and the original use of brick and render (though it now appears to have been completely rendered).

The garden at Thurla was partially designed by Butler, and can be compared to other examples of his garden design including: Edzell at 76 St George's Road, Toorak, Duncraig at 31 Hampden Road, Armadale and Studley Flats at 398 Toorak Road, Toorak.

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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



Gatepost detail (source: Extent Heritage Pty Ltd, 2021).



Bluestone boundary fence (source: Extent Heritage Pty Ltd, 2021).



Facade viewed through southern hedging (source: Extent Heritage Pty Ltd, 2021).



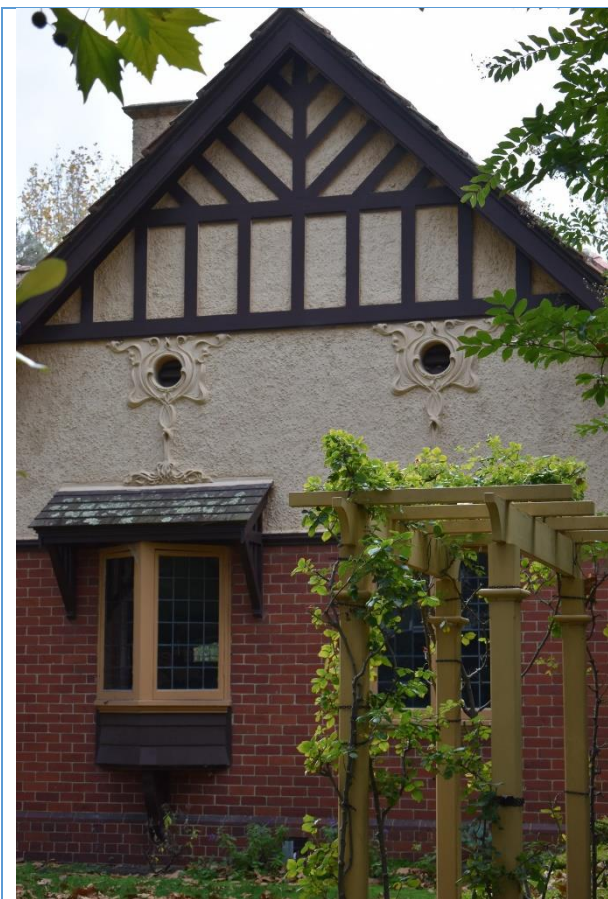
Gable and venting details (source: Extent Heritage Pty Ltd, 2021).



Overview of garden, looking north west (source: Extent Heritage Pty Ltd, 2021).



Overgrown buttresses on the eastern boundary (source: Extent Heritage Pty Ltd, 2021).



Detail of southern elevation (source: Extent Heritage Pty Ltd, 2021).

Authors

Former citation prepared by: National Trust of Australia (Victoria) and Timothy Hubbard Pty Ltd, 1992.

Updated citation prepared by: Extent Heritage Pty Ltd, 2022.

Heritage Citation – Individual Place

Heritage Place: Pensford
Address: 528 Orrong Road, Armadale

HO Reference: HO27
Citation status: Final
Date Updated: 22 March 2022
Year of Construction: 1903

Designer: Walter Richmond Butler
Builder: Unknown



Photograph of Pensford (source: Extent Heritage Pty Ltd, 2021).



Location map and extent of HO27.

Heritage Group: Residential buildings
Heritage Type: Residence

Key Theme: Building suburbs
Key Sub-theme: Creating Australia's most 'designed' suburbs – houses as a symbol of wealth, status and fashion

Significance Level: Local

Recommendation: Retain as an individually significant place on the HO; tree controls are recommended in relation to the mature maple (*acer*) tree.

Controls:	<input type="checkbox"/> External paint colours	<input type="checkbox"/> Internal alterations	<input checked="" 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 528 Orrong Road, Armadale (otherwise known as Pensford) is significant. Specifically, the form, scale and detailing of Federation/Art Nouveau residence is of local heritage significance, as well as the mature maple tree and face brick boundary wall. The garage and linking structure, outbuilding and other site landscaping is not significant.

How is it significant?

Pensford is of local aesthetic significance to the City of Stonnington, and is associated with prominent Arts and Crafts architect, Walter Richmond Butler.

Why is it significant?

Pensford has aesthetic significant as a fine, intact and early example of a Federation era dwelling with clear Art Nouveau influences. Art Nouveau elements of aesthetic value include the rendered leaf and flower decorations to the tops of the chimneys, the pierced tulips in the north verandah frieze and the stylised plant forms in the parapets. Other elements of notable aesthetic value include the red brick (to both the dwelling and boundary wall), roof form with projecting bays and terracotta tile, rendered stucco and angled orientation of the building on the street corner. Finally, the maple (*acer*) tree has aesthetic value as a very large mature tree in the front setback that contributes to the character of the dwelling on the street; it was planted around the same time as the building was constructed. (Criterion E)

Pensford is associated with prominent Arts and Crafts architect, Walter Richmond Butler. Pensford was a transitional design of Butler's that was positioned between the largely English Vernacular Revival style of his earlier houses and the American influences of his later houses. It is also an unusual example of his use of Art Nouveau detailing on domestic architecture in Melbourne.

HERCON Criteria Assessment

A	<i>Importance to the course, or pattern of our cultural or natural history</i>	This place does not meet this criterion.
B	<i>Possession of uncommon, rare or endangered aspects of our cultural or natural history</i>	This place does not meet this criterion.
C	<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.
D	<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.
E	<i>Importance in exhibiting particular aesthetic characteristics</i>	Pensford has aesthetic significant as a fine, intact and early example of a Federation era dwelling with clear Art Nouveau influences. Art Nouveau elements of aesthetic value

		include the rendered leaf and flower decorations to the tops of the chimneys, the pierced tulips in the north verandah frieze and the stylised plant forms in the parapets. Other elements of notable aesthetic value include the red brick (to both the dwelling and boundary wall), roof form with projecting bays and terracotta tile, rendered stucco and angled orientation of the building on the street corner. Finally, the maple (<i>acer</i>) tree has aesthetic value as a very large mature tree in the front setback that contributes to the character of the dwelling on the street; it was planted around the same time as the building was constructed.
F	<i>Importance in demonstrating a high degree of creative or technical achievement at a particular period</i>	This place does not meet this criterion.
G	<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.
H	<i>Special association with the life or works of a person, or group of persons, of importance in our history.</i>	Pensford is associated with prominent Arts and Crafts architect, Walter Richmond Butler. Pensford was a transitional design of Butler's that was positioned between the largely English Vernacular Revival style of his earlier houses and the American influences of his later houses. It is also an unusual example of his use of Art Nouveau detailing on domestic architecture in Melbourne.

Description

• Physical Analysis

Pensford is a two-storey residence designed with both Federation and Art Nouveau influences. The building is characterised by face red brick laid in a stretcher bond. The structure presents a complex roof clad in terracotta Marseilles tiles with two central pitched roofs with flanking adjacent pitched roofs on both sides with projecting gables to the south, west and north elevations. The south elevation, facing Avalon Road, has a central two-storey gabled bay and a singlestorey gabled kitchen wing projecting to the east. The west elevation, facing Orrong Road, has a two-storey gable to the south and a parapeted projecting bay to the north with a pitched roof behind. The north elevation has a pair of gables to the

projecting centre bay, with a larger gable set back to the west. A smaller gable terminates the east end of the north elevation. The house is rectangular in plan and oriented on an angle, addressing both the Avalon Road and Orrong Road fronts with the west facing façade.

The projecting bays feature a half timber gable rendered with a roughcast stucco. The Avalon Road and Orrong Road facades also feature a roughcast arched parapet with reverse curves at each end swept up to flat topped piers at the comers. The parapet is decorated with Art Nouveau style plant mouldings with characteristic whiplash form to the centre and corners. There are three open face brick chimneys with rendered corbels with terracotta chimney pots. The rendered sections of the chimneys have Art Nouveau lead and flower motifs.

The masonry walls terminate under the parapet and gables and demarcated with a moulded string course. The centre projecting bay to the north has another band of roughcast with string courses top and bottom above the ground floor windows. There are bay windows and casement windows with a timber frame and small paned leadlight glass. The windows are banked generally in groups of two or three lights, with side hung casement opening lights. Most of the windows are set to the outside face of the walls with architraves and a shallow projecting timber sill. A three-sided timber-framed bay window is cantilevered out at first floor level to the left of the north elevation. The ground floor openings feature a flat gauged arch. The detailing on the facades including the window frames, parapet mouldings, timber gable frame and string course are painted white.

The former citation noted that there is a lean-to porch to the front door on the south elevation supported on turned quasi-Tuscan columns on brick piers. This assessment has been unable to confirm the existence of this element. The street front boundary of the property is demarcated by a tall open face red brick wall with engaged piers laid in a running bond. The wall and piers are capped with a header laid course. The boundary wall is covered vines. The main entrance to the property is recessed behind the main wall and flanked with groundcover shrub plantings. There is a six-panel timber door with a brass handle, mailbox slot and name plate with painted font located in the entryway. There is a larger name plate located on the main wall with die-cast font screwed onto the black painted board that reads 'PENSFORD'. There is a paved red brick walkway from the street entrance to the main door. There is an extensive lawn along the street front sides of the property with mature trees located on site. Of particular note is a very large and mature Maple tree that stands taller than the dwelling.

There is a garage accessible from Avalon Road. The garage structure is built in a sympathetic form to the dwelling, with a similar half-timber gable front façade. The masonry structure opens up at the back and adjoins to the main house with a pitched roof clad in clear fiberglass or glass sheeting. There is an additional freestanding structure located in the garden off the north façade.

Pensford is located on the junction of Avalon Road and Orrong Road, close to the junctions with Larnook Street and Barnato Grove. Pensford is currently used as a residential property. The property is considered in good condition. The main structure has been altered and extended and would be considered to have moderate integrity.

Alterations and Additions

- The original verandah to the northern elevation (western end) visible on the original 1903 drawings has been replaced with a skillion verandah.
- The external doors to the living room may have been moved from the west elevation to their present location on the north elevation.
- Service yard to the south east removed.
- Addition of the projecting south gable and kitchen wing.
- New French windows and steel balconette on the north façade first floor added.
- Breaks in the brickwork bond pattern and mortar colour on the west elevation to the south of the parapeted bay and to the right of the first floor bay window on the north elevation possibly indicate that alterations have occurred in these areas.
- Garage addition, with clear roof connection made to the primary dwelling.
- Replacement of boundary fence (possibly when the garage was added).
- Timber façade elements painted white (after 2017).

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.

The first land sales in what would become Armadale began in 1854 following the surveying of Glenferrie Road and High Street. The suburb of Armadale was formally included in the City of Prahran and, as is the case with many of the suburbs in Stonnington and surrounds, it received its name from a lone but notable property. Armadale House was built by one James Munro, son of the first keeper of the Prahran pound. On arriving in Australia from his home in Sutherland, Scotland, Munro worked for the stationer business Fergusson and Moore—Fergusson being James Fergusson of Kooyong. Armadale House, built in c.1887, was the first of many grand houses constructed in the suburb in the late 19th century. Munro went on to become Premier of Victoria and, later, Attorney General, before losing all in the economic crash of the 1890s. Following the turn of the century, many of the original 19th century properties faced demolition and subdivision, encouraging growth in early 20th century and the interwar period. While Armadale today enjoys an affluent reputation for its association with the surrounding suburbs of Toorak, Malvern and Kooyong, traces of remnant working class houses can be seen at the small timber workers cottages present in some parts off High Street and near the border with Malvern (Cooper 1924, 268).

• Place History

Pensford at 528 Orrong Road was erected in 1903 to designs laid out by Walter Richmond Buttler. Trained as an architect in England, Butler was a member of the Arts and Crafts Domestic Revival movement centered around William Morris and Richard Norman Shaw. He left for Australia in 1888 and by 1895, he was appointed the architect of the Anglican diocese in Melbourne. He had a number of

architectural partnerships throughout the late 19th and early 20th century. These included G. C. Inskip between 1896 to 1905, Ernest R. Bradshaw between 1907 to 1916, his nephew Richard Butler following the First World War, and ultimately Hugh Pettit in the late 1930s (Tibbits 1903, 382). Best known for designing the Mission to Seamen building in Docklands (1916) and the extensions at Edzell Mansion in Toorak (1892), Butler's works included a large number of domestic designs, banks and churches (Goad & Willis 2012,128).

548 Orrong Road was originally designed for Walter Butler's brother Richard H Butler. Named after their birthplace Pensford village in Somerset, England, architectural drawings show a two-storey red brick and stucco Arts and Crafts style house (Butler 1903). Features included a terracotta tiled roof with a mixture of half timbered gable ends and curvilinear parapets (Butler 1903). The ground floor featured five main rooms consisting of a nursery, dining room, kitchen, drawing room, morning room, while the second floor comprised five bedrooms and two bathrooms (Butler 1903). A MMBW Plan from 1904 also shows a service yard connected to the south east corner, and a porch within the parapeted bay to the west elevation (MMBW 1904).

While it is not known which year Richard Butler and his family commenced occupancy at Pensford, a newspaper article indicates that they had settled in by at least 1915 (The Age 1915, 11). Occupants during this initial period included Richard Butler, his wife Maud (née Austin) and children (The Australasian 1916, 28). Their children included architect Austin Richard Butler (b. 1892), accountant Richard Harry Butler (b. 1886) and Max Butler (b. unknown). Max Butler served with the 8th Hampshire Regiment during the First World War, and subsequently fought in Cairo during the Battle of the Wazzir (The Prahan Telegraph 1917, 4). The Butler family occupied Pensford for several decades, before a transfer of ownership. The last known occupant was L.H. Mohr in 1974 (Sands & McDougall 1974). Due to the lack of archival material, the history of the house from the mid to late twentieth century largely remains unknown. It has undergone several alterations and additions in more recent times, and property records indicate that it was last sold in 2013.

Comparative Analysis

The following comparative analysis is largely based on the earlier comparative analysis prepared by the National Trust of Australia (Victoria). Updated and new content has been included by Extent Heritage as required.

Walter Butler's work was diverse, covering shops, warehouses, hospitals, ecclesiastical buildings, office buildings, banks and urban planning. However, the majority of his work was largely residential (Goad & Willis 2012, 128). Butler was a notable member of the group of architects in Melbourne who promoted a range of red-brick styles from the 1880s until the 1900s, all based on Arts and Crafts ideals and deriving ultimately from English Domestic Revival sources. These styles included the domestic Queen Anne style. Butler's domestic work was generally for wealthy clients and much was in the Toorak and Armadale areas. His work was always distinctive and his houses before about 1905 in particular reflect his English training and association with the leading English Arts and Crafts, designers Ernest Gimson and W. R. Lethaby. His later houses display increasing American influence.

The relatively simplified form and decorative details of Pensford, in comparison with Walter Butler's earlier houses and the domestic Queen Anne style, are early manifestations of the post-Federation shift to more plain and 'natural' styles. Reaction to earlier styles was signalled by Butler's complaint in 1902 of

being 'heartily sick of Queen Anne' and by Beverley Usher's call in 1907 for a 'stronger type of house' (Tibbits 1982). The shift in styles included a new range of American influences, seen for example in Butler's later houses such as Warrawee (now demolished; 1906; 735 Orrong Road, Toorak) and Studley (HO108; 1910; 392-400 Toorak Road, Toorak). In comparison with these houses, Pensford can be seen as transitional between the largely English Vernacular Revival style of the earlier houses and the later American influences. It was part of a notable attempt by Butler and other architects to create a distinctly Australian genre.

Many of Butler's houses of this period, and particularly his Western District houses, modified their English characteristics by their expansive planning and use of Australian elements such as verandahs and balconies. Thurla, built next door to Pensford apparently the year before, has a virtually identical brick, roughcasted and half-timbered treatment, but is planned as bungalow. Although in terms of rateable value a smaller house than Pensford, it occupies a significantly larger land area. In this context, the compact double storied form of Pensford makes it one of Butler's most English styled designs of this period, and one of the least adapted to local styles.

Use of Art Nouveau decoration on buildings in Australia appears to date from the late 1890s, as for example in the Friendly Societies' Dispensary, Geelong by Laird and Barlow, 1898. Art Nouveau elements, both in metalwork and relief mouldings, were used in buildings predating Pensford, including Milton House (HO637; c.1900; 25 Flinders Lane, Melbourne) and Eastbourne House (HO2; c.1900; 62 Wellington Parade, East Melbourne), both by Sydney Smith. The Art Nouveau elements of Pensford are seen mainly in the west elevation parapet, in the rendered leaf and flower decorations to the tops of the chimneys, and in the pierced tulips in the north verandah frieze. The parapet has a curved top and is decorated with stylised representations of plant forms with characteristic whiplash form.

Comparative examples of Walter Butler's Art Nouveau designs include:

- **Thurla (HO4) (1 Avalon Road, Armadale).** Pensford and Thurla are notable as early examples of Butler's short lived interest in Art Nouveau decoration. These two buildings appear to be his first use of this style. In both buildings, the Art Nouveau elements are isolated decorative features. At Thurla, paired oculi vents above the windows in the front gable are surrounded by characteristically sinuous leaf forms growing out of stylised trunks and roots.
- **Billilla House & Garden (HO188) (26 Halifax Street, Brighton).** Art Nouveau in Butler's work was also culminated in his remodelling of Billilla in 1905, the year after Pensford was built. This large Italianate house, built in 1876, was refaced and enlarged, and extensive use was made of Art Nouveau decorative forms in the rendered wall surfaces, particularly to the tower and the parapets to the main building, as well as to the stylised Corinthian columns to the front porch.

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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



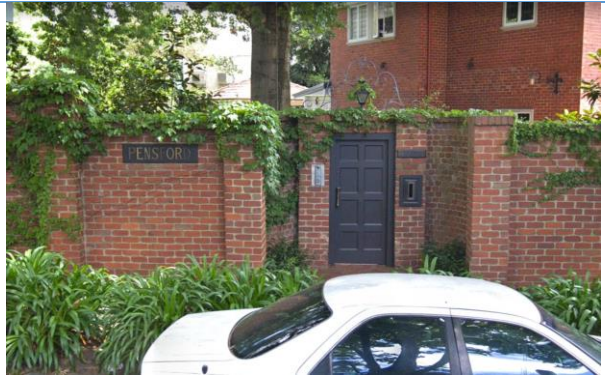
Detail of western elevation (source: Extent Heritage Pty Ltd, 2021).



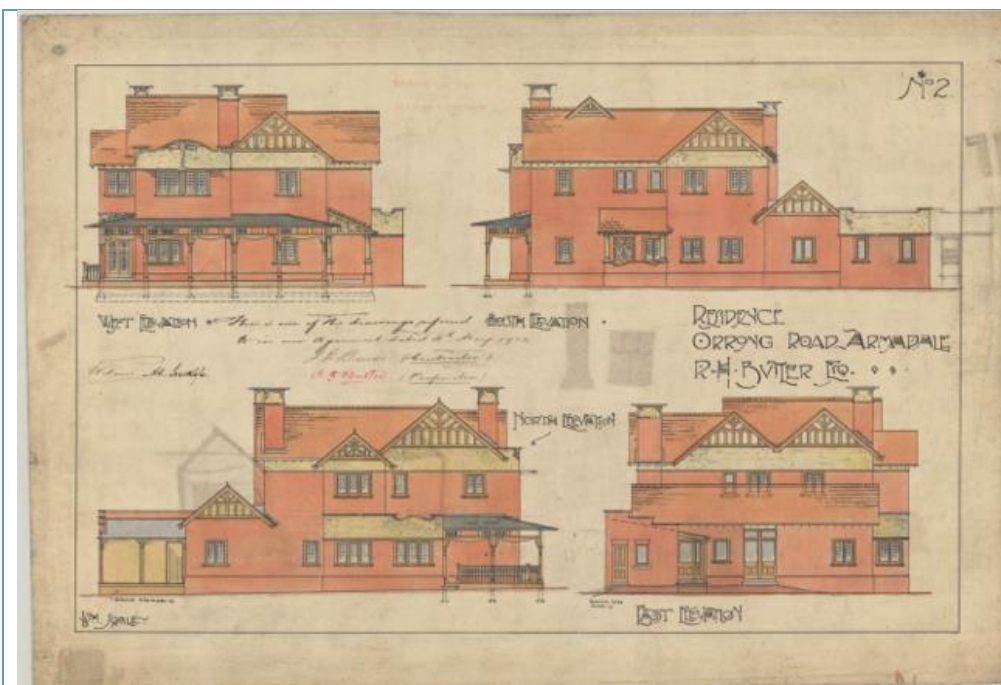
Western elevation and boundary fence (source: Extent Heritage Pty Ltd, 2021).



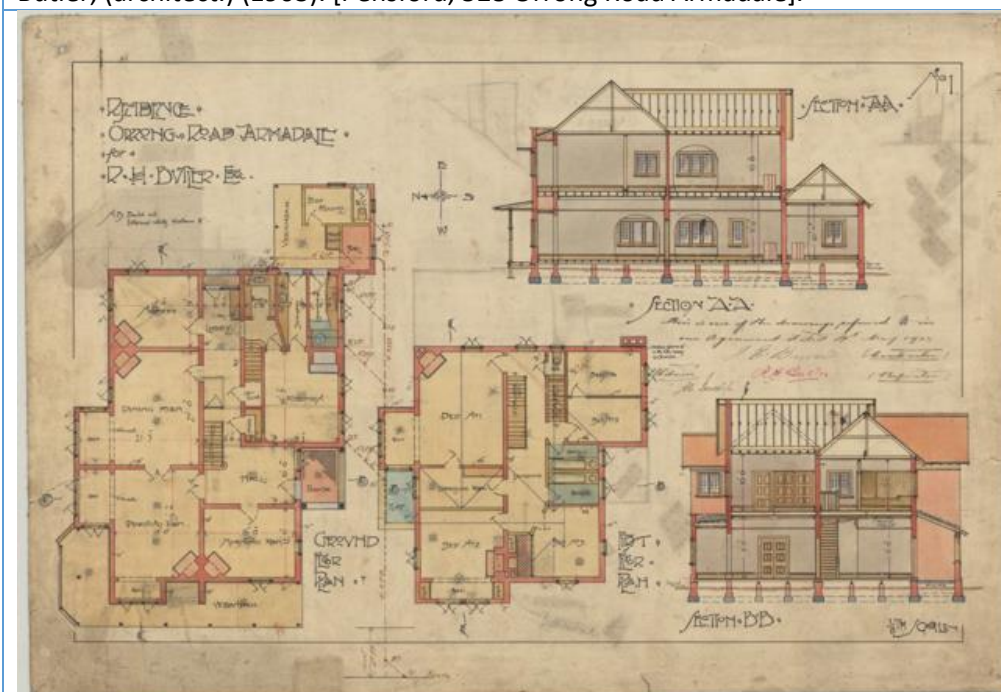
Overview of the property, showing the mature (source: Extent Heritage Pty Ltd, 2021).



Pedestrian entrance. Source: Google streetview (source: Extent Heritage Pty Ltd, 2021).



Original 1903 drawings of Pensford. Butler, Walter Richmond & Bruce, J. E., (contractor.) & Inskip & Butler, (architect.) (1903). [Pensford, 528 Orrong Road Armadale].



Original 1903 drawings of Pensford. Butler, Walter Richmond & Bruce, J. E., (contractor.) & Inskip & Butler, (architect.) (1903). [Pensford, 528 Orrong Road Armadale].

Authors

Former citation prepared by: National Trust of Australia (Victoria), n.d.

Updated citation prepared by: Extent Heritage Pty Ltd, 2022.

Heritage Citation – Individual Place

Heritage Place: Former Elgin Hall Guest House

Address: 21 Elgin Avenue, Armadale

HO Reference: HO36

Citation status: Final

Date Updated: 22 March 2022

Designer: Unknown

Year of Construction: 1899-1900

Builder: Victorian Permanent Building Society



Photograph of Former Elgin Hall Guest House (source: Extent Heritage Pty Ltd, 2021).



Location map and extent of HO36.

Heritage Group: Residential buildings

Heritage Type: Mansion

Key Theme: Building Suburbs

Key Sub-theme: Creating Australia's most prestigious suburbs – seats of the mighty – mansion estates in the 19th century.

Significance Level: Local

Recommendation: Retain as an individually significant place on the HO.

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 21 Elgin Avenue, Armadale (otherwise known as Former Elgin Hall Guest House) is significant. Specifically, the form, scale, setback and detailing of the substantial 1899-1900 Victorian Italianate mansion is locally significant. The front fence, landscaping and later alterations and additions to the properties are not significant.

How is it significant?

Former Elgin Hall Guest House is of local historical and aesthetic significance to the City of Stonnington.

Why is it significant?

Former Elgin Hall Guest House is of historical significance in demonstrating the development of mansions on estates in the suburb of Armadale by Melbourne's wealthiest citizens during the late 19th and early 20th century, prior to the wider subdivision of the late Victorian estates. (Criterion A)

Former Elgin Hall Guest House has strong aesthetic significance as a highly intact and fine example of a grand Italianate boom-era mansion set on a substantial portion of land. Key aesthetic qualities include the scale of the building, the deep setback from the street, the wraparound wrought iron verandah, projecting bays, hipped roof and decorative parapet complete with urns and balustrading. (Criterion E)

HERCON Criteria Assessment

A	<i>Importance to the course, or pattern of our cultural or natural history</i>	Former Elgin Hall Guest House is of historical significance in demonstrating the development of mansions on estates in the suburb of Armadale by Melbourne's wealthiest citizens during the late 19th and early 20th century, prior to the wider subdivision of the late Victorian estates.
B	<i>Possession of uncommon, rare or endangered aspects of our cultural or natural history</i>	This place does not meet this criterion.
C	<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.
D	<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.
E	<i>Importance in exhibiting particular aesthetic characteristics</i>	Former Elgin Hall Guest House has strong aesthetic significance as a highly intact and fine example of a grand Italianate boom-era mansion set on a substantial portion of land. Key aesthetic qualities include the scale of the building, the deep setback from the street, the wraparound wrought iron verandah,

		projecting bays, hipped roof and decorative parapet complete with urns and balustrading.
F	<i>Importance in demonstrating a high degree of creative or technical achievement at a particular period</i>	This place does not meet this criterion.
G	<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.
H	<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

Former Elgin Hall Guest House is a large two-storey Victorian Italianate mansion. The masonry structure has a rendered façade and a mostly hipped slate roof. The main structure presents symmetrically with a double storey extension wing to the east corner of the house. The front west façade has a prominent wide return verandah. The verandah features paired cast iron posts with high detailed valance and lace. The verandah awning and parts of the main roof are clad in corrugated galvanised iron sheeting.

There are a pair of projecting bay windows, typical to the Italianate style, located within the verandah on each level. The windows in the bays and on the façade are a white timber framed double hung sash window. Each window has an arched form and is emphasised by the string course that runs along the façade of each level. There is a bracketed cornice above the verandah awning that sits under the balustraded flat parapet with balusters. The parapet steps up in line with the projecting bays below and is capped with ball finials. The hipped roof is hidden behind the parapet. At the centre of the main roof is a monitor roof, square in plan with a pitched roof clad in glass sheeting. There are three rendered Italianate style chimneys extending from the main roof and a fourth from the south extension.

The rear (east) elevation is simple in detail with double hung sash windows. In between the two-storey south east extension and the main structure is a single-storey extension with a hipped corrugated iron roof. The extension has a full-length casement windows with top fanlight.

The street front boundary is demarcated by a chamfered timber post and corrugated iron fence. There is a main entrance and car entrance located along the fence in the similar style and colour as the main fence. The grounds of the property are landscaped. There are several mature trees, particularly along the north and south boundary fences. The mansion is set back from the street and separated by a broad expanse of uninterrupted lawn. There is a cactus and succulent garden located on the southern side of the residence as well as a lap pool and pool house. There is a paved garden area with timber pergolas

located off the east and north sides of the house. There is also a private garden demarcated with a tall hedge wall in the north east corner of the property.

Former Elgin Hall Guest House is located at the end of the street off the main thoroughfare of High Street. It is currently used as a private residential property. The main structure is in good condition. Despite having several extensions to the south and east sides, the mansion appears largely intact and has high integrity.

- [Alterations and Additions](#)

- Two-storey south east wing extension added.
- Single storey east wing extension added.
- Lap pool, timber deck and pool house added.
- Corrugated iron roofing replaced on the verandah awning.
- Corrugated iron roofing added to parts of the primary roof.
- Skylights and air-conditioning units added to the primary roof.
- Glass roof added over the monitor roof.
- Paved area to the north and east side of the main structure.
- Timber pergolas added.
- Cactus and succulent garden added.
- Timber post and corrugated iron boundary wall added.

[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.

The first land sales in what would become Armadale began in 1854 following the surveying of Glenferrie Road and High Street. The suburb of Armadale was formally included in the City of Prahran and, as is the case with many of the suburbs in Stonnington and surrounds, it received its name from a lone but notable property. Armadale House was built by one James Munro, son of the first keeper of the Prahran pound. On arriving in Australia from his home in Sutherland, Scotland, Munro worked for the stationer business Fergusson and Moore—Fergusson being James Fergusson of Kooyong. Armadale House, built in c.1887, was the first of many grand houses constructed in the suburb in the late 19th century. Munro went on to become Premier of Victoria and, later, Attorney General, before losing all in the economic crash of the 1890s. Following the turn of the century, many of the original 19th century properties faced demolition and subdivision, encouraging growth in early 20th century and the interwar period. While Armadale today enjoys an affluent reputation for its association with the surrounding suburbs of Toorak, Malvern and Kooyong, traces of remnant working class houses can be seen at the small timber workers cottages present in some parts off High Street and near the border with Malvern (Cooper 1924, 268).

- **Place History**

21 Elgin Avenue was built in 1899-1900 by the Victorian Permanent Building Society for Mary Windsor. The Victorian Permanent Building Society was founded in 1865 by James Munro. Common during the 19th century, building societies were established to encourage home ownership amongst working men through the strategic loaning and borrowing of funds (Davison 2008). While these societies secured funds for working class home buyers, historians have noted that a significant portion of funds often ended up in the hands of middle-class land speculators (Jackson 1984, 28-38). The Victorian Permanent Building Society became the largest building society in Melbourne and was responsible for the erection of a significant number of properties by early 20th century.

As indicated in the 1902 MMBW plan, the property was initially situated on the east side of Elgin Avenue (then Wynnstay Avenue) next to the sixteen room mansion Wynnstay, with stables at the rear and an entrance from Wynnstay Avenue (MMBW 1902). On this plan, the house is named Elgin. While Mary Windsor was the official owner, records indicate that she leased it to draper Thomas Wallace during the dwelling's initial years. Windsor remained the owner until at least 1913. By 1915, the occupier and owner of Elgin was recorded as Robert J Wyles (Sands & McDougall). Wyles' occupancy lasted at least a decade, before ownership was transferred onto Ada Triado from c. 1930 (Sands & McDougall). Due to the lack of archival material, little is known about the occupants nor the dwelling during this historical period.

From around 1940, Elgin became known as the Elgin Hall Guest House. It was subsequently purchased for £30,000 by R. C. Trust Corp., in the 1960s. From this period onwards until at least 1974, it was tenanted by Reverend Fr. Andrew Zoltan Varga and used by the Hungarian Youth Club. In 1959/60, £1,300 was spent on alterations and in 1964, £4,500 was spent on brick veneer alterations (City of Prahan Rate Books).

Comparative Analysis

Former Elgin Hall Guest House is a remnant feature of Armadale's historical turn of the century landscape, prior to the subdivision of the Victorian estates. Due to its proximity to a number of substantial late Victorian mansions, Elgin is directly comparable to a collection of mansions that are not only architecturally similar, but also inform the building's historical value.

Comparable examples include:

- **Trelowarren formerly known as Kilbryde (west side of Orrong Road north of Lalbert Cres, 543 Orrong Road, Armadale) (HO86).** Built in 1876-77 for Robert D. Reid, merchant and member of the Victorian Legislative Council who would later become a Senator, Trelowarren is directly comparable to Elgin as a mansion built in the late Victorian style, formerly on a large estate dating from the late 19th century. Trelowarren directly reflects a period of rich development and expansion, informing Elgin's construction and providing a remnant landscape context for Elgin. Today, both houses provided historical evidence of Armadale prior to the subdivision of the 19th century estates.
- **Larnook (519 Orrong Road, Armadale) (HO85).** Built in 1881 for W. H. Miller, banker and son of Henry 'Money' Miller, Larnook is comparable to Elgin as a late 19th century boom-era Italianate

mansion formerly on a large estate. Like Trelowarran, Larnook contextualises the historical setting of Elgin and provides evidence of Armadale prior to the subdivision of the Victorian estate, and a landscape that no longer exists.

- **Former Sebrof House (514 Orrong Road) (HO84).** Built circa 1884 for William Williams, merchant, the house would later be owned by the Forbes family who renamed it Sebrof. Former Sebrof House is directly comparable to that Elgin as both houses are key examples of late Victorian Italianate mansions built on large estates in the late 19th century in Armadale. Former Sebrof House directly reflects a period of rich development and expansion, informing Elgin's construction and providing a remnant landscape context for Elgin. Today, both houses provided historical evidence of Armadale prior to the subdivision of the 19th century estates.

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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



North western corner of Former Elgin Hall Guest House (source: Extent Heritage Pty Ltd, 2021).



Parapet details (source: Extent Heritage Pty Ltd, 2021).



Streetscape view from Elgin Avenue (source: Extent Heritage Pty Ltd, 2021).



Street plantings obscuring visuals of Former Elgin Hall Guest House (source: Extent Heritage Pty Ltd, 2021).

Authors

Former citation prepared by: Context Pty Ltd, 1993.

Updated citation prepared by: Extent Heritage Pty Ltd, 2022.

Heritage Citation – Individual Place

Heritage Place: Flete

Address: 10 Flete Avenue and 24 Moorhouse Street, Armadale (formerly 2 Flete Avenue)

Designer: Thomas Watts

Builder: Unknown

HO Reference: HO38

Citation status: Final

Date Updated: 23 January 2023

Year of Construction: 1882-83



Photograph of Flete (source: Extent Heritage, 2021).



Location map and extent of HO38.

Heritage Group: Residential buildings

Heritage Type: Residence

Key Theme: Building suburbs

Key Sub-theme: Creating Australia's most prestigious suburbs – seats of the mighty – mansion estates in the 19th century.

Significance Level: Local

Recommendation: Retain as an individually significant place on the HO with internal controls.

Controls:	<input type="checkbox"/> External paint colours	<input checked="" 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 10 Flete Avenue and 24 Moorhouse Street, Armadale (otherwise known as Flete) is significant. Specifically, the form, scale and detailing of the 1882-83 Late Victorian Italianate style residence is locally significant. The cast iron fence, whilst not original, is contributory. The tennis court, landscaping and later alterations and additions to the property specifically at 24 Moorhouse Street are not significant.

How is it significant?

Flete is of local historical and aesthetic significance to the City of Stonnington, and is associated with the architect Thomas Watts.

Why is it significant?

Flete is of historical significance in demonstrating the development of Victorian mansions on estates in the suburb of Armadale during the mid-19th century, prior to the wider subdivision of the late Victorian estates. The mansion is also of historical significance in demonstrating residential development in the south eastern suburbs by Melbourne's wealthiest citizens during the gold rush period. The house was home to a range of well-known occupants including Supreme Court Judge Sir Hartley Williams, Judge Sir John Latham, and internationally famous opera singer Dame Nellie Melba. (Criterion A)

Flete is aesthetically significant as a fine and intact example of a Late Victorian residence, exhibiting the principle characteristics associated with that period. Key characteristics of aesthetic value include the wrought iron lacework verandah, projecting polygonal bays, a hipped slate roof, decorative Italianate chimney caps, decorative bracketing under the eaves, stucco render, decorative timber joinery and deep wrap around verandah. The interior is of aesthetic significance, built around a central hall configuration and elaborately decorated with an arched ceiling, plastering and pillars. The cast iron front fence also adds to the aesthetic value of the place. (Criterion E)

Flete has associative significance as a house designed by the prominent 19th century architect, Thomas Watts. (Criterion H)

HERCON Criteria Assessment

A	<i>Importance to the course, or pattern of our cultural or natural history</i>	Flete is of historical significance in demonstrating the development of Victorian mansions on estates in the suburb of Armadale during the mid-19th century, prior to the wider subdivision of the. The mansion is also of historical significance in demonstrating residential development in the south eastern suburbs by Melbourne's wealthiest citizens during the gold rush period. The house was home to a range of well-known occupants including Supreme Court Judge Sir Hartley Williams, Judge Sir
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		John Latham, and internationally famous opera singer Dame Nellie Melba.
<i>B</i>	<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>	Flete is aesthetically significant as a fine and intact example of a Late Victorian residence, exhibiting the principle characteristics associated with that period. Key characteristics of aesthetic value include the wrought iron lacework verandah, projecting polygonal bays, a hipped slate roof, decorative Italianate chimney caps, decorative bracketing under the eaves, stucco render, decorative timber joinery and deep wrap around verandah. The interior is of aesthetic significance, built around a central hall configuration and elaborately decorated with an arched ceiling, plastering and pillars. The cast iron front fence also adds to the aesthetic value of the place.
<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>	Flete has associative significance as a house designed by the preeminent 19th Century architect, Thomas Watts.

Description

- Physical Analysis

Flete is a single-storey, Late Victorian Italianate white stucco rendered brick dwelling. It has a wide encircling verandah based on a Maltese Villa design. The structure is symmetrically planned around wide internal passage axes which intersect to form a large central entrance hall. Flete is a distinctively planned Italianate mansion most notable for the consistent elevational treatment, wide encircling verandah and high-quality interior details.

The deep-set verandah forms the façade on the north, south and west elevations. It has a flat corrugated galvanized iron roof with projections emphasizing the corner hipped roof projections of the main structure. The verandah is supported by thin painted cast iron columns and decorative arabesque lacework. The main structure has a slate hipped roof with four projecting corner hipped extensions which has bracketed eaves with decorative pointed mouldings. The roof is capped with metal ridge capping. Six rendered chamfered chimneys with bracketed cornices and two tall terracotta chimney pots project from the main roof.

The main entrance door is a six-panel timber door with two doorknobs and a ringed door knocker. The door is flanked by two barley twist timber carvings on the door frame and two-pane sidelights on each side. The top of the door is capped by dentil mouldings and a three-pane fanlight. The windows are a timber double hung sash window. The inner façade walls under the verandah awning are embellished by a frieze.

The street boundary is demarcated by a low double spear top cast iron fence. The painted fence is supported by a concrete foundation. The car and main entrance gates are framed by ornate cast iron posts with a hipped capping. The boundary fence is also demarcated by a low hedge running the perimeter.

The grounds of Flete are highly landscaped. There are several mature trees on the property including two Canary Island Palm trees framing the front main entrance on Flete Avenue. Aerial imagery shows a netted area possible protecting a small orchard on the northwest corner of the property by the tennis court. Extending from the west façade of the main house and between the netted area and pavilion is an Italian style garden and pergola. The north façade of the house overlooks an expanse of lawn. The southeast corner of the property beside the main structure is paved in concrete tiles and used for car parking. The eastern portion of the property has an unsympathetic extension with a pool which extends from the east façade of the main structure. The northeast corner of the property has a brown brick and terracotta hipped roof structure.

Flete is located close to the main commercial precinct on High Street. It is close to Armadale Train Station and Lauriston Girls School. Flete is currently used as a residential property. The main structure appears highly intact. The grounds of the property have been highly modified over time. Flete would be considered to be of moderate integrity.

- ## Alterations and Additions

- A comparison of a 1902 MMBW plan with a 1977 auction plan shows that the two rear wings of the building were added some time after the turn of the century.
- The grounds were completely built over to include extensive additions. Additions to the west and north side of the site were removed by 2004.
- Tennis court and orchard on west side of property reinstated (2006).
- Additions on east side of property removed (2006).
- Only one of the original additions on site remain located at the northeast corner of site, currently used as a parking garage.
- Italian style garden (2009).
- Pergola and garden pavilion (2009).
- Main structure repainted from yellow to white (2009).
- Extensive landscape work on street frontage, trees were retained (2009).
- Unsympathetic addition to the east side of the property (2010).
- Swimming pool added (2010).
- 6 skylights added to the main roof.
- Air conditioning units added to the main roof.
- New corrugated iron sheet awning over the verandah.
- Removal of original stables.

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.

The first land sales in what would become Armadale began in 1854 following the surveying of Glenferrie Road and High Street. The suburb of Armadale was formally included in the City of Prahran and, as is the case with many of the suburbs in Stonnington and surrounds, it received its name from a lone but notable property. Armadale House was built by one James Munro, son of the first keeper of the Prahran pound. On arriving in Australia from his home in Sutherland, Scotland, Munro worked for the stationer business Fergusson and Moore—Fergusson being James Fergusson of Kooyong. Armadale House, built in c.1887, was the first of many grand houses constructed in the suburb in the late 19th century. Munro went on to become Premier of Victoria and, later, Attorney General, before losing all in the economic crash of the 1890s. Following the turn of the century, many of the original 19th century properties faced demolition and subdivision, encouraging growth in early 20th century and the interwar period. While Armadale today enjoys an affluent reputation for its association with the surrounding suburbs of Toorak, Malvern and Kooyong, traces of remnant working class houses can be seen at the small timber workers cottages present in some parts off High Street and near the border with Malvern (Cooper 1924, 268).

- ## Place History

A significant history of 10 Flete Avenue (formerly 2 Flete Avenue) has previously been authored by the National Trust of Australia (Victoria) in 2007. The following place history draws primarily from this existing citation, and is augmented by revisions and supplementary research by Extent Heritage.

Flete in Flete Avenue Armadale was erected in 1882/3 for eminent Supreme Court Judge Sir Hartley-Williams on over six acres of land that originally fronted Kooyong Road. Designed by architect Thomas Watts, the twelve room, single-storey brick house was initially occupied by Williams and his first wife. Following her death in 1885, Williams married his cousin Jessie Bruce Lawford. Together with their family, they would occupy the dwelling until 1901 (Malvern Rate Books). Born in Fitzroy to prominent judge Sir Edward Eyre Williams and educated at Oxford University in England, Sir Hartley Williams ran a successful common law practice throughout the 1860s (Miller 1976). Upon Sir Redmond Barry's death in 1881, Williams was nominated to succeed him on the bench of the Supreme Court. He was officially sworn in on July 1881, and became the youngest judge in the colony (Miller 1976). A republican, Williams favoured Federation and advocated for the separation of Australia from Britain (Miller 1976).

The house was subsequently purchased by Captain Charles Lawrence following Williams' retirement to England in 1902. A MMBW plan from this year shows a main entry into the estate from Kooyong Avenue, as well as a conservatory, pavilion, tennis court and stables on the property (MMBW 1902). Following his death in 1905, his wife Mary Lawrence became the owner of Flete. She occupied the house until the estate's subdivision into twenty-two allotments in 1920 (Baillieu Allard 1920). An auction flyer from this period describes the dwelling as a 'magnificent brick villa residence' featuring 'wide verandahs on three sides, halls with marble tile floor, large drawing, dining and breakfast rooms, five large bedrooms, dressing rooms, two bathrooms, kitchen, scullery, pantries and cupboards, and maid's quarters' (Baillieu Allard 1920). Subdivision also saw the creation of Flete Avenue and the north end of Moorhouse Street.

The residence was ultimately sold to barrister Sir John Latham and his wife Eleanor (née Tobin) in 1921. A prominent lawyer, politician and judge, John was the Chief Justice of the High Court of Australia (1935-52), Chancellor of the University of Melbourne (1939-41), Deputy Prime Minister (1932-34) as well as Leader of the Opposition (1928-31), while Eleanor was a former teacher, philanthropist and president of the Lyceum Club, an all female association for women who had distinguished themselves in art, music, literature, philanthropy or public service (Macintyre 1986; Heywood 2002). The Latham occupancy gained the house significant coverage. In 1934, a profile of Flete was published in *The Australian Home Beautiful*. Drawing particular attention to the garden, the article details a 'two acre garden' spread out into:

wide lawns, bounded on one side by a shrubbery, which hides within its leafy depths a charming flagged and sheltered "walk," which skirts the edge of the garden, ending finally at the tennis court. Miniature rockeries, and a lily pool with a playing fountain, "break up" the solid shrubbery treatment, and enhance the charm of the path, from which occasional glimpses are caught of the house...but the real charm of this garden lies in the trees which shelter it from the afternoon sun, and cast dappled shadows on the grass; trees full of the dignity of maturity, wattles, gums and birches, lovely heritage of a garden that is truly old... (Cooper 1934, 8).

Other aspects of the dwelling that are detailed include the seventy feet long, twenty feet wide entrance hall, its 'high, domed roof, supported by Tuscan columns', as well as the drawing room that looks out into the garden (Cooper 1934, 8-9). The Lathams lived at Flete until the early 1940s, at which point they had moved to 42 Washington Street, Toorak.

Following their move, the dwelling was leased to merchant Yasutaro Niizeki and then to the Women's Auxillary Air Force during WWII in 1943. In 1946, the Melbourne Bible Institute purchased the property, re-named it 'Lawry House' and turned it into a Women's Hostel. By 1950, it was listed as a brick house of thirteen rooms. It was subsequently acquired by the Yooralla Society of Victoria, and operated as an adult care facility known as "Flete House" between 1977 and 2002. The Yooralla ownership saw a number of repairs and restoration made to its interiors, which had undergone fire damage by 1977. Following this period, it was bought by David Crammond for \$7 million in 2002, before being sold again in 2006 for \$14 million (Schneiders 2006).

Comparative Analysis

Flete was designed by renowned British-born architect Thomas Watts. Watts' work is described by Willis in 2012 as follows:

Watts designed the grand Italianate house 'Bontharambo' near Wangaratta, Vic. (1858)... His [Watts'] practices in all their iterations were prolific; he designed significant numbers of houses, warehouses, hotels, banks and non-conformist churches. Among these, were a number of very fine Italianate mansions, including 'Glen Eira', Kooyong Road, Caulfield (1881); Grimwade House, Balaclava Road, Caulfield, Vic. (1875); 'Larnook', Orrong Road, Prahran [Armadale], Vic. (1881); 'Flete' (later Rorymont'), Flete Avenue, Malvern [Armadale] Vic. (1881-82); and various other churches using Classical porticos, such as the Albert Street Baptist Church, East Melbourne (1859; portico 1863) (Willis, 2012).

The works outlined above by Willis highlight both the significance of Watts as an architect operating in Melbourne during the mid to late 19th century, as well as the significance of his works. Flete can be directly compared to all Watts' works, however as a building containing a verandah with lacework and a hipped slate roof, visible and unimpeded by a parapet, there are two specific residences that are most comparable to Watts' work, and an additional site within the municipality that shares design themes comparable to Flete.

Comparative examples include:

- **Grimwade House (220 Orrong Road, Caulfield North) (H054).** Grimwade House was constructed in 1875 to designs prepared by Thomas Watts. The site consists of a two-storey Late Victorian Italianate house with projecting bays, a wrought iron lacework verandah on both storeys, stucco render, Italianate chimney caps, decorative bracketing in the eaves, a hipped slate roof and arched windows. These design elements are all characteristics of Late Victorian design and are directly comparable to Flete. While Flete is a single-storey residence, it still has projecting bays, a wrought iron lacework verandah, a hipped slate roof, Italianate chimney caps, and decorative bracketing under the eaves. Both properties are representative of Watts' Late Victorian design.

- **Larnook (519 Orrong Road, Armadale) (HO85).** Built in 1881 for W. H. Miller, banker and son of Henry 'Money' Miller, Larnook is comparable to Flete as a late 19th century boom-era Italianate mansion formerly on a large estate. Like Flete, Larnook contextualises 19th century Armadale and the broader municipality of Stonnington. Common design characteristics include the use of a wrought iron lacework verandah, stucco render, hipped slate roof, projecting polygonal bays and decorative bracketing under the eaves.
- **Tintern (10 Tintern Avenue, Toorak) (HO105).** Tintern is a prefabricated iron house that was constructed in Glasgow and assembled onsite in 1855 for William Westgarth. The grand house would sustain significant extensions and alterations from 1896 onwards. Although it is a very different house from Flete, both buildings are still comparable as grand 19th century houses, with common characteristics including the use of stucco render, the wrought iron lacework verandah, projecting polygonal bays and hipped slate roof forms. Tintern is a double-storey house, however it was originally a single-storey residence and the southern elevation still conveys the form of a single-storey dwelling. Regardless of these alterations, Tintern and Flete can be understood as comparable examples to each other, and are directly reflective of the development of affluent residences in Stonnington during the 19th century.

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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



Flete's façade, southern elevation (source: Extent Heritage Pty Ltd, 2021).



Southern elevation of Flete, looking north (source: Extent Heritage Pty Ltd, 2021).



Façade details on Flete (source: Extent Heritage Pty Ltd, 2021).



Flete plantings, southern elevation (source: Extent Heritage Pty Ltd, 2021).



Flete plantings, looking north west (source: Extent Heritage Pty Ltd, 2021).



Eastern elevation of Flete (source: Extent Heritage Pty Ltd, 2021).



Interior of Flete. Source: (1925). "FLETE" THE HOME OF THE ATTORNEY GENERAL, *The Australian home beautiful : a journal for the home builder*. Held by SLV.

Authors

Former citation prepared by: Nigel Lewis and Richard Aitken Pty Ltd, 1992.

Updated citation prepared by: Extent Heritage Pty Ltd, 2023.

Heritage Citation – Individual Place

Heritage Place: Hampden Villa (former Duncraig)
Address: 31 Hampden Road, Armadale

HO Reference: HO48

Citation status: Final

Date Updated: 22 March 2022

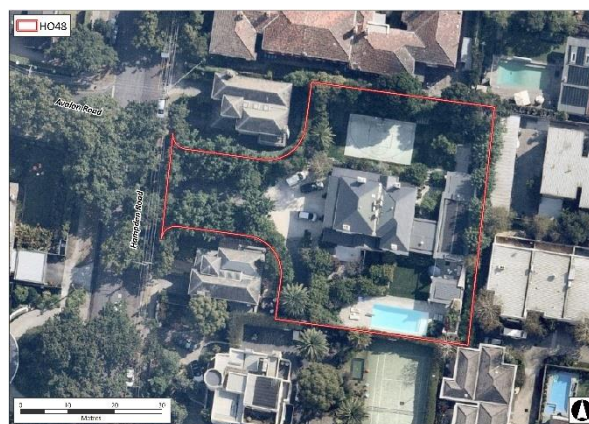
Designer: Walter Richmond Butler

Year of Construction: c.1856 and c.1898/99

Builder: Unknown



Photograph of Hampden Villa (source: www.realestateview.com.au, 2014).



Location map and extent of HO48.

Heritage Group: Residential Buildings

Heritage Type: Mansion

Key Theme: Building Suburbs

Key Sub-theme: Creating Australia's most 'designed' suburbs – houses as a symbol of wealth, status and fashion

Significance Level: State

Recommendation: Retain as an individually significant place on the HO; nominate property for the Victorian Heritage Register, specifically in relation to the leadlight windows.

Controls:	<input type="checkbox"/> External paint colours	<input type="checkbox"/> Internal alterations	<input type="checkbox"/> Tree controls
	<input checked="" 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 31 Hampden Road, Armadale (otherwise known as Hampden Villa (former Duncraig)) is significant. The form, scale and detailing of the dwelling, initially constructed in c.1856 and substantially renovated in 1890s in the Arts and Crafts style, is of local heritage significance, along with the vista from Avalon Road. The property is of state significance for three sets of leadlight windows incorporated in the 1890s. The front fence and gate, later alterations and additions, pool, paving and other landscaping is not significant.

How is it significant?

Hampden Villa (former Duncraig) is of local historical and aesthetic significance to the City of Stonnington, and is associated with prominent Arts and Crafts architect, Walter Richmond Butler. The three sets of leadlight windows are of state significance for their rarity, aesthetic and technical significance.

Why is it significant?

Hampden Villa (former Duncraig) is of historical significance in demonstrating the development of Victorian mansions on estates in the suburb of Armadale during the mid 19th century, prior to the wider subdivision of the late Victorian estates. The mansion is also of historical significance in demonstrating residential development in the southeastern suburbs by Melbourne's wealthiest citizens during the gold rush period. (Criterion A)

The three sets of leadlight glass windows are exceptional not only for their innovativeness as unpainted, true leadlight windows but in their extreme rarity as the only known Victorian examples of domestic leadlight work by artist Auguste Fischer, and as a very rare example of Australian Arts and Crafts lead lighting. (Criterion B)

The stained glass at Hampden Villa (former Duncraig) has exceptional aesthetic significance in the aesthetic appeal of the design and thoughtful treatment of the needs of the window space. Further, the mansion has aesthetic significance as a high-quality, largely intact Arts and Crafts villa. In particular, the extensive verandahs spread over multiple levels, symmetry of the façade and fenestration, timber joinery, slate roof and rendered corbelled chimneys are of notable aesthetic value. Although it is not readily visible, the building is a landmark residence in Armadale owing to the scale and deep setback which contrasts with the style of later development in the area. The vista and visual from Avalon Road is also a key aesthetic value from the original design of the estate. (Criterion E)

The leadlight glass windows demonstrate a technical achievement at the time of creation, as unpainted, true leadlight glass that involved a careful choice of glass to achieve the desired effect in place of paint. (Criterion F)

Hampden Villa (former Duncraig) is associated with prominent Arts and Crafts architect, Walter Richmond Butler, who was responsible for the 1890s additions to the original 1850s house. The building is understood to be a prototype for later Butler buildings. Hampden Villa is also of special interest compared to other examples of his work because Butler designed it for himself as opposed to his clients. Hampden Villa also has important historical associations with a number of prominent Australian citizens. In addition to Butler, subsequent owners include David Rutler Long, who is one of Victoria's earliest and

most successful pharmacists; his wife, Helen Rutler Long, who was a notable citizen in her own right; and Professor Sir Baldwin Spencer, an outstanding Australian scientist, anthropologist and highly involved community member, during whose ownership the building housed one of the richest collections of art painted by Australians. (Criterion H)

HERCON Criteria Assessment

A	<i>Importance to the course, or pattern of our cultural or natural history</i>	Hampden Villa (former Duncraig) is of historical significance in demonstrating the development of Victorian mansions on estates in the suburb of Armadale during the mid 19th century, prior to the wider subdivision of the late Victorian estates. The mansion is also of historical significance in demonstrating residential development in the south eastern suburbs by Melbourne's wealthiest citizens during the gold rush period.
B	<i>Possession of uncommon, rare or endangered aspects of our cultural or natural history</i>	The three sets of leadlight glass windows are exceptional not only for their innovativeness as unpainted, true leadlight windows but in their extreme rarity as the only known Victorian examples of domestic leadlight work by artist Auguste Fischer, and as a very rare example of Australian Arts and Crafts lead lighting.
C	<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.
D	<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.
E	<i>Importance in exhibiting particular aesthetic characteristics</i>	The stained glass at Hampden Villa (former Duncraig) has exceptional aesthetic significance in the aesthetic appeal of the design and thoughtful treatment of the needs of the window space. Further, the mansion has aesthetic significance as a high-quality, largely intact Arts and Crafts villa. In particular, the extensive verandahs spread over multiple levels, symmetry of the façade and fenestration, timber joinery, slate roof and rendered corbelled chimneys are of notable aesthetic value. Although it is not readily visible, the building is a landmark residence in Armadale owing to the scale and deep setback which contrasts with the style of later development in the area.

F	<i>Importance in demonstrating a high degree of creative or technical achievement at a particular period</i>	The leadlight glass windows demonstrate a technical achievement at the time of creation, as unpainted, true leadlight glass that involved a careful choice of glass to achieve the desired effect in place of paint.
G	<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.
H	<i>Special association with the life or works of a person, or group of persons, of importance in our history.</i>	Hampden Villa (former Duncraig) is associated with prominent Arts and Crafts architect, Walter Richmond Butler, who was responsible for the 1890s additions to the original 1850s house. The building is understood to be a prototype for later Butler buildings. Hampden Villa is also of special interest compared to other examples of his work because Butler designed it for himself as opposed to his clients. Hampden Villa also has important historical associations with a number of prominent Australian citizens. In addition to Butler, subsequent owners include David Rutler Long, who is one of Victoria's earliest and most successful pharmacists; his wife, Helen Rutler Long, who was a notable citizen in her own right; and Professor Sir Baldwin Spencer, an outstanding Australian scientist, anthropologist and highly involved community member, during whose ownership the building housed one of the richest collections of art painted by Australians. (Criterion H)

Description

• Physical Analysis

Hampden Villa (former Duncraig) is a large three-storey, brick Victorian mansion with a hipped slate roof, terracotta ridge capping and rough cast and cement render trimmings. The current exterior and much of the interior dates from Walter Richmond Butler's additions in the late 1890s, which altered the original c.1856 dwelling. The original 1856 structure was a Victorian Georgian style that was reworked in the 1890s in the style of an Arts and Crafts building. Traces are still visible of the original building including the section which contains the basement below it and the placement of the verandahs. The original external cement details and mouldings have been removed.

The façade is characterised by a covered porch on the ground level and extensive verandahs on the first and second levels with timber posts, timber brackets and dowelled balustrades. The façade is mostly

symmetrical in form and design, with the exception of the stairs located on the right-hand side. The front entrance foyer is characterised by stained glass windows designed by artist Auguste Fischer. The verandah wraps around the front west and north façade. At the first level, where the main entrance is located the verandah wraps around the west, north and south façade and on just the west façade on the second level. Extending from the roof of the mains structure is four rendered corbelled chimneys.

The ground or basement level is accessible from the driveway and is constructed of painted blockwork with a set of four three-pane French doors. The covered porch extending from the verandah above is supported five thick single columns, square in form spread over six bays on the west façade. The ground level porch wraps around the north façade and the columns are thinner and supported by a foundation wall. The bays are framed with decorative arched valance. To the right of the ground level is the rendered and painted blockwork stairs leading to the first level. The 'T' shaped stairs extend from the main structure onto the driveway area.

The entrance to the first level leads up from the stairs onto an open landing on the south façade. The upper levels of the structure consist of painted and rendered masonry. The verandah consists of six bays on the west façade. The main entrance to the house is located at the south façade side of the verandah which is directly accessible and visible from the top of the stairs. The verandah on the first level is defined by dowelled balustrades and paired timber posts with a decorative timber bracket capital moulding. There is no valance on the balcony on the first floor. The front façade is punctuated by four six-pane French doors similar in type to the ground level doors. However, the French doors on the first level include a fixed two-pane casement fanlight sash and louvred timber shutters. The window and doors on the façade have a white timber frame.

The second level consists of a four bay verandah situated fully on the west façade. The verandah on this level is defined by dowelled balustrades, single turned timber posts and an arched decorative valance similar to that of the ground level. From this level the corrugated iron awning clad of the first level verandah is visible. The entire structure is painted white and the details including the shutters and timber verandah detailing are painted dark grey.

Miles Lewis (1989) notes the following interior features:

There is a patterned linoleum in the butler's pantry, kitchen and glazed back verandah which may date to Butler's alterations. Two upstairs bathrooms are largely intact to 1904-5. There are some unusual English-made push light switches which are original to Butler's renovations.

Also of interest are the stained and lacquered joinery (windows, doors, skirtings, architraves and mantles), picture rails, Jacobean character strapped ceilings, large inter-communicating spaces, which are the Butler trademarks also seen in the later Thanet (1907) at Kooyong.

It is unclear whether these features survive today.

In relation to the leadlight windows, the previous 1989 citation stated:

There are three separate locations of leadlight panels. These are:

- 1) A large panel of etched and flashed Victorian glass at the rear of the building;
- 2) A set of Edwardian leadlight panels in the hall door; and

3) A set of Edwardian leadlight panels in a bay in the dining room.

Hampden Villa (former Duncraig) is located on a 'T' shaped lot with the main entrance on Hampden Road flanked by two identical and mirrored contemporary dwellings with Victorian era influences and basement level garages. The front entrance to the dwelling is located between the two residential structures, and consists of square stone posts sitting on a stone base and a hipped cap. It appears the posts are constructed of a single block of stone. Between the stone posts is black metal panel fence. The gate is set back slightly from the footpath and street, and demarcated by dense shrub planting including mature cycads.

A square stone tile paved driveway extends to the parking area laid in exposed aggregate located in the front of the main house. The house is partially obscured by dense shrub and tree planting on both side of the driveway.

The lot opens to extensive open lawn on the north and south sides of the house. The north side of the space consists of open lawn and mature trees planted along the perimeter of the lot. The south side consists of a smaller lawn, pool and paved area. The back of the property consists of mainly of a paved area and an additional structure extending from the main structure and a free-standing covered structure by the pool. Aerial imagery shows the grounds of Hampden Villa (former Duncraig) is well maintained.

Hampden Villa (former Duncraig) is located the junction of Avalon Road and Hampden Road. The vista and visual from Avalon Road were a key aspect of the original design of the estate. The property is located close to Dandenong Road and the Princes Highway.

Hampden Villa (former Duncraig) remains in use as a residential property and is considered to be in good condition. The dwelling has high integrity in relation to Walter Richmond Butler's additions and low integrity in relation to the original c.1856 design. The surrounding landscape and original subdivision has been heavily altered and would be considered of low integrity.

- [Alterations and Additions](#)

- New basement level French doors added.
- New stairs with a similar form shifted to the south façade of the house.
- Open landing extended from the south façade balcony.
- Demolition of garden pavilion or summerhouse from the northern boundary of the site.
- Demolition of the former stable at the rear of the dwelling.
- Removal of the freestyle parapets from the roof.
- Major landscaping works (from 2015).
- Substantial trees including mature Canary Island palms (*phoenix canariensis*) added during landscaping work located behind the two front flanking structures.
- Tennis court removed (2015).
- New swimming pool and paved area (2015).
- Rear extension to the main structure (2015).
- Addition of a covered structure by the pool (2015).
- New front fence and posts (2015).
- Stable block and garden pavilion along north perimeter removed.

- Façade was repainted from yellow to white.
- Timber verandah detailing repainted from green the dark grey.
- Air conditioning units added to main roof.
- Two portions of the site to the east fronting Hampden Road subdivided off and two new modern dwellings added.
- Subdivision of original five acres.

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.

The first land sales in what would become Armadale began in 1854 following the surveying of Glenferrie Road and High Street. The suburb of Armadale was formally included in the City of Prahran and, as is the case with many of the suburbs in Stonnington and surrounds, it received its name from a lone but notable property. Armadale House was built by one James Munro, son of the first keeper of the Prahran pound. On arriving in Australia from his home in Sutherland, Scotland, Munro worked for the stationer business Fergusson and Moore—Fergusson being James Fergusson of Kooyong. Armadale House, built in c.1887, was the first of many grand houses constructed in the suburb in the late 19th century. Munro went on to become Premier of Victoria and, later, Attorney General, before losing all in the economic crash of the 1890s. Following the turn of the century, many of the original 19th century properties faced demolition and subdivision, encouraging growth in early 20th century and the interwar period. While Armadale today enjoys an affluent reputation for its association with the surrounding suburbs of Toorak, Malvern and Kooyong, traces of remnant working class houses can be seen at the small timber workers cottages present in some parts off High Street and near the border with Malvern (Cooper 1924, 268).

• Place History

The following history is largely based on the comprehensive history prepared by the National Trust of Australia (Victoria). The history has been augmented with other research by Extent Heritage where required.

Overview of the Dwelling and Ownership

Hampden Villa, formerly named Duncraig, is understood to have been built in c.1856. Several contemporary and later sources indicate that the villa was constructed in-1856, however the rate books first list the building in 1859 (Kellaway 1988). At the time it was described as an eight roomed brick house. It was owned by Daniel and Ruth Long, some of Melbourne's earliest European arrivals and successful citizens in the early colony. The Long's villa is important in the history of Prahran for it was a 'centre of considerable social activity' (Clarke 1958). Described as 'a very oasis in a desert of sand', it was the first house on the east side of Chapel Street, Prahran (The Court 1896, 160).

The dwelling was then purchased by well known Arts and Crafts architect Walter Richmond Butler and was subsequently converted into a fourteen-room residence with Arts and Crafts influences between c.1898-1899 (Kellaway 1988). During Butler's ownership a new stable block was also built behind the house as well as a garden pavilion or summerhouse; both elements have since been demolished (Lewis 1989, 15-40). In addition, he subdivided the five acre property, reducing it close to its present-day dimensions (inclusive of the two modern dwellings now fronting Hampden Road) (Kellaway 1988).

Professor Sir Walter Baldwin Spencer owned the house between 1906 and 1920. He was a distinguished Australian scientist and anthropologist. The building was then owned by the Sutherland family from the 1930s.

The building was named Hampden Villa during the residency of the Longs and also probably during Butler's ownership. It is said to have been renamed Darley during Professor Sir Baldwin Spencer's occupancy (Mulvaney & Calaby 1985, 326). The name Duncraig may have been adopted by the Sutherland family, the owners from the 1930s, however this has not been substantiated.

Daniel Rutler Long

Daniel Rutter Long (1803-1886) was one of Victoria's earliest and most successful pharmacists, and a leading member of the public in Prahran. Born in Witney, Oxfordshire, in England, Long had studied to be a doctor at the Charing Cross Medical School in London, but the death of his father forced him to take a shorter road to a professions, and so qualified himself as a pharmaceutical chemist. He was trained by Jacob Bell, who revolutionised the profession of pharmacy and founded the Pharmaceutical Society of Great Britain (Sutherland 1888, 674).

Daniel Rutter Long and his wife, Helen Rutler Long, were amongst the earliest European arrivals in Melbourne, arriving in 1840. Long soon became a successful pharmacist and businessman. At first he managed a pharmacy established by Dr Wilmott, Melbourne's first coroner. In 1843, Long established his own business in Bourke Street East and later established another successful business on the corner of Bourke and Exhibition Streets. Long also played an important role in the public affairs of the colony. He was a member of the Melbourne Police Court and he was a Prahran Councillor from 1859 to 1862 and Chairman of the municipality in 1859-60 (Clarke 1958). He was instrumental in the erection of the Prahran Town Hall, laying its foundation stone and presiding at the opening. According to family history notes, he was also an artist who was responsible for hundreds of paintings in oil, painting Victoria and other parts of Australia (Clarke 1958).

Helen Rutler Long

Helen Rutter Long (1803-1896) was associated with various causes and societies in the colony, such as 'The Daughters of the Court' from its foundation in 1890, being a Dame of the Dorcas Coterie to the day of her death (The Court 1896, 160). Mrs Long is included in the publication *Pioneer Women of Victoria* (1937) which claimed that it was Mrs Long who named the house Hampden Villa (Historical Committee of the Women's Centenary Council, 160). She was the first woman member of the Old Colonists Association and a benefactress. She and her daughters were among the first to concern themselves about the welfare of sailors arriving in Melbourne. Mrs Long was a leading member of the local Church of England, St Alban's, Arncliffe, where in 1933 a stained glass window was placed in memory of the

Long family. She died at her residence on 23 October 1896, aged 93 years (Historical Committee of the Women's Centenary Council, 160; The Court 1896, 160).

Professor Sir Balwin Spencer

Professor Sir Walter Baldwin Spencer (1860-1929), who the owner of the house between 1906 and 1920, was a distinguished Australian scientist and anthropologist. Born in Lancashire, England, Spencer was educated at Owen's College, Manchester and Exeter College, Oxford. He emigrated to Melbourne to accept a professorship in biology at the University of Melbourne in 1887. He was later a senior administrator of the university, serving as president of the Professorial Board during 1904-11. He was the biologist on the Horn expedition, the first comprehensive scientific exploration of the then little-known fauna and flora of the Australian central desert, and through his excellent editing of the four-volume Report became its best-known member. He was the Chief Protector of Aborigines for the Commonwealth government. He published three books during his ownership of Hampden Villa (former Duncraig): 'The Northern Tribes of Central Australia' (1904), 'Across Australia' (1912) and 'The Native Tribes of the Northern Territory of Australia' (1914).

Spencer served on numerous bodies, including the Public Library, National Museum, Royal Humane society Victorian Artists Society and the Victorian Football League, of which he was president for some time. He was created C.M.G. in 1904 in recognition of his services to scientific education, and his contributions to the geography and anthropology of central Australia. He was made K.C.M.G. in 1916 (Mulvaney & Calaby 1985, 326).

His purchase of Hampden Villa (former Duncraig) is very interesting in view of the fact that Spencer was President of the Arts and Crafts Society of Victoria from 1916 to 1918 (Miley 1989). While he was resident, Hampden Villa (former Duncraig) was apparently renamed Darley. His residency points to connections between Spencer and Butler, who may have been the first to interest him in the Society. According to his biography: 'His chief interests focused upon the Arts and Crafts Society of Victoria, which allowed scope for his artistic talents. A member of that society since its inception in 1907 and its president ten years later, he envisaged its role during the war as combining revenue from sales of voluntary craft productions with the improvement of standards in Australian craftsmanship' (Mulvaney & Calaby 1985, 326).

Significantly, Spencer's biography also states that between 1906 and 1920 the building housed one of the richest collections of art painted by Australians and was where Spencer entertained Arthur Streeton, the Lindsay brothers and other young artists (Mulvaney & Calaby 1985, 326). As an art collector and connoisseur he played an important role in promoting the careers of many Australian artists and in acquiring works for the National Gallery of Victoria.

Walter Richmond Butler

Hampden Villa (former Duncraig) is of special architectural interest because the distinguished Arts and Crafts architect, Walter Richmond Butler (1864-1949), transformed the building inside and out for his own use, a period which extended from about 1898 to 1906 (Kellaway 1988).

William Richmond Butler was born at Pensford, England and served his articles with Alexander Lauder, before moving to London to work with J D Sedding. He was a member of the arts and crafts and domestic revival circles centred on William Morris and R N Shaw. In 1888 Butler left for Australia,

perhaps at the prompting of the young Melbourne architect Beverley Ussher, then visiting London; between 1889 and 1893 Butler was in partnership with Ussher. In 1895 Butler was appointed architect of the Anglican diocese in Melbourne. In the years from 1896 to 1905 he had a partnership with G.C. Inskip. In 1907-16 he partnered Ernest R Bradshaw and after the First World War was in practice with his nephew Richard. In the late 1930s Butler was in partnership with Hugh Pettit (Tibbits 1979, 382).

His works included a large number of domestic designs, banks and churches. Some of his best-known designs are Bishops Court in East Melbourne, several Melbourne mansions and the Mission to Seamen building in Docklands (Tibbits 1979, 382). In the period that Butler resided at Hampden Villa (former Duncraig) he wrote 'Modern homes' and 'Modern architectural design' (1902), also designing many notable works such as Newminster Park (1900), Bishops Court extensions (1903), Thurla (1904), Charton, Hobart (1905) and Warrawee (1906).

Architectural historian Graeme Butler (note: no relation to William Butler), believes that Hampden Villa (former Duncraig) is an interesting and important work of this fine architect. He argues that the villa, with its distinctive Freestyle parapets, British colonial timber detailing, open-plan internal living areas plus internal finishes and detailing, was the prototype for later Butler designs.

The property is of further interest as Walter Butler was responsible for part of the subdivision of the once extensive grounds, around the gently curving Avalon Road, and for building on a number of neighbouring sites. Miles Lewis advises that Walter Butler built himself a new house, Waveney (1905) on the adjoining site to the north (but he sold it before occupation). The architect's brother, Richard H Butler, occupied Avalon in Avalon Road and owned the Walter Butler designed Pensford in Orrong Road (Lewis 1989, 13-14).

Auguste Fischer and the Leadlight Glass

The following summary of the history and importance of the leadlight glass at Hampden Villa has been quoted from the National Trust of Australia (Victoria) file note on the site, specifically the entry prepared by Carlone Miley in 1989:

August Fischer

Auguste Fischer is little known, but he is without any doubt the most important glass artist working in Victoria in the period from the late 1880s to World War 1. Ms Miley has made a particular study of his work over the past two years.

Historical Importance of the Glass

The location of the set of panels at Hampden Villa is of particular interest, as it highlights Fischer's connections both with the Arts and Crafts movement and with Walter Butler. In that sense the windows are of especial importance as their existence in Butler's house draws together several threads current in the Arts and Crafts movement, which was then at the forefront of design reform in Australia. Both Fischer and Butler were founder Council members of the Arts and Crafts society of Victoria (commenced 1908), indicating their formative influence on the Society.

Like many Arts and Crafts architects, especially those trained in England, Butler designed furniture and fittings as well as buildings. This indicates that he was particularly conscious of the quality of design in decorative arts. His decision to employ Fischer is evidence of Fischer's standing in the artistic community and of both men's commitment to Arts and Crafts ideals.

In 1895 Hobart architect Alan Walker who had also trained in England, employed Fischer to design a very large set of windows for his own home, Huonden. A few weeks after their installation Walker set on foot moves to establish the first Arts and Crafts Society in Australia. Butler. Butler's choice of Fischer, three years later, to decorate his home in Armadale, links Butler to Alan Walker at this early date, and is important in what it reveals about the processes leading up to the formation of the Arts and Crafts Society of Victoria. It is also direct evidence of the national nature of the Arts and Crafts movement.

Artistic Importance of the Glass

Arts and Crafts glass work is very rare in Australia. Artistically, it is characterised by a faithfulness to the nature of the glass and the use of innovative forms, types of glass and leading, and attention to the special requirements of the location. Auguste Fischer's work is more highly influenced by Arts and Crafts theories than that of any other Melbourne glass worker. He typically employed specially imported streaked glass in bold and subtle colours, and cut it into large sections carefully leaded to show the nature of the glass to best advantage. Although a very accomplished painter, he never obscured the glass with paint unless absolutely necessary, relying on careful choice of glass to give the desired effect instead. All these features can be noted at Hampden Villa. None of the glass has been painted; it is all true leadlight.

The glass at Hampden Villa is significant in itself, even without reference to its importance in the history of the Australian Arts and Crafts movement. This significance rests firstly on its scarcity and secondly on its nature.

The glass at Hampden Villa is the only known secular or domestic glass by Fischer in Victoria. In this respect it is unique. The fact of its being domestic glass is particularly important as Fischer specialised in domestic glass, but few existing examples have been identified. The major scheme in the Menzies Hotel has disappeared or been destroyed. The same is true of a very fine large six-light panel representing "Flora" which Fischer designed for an Alan Walker house in South Yarra. In the context of these losses, the retention of the glass at Hampden Villa is of primary importance.

The dining room contains a bay decorated with Fischer glass which is both very fine in itself as well as typical of the artist's best manner. Attention has been paid to the desirability of an uninterrupted view of the garden, while decorating the window spaces. Fischer has reconciled these two aims by inserting large, relatively simple coloured forms into clear paned windows, giving the effect of medallions.

In the main window, these forms resemble highly abstracted flowers, carried out in the fine quality imported Tiffany style glass Fischer preferred. These flower motifs relate to the glass Fischer designed for Alan Walker's Hobart house in 1895. The degree of schematization of Fischer's work is unique in Australian glass of the period, as is the characteristic boldness of

colour and form. Similar, although less inspired treatments of natural forms were not to appear in the work of other artists until the 1930s.

The side panel of the bay contains designs which are unique in an Australian, not merely Victorian context. Here, Celtic interlaced motifs have been placed so as to give a suggestion of strapwork door hinges near the top and bottom of the panel. This is virtually the only known use of Celtic motifs in Australian glass. The only other known example is in the Queen Victoria Building in Sydney, and those designs, which are much inferior, are painted, not leaded. It is also the only known domestic example of leadlight being used to suggest architectural detailing of this type. A very restrained two-colour scheme complements the design and allows the eye to travel freely through to the garden beyond.

In the hall door, a design has been used which echoes elements used in the dining room, thus uniting the two disparate locations. Full use has been made of the door, sidelight and overdoor panels to create a unified system of decoration. The design again uses natural elements almost completely abstracted, and again this gives the work an extremely modern appearance. Here, stylized flower designs on the door and sidelights are set as medallions into plain glass panels, and crowned by an abstracted and boldly asymmetrical sunset in streaked glass. The whole is again both highly characteristic of Fischer's work as well as very rare.

Comparative Analysis

The Dwelling

Walter Butler's work was diverse, covering shops, warehouses, hospitals, ecclesiastical buildings, office buildings, banks and urban planning. However, the majority of his work was largely residential (Goad & Willis, 2012, pg. 128). There are no clear comparative examples of Butler's work in terms of overall style, given that some elements have been removed and the building retains a Georgian appearance in some respects. Nevertheless, Hampden Villa (former Duncraig) has been compared to the following properties:

- **Bishopscourt (84-122 Clarendon Street, East Melbourne) (HO131 / H0027).** Similar to Hampden Villa (former Duncraig), Bishopscourt is a mid-nineteenth century residence that was later altered by Walter Butler, acting as Inskip and Butler, to include an Arts and Crafts architectural layer in 1903. Unlike Hampden Villa (former Duncraig), however, this work was provided as a separate addition to the original bluestone Victorian era dwelling as opposed to a complete alteration of the style. Both buildings once shared the distinct Freestyle parapet that Butler is well known for; these features were removed from Hampden Villa (former Duncraig) after 1989 which makes it less intact than Bishopscourt.
- **Billilla (26 Halifax Street, Brighton) (HO188 / H1155).** Similar to Hampden Villa (former Duncraig), Billilla is a residence that was constructed in 1878 and later altered by Walter Butler to include an Arts and Crafts architectural layer in 1907. Notably, there was also a layer of change between the 1878 and 1907 styles of the building, with Smith and Johnson altering the design in 1888. Like Hampden Villa (former Duncraig), the building was extensively altered to an Arts and Crafts style. Specifically, this is evidenced by the extensive use of Art Nouveau and Jacobethan detailing around the perimeter of the Victorian house creating three new façades as

well as a ring of rooms behind. As a result, the architectural finish of both buildings is uniquely different but clearly of Walter Butler's work.

- **Thanes (13A Monaro Road, Kooyong) (HO83 / H0953).** The dwelling called Thanes' is of 'architectural significance as an extraordinary example of the Arts and Crafts freestyle, with distinctive Elizabethan influences, and as perhaps the most unusual Arts and Crafts residence constructed in Victoria' (VHD H0953). Unlike the above examples, this building was originally designed by Walter Butler (then of Butler and Bradshaw) as opposed to a reworking of an existing building. Both buildings have very distinct Arts and Crafts styles compared to one another, however they once shared the Freestyle parapet that Butler is well known for; these features were removed from Hampden Villa (former Duncraig) after 1989 which makes it a less intact design by the architect.

As documented by the National Trust of Australia (Victoria) in 1989, the architectural historian Graeme Butler (no relation) believes that Hampden Villa (former Duncraig) is an interesting and important work of this fine architect. He argues that Hampden Villa (former Duncraig), with its distinctive Freestyle parapets (now removed), British colonial timber detailing, open-plan internal living areas plus internal finishes and detailing, was the prototype for later Butler designs.

The dwelling compares favorably to other relatable residences that underwent later additions by the architect and is clearly a unique example of his work, however it has been altered particularly through the loss of the iconic Freestyle parapets that Butler is well known for. Further, it still retains a strong Georgian appearance through clear symmetry, fenestration and a low-pitched roof.

Overall, the building does not compare in terms of integrity to the above State heritage listed places. It is, however, still clearly of Walter Butler's work. Further, Hampden Villa (former Duncraig) is of special interest compared to other examples of his work because Butler altered the building for himself as opposed to his clients. The dwelling should remain on the HO as an individually significant local heritage place.

The Leadlight Windows

Refer to the detailed assessment of the leadlight windows – specifically the historic and artistic importance of the windows – in the 'Place History' section above, prepared by Caroline Miley in 1989. Notably, the assessment states the following:

Arts and Crafts glass work is very rare in Australia.

Auguste Fischer's work is more highly influenced by Arts and Crafts theories than that of any other Melbourne glass worker.

The glass at Hampden Villa is the only known secular or domestic glass by Fischer in Victoria. In this respect it is unique. The fact of its being domestic glass is particularly important as Fischer specialised in domestic glass, but few existing examples have been identified. The major scheme in the Menzies Hotel has disappeared or been destroyed. The same is true of a very fine large six-light panel representing "Flora" which Fischer designed for an Alan Walker house in South Yarra. In the context of these losses, the retention of the glass at Hampden Villa is of primary importance.

The leadlight windows clearly have heritage value at a state level for its rarity value when compared to other work by the artist.

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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



View of residence from the street (source: Extent Heritage Pty Ltd, 2021).



Southern and rear elevation (source: www.domain.com.au, 2014).



Northern elevation (source: www.domain.com.au, 2014).



Detail of balcony timber joinery (source: www.domain.com.au, 2014).

Authors

Former citation prepared by: National Trust of Australia (Victoria), 1989.

Updated citation prepared by: Extent Heritage Pty Ltd, 2022.

Heritage Citation – Individual Place

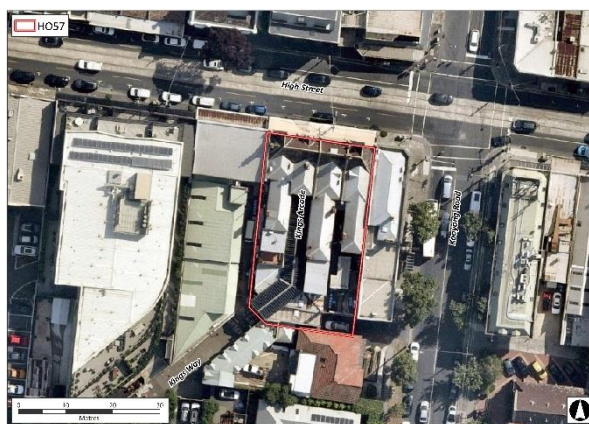
Heritage Place: Kings Arcade
Address: 974-978 High Street, Armadale

HO Reference: HO57
Citation status: Final
Date Updated: 22 March 2022
Year of Construction: 1893

Designer: William Lawrence
Builder: Unknown



Photograph of King's Arcade (source: Extent Heritage Pty Ltd, 2021).



Location map and extent of HO57.

Heritage Group: Commercial and Residential Buildings

Heritage Type: Shop

Significance Level: Local

Key Theme: Retailing & Hospitality

Key Sub-theme: Creating specialised shopping centres

Recommendation: Retain as an individually significant local heritage place on the HO with paint controls.

Controls:	<input checked="" 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 974-978 High Street, Armadale (otherwise known as Kings Arcade) is significant. Specifically, the façade, awning, shopfront joinery and arcade layout, lamp brackets and trusses are significant. Later alterations and additions to the building are not significant.

How is it significant?

Kings Arcade is of local historical and aesthetic significance to the City of Stonnington.

Why is it significant?

Kings Arcade is historically significant as a commercial premises illustrating the late 19th century development of retailing nodes around railway stations. The arcade was strategically sited to lead from the commercial area of High Street to Armadale Railway Station. (Criterion A)

Kings Arcade has aesthetic significance as an intact and high-quality Victorian era shopfront with Queen Anne influences. The building adds important heritage character to the commercial strip along High Street in Armadale. Notable elements include the façade treatment in brick, tile and cement render mouldings, gable parapets, terracotta lions, brick profiled chimneys as well as the intact shopfront joinery and arcade entry on the ground level. (Criterion E)

HERCON Criteria Assessment

A	<i>Importance to the course, or pattern of our cultural or natural history</i>	Kings Arcade is historically significant as a commercial premises illustrating the late 19th century development of retailing nodes around railway stations. The arcade was strategically sited to lead from the commercial area of High Street to Armadale Railway Station.
B	<i>Possession of uncommon, rare or endangered aspects of our cultural or natural history</i>	The place does not meet this criterion.
C	<i>Potential to yield information that will contribute to an understanding of our cultural or natural history</i>	The place does not meet this criterion.
D	<i>Important in demonstrating the principal characteristics of a class of cultural or natural places or environments</i>	The place does not meet this criterion.
E	<i>Importance in exhibiting particular aesthetic characteristics</i>	Kings Arcade has aesthetic significance as an intact and high-quality Victorian era shopfront with Queen Anne influences. The building adds important heritage character to the commercial strip along High Street in Armadale. Notable elements include the façade treatment in brick, tile and cement render mouldings, gable parapets, terracotta lions, brick profiled chimneys as well as the intact shopfront joinery and arcade entry on the ground level.

F	<i>Importance in demonstrating a high degree of creative or technical achievement at a particular period</i>	The place does not meet this criterion.
G	<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>	The place does not meet this criterion.
H	<i>Special association with the life or works of a person, or group of persons, of importance in our history.</i>	Very little is documented on William Laurance. The place does not meet this criterion.

Description

• Physical Analysis

King's Arcade is a two-storey shopping arcade fronting High Street with an extensive open face red brick façade in a Victorian Gothic Revival style with Queen Anne influences. The façade has four bays, with the two centre bays presenting asymmetrical features and proportions. The two end gables are symmetrical and feature gable ends crowned with terracotta lions and shield as well as a pair of slightly recessed rectangular casement windows with a fixed top pane of leadlight stained glass. The windows sit on a sill supported by three moulded brackets and corbels. The windows are framed by decorative mouldings supported by paired corbels. The second level is capped with dentil mouldings. The gables and bays are framed by pilasters with white render, a centre exposing the underlying brickwork and capped with paired corbels. The profuse use of cement render detailing contrast with the red face brickwork of the entire façade above the street level. The gables have rendered dressings and a feature louvred bulls eye vent. The pitch of the gable face is highlighted by textures square terracotta tiles supported by four moulded brackets.

The left inner bay of the façade features two three-pane timber sash windows with a similar decorative moulding and paired brackets. The windows and mouldings framing are in the shape of a slightly pointed window head. The inner bays are capped by a perforated parapet sitting above the dentil mouldings. The perforated parapets appear to have been infilled as evidenced by the darker brown brick infill. The bays are defined by octagonal projected capping sitting above the perforated parapet.

The right inner bay features a recessed four pane casement window with a fixed five-pane leadlight window. The window has the same moulding and bracket detailing as the rest of the façade. The parapet is defined by a pediment with rounded pilasters. The pediment is capped with the corresponding textured terracotta tile and has the date "1893" in stylised moulded numbering.

The street front portion of the structure has a gable slate roof with projections over the end gables and pediment. The back of the arcade has long hipped roofing in a corrugated galvanised iron. There are eight open faced red brick chimneys with textured terracotta pots projecting from the roof of the arcade. The front three chimneys overlooking High Street features a blind arch and are highly corbelled.

The street is protected by a cantilevered bullnose awning with corrugated iron roofing. The awning is lined in a cast iron lacework. The awning and lining is interrupted by a raised gable feature lined with red cast iron lettering stating “ARMADALE RAILWAY STATION”.

The lower façade is fairly intact with original shopfront window joinery and doors, lamp brackets and trusses, as well as the layout of the arcade itself.

The Kings Arcade is located on the main commercial precinct on the junction of High Street and Kooyong Road. It is close to the Armadale Train Station and Kooyong Road Tram Stop. The arcade is accessible from the back of the structure and arcade via the lanes Kings Arcade and Kingsway which is directly accessible from the train station. The Kings Arcade is currently used as a commercial shopping arcade and is considered to be in good condition.

The building has high integrity in relation to both the upper façade and shopfronts.

- [Alterations and Additions](#)

- Corrugated galvanised iron roofing added to the rear the arcade.
- Reported removal of sections of cast iron awning valancing.
- Reported recent repainting of external cement render.
- New sympathetic Victorian era coloured floor tiles.
- Ground level shopfronts modified.
- Brick infilled perforated parapet.
- Unsympathetic board clad extension painted red at the back of the arcade.
- Arcade appears to have been extended at the back of the property.
- Contemporary glass and aluminum arcade walkway shelter in a Tudor style.

[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.

The first land sales in what would become Armadale began in 1854 following the surveying of Glenferrie Road and High Street. The suburb of Armadale was formally included in the City of Prahran and, as is the case with many of the suburbs in Stonnington and surrounds, it received its name from a lone but notable property. Armadale House was built by one James Munro, son of the first keeper of the Prahran pound. On arriving in Australia from his home in Sutherland, Scotland, Munro worked for the stationer business Fergusson and Moore—Fergusson being James Fergusson of Kooyong. Armadale House, built in c.1887, was the first of many grand houses constructed in the suburb in the late 19th century. Munro went on to become Premier of Victoria and, later, Attorney General, before losing all in the economic crash of the 1890s. Following the turn of the century, many of the original 19th century properties faced demolition and subdivision, encouraging growth in early 20th century and the interwar period. While

Armadale today enjoys an affluent reputation for its association with the surrounding suburbs of Toorak, Malvern and Kooyong, traces of remnant working class houses can be seen at the small timber workers cottages present in some parts off High Street and near the border with Malvern (Cooper 1924, 268).

- **Place History**

Designed by architect William Lawrence, Kings Arcade was erected in 1893 for Malvern manufacturer and merchant Federick Phillips. The initial building, unofficially known as Railway Arcade at the time, consisted of three double story shops and residences at 968-976 High Street (now 974-978) connected by a laneway that led to the Armadale Railway Station. James Patterson, a successful coal merchant, purchased the building a year later in 1894 and added baths, laundries and lavatories. Known residents and shops during these initial two years are difficult to ascertain, however a street directory reveals that by 1895 the building consisted of a tea merchant run by Dale and Brabner and a grocer run by Charles A. Long (Sands and McDougall 1895). In 1896, a footpath leading from the Arcade to Armadale Railway Station was constructed, allowing for greater pedestrian access (Malvern Shire Council 1896).

By 1913, Frederick Alfred King and his wife Margaret moved in and established a fresh fruit business called King's Fruit Palace in the front east corner of the arcade. With the success of his business, King went on to purchase the whole building around 1921. From 1921-1924, King included the addition of further one-roomed brick shops on either side of the arcade that led directly to the railway station. This led to an increase in foot traffic and the eventual flourishing of shops as commuters walked through the Arcade to the railway station in order to travel to Flinders Street Station. It was during this period whereby Frederick King renamed the arcade King's Arcade. By 1925, traders comprised a boot shop, dressmaker, and dairy produce store (King's Arcade 2011).

With Frederick's passing in 1944, management of the Arcade was taken up by his son Gordon King and it was refurbished in 1945. Unfortunately, the growing popularity of motor vehicles led to a decline in railway patronage and pedestrian traffic throughout the 1950s and 1960s, ultimately resulting in businesses declining. In response, the 1970s and 1980s saw the addition of new tenancies that better resonated with changing consumption cultures. During this period, the fruit store was altered into a convenience store, the grocery store became a restaurant, and antique stores were established. This coincided with further refurbishments in the form of new floor tiling and the insertion of a glass roof in 1981 following the transfer of management to Gordon King's sons Phillip and Robert (King's Arcade 2011). By 1983, the Arcade's resurgence culminates in another expansion via the purchase and restoration of two adjoining properties.

The Arcade's wholesale transformation into a site for unique specialty shopping and services is apparent by the 1990s. By this period, stores consisted of florists, high end boutiques, antique traders, hairdressing salons and cafes (Biron 1995, 16). Today, both ownership and management of the Arcade continues to remain in the King family.

Comparative Analysis

Desktop research has been undertaken on the architect, William Laurence. No information about the architect himself and his other work has been uncovered, however see the discussion related to 115 Glenferrie Road below. Given the lack of information about the architect, this comparative analysis focuses on commercial buildings of the same architectural style as Kings Arcade. Comparable examples include:

- **115 Glenferrie Rd, Malvern (HO349 Glenferrie Road / High Street Precinct).** Although the commercial building at 115 Glenferrie Road is a single shop as opposed to an arcade, the upper façade, specifically the materiality, form and detailing, is almost like-for-like to King's Arcade. It is highly likely that the building was designed by the same architect, William Laurence. They bear the same appearance, intactness and condition.
- **119 Glenferrie Road, Malvern (HO349 Glenferrie Road / High Street Precinct).** The upper façade of this single shopfront shares many similarities with Kings Arcade, including a gabled pediment, central circular vent and decorative mouldings. The brick has been painted, however.
- **1044 High Street, Armadale (HO400 High Street Rail and Retail Precinct).** This premises, noted as individually significant within the precinct, is an 1885 commercial shopfront that shares a number of similar characteristics to Kings Arcade, including the materiality of brick and render mouldings, however it is more of a traditional Victorian era commercial façade than the Kings Arcade owing to the pediment and detail in the mouldings.

The above comparative analysis shows that the façade is a highly intact and unusual example of a Victorian era shop within the City of Stonnington showing Queen Anne architectural influences. Only one other shop has been identified at this stage that has clear comparative value.

References

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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



Detail of upper façade (source: Extent Heritage Pty Ltd, 2021).



Detail of upper façade (source: Extent Heritage Pty Ltd, 2021).



Detail of upper façade (source: Extent Heritage Pty Ltd, 2021).



Detail of Kings Arcade awning and entry (source: Extent Heritage Pty Ltd, 2021).

Authors

Former citation prepared by: Context Pty Ltd, 2009.

Updated citation prepared by: Extent Heritage Pty Ltd, 2022

Heritage Citation – Individual Place

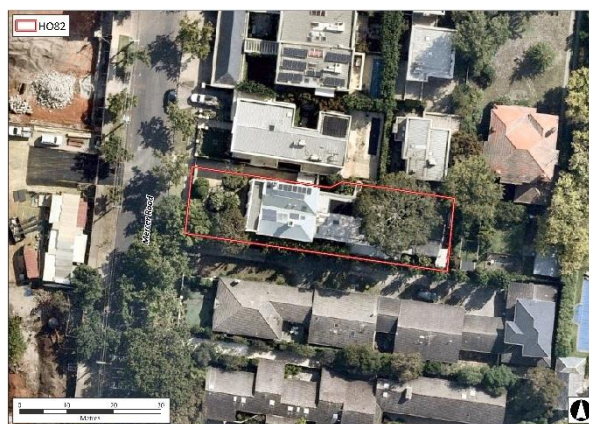
Heritage Place: Residence
Address: 34 Mercer Road, Armadale

HO Reference: HO82
Citation status: Final
Date Updated: 22 March 2022
Year of Construction: 1888

Designer: Unknown
Builder: James Dodgson



Photograph of 34 Mercer Road (source: Extent Heritage Pty Ltd, 2021).



Location map and extent of HO82.

Heritage Group: Residential Buildings
Heritage Type: Mansion

Key Theme: Building Suburbs
Key Sub-theme: Creating Australia's most prestigious suburbs

Significance Level: Local

Recommendation: Retain as an individually significant place on the HO

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 34 Mercer Road, Armadale is significant. Specifically, the form, scale and detailing of the 1888 boom era mansion is of local heritage significance, as well as the mature palm (*arecaceae*) trees in the front setback. The 1929 extension (later significantly altered), front fence, post-2008 weatherboard extension, carport, bungalow and shed are not significant.

How is it significant?

The residence at 34 Mercer Road, Armadale is of local historical and aesthetic significance to the City of Stonnington, and a special association with Sir David AC Rivett. Further, the façade has rare articulation and ornamentation.

Why is it significant?

The residence is of historic significance in demonstrating the development of boom era mansions in the suburb of Armadale during the late 19th century, and in particular, the development of comparatively smaller allotments than those of the large Toorak mansions and estates constructed during the same period. The residence is also of historical significance in demonstrating residential development in the south eastern suburbs by Melbourne's wealthiest citizens during the gold rush period. (Criterion A)

The façade of the residence is of interest as an unusual and comparatively rare example of an arcuated four bay verandah in two tier composition, divided by engaged columns in superimposed orders and enhanced with classical mouldings in stucco. Ornamentation in this manner is reasonably rare within the municipality. (Criterion B)

The residence is a high-quality, fine and intact example of an Italianate boom era mansion, comprising an unusual arcaded verandah, decorative stucco and ornamented parapet. The building is a prominent structure on Mercer Street owing to the elaborate façade design, high integrity and high visibility. The mature palm (*arecaceae*) trees in the front setback are likely remnant plantings from the construction of the house and add to the setting of the place. (Criterion E)

The residence has a special association with Sir David AC Rivett who resided at the property in the 1930s. Sir Rivett was a successful chemistry professor and science administrator who made significant contributions in the field of animal disease control and was knighted in 1935. His wife, Stella Rivett, a research chemist, was the middle daughter of second Australian Prime Minister Alfred Deakin. (Criterion H)

HERCON Criteria Assessment

A	<i>Importance to the course, or pattern of our cultural or natural history</i>	The residence is of historic significance in demonstrating the development of boom era mansions in the suburb of Armadale during the late 19th century, and in particular, the development of comparatively smaller allotments than those of the large Toorak mansions and estates constructed during the same period. The residence is also of historical significance in demonstrating
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		residential development in the south eastern suburbs by Melbourne's wealthiest citizens during the gold rush period.
B	<i>Possession of uncommon, rare or endangered aspects of our cultural or natural history</i>	The façade of the residence is of interest as an unusual and comparatively rare example of an arcuated four bay verandah in two tier composition, divided by engaged columns in superimposed orders and enhanced with classical mouldings in stucco. Ornamentation in this manner is reasonably rare within the municipality.
C	<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.
D	<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.
E	<i>Importance in exhibiting particular aesthetic characteristics</i>	The residence is a high-quality, fine and intact example of an Italianate boom era mansion, comprising an unusual arcaded verandah, decorative stucco and ornamented parapet. The building is a prominent structure on Mercer Street owing to the elaborate façade design, high integrity and high visibility. The mature palm (arecaceae) trees in the front setback are likely remnant plantings from the construction of the house and add to the setting of the place.
F	<i>Importance in demonstrating a high degree of creative or technical achievement at a particular period</i>	This place does not meet this criterion.
G	<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.
H	<i>Special association with the life or works of a person, or group of persons, of importance in our history.</i>	The residence has a special association with Sir David AC Rivett who resided at the property in the 1930s. Sir Rivett was a successful chemistry professor and science administrator who made significant

		contributions in the field of animal disease control and was knighted in 1935. His wife, Stella Rivett, a research chemist, was the middle daughter of second Australian Prime Minister Alfred Deakin.
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Description

• Physical Analysis

The residence at 34 Mercer Road, Armadale, is a two-storey rendered brick structure with a distinctive Victorian boom era style combined with some unusual features. The front façade is notable for its unusual arrangement of four arcuated bays in two tier composition, divided by engaged columns in superimposed orders and enhanced with classical mouldings in stucco. The bays form a portico that span the length of the street façade of the building and extend up to the first level to form a covered porch both laid in English tiles. The rest of the structure behind the street front façade balustraded parapet has a double hipped roof. The street front façade is finished in a white render and the sides of the structure are a white painted brick.

The five columns are intricately designed to accentuate the striking vertical form. The ground level Tuscan columns sit on a pedestal, framed on each side by two square Doric columns which form the arches. The half round columns extruded from the façade terminate at the entablature denoting the first-floor slab. The first-floor Doric columns continue from the same pattern, sitting on a pedestal and is framed in a similar fashion to the ground level arches. The first floor and parapet levels have Victorian spindle balustrades. The extruded half round columns are engaged piers and are not load bearing.

The front façade porticos have arched double hung timber sash windows in a double height. There are engaged piers on the inside wall of the portico to mirror the street front façade. The main entrance cross hatched leadlight door is located off the pebble laid side path. The door is arched and has a similar design to the front façade, framed by two stylised columns that form the door frame. The front entrance is protected by a half round metal sheet awning that is sympathetic to the door form.

The front and back yards of the property are landscaped. There are several mature trees on the property including some tall palm (*arecaceae*) trees, however it is unclear if these are original to the site. The front yard includes several fan palms (*washintonia*), yucca trees and dense shrub plantings that partially obscure the building from street view. The backyard has several additions including a carport, a bungalow, a storage shed and a garden pond.

The street front boundary is demarcated by spear top fencing supported by a concrete foundation with four piers. The fencing and piers are painted dark grey in contrast to the white front façade of the structure. The front boundary fence is a contemporary addition.

The rear of the dwelling was extended in 1929, creating the former west façade. Sometime after 2008, a major two-storey extension was constructed over the first extension. The 2008 extension is clad in weatherboard and has contemporary window and door forms that are not in character with the original dwelling. Aerial imagery shows solar panels and skylights on the roof.

The dwelling is located near the junction of Mercer Road and Malvern Road, in close proximity to commercial shops on Malvern Road and Lauriston Girls School. The site is currently used as a residential property and is considered to be in good condition. The distinctive street front façade of the property has a high degree of integrity. The property overall is of moderate integrity due to the extensions and alterations to the original form.

- **Alterations and Additions**

- Brick extension to the main structure at the rear (1929).
- Major two-storey extension clad in weatherboard to the rear of the main structure (after 2008).
- Replacement of original roof to Corrugated galvanized iron roof.
- Addition of skylights.
- Addition of solar panels.
- Addition of a side carport.
- Addition of front entrance half round awning.
- New front fence, concrete foundation and piers.

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 historical 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.

The first land sales in what would become Armadale began in 1854 following the surveying of Glenferrie Road and High Street. The suburb of Armadale was formally included in the City of Prahran and, as is the case with many suburbs in Stonnington and surrounds, it received its name from a lone but notable property. Armadale House was built by one James Munro, son of the first keeper of the Prahran pound. On arriving in Australia from his home in Sutherland, Scotland, Munro would work for Fergusson and Moore—Fergusson being James Fergusson of Kooyong. Munro went on to become Premier of Victoria and, later, Attorney General, before losing it all in the economic crash of the 1890s. Following the turn of the century, many of the original 19th century properties faced demolition and subdivision, encouraging growth in early 20th century and the interwar period. While Armadale today enjoys an affluent reputation for its association with the surrounding suburbs of Toorak, Malvern and Kooyong, traces of remnant working class houses can be seen at the small timber workers cottages present in some parts off High Street and near the border with Malvern (Cooper 1924, 268).

- **Place History**

Constructed in 1888, the development of 34 Mercer Road was a speculative venture undertaken by civil servant W.J. Stodart. James Dodgson, a warehouseman, completed and occupied the nine room brick house in 1889. The MMBW plan of c.1894 shows the completed dwelling on its current allotment. During this early period, the properties at 34 and 36 Mercer Road shared an accessway to outbuildings

at the rear along the common boundary (MMBW 1894). Dodgson remained in residence until the mid-1890s when the house was briefly occupied by Frederick Frith. From around 1897 onwards, the dwelling was home to solicitor Gordon R. Stewart Sands.

The MMBW plan of 1902 shows the residence with the same footprint as the c.1894 plan and the accessway remaining between 34 and 36 Mercer Road. An outbuilding is also situated along the western boundary.

The residence remained in the Stewart family until at least the 1916 and known occupants during this period include Mrs I. Stewart, Mrs G.R. Stewart and Belle Stewart. It is likely that the first additions to the rear of the dwelling took place during this period.

During WWI, the property was passed on to Nellie Robertson before its purchase and occupation by Albert Cherbury David Rivett and Stella Rivett née Deakin in 1929. A successful chemistry professor and science administrator, Albert Rivett's involvement in the Commonwealth Council for Scientific and Industrial Research (later CSIRO) as Deputy Chairman and Chief Executive Officer from 1927 led to significant contributions in the field of animal disease control (Schedvin 1988). He was subsequently knighted for his efforts in 1935 while living at Mercer Road. The middle daughter of second Australian Prime Minister Alfred Deakin, Stella was also a research chemist who studied at the University of Melbourne (Deakin University Library 2021). During the Rivett occupancy, Stella made a number of alterations to the earlier additions to the rear of the residence. Throughout the 1940s, the property was occupied by Annie Lee-Steere. By 1948 until at least the mid-1980s, Mrs E.L. Feller and architect Karl Feller occupied the property. Key alterations during this period include the construction of a carport and studio to the rear of the dwelling in 1984.

Comparative Analysis

In Armadale there are several examples of large Victorian mansions reflecting the suburb's affluent history from the late 19th century. Though these residences no longer grace manicured gardens set on acreage, they still represent a period of booming development and affluence in Armadale as well as the Victorian Italianate boom era style. From a historical and architectural era perspective, the subject site is comparable with the following properties:

- **Trelowarren, formerly known as Kilbryde (543 Orrong Road, Armadale) (HO86).** Built in 1876-77 as a boom era Italianate mansion formerly on a large estate.
- **Larnook (519 Orrong Road, Armadale) (HO85).** Built in 1881 as a late 19th century boom era Italianate mansion formerly on a large estate.
- **Stokell (49-51 Adelaide Street, Armadale) (HO1).** Built in 1889 as a boom era Italianate mansion formerly on a large estate.

However, the dwelling at 34 Mercer Road can be clearly differentiated in two ways; the original allotment size and the unusual façade detailing. Unlike the above examples that were once set on extensive acreage, the building was constructed on a much smaller allotment with only the rear portion subdivided for 1088-1090 Malvern Road. Further, the façade is of interest as an unusual and comparatively rare arcuated four bay façade in two tier composition, divided by engaged columns in superimposed orders and enhanced with classical mouldings in stucco. No clear comparative examples

were identified for this assessment, however the following properties from the same era demonstrate similar architectural qualities:

- **3-5 Mercer Road, Armadale (HO327).** Built in 1890, the subject site consists of a set of substantial terraces characterised by vaulted loggias on both ground and first levels. The façade is defined by three arched openings with the centre arch wider than the two side arches, each framed by Tuscan order engaged piers. Although these elements are different in detail design, they have a similar streetscape presence as 34 Mercer Road.
- **10-12 Northcote Road, Armadale (HO130).** The site consists of a set of late 19th century terraces with arcaded verandahs and decorative piers. The roof form is different to 34 Mercer Road in that there is no parapet, with a slate hipped roof exposed.

The above comparative assessment shows that façade ornamentation in this manner is reasonably rare within the municipality.

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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



Overview of front façade (source: Extent Heritage Pty Ltd, 2021).



Front façade and fence (source: Extent Heritage Pty Ltd, 2021).



View along western elevation, showing the 2008 two-storey rear extension (source: Extent Heritage Pty Ltd, 2021).



Detail of chimney (source: Extent Heritage Pty Ltd, 2021).

Authors

Former citation prepared by: John Statham Conservation Consultant, 2002.

Updated citation prepared by: Extent Heritage Pty Ltd, 2022.

Heritage Citation – Individual Place

Heritage Place: Former Sebrof House
Address: 514 Orrong Road, Armadale

HO Reference: HO84
Citation status: Final
Date Updated: 22 March 2022
Year of Construction: 1884

Designer: Unknown
Builder: Unknown



Photograph of Former Sebrof House (source: Extent Heritage Pty Ltd, 2021).



Location map and extent of HO84.

Heritage Group: Residential buildings
Heritage Type: Mansion

Key Theme: Building suburbs
Key Sub-theme: Creating Australia's most prestigious suburbs – seats of the mighty – mansion estates in the 19th century

Significance Level: Local

Recommendation: Retain as an individually significant place on the HO; retain internal controls.

Controls:	<input type="checkbox"/> External paint colours	<input checked="" 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 514 Orrong Road, Armadale (otherwise known as Former Sebrof House) is significant. Specifically, the form, scale, setback, detailing and original interior layout of the substantial 1884 boom era Italianate mansion is of local heritage significance. The later alterations and additions, front fence, pool and site landscaping are not significant.

How is it significant?

Former Sebrof House is of local historical and aesthetic significance to the City of Stonnington, and possesses rarity value for architectural features very rarely attributed to a private residence but instead are reserved for civic buildings.

Why is it significant?

Former Sebrof House is of historical significance in demonstrating the development of mansions on estates in the suburb of Armadale during the mid-19th century, prior to the wider subdivision of the late Victorian estates. The mansion is also of historical significance in demonstrating residential development in the south eastern suburbs by Melbourne's wealthiest citizens during the gold rush period. (Criterion A)

Former Sebrof House is a substantial boom era residence that possesses architectural features very rarely attributed to a private residence but instead are reserved for civic buildings. These features include the four-storey domed tower and the smaller – yet still substantial – twostorey tower. (Criterion B)

Former Sebrof House is a high-quality, fine and intact example of a grand Italianate boom era mansion, comprising two towers, wraparound wrought iron verandah, slate roof, conservatory, and ballroom. The building is a landmark residence in Armadale, particularly owing to the tower, elaborate boom era design and deep setback. (Criterion E)

HERCON Criteria Assessment

A	<i>Importance to the course, or pattern of our cultural or natural history</i>	Former Sebrof House is of historical significance in demonstrating the development of mansions on estates in the suburb of Armadale during the mid-19th century, prior to the wider subdivision of the late Victorian estates. The mansion is also of historical significance in demonstrating residential development in the south eastern suburbs by Melbourne's wealthiest citizens during the gold rush period.
B	<i>Possession of uncommon, rare or endangered aspects of our cultural or natural history</i>	Former Sebrof House is a substantial boom era residence that possesses architectural features very rarely attributed to a private residence but instead are reserved for civic buildings. These features include the four-storey domed tower

		and the smaller – yet still substantial – two-storey tower.
<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>	Former Sebrof House is a high-quality, fine and intact example of a grand Italianate boom era mansion, comprising two towers, wraparound wrought iron verandah, slate roof, conservatory, and ballroom. The building is a landmark residence in Armadale, particularly owing to the tower, elaborate boom era design and deep setback.
<i>F</i>	<i>Importance in demonstrating a high degree of creative or technical achievement at a particular period</i>	The 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>	The 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>	The place does not meet this criterion.

Description

• Physical Analysis

Former Sebrof House is two-storey stucco rendered masonry mansion built in a Victorian Italianate and boom era style, featuring two towers projecting from the north and south façades. The street front west façade facing Orrong Road and north and south façades are defined by a verandah with cast iron columns, lacework, and valance. The street front façade verandah projects in a semi-octagonal form with a hipped roof characteristic of the Italianate style. The hipped roof is clad in slate tiles and corrugated galvanised iron. There are five rendered corbelled chimneys with terracotta chimney pots extending from the main roof.

The façade (north elevation) features a porch in tower form which the main entrance door is located forming a porte cochere. The main entrance door is a four-panel sash door with sidelights. The porte cochre is raised up several steps and is framed by classical motifs that is continued up the four-storey tower. The porte cochre terminates at the first level over a small balcony with an Italianate style balustraded parapet. Details at this level include pilasters with mouldings in a Corinthian form. Beside the porte cochre is a ground level projecting wing with arched group openings with stained glass and Corinthian piers painted black. The projection has a shed roof and is decorated with stucco mouldings around the grouped openings, sunk mouldings, cast-iron spear shaped lacework under the awnings and case iron lacework featuring flowers and vines in the design. There is a similar projecting wing located in the south façade. The verandah terminates. There is an extensive wing extending from the east façade which is part of the original structure and a contemporary extension beside the wing.

The verandahs terminate at the four-storey tower on the north façade and a shorter secondary tower at the south façade. At the first level the four-storey tower opens to the balcony over the port cochre and is framed by Corinthian piers. Moulded brackets extend from the piers to support a projecting pediment. The Corinthian piers and pediment are framed by Doric piers. The entire façade is capped by bracketed projecting eaves. The classical orders continue upwards in the form of corner Corinthian piers with rectangular stucco mouldings and string courses. Each side of the tower from the second-storey is punctuated by paired rectangular windows framed by Doric piers and capped with arched stucco with keystone motif. The top level of the tower takes on an octagonal form with balustraded parapets and precast ball and spear finial. Each side of the top level is punctuated with arched windows and framed by Corinthian and Doric pilasters with arched and keystone stucco motif. The level is capped with closely spaced bracketed eaves. The roof of the tower is capped by an octagonal copper clad domed roof with a smaller cupola with a similar form and clad. The cupola supports a small lightning rod. The secondary tower is a two-storey tower with a steep pitched hipped roof terminating in a flat top. Each roof side has a centred roof vent.

The street front boundary is demarcated by a tall grey coloured blockwork wall with piers with a hipped cap. The car and main entrance gate are a black iron palisade fence that sits recessed behind the main front wall. The driveway is laid in a stone tile that terminated in a paved parking space off the west façade of the main structure. Aerial imagery shows the grounds of Former Sebrof House to be well maintained. The west side of the lot includes an expanse of lawn and mature trees including a Canary Island Palm and an Arborvitae tree. These two trees were maintained during extensive landscaping work undertaken on site in 2013. The north and south side consist mostly of landscaped garden beds and a contemporary five-bay pointed half-arched garden sculpture. The east side of the lot includes a lawn area and a lap pool.

The interior of Former Sebrof House was described in an auction advertisement, written and published by Sothebys in 1995, as follows:

The interior offers sixteen main rooms, all of grand proportions. The main entrance hallway features eleven Grecian ladies holding lighted Amphoras and eight marble columns highlighted by magnificent ceiling cornices detailed with 24 carat gold leaf and antique crystal chandeliers. The formal dining room features another crystal chandelier and an enormous fireplace with a Belgium black marble mantel and surround. Other outstanding features include polished pink

Baltic and Kauri floors, imported wall papers, delicate stencils, [and] multi-colored plaster mouldings... (Sothebys 1995)

The condition and integrity of the interior is currently unknown. Though, these internal features, if extant, are considered to be significant to Former Sebrof House.

Former Sebrof House is located on Orrong Road close to Dandenong Road and the Princes Highway and is located directly opposite The King David School. Former Sebrof House is currently used as a residential property and is considered to be in good condition. The structure has a major rear extension however the original structure and detailing appears to be intact and would be considered to be of high integrity. The grounds of Former Sebrof House were entirely relandscaped in 2013.

- [Alterations and Additions](#)

- Corrugated galvanised iron roof cladding added to part of the roof.
- Air-conditioning units added to the roof.
- One skylight added to the original east wing roof.
- Major extension to the east side of the main structure (2013).
- Swimming pool repositioned from parallel to the east wing to its current position perpendicular to the east wing by the east boundary wall (2013).
- Major landscaping works to the site (2013).
- Driveway and paved parking area straightened (2013).
- Mature row of *Arborvitae* trees along the north boundary wall removed (2013).
- Front wall render removed (2013).
- Driveway paved in stone tiles (2018).
- Garden sculpture added (2018).

[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.

The first land sales in what would become Armadale began in 1854 following the surveying of Glenferrie Road and High Street. The suburb of Armadale was formally included in the City of Prahran and, as is the case with many of the suburbs in Stonnington and surrounds, it received its name from a lone but notable property. Armadale House was built by one James Munro, son of the first keeper of the Prahran pound. On arriving in Australia from his home in Sutherland, Scotland, Munro worked for the stationer business Fergusson and Moore—Fergusson being James Fergusson of Kooyong. Armadale House, built in c.1887, was the first of many grand houses constructed in the suburb in the late 19th century. Munro went on to become Premier of Victoria and, later, Attorney General, before losing all in the economic crash of the 1890s. Following the turn of the century, many of the original 19th century properties faced

demolition and subdivision, encouraging growth in early 20th century and the interwar period. While Armadale today enjoys an affluent reputation for its association with the surrounding suburbs of Toorak, Malvern and Kooyong, traces of remnant working class houses can be seen at the small timber workers cottages present in some parts off High Street and near the border with Malvern (Cooper 1924, 268).

- **Place History**

A search of Prahran rate books showed that the first rating for the Former Sebrof House was in 1884-5 when it was listed as a brick house of fourteen rooms and land with a very high NAV of £450, owned and occupied by one W. Williams, merchant (Prahran Rate Book 1884-85). The mansion was erected in the grand boom style manner which was prevalent in Melbourne in the late 1880s and early 1890s. Its grounds were listed as 6 acres in 1886-87 (Prahran Rate Book. 1886-87). The following year a change in ownership was recorded; Mary Forbes was listed as owner/occupier (Prahran Rate Book. 1888-89). It was during this time that the building acquired the name Sebrof – Mary Forbe’s surname reversed.

The MMBW. Detail Plans dated 1901 show Sebrof (spelled Seabrof) with verandahs at its front and rear, asphalt paths leading back to large stables and a conservatory, and a carriage drive around circular garden beds sweeping up to its Orrong Road entrance (MMBW 1901).

A further change in ownership took place in 1892-93 when Alexander Goldie became owner/occupier (Prahran Rate Book, 1892-93). An article in the *Prahran Chronicle* on 10 June 1893 reported that Goldie had purchased,

‘the two-storey brick mansion with tower, known as 'Sebrof', situated in the Orrong Road, Armadale. Sebrof contains 16 rooms, ballroom, conservatory, stabling, coach-house, man’s room, and every modern convenience, the grounds comprising about 3 acres. The sale included the magnificent furniture and effects on the premises, and the whole realised nearly £10,000.’ (Prahran Chronicle 1893, 5)

Former Sebrof House is historically important as one of five substantial mansions constructed between 1877 and 1889 for a group of prosperous Melbourne professional men in the block on Orrong Road between Dandenong Road and High Street. MMBW drainage plans dated to 1901 show these buildings in their prime in their splendid Victorian garden settings on large allotments ranging from three to eleven acres. Today only four of those mansions still remain. They are:

- Trelowarren, formerly Kilbryde (543 Orrong Road, Armadale) built in 1876-77 for Robert D. Reid, merchant and member of the Victorian Legislative Council, later becoming a Senator.
- Larnook (519 Orrong Road, Armadale) built in 1881 for W. H. Miller, banker, son of Henry “Money” Miller. Recorded by National Trust.
- Former Sebrof House (514 Orrong Road, Armadale) built c.1884 for William Williams, merchant, and later owned by the Forbes family who renamed it Sebrof.
- Redcourt (506 Orrong Road, Armadale) built in 1888 for Edward Yencken, merchant.

Two additional mansions to add to this group, now demolished, are:

- Karbarook which was the home from 1881 of the distinguished barrister and politician Thomas a'Beckett, M.L.C.
- Lalbert constructed in 1880 for Cornelius Job Ham auctioneer and Melbourne City councillor.

Comparative Analysis

In Armadale there are remnant examples of large Victorian mansions reflecting the suburbs affluent history. Though these residences no longer grace manicured gardens set on acreage, they still represent a period of booming development and affluence in Armadale. The Former Sebrof House can be compared to four mansions; three that are on Orrong Road as well as an additional mansion nearby on Elgin Street.

Comparative examples include:

- **‘Trelowarren’ formerly known as ‘Kilbryde’ (543 Orrong Road, Armadale) (HO86).** Built in 1876-77 for Robert D. Reid, merchant and member of the Victorian Legislative Council who would later become a Senator, Trelowarren is directly comparable to Former Sebrof House as a boom era Italianate mansion formerly on a large estate dating from the late 19th century. Trelowarren directly reflects a period of rich development and expansion, informing Former Sebrof House’s construction and providing a remnant landscape context for Former Sebrof House. Today, both houses provided historical evidence of Armadale prior to the subdivision of the 19th century estates.
- **‘Larnook’ (519 Orrong Road, Armadale) (HO85).** Built in 1881 for W. H. Miller, banker and son of Henry “Money” Miller, Larnook is comparable to Former Sebrof House as a late 19th century boom era Italianate mansion formerly on a large estate. Like Trelowarren, Larnook contextualises the historical setting of Former Sebrof House and provides evidences of an Orrong Road streetscape that no longer exists.
- **‘Redcourt’ (506 Orrong Road, Armadale) (HO166).** Redcourt was built in 1888 for Edward Yencken, merchant, and shares a boundary with Former Sebrof House. Though architecturally different, Redcourt is still directly comparable to Former Sebrof House as a boom era mansion built on Orrong Road in the 19th century and formerly located on a large estate. Like the above examples, both houses provided historical evidence of Armadale prior to the subdivision of the 19th century estates.

Overall Redcourt, Trelowarren, Larnook and Former Sebrof House can be understood as a collection of remnant boom era mansions, contextualising the development of Orrong Road between Dandenong Road and High Street prior to the subdivision of the late Victorian estates in Armadale. The four surviving mansions, however, no longer stand in their Victorian gardens and their grounds have been drastically reduced by the subdivisions which created Karbarook, Larnook and Lalbert Crescents on the west side and Redcourt Avenue.

Two additional sites worth noting for their comparable value to Former Sebrof House are:

- **R.C. Church Seminary & Offices (21 Elgin Avenue, Armadale) (HO36).** The Roman Catholic Seminary, formerly known as ‘Elgin’, is directly comparable to Former Sebrof House as a boom era Italianate mansion located between High Street and Dandenong Road, and only approximately 300 metres north of Former Sebrof House. Elgin and Former Sebrof House share architectural characteristics, including a similar form and verandah design. They are also historically aligned as remnant boom era mansions reflecting the history of the suburb prior to the subdivision of the late Victorian estates in Armadale.

- **Malvern Town Hall (1251 High Street, Malvern) (H0483 / H2288).** Though not located in Armadale or originally used as a residence, Malvern Town Hall is comparable to Former Sebrof House. Former Sebrof House observes architectural themes usually reserved for civic buildings. The use of towers at Former Sebrof House is stylistically similar to that of Malvern Town Hall, though the tower at the town hall is taller and equipped with a clock. In addition, the application of architectural flourishes at both sites directly reflects the prosperous wealth and growth not only of privately owned properties within the municipality but that of the broader council area and neighbouring historical council areas.

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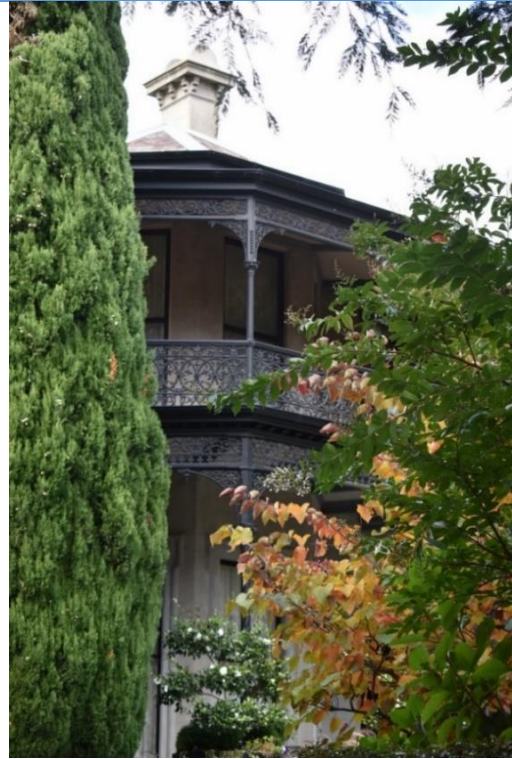
Further Images



Northern elevation of dwelling (source: Extent Heritage Pty Ltd, 2021).



North western corner of residence (source: Extent Heritage Pty Ltd, 2021).



North western detail of verandah and chimney (source: Extent Heritage Pty Ltd, 2021).



Detail view of southern tower (source: Extent Heritage Pty Ltd, 2021).



Dwelling viewed from Orrong Road (source: Extent Heritage Pty Ltd, 2021).



Detail view of tower dome (source: Extent Heritage Pty Ltd, 2021).



Detail view of northern verandah (source: Extent Heritage Pty Ltd, 2021).



Detail view of northern verandah and plantings (source: Extent Heritage Pty Ltd, 2021).

Authors

Former citation prepared by: National Trust of Australia (Victoria), 2008.

Updated citation prepared by: Extent Heritage Pty Ltd, 2022.

Heritage Citation – Individual Place

Heritage Place: Larnook
Address: 519 Orrong Road, Armadale

HO Reference: HO85
Citation status: Final
Date Updated: 22 March 2022
Year of Construction: 1881

Designer: Unknown
Builder: Unknown



Photograph (source: Nigel Lewis and Associates 1983; Stonnington History Centre).



Location map and extent of HO85.

Heritage Group: Residential buildings
Heritage Type: Mansion

Key Theme: Building suburbs
Key Sub-theme: Creating Australia's most prestigious suburbs – seats of the mighty – mansion estates in the 19th century.

Significance Level: Local

Recommendation: Retain as an individually significant place on the HO

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 519 Orrong Road, Armadale (otherwise known as Larnook) is significant. Specifically, the form, scale, setback and detailing of the substantial 1881 boom era Italianate mansion is of local heritage significance, as well as the original gate entry point. Later alterations and additions to the residence, tennis court, outbuildings and car park are not significant.

How is it significant?

Larnook is of local historical, representative and aesthetic significance to the City of Stonnington.

Why is it significant?

Larnook is of historical significance as a representative example of the boom era mansions constructed in the suburb of Armadale during the late 19th century, prior to the wider subdivisions of the late Victorian estates. The mansion is also of historical significance in demonstrating residential development of the south eastern suburbs by the Melbourne's wealthiest citizens during the gold rush period. (Criterion A)

Larnook has principal design characteristics attributed with late Victorian mansions. These include the use of slate, a hipped roof form, stucco render, arched projecting bay windows, and wrought iron lacework and brick verandah. (Criterion D)

Larnook has aesthetic significance as a high-quality, fine and intact example of a grand Italianate boom era mansion, comprising a wraparound wrought iron and brick verandah, projecting bays, decorative dental bracketing, arched windows, and slate roof with chimneys. Although it is not highly visible, the building is a landmark residence in Armadale owing to the scale and deep setback which contrasts with the style of later development in the area. (Criterion E)

HERCON Criteria Assessment

A	<i>Importance to the course, or pattern of our cultural or natural history</i>	Larnook is of historical significance as a representative example of the boom era mansions constructed in the suburb of Armadale during the late 19th century, prior to the wider subdivisions of the late Victorian estates. The mansion is also of historical significance in demonstrating residential development of the south eastern suburbs by the Melbourne's wealthiest citizens during the gold rush period.
B	<i>Possession of uncommon, rare or endangered aspects of our cultural or natural history</i>	This place does not meet this criterion.
C	<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.

D	<i>Important in demonstrating the principal characteristics of a class of cultural or natural places or environments</i>	Larnook has principal design characteristics attributed with late Victorian mansions. These include the use of slate, a hipped roof form, stucco render, arched projecting bay windows, and wrought iron lacework and brick verandah.
E	<i>Importance in exhibiting particular aesthetic characteristics</i>	Larnook has aesthetic significance as a high-quality, fine and intact example of a grand Italianate boom era mansion, comprising a wraparound wrought iron and brick verandah, projecting bays, decorative dental bracketing, arched windows, and slate roof with chimneys. Although it is not highly visible, the building is a landmark residence in Armadale owing to the scale and deep setback which contrasts with the style of later development in the area.
F	<i>Importance in demonstrating a high degree of creative or technical achievement at a particular period</i>	This place does not meet this criterion.
G	<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.
H	<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

Larnook is not readily visible from the public domain as it is located within the King David School complex. Other desktop based resources have been used to understand the physical setting of the place.

Larnook is a two-storey Victorian Italianate mansion. The elegant Italianate mansion Larnook is atypical in form to many of Melbourne's larger detached residences, having a protruding polygonal bay and cast iron verandah, both of two-storeys. Its verandah columns are paired and embellished with iron lacework in the balustrade, valence and brackets that together contribute to the elaborate façade. Eaves are supported on closely spaced decorative consoles around the residence and the building's corners are

quoined. Windows at the upper level feature arched heads, those below exhibit a slight curve only. The northern end of the verandah has been infilled on both levels. The designer and architect are unknown.

Larnook is substantially intact, although the original cement render finish has been painted. An inspection in 1984 by David Bick suggested that Larnook was intact externally but that the interior had been significantly altered when converted into an education centre (Bick 1984). A clear view of Larnook is visible from Karbarook Avenue and the original gateway is intact in nearby Stawell Street.

Due to the limitations of this assessment, a built condition assessment has not been undertaken. However, based on a desktop assessment, the ancillary school buildings that have been constructed adjacent to and are connected to the original mansion house, can be considered as being of fair condition.

- [Alterations and Additions](#)

The grounds, setting and interiors of Larnook have been altered since construction of the property in 1881. The gradual subdivision of the original estate, starting in 1912, has substantially reduced the original grounds. The conversion of the mansion from a private residence to an education centre between 1949 to 1952 further altered the grounds and setting of the mansion, as well as the interiors. Mention should also be made that the chimney caps are not in keeping with a house of this period or its design, and are likely to have been altered.

[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.

The first land sales in what would become Armadale began in 1854 following the surveying of Glenferrie Road and High Street. The suburb of Armadale was formally included in the City of Prahran and, as is the case with many of the suburbs in Stonnington and surrounds, it received its name from a lone but notable property. Armadale House was built by one James Munro, son of the first keeper of the Prahran pound. On arriving in Australia from his home in Sutherland, Scotland, Munro worked for the stationer business Fergusson and Moore—Fergusson being James Fergusson of Kooyong. Armadale House, built in c.1887, was the first of many grand houses constructed in the suburb in the late 19th century. Munro went on to become Premier of Victoria and, later, Attorney General, before losing all in the economic crash of the 1890s. Following the turn of the century, many of the original 19th century properties faced demolition and subdivision, encouraging growth in early 20th century and the interwar period. While Armadale today enjoys an affluent reputation for its association with the surrounding suburbs of Toorak, Malvern and Kooyong, traces of remnant working class houses can be seen at the small timber workers cottages present in some parts off High Street and near the border with Malvern (Cooper 1924, 268).

- ## Place History

Larnook was built in 1881 for William H. Miller, son of Henry 'Money' Miller. It was rated in that year as a brick house of twenty rooms 'in progress', standing on three acres of land (Pahran Rate Book 1881). Miller resided at Larnook until 1906. In 1908, *Table Talk* published that Larnook had been rented by one Mr. and Mrs. H. L. Heron for a term (Table Talk 1908). This is further corroborated by the Sands and McDougall Street Directory for 1910, which records Larnook as still being occupied by the Herons.

In 1912, the Prahran Telegraph published that Messrs C. J. and T. Ham would offer fifty-one sites in the first subdivision of the Larnook Estate, thus signalling the initial subdivision of the properties original grounds (The Prahran Telegraph 1912 2). In 1915 however, Larnook was recorded as vacant, till 1917 when the owner, one Norbert Albert Rubens was recorded as living in the mansion.

Rubens is recorded in several newspapers as being at the centre of a mysterious shooting incident in 1917, when he was shot three times on Dandenong Road. The court case that followed implicated his wife, Rose Caroline Rubens, who had shot him for alleged adultery (Truth 1917, 3).

In 1949, Larnook was purchased by the Victorian Government for £18,500 to be converted into a centre for education (Construction 1949 6). In 1952, following considerable internal alterations, the mansion was opened in 1952 as the Domestic Arts Teachers' College (The Herald 1952, 12). In 1984, Larnook was purchased by King David School, who continue to own and operate from the site (The Australian Jewish News 1984 8).

Following the 1984 auction, the Larnook, the adjacent red brick buildings at 517-519 Orrong Road and three brick buildings at 1, 3 and 5 Karbarook Avenue standing on over an acre of land became the property of the King David School Ltd. of 117 Kooyong Road (National Trust 1984).

Larnook is historically important as one of five substantial mansions constructed between 1877 and 1889 for a group of prosperous Melbourne professional men in the block in Orrong Road between Dandenong Road and High Street. MMBW drainage plans dated 1901 show these buildings in their prime in their splendid Victorian garden settings on large allotments ranging from three to eleven acres. Today only four of those mansions still remain. They are:

- Larnook (519 Orrong Road, Armadale), built in 1881 for W. H. Miller, banker, son of Henry Money' Miller. Recorded by National Trust.
- Trelowarren, formerly Kilbryde (543 Orrong Road, Armadale), built in 1876-77 for Robert D. Reid, merchant and member of the Victorian Legislative Council, later becoming a Senator.
- Former Sebrof House (514 Orrong Road, Armadale), built circa 1884 for William Williams, merchant, and later owned by the Forbes family who renamed it Sebrof.
- Redcourt (506 Orrong Road, Armadale), built in 1888 for Edward Yencken, merchant.

Two additional mansions to add to this group, now demolished, are:

- Karbarook which was the home from 1881 of the distinguished barrister and politician Thomas a'Beckett, M.L.C.
- Lalbert constructed in 1880 for Cornelius Job Ham auctioneer and Melbourne City councillor.

Comparative Analysis

In Armadale, there are remnant examples of large Victorian mansions reflecting the affluent history of the suburb. Though these residences no longer grace manicured gardens set on acreage, they still represent a period of booming development and affluence in Armadale. Larnook is directly comparable with four mansions, three of which are on Orrong Road and a fourth on nearby Elgin Street.

Comparable examples include:

- **Former Sebrof House (514 Orrong Road, Armadale) (HO84).** Built in c.1884 for merchant William Williams, the house would later be owned by the Forbes family who renamed it Sebrof. Former Sebrof House is directly comparable to that Larnook as both houses are key examples of boom era Italianate mansions built on large estates in the late 19th century on Orrong Road, Armadale. Former Sebrof House directly reflects a period of rich development and expansion, informing Larnook's construction and providing a remnant landscape context for Larnook. Today, both houses provide historical evidence of Armadale prior to the subdivision of the 19th century estates.
- **Trelowarren, formerly known as Kilbryde (543 Orrong Road, Armadale) (HO86).** Built in 1876-77 for Robert D. Reid, merchant and member of the Victorian Legislative Council who would later become a Senator, Trelowarren is directly comparable to Larnook as a boom era Italianate mansion formerly on a large estate dating from the late 19th century. Trelowarren directly reflects a period of rich development and expansion, informing Larnook's construction and providing a remnant landscape context for Larnook. Today, both houses provide historical evidence of Armadale prior to the subdivision of the 19th century estates.
- **Redcourt (506 Orrong Road, Armadale) (HO166).** Redcourt was built in 1888 for Edward Yencken, merchant, and shares a boundary with Larnook. Though architecturally different, Redcourt is still directly comparable to Larnook as a boom era mansion built on Orrong Road in the 19th century and formerly located on a large estate.

Overall, Redcourt, Trelowarren, Larnook and Former Sebrof House can be understood as a collection of remnant boom era mansions, contextualising the development of Orrong Road between Dandenong Road and High Street prior to the subdivision of the late Victorian estates in Armadale. The four surviving mansions, however, no longer stand in their Victorian gardens and their grounds have been drastically reduced by the subdivisions which created Karbarook, Larnook and Lalbert Crescents on the west side and Redcourt Avenue.

One additional site worth noting for its comparable value is:

- **R.C. Church Seminary & Offices (21 Elgin Avenue, Armadale) (HO36).** The Roman Catholic Seminary, formerly known as Elgin, is directly comparable to Larnook as a boom era Italianate mansion located between High Street and Dandenong Road. Elgin and Larnook are architecturally similar, sharing a similar form and verandah design, and historically similar as remnant boom era mansions reflecting the history late Victorian estates in Armadale prior to the subdivisions of the early 20th century.

References

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- Stonnington History Centre, *Larnook – 519 Orrong Road*, 1983. Ref. No.: PH11501

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

The building is not readily visible from the street. As a result, historical images of the place have been included below to provide context.



Entrance, image dated 1963 (source: State Library Victoria, Collins, J.T., 1963. [*"Larnook", formerly 13 Orrong Road, Armadale, now 519 Orrong Road*] [picture]).



Front façade looking south east, image dated 1963 (source: State Library Victoria, Collins, J.T., 1963. [*"Larnook", formerly 13 Orrong Road, Armadale, now 519 Orrong Road*] [picture]).



Front façade and western bay, looking south east in 1963 (source: State Library Victoria, Collins, J.T., 1963. ["Larnook", formerly 13 Orrong Road, Armadale, now 519 Orrong Road] [picture]).



Larnook, taken between 1900-1950 (source: State Library Victoria, Anon, 1900. *Larnook* [picture]).



Front façade looking north east, image dated 1963 (source: State Library Victoria, Collins, J.T., 1963. ["Larnook", formerly 13 Orrong Road, Armadale, now 519 Orrong Road] [picture]).



Front façade looking east, image dated 1963 (source: State Library Victoria, Collins, J.T., 1963. ["Larnook", formerly 13 Orrong Road, Armadale, now 519 Orrong Road] [picture]).

Authors

Former citation prepared by: Context Pty Ltd, 1993.

Updated citation prepared by: Extent Heritage Pty Ltd, 2022.

Heritage Citation – Individual Place

Heritage Place: Trelowarren
Address: 543 Orrong Road, Armadale

HO Reference: HO86
Citation status: Final
Date Updated: 22 March 2022

Designer: George Raymond Johnson
Builder: Unknown

Year of Construction: 1877



Photograph of Trelowarren (source: Extent Heritage Pty Ltd, 2021).



Location map and extent of HO86.

Heritage Group: Residential buildings
Heritage Type: Mansion

Key Theme: Building Suburbs
Key Sub-theme: Creating Australia's most prestigious suburbs – seats of the mighty – mansion estates in the 19th century

Significance Level: Local

Recommendation: Retain as an individually significant place on the HO; tree controls recommended for two mature ombu (*Phytolacca dioica*) and kauri pine (*Agathis robusta*)

Controls:	<input type="checkbox"/> External paint colours	<input type="checkbox"/> Internal alterations	<input checked="" 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 543 Orrong Road, Armadale (otherwise known as Trelowarren) is significant. Specifically, the form, scale, setback and detailing of the substantial 1877 boom era Italianate mansion is locally significant, along with the two remnant plantings including a ombu (*Phytolacca dioica*) and kauri pine (*Agathis robusta*). The front fence is of contributory value. Later alterations and additions are not significant.

How is it significant?

Trelowarren is of local historical and aesthetic significance to the City of Stonnington. Trelowarren is also significant for its association with the prominent 19th century architect George Raymond Johnson and for being the home of Robert D. Reid, merchant and Commonwealth Senator.

Why is it significant?

Trelowarren is of historical significance in demonstrating the development of mansions on estates in the suburb of Armadale during the 19th century, prior to the wider subdivision of the late Victorian estates. The mansion is also of historical significance in demonstrating residential development in the south eastern suburbs by Melbourne's wealthiest citizens during the gold rush period. (Criterion A)

Trelowarren demonstrates the principal design characteristics attributed with late Victorian mansions. These include the use of slate, a hipped roof form, stucco render, a wrought iron lacework verandah and Italianate chimney capping. (Criterion D)

Trelowarren has aesthetic significance as a highly intact and fine example of a grand Italianate boom era mansion set on a substantial portion of land. The aesthetic qualities are enhanced by the wraparound wrought iron verandah, projecting bays, slate roof and conservatory. The mansion is a landmark property on Orrong Road, particularly owing to its scale, deep setback and high visibility. The place is also of aesthetic significance for the remnant Victorian plantings present onsite. These include two mature ombu (*Phytolacca dioica*) and kauri pine (*Agathis robusta*) trees. (Criterion E)

Trelowarren is significant for its association with the notable 19th century architect George Raymond Johnson, the designer of stately town halls including but not limited to North Melbourne, Daylesford and Collingwood. Trelowarren is also significant as being the home of Robert D. Reid, a successful merchant trader, member of the Legislative Council and later Commonwealth Senator. (Criterion H)

HERCON Criteria Assessment

A	<i>Importance to the course, or pattern of our cultural or natural history</i>	Trelowarren is of historical significance in demonstrating the development of mansions on estates in the suburb of Armadale during the 19th century, prior to the wider subdivision of the late Victorian estates. The mansion is also of historical significance in demonstrating residential development in the south eastern suburbs by Melbourne's wealthiest citizens during the gold rush period.
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<i>B</i>	<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>	Trelowarren demonstrates the principal design characteristics attributed with late Victorian mansions. These include the use of slate, a hipped roof form, stucco render, a wrought iron lacework verandah and Italianate chimney capping.
<i>E</i>	<i>Importance in exhibiting particular aesthetic characteristics</i>	<p>Trelowarren has aesthetic significance as a highly intact and fine example of a grand Italianate boom era mansion set on a substantial portion of land. The aesthetic qualities are enhanced by the wraparound wrought iron verandah, projecting bays, slate roof and conservatory. The mansion is a landmark property on Orrong Road, particularly owing to its scale, deep setback and high visibility.</p> <p>The place is also of aesthetic significance for the remnant Victorian plantings present onsite. These include two mature ombu (<i>Phytolacca dioica</i>) and kauri pine (<i>Agathis robusta</i>) trees.</p>
<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>	Trelowarren is significant for its association with the notable 19th century architect George Raymond Johnson, the designer of stately town halls including but not limited to North Melbourne, Daylesford and Collingwood. Trelowarren is also significant as being the

	home of Robert D. Reid, a successful merchant trader, member of the Legislative Council and later Commonwealth Senator.
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Description

• Physical Analysis

Trelowarren is a large two-storey Victorian Italianate mansion with a double hipped roof and projecting bays on the north and east façades. The structure is rendered and painted a muted yellow. The street front east façade is defined by the projecting bay with bay Venetian windows on the ground and first floors. To the right of the bay is a covered verandah that wraps around to the south façade. The verandah on the south façade projects in a half-hexagonal form typical of the Italianate style with a corresponding projection on the main structure and roof. The verandah is supported by round timber posts supporting a cast iron lace and valance. The cast iron detailing includes stylised flower and vines forming the design of the lacework. The first-floor verandah balustrades are cast iron lace in a similar design. The verandah post and detailing are painted white which contrasts the muted yellow structure. The roof is clad in slate tiles and painted red metal ridge capping. There are two corbelled rendered chimneys extending from the roof of the main structure.

The bay Venetian windows are framed by Corinthian style pilasters with smaller half round Corinthian style detailing on the edges of the main pilaster. The windows have a Tudor arch style moulding painted light grey with a gauged arch in the form of the Tudor arch. The rest of the structure has large rectangular form windows with corresponding Tudor arched moulding and gauged arch detailing. All the windows have a yellow timber double hung sash window.

There are several extensions to Trelowarren. There is a gabled roof single-storey free standing structure to the south of the main structure that has since been connected to the main dwelling. The front façade of the south structure has a pedimented parapet with string course and a set of paired centred windows in a similar style to the windows on the main structure. The render, colour, façade detailing and roof clad are sympathetic to the main structure. The structure has a smaller lean-to roof extension to its south elevation from which a rendered corbelled chimney extends from. In addition to the extension connecting the two structures, there is a single-storey extension to the west back side of the smaller structure. The main structure has a twostorey extension to the west and a single-storey extension of the north west façade. The extensions are clad in corrugated galvanised iron.

The main structure is set back from the Orrong Road. The street front boundary is demarcated by a green timber post and white picket fence. The concrete laid driveway and edging curves from the southeast extent of the site and terminates at the north façade of the main structure. Aerial imagery shows the grounds of Trelowarren to have extensive expanses of lawn particularly on the east and west of the side. There are several mature trees on the site. This includes a rare mature ombu (*Phytolacca dioica*) tree, an evergreen tree from South America that dates from the Victorian era. There is a large water tank and garden beds in the south east corner of the site. There is a small circular garden bed in the front of the main structure which was part of a larger landscaped area that has since been removed.

Trelowarren is located on Orrong Road and close the commercial precinct on High Street. It is currently used as a mental health facility managed by Mind Australia. Trelowarren is considered to be in good condition and has moderate integrity overall.

- **Alterations and Additions**

- Red metal roof ridge cap added.
- One skylight added to north projecting hipped roof.
- Curved industrial air vent added to south side of the roof the main structure.
- Extensive façade refurbishment work (2019).
- Verandah timber deck refurbished (2019).
- New timber verandah posts added (2019).
- Verandah detailing repainted white (2019).
- New verandah corrugated galvanised iron roof cladding (2019).
- Freestanding additional structure sympathetic in colour and detailing.
- Single-storey west extension to south structure (between 2006 and 2009).
- Double-storey west extension to west of main structure.
- Single-storey north west extension to main structure.
- Concrete laid driveway and parking area (after 2006).
- Water tank and productive garden beds (between 2006 and 2009)
- Landscaping removed from street front lawn (2018)

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.

The first land sales in what would become Armadale began in 1854 following the surveying of Glenferrie Road and High Street. The suburb of Armadale was formally included in the City of Prahran and, as is the case with many of the suburbs in Stonnington and surrounds, it received its name from a lone but notable property. Armadale House was built by one James Munro, son of the first keeper of the Prahran pound. On arriving in Australia from his home in Sutherland, Scotland, Munro worked for the stationer business Fergusson and Moore—Fergusson being James Fergusson of Kooyong. Armadale House, built in c.1887, was the first of many grand houses constructed in the suburb in the late 19th century. Munro went on to become Premier of Victoria and, later, Attorney General, before losing all in the economic crash of the 1890s. Following the turn of the century, many of the original 19th century properties faced demolition and subdivision, encouraging growth in early 20th century and the interwar period. While Armadale today enjoys an affluent reputation for its association with the surrounding suburbs of Toorak, Malvern and Kooyong, traces of remnant working class houses can be seen at the small timber workers cottages present in some parts off High Street and near the border with Malvern (Cooper 1924, 268).

- ## Place History

In May 1876, the prominent Melbourne architect George Raymond Johnson, called tenders for the erection of a villa residence for R. D. Reid, Esq (The Argus 1876, 3). Johnson was a well-regarded architect, noted for his designs for town halls, hotels, theatres, commercial buildings and houses in Melbourne and its suburbs from the 1860s to the 1880s (Johnson and Tibbits 2005).

The following year, in 1877, Robert D. Reid was rated as the owner/occupier of a brick house of ten rooms on four acres of land in Orrong Road (NAV 150 pounds) (Pahran Rate Book 1877). Reid also owned four acres of land with a four-roomed wooden house off High Street (Pahran Rate Book 1976). By 1878, Reid was rated for the house on the site of 543 Orrong Road described as an eleven room brick house on eight acres (Pahran Rate Book 1878). Later, in the 1880s, Reid's residence was described as a twelve room house (Pahran Rate Book 1885-86).

Although Caroline Reid continued to live there at the turn of the century, the property was owned by John J. Falconer, manager (Pahran Rate Book 1900-01). MMBW drainage plan shows the mansion house at this time, then known as Kilbryde, with an aviary and conservatory at the southern end of its extensive grounds and an orchard at the rear (MMBW, 1900). A single-storey rendered addition to the south of the building consists of a rendered façade with pediment form for the parapet wall.

By 1950, ownership of Kilbryde was taken up by the Government and transformed into a rehabilitation centre, providing security and a base to members of the community in need of its support (The Argus 1950, 8). According to newspaper articles, it was known as 'Trelowarren' from this point.

Although the grounds are much reduced today, some unusual garden plantings survive which appear to date from the Victorian era. Evidence of a circular garden bed is visible in the lawn in front of the house. A specimen of ombu (*Phytolacca dioica*), situated to the north of the house, is of local significance for its age and size, contributing to the streetscape, and forming a local landmark. In addition, another Victorian tree, a specimen of kauri pine (*Agathis robusta*) survives.

Trelowarren is historically important as one of five substantial mansions constructed between 1877 and 1889 for a group of prosperous Melbourne professional men in the block in Orrong Road between Dandenong Road and High Street. MMBW . drainage plans dated 1900 show these buildings in their prime in their splendid Victorian garden settings on large allotments ranging from three to eleven acres. Today only four of those mansions still remain. They are:

- Trelowarren, formerly Kilbryde (543 Orrong Road, Armadale), built in 1876-77 for Robert D. Reid, merchant and member of the Victorian Legislative Council, later becoming a Senator.
- Larnook (519 Orrong Road, Armadale), built in 1881 for W. H. Miller, banker, son of Henry "Money" Miller. Recorded by National Trust.
- Former Sebrof House (514 Orrong Road, Armadale), built circa 1884 for William Williams, merchant, and later owned by the Forbes family who renamed it Sebrof.
- Redcourt (506 Orrong Road, Armadale), built in 1888 for Edward Yencken, merchant.

Two additional mansions to add to this group, now demolished, are:

- Karbarook, which was the home from 1881 of the distinguished barrister and politician Thomas Turner à Beckett, M.L.C.

- Lalbert, constructed in 1880 for auctioneer and Melbourne City councillor Cornelius Job Ham..

Comparative Analysis

In Armadale, there are remnant examples of large Victorian mansions reflecting the local suburbs affluent history. Though these residences no longer grace manicured gardens set on acreage, they still represent a period of booming development and affluence in Armadale. Trelowarren can be directly compared to four of these mansions; three that are on Orrong Road, as well as an additional mansion nearby on Elgin Street.

Comparative examples include:

- **Former Sebrof House (514 Orrong Road) (HO84).** Built c.1884 for merchant William Williams, the house would later be owned by the Forbes family who renamed it Sebrof. Former Sebrof House is directly comparable to that Trelowarren as both houses are key examples of boom era Italianate mansions built on large estates in the late 19th century on Orrong Road, Armadale. Former Sebrof House directly reflects a period of rich development and expansion, informing Trelowarren's construction and providing a remnant landscape context for Trelowarren. Today, both houses provide historical evidence of Armadale prior to the subdivision of the 19th century estates.
- **Larnook (519 Orrong Road, Armadale) (HO85).** Built in 1881 for W. H. Miller, banker and son of Henry "Money" Miller, Larnook is comparable to Trelowarren as a late 19th century boom era Italianate mansion formerly on a large estate. Like Former Sebrof House, Larnook contextualises the historical setting of Trelowarren and provides evidence of an Orrong Road streetscape that no longer exists.
- **Redcourt (506 Orrong Road, Armadale) (HO166).** Redcourt was built in 1888 for Edward Yencken, merchant, and shares a boundary with Trelowarren. Though architecturally different, Redcourt is still directly comparable to Trelowarren as a boom era mansion built on Orrong Road in the 19th century and formerly located on a large estate.

Overall, Redcourt, Trelowarren, Larnook and Former Sebrof House can be understood as a collection of remnant boom era mansions, contextualising the development of Orrong Road between Dandenong Road and High Street prior to the subdivision of the late Victorian estates in Armadale. The four surviving mansions, however, no longer stand in their Victorian gardens and their grounds have been drastically reduced by the subdivisions which created Karbarook, Larnook and Lalbert Crescents on the west side and Redcourt Avenue.

One additional site worth noting for its comparable value is:

- **R.C. Church Seminary & Offices (21 Elgin Avenue, Armadale) (HO36).** The Roman Catholic Seminary, formerly known as Elgin, is directly comparable to Trelowarren as a boom era Italianate mansion located between High Street and Dandenong Road. Elgin and Trelowarren are architecturally similar, sharing a similar form and verandah design, but are also historically similar as remnant boom era mansions reflecting a history that predates the subdivision of the late Victorian estates in Armadale.

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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



Looking north west at Trelowarren (source: Extent Heritage Pty Ltd, 2021).



Looking south west at Trelowarren and associated plantings (source: Extent Heritage Pty Ltd, 2021).



Detail of Trelowarren's verandah (source: Extent Heritage Pty Ltd, 2021).



Close up view of conservatory (source: Extent Heritage Pty Ltd, 2021).



Looking north west at the eastern bay 9source:
Extent Heritage Pty Ltd, 2021).



Looking south west at the eastern bay (source:
Extent Heritage Pty Ltd, 2021).

Authors

Former citation prepared by: Context Pty Ltd, 1993.

Updated citation prepared by: Extent Heritage Pty Ltd, 2022.

Heritage Citation – Individual Place

Heritage Place: St John & St Verena's Coptic Orthodox Church

Address: 583 Orrong Road, Armadale

Designer: Inskip & Butler

Builder: Harry Roberts

HO Reference: HO87

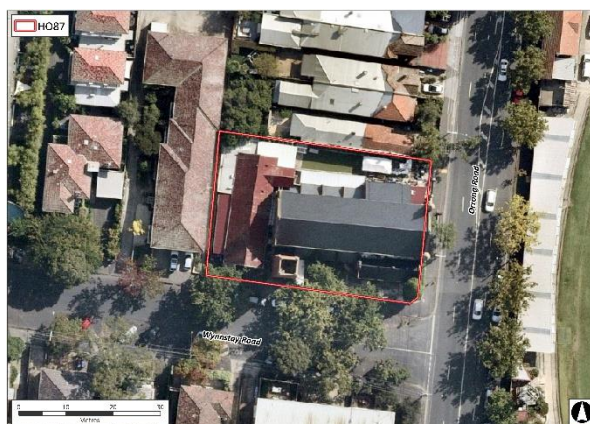
Citation status: Final

Date Updated: 21 March 2022

Year of Construction: 1885 and 1898



Photograph of St John & St Verena's Coptic Orthodox Church and Hall (source: Extent Heritage, 2021).



Location map and extent of HO87.

Heritage Group: Religion

Heritage Type: Church

Key Theme: Community and culture

Key Sub-theme: Worshipping – churches as a reflection of changing demographics

Significance Level: Local

Recommendation: Retain as an individually significant place on the HO; internal controls recommended in relation to the polychrome brickwork, vaulted timber ceiling, organ, wrought iron sanctuary rails, arcade and arched doors.

Controls:	<input type="checkbox"/> External paint colours	<input checked="" 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?

St John & St Verena's Coptic Orthodox Church (formerly St Alban's Anglican Church) at 583 Orrong Road, Armadale is significant. The church site, comprising a substantial 1898 brick Gothic Arts and Crafts church with a 1963 brick tower and an 1885 late Victorian timber hall, is of local heritage significance. The interior of the 1898 brick Gothic Arts and Crafts church, inclusive of the polychrome brickwork, vaulted timber ceiling, organ, wrought iron sanctuary rails, arcade and arched doors is also significant. The front fence, garden shed and later alterations and addition are not significant.

How is it significant?

St John & St Verena's Coptic Orthodox Church is of local historical, aesthetic and associative significance, as well as possessing rarity value to the City of Stonnington.

Why is it significant?

St John & St Verena's Coptic Orthodox Church is historically significant as the first Arts and Crafts church in Victoria. (Criterion A)

St John & St Verena's Coptic Orthodox Church is rare as one of the few Arts and Crafts churches constructed in Victoria during the late 19th century. (Criterion B)

St John & St Verena's Coptic Orthodox Church is aesthetically significant as an intact example of a Gothic Arts and Crafts church. External and internal features of special interest include: the lancet leadlight windows, organ, vaulted timber ceiling, wrought iron sanctuary rails, arcade, arched doors, brick polychrome diaper patterning externally and internally, and general external form defined by a lofty nave and chancel under an unbroken gable roof ridge, tall clerestory and octagonal turrets. The original timber hall on the western side of the site has high integrity and is also aesthetically significant as a late Victorian weatherboard hall. (Criterion E)

St John & St Verena's Coptic Orthodox Church is significant for its association with the renowned architect Walter Richmond Butler, of the firm Inskip and Butler. In addition to Butler's evident influence on the design of St John & St Verena's Coptic Orthodox Church, the church is also associated with other architects including Wynstan Widdows who designed the tower and Louis Williams who designed the alter and reredos. (Criterion H)



Location map and extent of HO87, showing contributory elements.

HERCON Criteria Assessment

A	<i>Importance to the course, or pattern of our cultural or natural history</i>	St John & St Verena's Coptic Orthodox Church at 583 Orrong Road Armadale is historically significant as the first Arts and Crafts church in Victoria.
B	<i>Possession of uncommon, rare or endangered aspects of our cultural or natural history</i>	St John & St Verena's Coptic Orthodox Church is rare as one of the few Arts and Crafts churches constructed in Victoria during the late 19th century.
C	<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.
D	<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.
E	<i>Importance in exhibiting particular aesthetic characteristics</i>	St John & St Verena's Coptic Orthodox Church is aesthetically significant as an intact

		example of a Gothic Arts and Crafts church. External and internal features of special interest include: the lancet leadlight windows, organ, vaulted timber ceiling, wrought iron sanctuary rails, arcade, arched doors, brick polychrome diaper patterning externally and internally, and general external form defined by a lofty nave and chancel under an unbroken gable roof ridge, tall clerestory and octagonal turrets. The original timber hall on the western side of the site has high integrity and is also aesthetically significant as a late Victorian weatherboard hall
F	<i>Importance in demonstrating a high degree of creative or technical achievement at a particular period</i>	This place does not meet this criterion.
G	<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.
H	<i>Special association with the life or works of a person, or group of persons, of importance in our history.</i>	<p>St John & St Verena's Coptic Orthodox Church is significant for its association with the renowned architect Walter Richmond Butler, of the firm Inskip and Butler.</p> <p>In addition to Butler's evident influence on the design of St John & St Verena's Coptic Orthodox Church, the church is also associated with other architects including Wynstan Widdows who designed the tower and Louis Williams who designed the alter and reredos.</p>

Description

• Physical Analysis

The St John & St Verena's Coptic Orthodox Church, formerly known as the St Alban's Anglican Church, is a church built in the Arts and Crafts style. The brick structure is laid in predominantly in an English Bond. The open-faced red brick structure is supported on a base that is emphasized by a three-course plinth stretcher brick course. The street front arched façade has polychrome brick detailing including four and three brown brick courses contrasting the predominant red brick. Additionally, under the lancet windowsill and four brown brick courses is the distinctive header laid brown brick diapering detail.

The imposing street front façade is centred around the large five-light lancet window with fine leadlight stained glass. The lancet window sits on a sandstone sill and string course. The lancet windows are each framed by Gothic arch brick detailing interrupted by three brown brick courses. A Gothic arch expressed in stretcher laid bricks frames the lancet windows and subtly emphasises the contrasting larger sandstone Gothic arch and quoining that projects from the recessed and highly detailed centre of the façade.

The gable end façade defines the roof form of the main structure. The roof is clad in new slate. A sandstone courses above the Gothic arch point forms the base for a group of blind openings mirroring the same form as the lancet windows. There is a sandstone course interrupted by the top of the centre three blind openings. The gable is capped in sandstone blocks and features a ringed cross on its peak. Though sandstone is present on the eastern elevation, The Herald published in 1932 when the contract was signed for the completion of the eastern façade that the design was to be executed in 'brick and synthetic stone' (The Herald 1932, 15).

The street front façade is framed by two flanking octagonal turrets. The turrets feature blind openings similar in form and size to the blind openings on the façade. The blind openings sit on a sandstone sill and each corner is has an expressed and extruded brick engaged pier featuring a small sandstone gable pitch cap. Steep pitched octagonal turret sandstone clad roof and sandstone cross top each turret.

There is a tall and narrow nave located behind the front façade with a lean-to roof on the north façade. The south elevation, facing Orrong Road has a shorter gable end nave. The façade features a centred paired lancet window with diamond hatch leadlight glass. A smaller circular window sits above the paired lancet windows. The recessed three windows are emphasised by a synthetic stone Gothic arch infill and sill. There is a rectangular timber louvred vent above the windows with a synthetic stone lintel and sill. The two naves are later extensions and are both sympathetic in material and colour.

The south elevation extension facing Wynnstay Road is the location of the two main white timber door entrances. In addition to the entrances there is a group of three Gothic arched windows with a sandstone sill. The south façade also features a tall red brick tower, square in plan. The tower, a later addition, features similar designs and forms to the main church structure including groups of three lancet leadlight windows, plinth stretcher brick base courses, sandstone course detailing, expressed Gothic arch brick detailing. The tower is capped by a tall parapet with a base sandstone course and corner sandstone blocks. The parapet is capped by tower conical sandstone finials.

Meanwhile, the interior of the church is primarily defined by its polychrome brickwork, with banded voussoirs, banding and diaper patterns on the nave wall. Other key features include prominent arcades flanking a broad clerestoried nave, passage aisles, and shallow transepts. The chancel is raised and features a wrought iron sanctuary rail, and a timber altar. At the rear of the main red brick church structure, along the west boundary, is a small double front gable end weatherboard structure. The structure is painted white and has simple detailing including windows and a vent with a corresponding Gothic arch form. The structure is accessible by a timber ramp.

The church structures occupy most of the lot. There is an open spill over space to the north of the main structure with timber stairs and a brick pier and black metal boundary fence. The south elevation has groups of shrub plantings and a tall Arborvitae tree, the only tree located on the property. There is a

paved outdoor seating area with timber furniture located between the south façade nave and tower. The south area is demarcated by a short white metal post and picket fence.

It is currently used as a place of worship and is located on the junction of Wynnstay Road and Orrong Road. The structure is considered to be in good condition. There have been several extensions to the main structure including on its north and south façade naves, 1963 tower and weatherboard structure along the west boundary. The structure is considered to be of moderate integrity.

- **Alterations and Additions**

- Altar replaced with enlarged timber altar (1947)
- North elevation nave provided in a sympathetic brick construction.
- South elevation nave by Wystan Widdows with sympathetic brick construction, form and detailing.
- Tower constructed to the design of Wystan Widdows (1963).
- Original 1885 weatherboard church building is painted white.
- Accessible timber ramp to weatherboard church.
- White picket fence on southern boundary (2017).
- Seating area with timber furniture (2017).
- Concrete garden bed edging and stone tile walkway added.
- Two free book libraries fixed to south nave by main entrance door.
- New slate roofing and metal ridge capping added.
- Removal of original air vents along the ridge line.
- New downpipes added and painted black.
- East boundary brick pier and black metal fence (2017).
- Astroturf laid in north spillover area (2017).
- Timber stairs and children's play equipment (2017).
- Removal of hanging fluorescent strip lightings in the church interior (after 2012)
- Chandelier lighting additions to the church interior (after 2012).
- Iconostasis added to the altar (after 2012).
- Red carpet laid over the church floor (after 2012).
- Ornamental cladding added to the voussoir along the narthex (after 2012).
- Television screens added along the church arcade (after 2012).

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 historical 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.

The first land sales in what would become Armadale began in 1854 following the surveying of Glenferrie Road and High Street. The suburb of Armadale was formally included in the City of Prahran and, as is the

case with many of the suburbs in Stonnington and surrounds, it received its name from a lone but notable property. Armadale House was built by one James Munro, son of the first keeper of the Prahran pound. On arriving in Australia from his home in Sutherland, Scotland, Munro worked for the stationer business Fergusson and Moore—Fergusson being James Fergusson of Kooyong. Armadale House, built in c.1887, was the first of many grand houses constructed in the suburb in the late 19th century. Munro went on to become Premier of Victoria and, later, Attorney General, before losing all in the economic crash of the 1890s. Following the turn of the century, many of the original 19th century properties faced demolition and subdivision, encouraging growth in early 20th century and the interwar period. While Armadale today enjoys an affluent reputation for its association with the surrounding suburbs of Toorak, Malvern and Kooyong, traces of remnant working class houses can be seen at the small timber workers cottages present in some parts off High Street and near the border with Malvern (Cooper 1924, 268).

- [Place History](#)

St Alban's Parish was established in 1885. Land had been purchased for a new church in 1884 for £564.17.0 and a temporary parish building serving as both a church and hall was constructed in 1885 at a cost of £250. The unpretentious wooden church was opened by Bishop Moorhouse (The Argus 1887, 4). It was built on the western end of the site to allow for the construction of a more permanent church building fronting Orrong Road in the future. This timber structure is still present onsite today.

In 1898 a new church designed by Walter Butler of Inskip & Butler was built, the contract price being £1121 (The Argus 1898, 6). According to Edquist (2007),

Apart from the towers, the whole scheme, plan and elevation, was adapted from [J D] Sedding's proposed church at Paignton, Devon (1886), which Butler had drawn while in Sedding's office. He brought the drawings to Melbourne, one of a number that were to provide ideas for his early buildings there.

Sedding (1838-1891) was a noted English church architect, and an influential figure in the English Arts and Crafts movement. In 1991, Miles Lewis described St John & St Verena's Coptic Orthodox Church as, 'Victoria's first church in the Arts and Crafts mode' and perhaps the first up to date church built in the state for thirty years (1991).

The design in red brick with a giant recessed arched opening at the east end was considered to be innovative for its time. The south transept was to form the base of a magnificent bell tower and spire. Because of lack of funds the work took place in two stages. The first stage omitted the two westernmost bays of the nave, the transepts and the tower. The contractor for this was Mr. Pain and it cost £2097.

The interior was only partially completed for the consecration by the Bishop of Melbourne on St Alban's Day 17 June 1899. The stone pulpit, designed by the architects and donated by officers of the Bank of Australasia in memory of J. B. Goulson, was unveiled just prior to the service. The new altar table was gifted by A. C. Ticks and the altar rail was also donated. Some new choir stalls were installed but the organ, choir stalls and pews were relocated from the old church.

In June 1902 it was decided to complete the last two bays of the nave, with an overall budget set at £1000. Swanston Bros were appointed to undertake the works, with the last bay to the north and south aisles to be in wood to keep costs down. The proposed works included new seating. By 1904, The Argus noted that this work had been completed (The Argus 1904, 6)

Subsequent minor works included: the windows in the clerestory, donated by Mr Richard Onians in 1907; in 1911 the choir stalls were added, donated by the Osment family; and in 1912 the carpets were donated by Messrs Upton & Wright. Two new vestries were completed in 1926 for £733. The same year saw the erection of the reredos and sanctuary panelling in mountain ash.

In 1932 an offer was received by Mrs Rutter Clarke to erect a stained glass window at the eastern end of the church in memory of her late husband and daughters. The east end with its two turrets and gable arch was completed at the end of 1932, and it was noted that the 'new five-light memorial window will be erected soon' (the Argus 1933 5).

The last two bays of the nave were completed in masonry in the 1940s. In 1947 the existing altar was replaced with a larger one and the reredos was enlarged, to plans by prominent ecclesiastical architect Louis Williams.

In 1957 it was decided to complete the tower and spire, which were part of the original design but had never been built. The architect Wystan Widdows advised that the intended location was not suitable, due to structural problems with the foundations and the west porch. The west porch was demolished and a new tower designed by Widdows, incorporating an entrance to the church, was built, but the church committee decided not to build a spire on top. It was built in 1963 by Simmie & Co at a cost of £8219.

Following a decline in church numbers in the late 1960s the parish was amalgamated with the neighbouring parish of St Martins at Hawksburn, which became the focus for the parish. The former vestry at St Alban's was converted to a chapel, and services were held there only on Wednesdays. By 2009, no services were being held at the church. The church was subsequently sold to the Coptic Church in 2012 and was renamed the St John & St Verena Coptic Orthodox Church, reflecting the area's changing religious and ethnic demographics by the 21st century. The pulpit, pews, choir stalls and other furniture have been removed and their whereabouts are unknown. Additions to the church building following this change of ownership include the installation of chandeliers and an iconostasis separating the nave from the sanctuary, red carpet, and ornamented cladding to the voussoir along the narthex.

Comparative Analysis

Walter Butler's work was diverse, covering shops, warehouses, hospitals, ecclesiastical buildings, office buildings, banks and urban planning – the majority of his work however was largely residential (Goad & Willis 2012, 128). Yet, though his career was vast in its array of projects, one of Butler's major clients was the Diocese of Melbourne and this is reflected in his legacy. However, as St John & St Verena's Coptic Orthodox Church doesn't exclusively represent the work of Walter Butler through the firm of Butler and Inskip, this comparative analysis will draw on Butler's comparable works as well as relevant Arts and Crafts churches of the same period within Stonnington.

Comparable churches include:

- **Church of the Holy Annunciation Evangelismos (186-196 Victoria Parade East Melbourne) (HO183 City of Melbourne & VHR No. H0532).** The Church of the Holy Annunciation Evangelismos is significant as the first purpose built Greek Orthodox church in the State of Victoria. The church was constructed in 1901 to the designs of Inskip and Butler, reflecting strong Arts and Crafts design qualities. Though different to St John & St Verena's Coptic

Orthodox Church in Armadale, Evangelismos is comparable to the church in Armadale as possessing strong Arts and Crafts themes. The use of rusticated brick masonry illustrates Butler's design aesthetic as shown at St John & St Verena's Coptic Orthodox Church and Hall, and the use of semi-circular apses is also reflected at the Holy Trinity Anglican Cathedral in Wangaratta. The Church of the Holy Annunciation Evangelismos is not in its original designed form, with the omission of the central tower with octagonal drum and large onion dome, as well as smaller onion domes to each of the four corners. Butler has tactfully drawn out a Germanic, French and Greek influences when designing this church, reflecting the Arts and Crafts mindset. However, instead of invoking medieval English design techniques, he has drawn out older Greek and Turkish architectural influences reflecting the Greek Orthodox faith.

- **Holy Trinity Church (73 Arundel Street Benalla) (HO5 Rural City of Benalla & VHR No. H1073).** The Holy Trinity Church at Benalla was first constructed in 1860 as a small brick building. It was subsequently altered in 1905 to the designs of Walter Butler, and then again in 1907 to the designs of Butler and Bradshaw. It was altered again in the 1970s to convert the vestry and organ chamber into a side chapel, the side porch being converted into a vestry. As this building is not an original Butler, it contrasts against the St John & St Verena's Coptic Orthodox Church and Hall in terms of design. However, Butler's alterations are discernible as reflecting Arts and Crafts themes. These include the use of a squat tower and terracotta shingling on the front façade. Similar features which are reflected at both sites include the use of louvered ventilation, slate roofing, and ventilation caps (since removed from St John & St Verena's Coptic Orthodox Church and Hall). The Holy Trinity Church in Benalla, though different to St John & St Verena's Coptic Orthodox Church in Armadale, is still comparable to the site as both churches exhibit features reflecting Walter Butler's Arts and Crafts ecclesiastical design.
- **Holy Trinity Anglican Cathedral Close (Docker, Ovens and Cusack Streets Wangaratta) (HO3 Rural City of Wangaratta & VHR No. H1065).** The Holy Trinity Anglican Cathedral Close at Wangaratta is a complex of structures associated with the Anglican church, developed in close proximity to the cathedral. The Cathedral, first constructed in 1908, is comparable in style to St John & St Verena's Coptic Orthodox Church as examples of Walter Butler's Arts and Crafts inspired churches. Commonalties in design include but are not reserved to; the use of scale, with the nave occupying a narrow footprint but with contrasting height, producing a narrow towering quality; the recessed stained glass window on the eastern façade of both structures; and the use of internal dychrome diaper patterned brickwork, as associated with the Arts and Crafts movement. These architectural qualities tie both structures together as being distinctly representative of Butler's Arts and Crafts ecclesiastical design. Differences include the use of stone at Wangaratta as opposed to brick masonry at St John & St Verena's Coptic Orthodox Church and Hall.

Another comparable Arts and Crafts church within Stonnington includes:

- **Presbyterian Church (161-163 Wattletree Road, Malvern) (HO115 and VHR No. H2255).** The Presbyterian Church at 161-163 Wattletree Road, Malvern, was completed in 1906 to designs prepared by architect Robert Haddon. Haddon's Presbyterian Church in Malvern is directly comparable to Butler's St John & St Verena's Coptic Orthodox Church, as a prime example of an Arts and Crafts inspired church. Though Haddon's and Butler's design techniques may differ from each other, the overarching Arts and Crafts inspiration is evident in both of their works. A

key difference between both sites can be recognised in an appreciation of scale – Haddon’s Church is significantly smaller and utilises a wider roof pitch, whereas St John & St Verena’s Coptic Orthodox Church is more Gothic, with a taller form and steeper pitch. Haddon’s use of render and the widening of the arched window design produces a medieval theme which can directly be attributed to the Arts and Crafts movement.

As demonstrated through the above analysis, St John & St Verena’s Coptic Orthodox Church compares favorably to Butler’s other ecclesiastical examples and is significant as the first Arts and Crafts church in Victoria. However, as the church was never completed to Butler’s original designs, St Alban’s Anglican Church is comparably a less innovative example of the Arts and Crafts movement. It owes much to its 19th century origins, however the 1963 tower designed by Wystan Widdows alters the Gothic element originally planned for the church.

A comparative analysis of the St John & St Verena’s Coptic Orthodox Church interior with other protected interiors on the municipal Heritage Overlay is difficult on account of the lack of church buildings with interior controls. Within the City of Stonnington, the only church with interior controls is the modernist style St James’ Anglican Church and Hall in Glen Iris (HO408). This overall dearth of church interior protection not indicative of their low heritage value at the local level as such, but rather because the control was not available for application at the time the majority of these churches were assessed. The following comparative analysis therefore primarily draws from examples outside of the City of Stonnington.

Comparative Arts and Craft church interiors with internal controls include:

- **Colac Wesleyan Methodist Church and Hall, 15 Skene Street, Colac (HO157 Colac Otway Shire).** Built in 1924-6 to designs by the Melbourne architectural firm Eggleston, the Colac Wesleyan Methodist Church is in the Gothic Revival style with Arts and Crafts detailing. As with St John & St Verena’s Coptic Orthodox Church, the Colac Wesleyan Methodist Church building comprises a highly intact interior that reflects the tenets of the Arts and Crafts movement, including the use of high quality materials and joinery, intersecting scissor roof trusses, board ceiling, timber architraves and brackets. Other key comparable features include the use of Gothic derived pointed leadlight windows and a timber paneled ceiling.
- **Church of the Epiphany (Anglican), 7 Wallace Street, Meredith (HO58 Golden Plains Shire).** Designed by Alexander North in 1913-14, the Church of the Epiphany comprises a rural Federation Arts and Crafts style church with Gothic influences. Although the interior is primarily defined by its skillful incorporation of high-quality timber as opposed to polychrome brickwork, it nevertheless compares well as an articulated example of Arts and Crafts movement via its use of unadorned timber materials. Other analogous features include the use of pointed arched leadlight windows. It is less impressive than the St John & St Verena’s Coptic Orthodox Church from a visual perspective due to its modest scale and absence of arcades.
- **St Johns Anglican Church and Organ, Hall and Vicarage, 39 Downey Street, Alexandra (HO34 Murrindindi Planning Scheme).** Constructed in 1937 to designs by architect Louis R William, the St Johns Anglican Church is notable for drawing from both the Arts and Crafts and Spanish Mission styles. As with the above examples, the interior makes use of timber as opposed to polychrome brick, including a vaulted, timber paneled ceiling with timber trusses, and timber skirting board and dado rail.

As the above examples have shown, the St John & St Verena's Coptic Orthodox Church features a highly intact Gothic Arts and Crafts style interior that is notably distinct from other examples of this style. This is primarily due to its visually striking and high quality polychrome patterned brickwork, a special feature that is not observable at other Arts and Crafts style churches currently protected on the Heritage Overlay. This, along with its generous scale, lancet arched stained glass windows, and use of iron and timber materials render the interior particularly impressive.

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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.
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Further Images



Front (eastern) façade of St John & St Verena's Coptic Orthodox Church (source: Extent Heritage Pty Ltd, 2021).



Foundation Stone, laid in 1898 (source: Extent Heritage Pty Ltd, 2021).



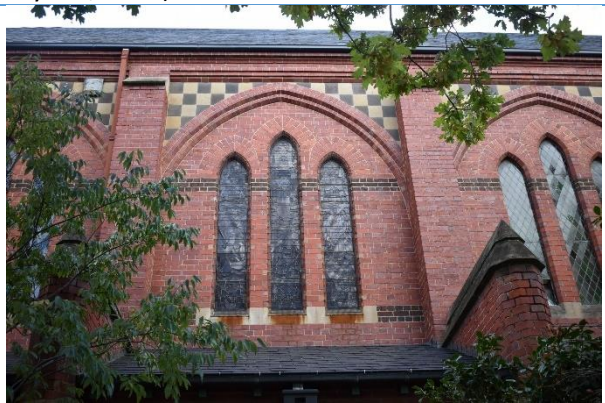
Polychrome diaper motif on the façade (source: Extent Heritage Pty Ltd, 2021).



Southern elevation of St John & St Verena's Coptic Orthodox Church (source: Extent Heritage Pty Ltd, 2021).



Leadlight windows, southern elevation (source: Extent Heritage Pty Ltd, 2021).



Leadlight windows on southern elevation, with stone details (source: Extent Heritage Pty Ltd, 2021).



Detail view of the façade window (source: Extent Heritage Pty Ltd, 2021).



Recessed window design on the façade (source: Extent Heritage Pty Ltd, 2021).



Wystan Widdows 1963 tower (source: Extent Heritage Pty Ltd, 2021).



Western elevation, looking north east (source: Extent Heritage Pty Ltd, 2021).



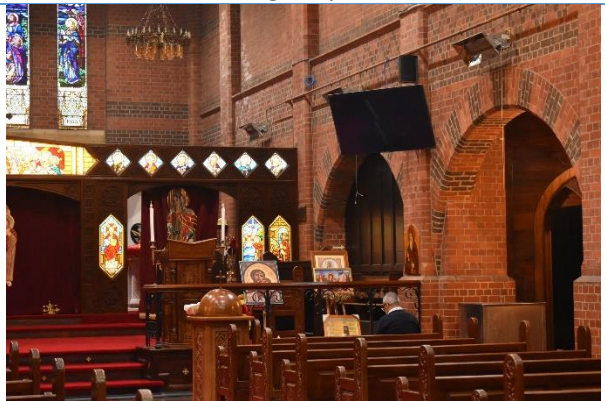
The original 1885 timber church (source: Extent Heritage Pty Ltd, 2021).



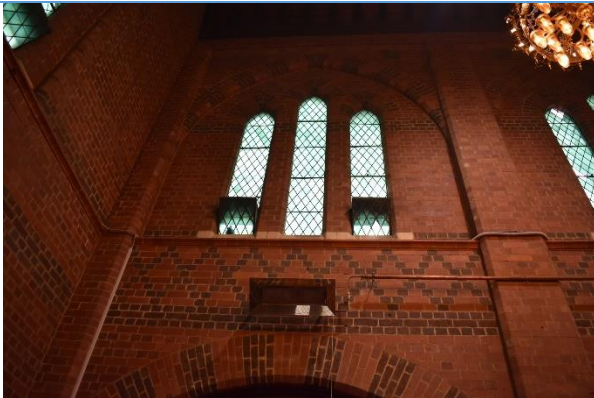
Southern elevation of timber hall and tower (source: Extent Heritage Pty Ltd, 2021).



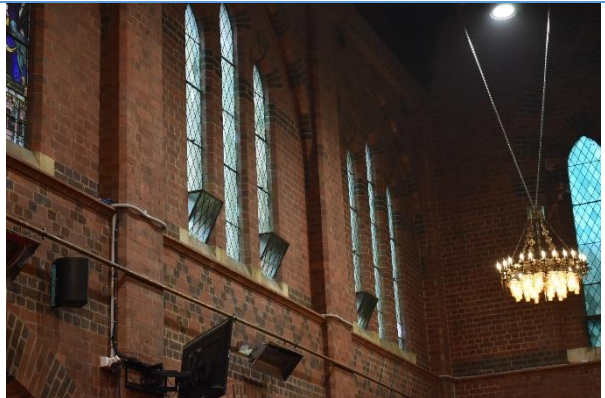
Overview of the nave from the church altar (source: Extent Heritage Pty Ltd, 2022).



View of the wrought iron sanctuary rails, wooden altar and iconostasis addition (source: Extent Heritage Pty Ltd, 2022).



Detail view of polychrome brickwork and fenestration (source: Extent Heritage Pty Ltd, 2022).



Detail view of polychrome brickwork and fenestration (source: Extent Heritage Pty Ltd, 2022).



Overview of church arcade, nave, sanctuary and altar (source: Extent Heritage Pty Ltd, 2022).



View of chandelier additions, stain glass windows and church organ (soucre: Extent Heritage Pty Ltd, 2022).

Authors

Former citation prepared by: Context Pty Ltd, 1993.

Updated citation prepared by: Extent Heritage Pty Ltd, 2022.

Heritage Citation – Individual Place

Heritage Place: Redcourt
Address: 506 Orrong Road, Armadale

HO Reference: HO166
Citation status: Final
Date Updated: 22 March 2022
Year of Construction: 1887-88

Designer: Reed Henderson & Smart
Builder: Unknown



Photograph of Redcourt (source: www.federationhome.com).



Location map and extent of HO166.

Heritage Group: Residential buildings
Heritage Type: Mansion

Key Theme: Buildings suburbs
Key Sub-theme: Creating Australia's most prestigious suburbs – seats of the mighty – mansion estates in the 19th century

Significance Level: Local

Recommendation: Retain as an individually significant place on the HO.

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 506 Orrong Road, Armadale (otherwise known as Redcourt) is significant. The form, scale, setback and detailing of the substantial Queen Anne Revival mansion is of local significance. The landscaping, outbuildings and front fence are not significant.

How is it significant?

Redcourt is of local historical and aesthetic significance to the City of Stonnington, and is associated with well-reputed Australian architectural firm Reed Henderson & Tappin.

Why is it significant?

Redcourt is of historical importance in demonstrating the development of late 19th century mansions and houses within the suburb of Armadale, prior to the wider subdivision of the late Victorian and Edwardian estates. The mansion is also of historical significance in demonstrating residential development in the south eastern suburbs by Melbourne's wealthiest citizens during the boom era period. (Criterion A)

Redcourt is aesthetically significant as an intact and visually distinct late 19th century Queen Anne Revival mansion. These characteristics include the use of complex roofscape, terracotta tiles, the asymmetrical form, decorative timberwork and harling render on the projecting gable ends, the use of red brick masonry, the use of leadlight and textured glass windows, and decorative chimneys. All of these features, combined with the sheer scale and setback of the mansion, work to produce a highly distinct and cohesive example of a late 19th century Queen Anne Revival mansion. (Criterion E)

Redcourt has associative significance as a house designed by the well-reputed Australian architecture firm Reed Henderson & Smart. (Criterion H)

HERCON Criteria Assessment

A	<i>Importance to the course, or pattern of our cultural or natural history</i>	Redcourt is of historical importance in demonstrating the development of late 19th century mansions and houses within the suburb of Armadale, prior to the wider subdivision of the late Victorian and Edwardian estates. The mansion is also of historical significance in demonstrating residential development in the south eastern suburbs by Melbourne's wealthiest citizens during the boom era period.
B	<i>Possession of uncommon, rare or endangered aspects of our cultural or natural history</i>	This place does not meet this criterion.
C	<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.

D	<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.
E	<i>Importance in exhibiting particular aesthetic characteristics</i>	Redcourt is aesthetically significant as an intact and visually distinct late 19th century Queen Anne Revival mansion. These characteristics include the complex roofscape, the use of terracotta tiles, the asymmetrical form, decorative timberwork and harling render on the projecting gable ends, the use of red brick masonry, the use of leadlight and textured glass windows, and decorative chimneys. All of these features, combined with the sheer scale and setback of the mansion, work to produce a highly distinct and cohesive example of a late 19th century Queen Anne Revival mansion.
F	<i>Importance in demonstrating a high degree of creative or technical achievement at a particular period</i>	This place does not meet this criterion.
G	<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.
H	<i>Special association with the life or works of a person, or group of persons, of importance in our history.</i>	Redcourt has associative significance as a house designed by the well-reputed Australian architecture firm Reed Henderson & Smart.

Description

• Physical Analysis

Redcourt is a large two-storey mansion built in a Queen Anne Revival style. The house occupies an elevated site overlooking the intersection from which it presents a long frontage to Orrong Road. The masonry structure consists of red face brick laid in a stretcher bond. The base of the structure is expressed by a two-course blockwork and three course yellow brick foundation. The building has a double pitched roof oriented north with several open gable ends projecting from it. The left pitched roof has five projecting gables facing west forming the front façade. The right pitched roof has two projecting gables facing east. Most of the roof is clad in terracotta tiles, however the inner roof has been reclad in corrugated galvanised iron. There are seven large, red face brick chimneys projecting from the roof featuring brick strapwork and corbelled detailing expressed in yellow brick.

The front façade, facing Orrong Road, presents asymmetrically with the broad length of the façade interrupted by the half-timbered gables. The main entrance is located in the rightmost gable and is located under a pedimented projecting awning with similar detailing as the projecting half-timber gables above. The front door is raised and accessible up three steps flanked by a low balustrade wall. There is a white timber casement window with a fixed two pane toplight with a concrete sill and flat gauged arch in yellow brick. The gable is supported to the right by a long timber support bracket painted white that is triangular in profile.

The central gable is the tallest and widest gable on the front façade. The ground level has a wide seven-pane timber casement window with corresponding fanlights in an arched form. The arched form is emphasised by a window head. Centered to the ground level window and leading up from the keystone of the arch window head is the feature framed oriel window. The oriel window has four casement windows and corresponding square leadlight toplights. The oriel window sits under the projecting gable with a louvred rectangular vent. The gable is supported by a similar timber support bracket.

To the left of the central gable is another projection extending forward with a paired gable. The ground level presents two centered white timber double hung sash windows with toplight. The windows are located under a terracotta shingled awning supported by two paired brackets similar in style to the larger brackets supporting the neighbouring projecting gables. The red brickwork of the ground level terminates under the half timber first level and is emphasised by paired sets of four vertical recesses on the brickwork façade. The second level features a four arched bay verandah with two centered French doors.

The next bay to the left is set back from the projecting paired gable to the right. Two timber sash windows with a six pane toplight, concrete sill and yellow brick flat gauged arch are located on each level. The left most gable fully supports the chimney breast which at ground level is as long as the gable length. The façade detailing including the window frame, timber gable frame, fascias and exposed rafter ends are painted white in contrast with the red brick façade.

The south elevation features a covered porch and first level verandah. The wide return verandah wraps around to the east elevation and terminates at the second projecting gable. The verandah awning is clad in corrugated galvanised iron. The verandah structure is supported by thin square cast iron columns with a decorative valance and lace painted in black. The west elevation gables present detailing similar to the gables on the front façade.

The north elevation features a group of three arched narrow windows with arched brick window heads on the ground level of the right pitched roof wing. The north elevation faces a group of adjoining buildings that includes three garages, a twostorey workshop and laundry. The buildings are constructed in a similar red open face brick with yellow brick courses on each level at sill height. The windows on the structure are timber double hung sash windows. There is a set of timber stairs that lead up to the first level entrance. The entrance is capped by a flush checkered red and yellow brick motif with a yellow brick arch and a projecting gable awning with a timber bracket. The pitched roofs of the external structures have been reclad in corrugated galvanised iron. There is a new garage extension in between the external building and the main house with a flat roof clad in solar panels.

The street front boundary of Redcourt is demarcated by a tall polychrome brick wall laid in a stretcher bond; it does not appear to be original. The wall is capped with a yellow brick header course and

extended with a black palisade fence with a black privacy screen. The main entrance to the property is located at the north end of the wall. The entrance is recessed and flanked by four corbelled piers. The vehicle entrance gates have a decorative privacy screen. The right pier to the gate has a cast iron name plate reading 'REDCOURT 506' with a stylised 'RC' logo in engraved lettering. There is a small section of timber panel fencing at the north end of the front wall which could have been a replacement due to damage to the brick wall from the mature fig tree located directly behind it. The street front wall is backed by dense tree and hedge planting that almost completely obscures views of the house from street level.

The grounds of Redcourt are landscaped with a large expanse of lawn along the street front side where a tennis court was once located. There are mature trees on the property including a large fig tree by the front entrance gate, pine trees and a stand of palm trees by the front entrance. There is a driveway laid in river pebble screed that leads to the garages off the north side of the property and to a turning circle area by the front door to the main house. The former tennis court lawn is located at a lower ground level to the rest of the property. The lawn is bounded by the street front wall to the west and a distinct battered wall with wide engaged piers to the east. The wall has seating at the lawn level between the pier bays and is accessible from the upper ground level by a set of wide steps flanked by groups of palm tree plantings. The upper section of the wall is laid vertically with perforated brickwork breaking the battered slope form. There is a tennis house located by the lawn. The lawn is lined on the north, west and south perimeter by a line of pencil pine trees.

Redcourt is located on Orrong Road in front of the junction with Karbarook Avenue and close to the Princes Highway. Redcourt is currently used as a residential property. Images from a 2014 residential listing show the timber detailing on the façade in poor condition. However, recent documentation shows that it has recently been restored faithfully. The structure can be said to be in good condition. There has been minor modification to the main structure and intrusive elements such as the verandah infill have been removed. The main and additional structures have also been reroofed. Redcourt can be considered to have high integrity.

- [Alterations and Additions](#)

- First-storey verandah infilled removed (after 2013).
- Interior main roof reclad in corrugated galvanised iron.
- Three skylights added to the main roof.
- Air conditioning units added to the main roof.
- Two water tanks added to the main roof.
- Return verandah awning reclad in corrugated galvanised iron.
- Roofing of outbuildings reclad in corrugated galvanised iron.
- New garage extension with flat roof.
- Green roller garage doors added.
- Solar panels added to flat roof garage extension.
- Palisade fencing with privacy screen added to front wall (after 2014).
- New entrance gates with privacy screen added (after 2014).
- Replacement timber panel fencing section on the north end of the front wall.
- New pebble screed driveway (after 2009).

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.

The first land sales in what would become Armadale began in 1854 following the surveying of Glenferrie Road and High Street. The suburb of Armadale was formally included in the City of Prahran and, as is the case with many of the suburbs in Stonnington and surrounds, it received its name from a lone but notable property. Armadale House was built by one James Munro, son of the first keeper of the Prahran pound. On arriving in Australia from his home in Sutherland, Scotland, Munro worked for the stationer business Fergusson and Moore—Fergusson being James Fergusson of Kooyong. Armadale House, built in c.1887, was the first of many grand houses constructed in the suburb in the late 19th century. Munro went on to become Premier of Victoria and, later, Attorney General, before losing all in the economic crash of the 1890s. Following the turn of the century, many of the original 19th century properties faced demolition and subdivision, encouraging growth in early 20th century and the interwar period. While Armadale today enjoys an affluent reputation for its association with the surrounding suburbs of Toorak, Malvern and Kooyong, traces of remnant working class houses can be seen at the small timber workers cottages present in some parts off High Street and near the border with Malvern (Cooper 1924, 268).

• Place History

A significant history of Redcourt at 506 Orrong Road has previously been authored by Bryce Raworth Pty Ltd and Di Foster in 1998. The following place history draws primarily from this existing citation, and is augmented by revisions and supplementary research by Extent Heritage.

Redcourt was formerly part of the four allotments bounded by Dandenong Road, Kooyong Road, High Street and Orrong Road that were sold at the Crown Land Sale in 1850. Lot 65 at the corner of Dandenong Road and Orrong Road extended to south of the present day Bernato Grove and east to Denbigh Road. By 1887, William Miller was the owner of six acres of land at Dandenong Road on the east corner of Orrong Road. Five acres of this land was subsequently purchased by prominent glass and timber merchant Edward Lowenstein Yencken in 1887, and in 1887-1888, a substantial built house was erected to designs by architectural firm Reed Henerson & Smart. Yencken was a successful businessman for the company Brooks, Robinson & Co. by the time Redcourt was erected, and ultimately founded his own business E.L. Yencken & Co in 1893. He leased the house to squatter John Turnbull in 1892, before selling it to Mrs E. J. Robinson in 1895 (Prahan Rate Books).

By 1900, the net annual value of Robinson's property had dropped to £500 and merchant Ernest Connell was the occupier (Prahan Rate Books). It was given the name Redcourt around this period, and a 1902 MMBW plan reveals an entrance at the corner of Orrong Road and Dandenong Road, as well as a sweeping carriage-drive, conservatory, summer house, formal gardens and stables at the property (Sands & McDougall 1901; MMBW 1902). In 1905, the property was owned by Theresa Wallace and

occupied by Ada Wallace (Prahan Rate Books). Wallace's ownership of the dwelling only lasted a few years, and by at least 1912, Australian grazier and politician Norman Falkiner and his wife Mary Louise (née Smithwick) were listed as the official owner and occupier of Redcourt (then numbered 347 Dandenong Road) (Prahan Rate Book; The Bulletin 1912).

By 1930, Redcourt was purchased by businessman, philanthropist and real estate agent Thomas Michael Burke. Listed as having thirty rooms, Burke's ownership subsequently culminated in the subdivision of the Redcourt Estate and the creation of Redcourt Avenue in c.1936 (Prahan Rate Book; Hannan 1979). A notable agent in the area, Burke was also responsible for several large subdivisions of land in the Gardiners Creek Valley at East Malvern, including the land for the East Malvern Golf Course. Following subdivision, Redcourt was given the name Redcourt Guesthouse and re-numbered 6 Orrong Road by 1940. The guesthouse was run by Mabel Irvine. Thomas Burke remained the owner of Redcourt until his death in 1949, in which ownership was subsequently transferred to his wife Mary Duggan Burke (née Brady).

Following Mary's death, Redcourt was put up for auction in 1956. An advertisement for the house from this period describes it as a brick mansion with twenty-three main rooms and staff quarters (The Argus 1956, 22). It was subsequently purchased by the State Government of Victoria's Ministry of Education, and used as an all girls residence for students enrolled at the Larnook Domestic Arts Teachers College (Sands & McDougall). It was ultimately vacated and left to deteriorate in 1996, before being purchased by developer Adam Garrison in 2009. This resulted in a four year long restoration project to return the building to a family residence, as well as significant renovations to the kitchen interior, music room and children's room (Pallisco and Power 2015). Following refurbishment, it was placed on the market in 2013, and again in 2014 (Engwirda 2014).

Comparative Analysis

Redcourt is notable as a fine and very early example of the influence of the British Queen Anne Revival, exemplified by the contemporary work of Richard Norman Shaw in London, as well as Oakden, Addison & Kemp, Walter Richmond Butler and Ussher & Kemp in Melbourne. While Reed Henderson & Smart are not well known for such work, they are recognised as innovators in style in the nineteenth century, and were no doubt well abreast of the latest stylistic developments in Britain and Australia.

Comparative examples include:

- **Campion College (formerly Dalswraith), (99 Studley Park Road, Kew) (H0158).** The house formerly known as Dalswraith is described in its statement of significance as being one of the most scholarly and bold expressions of the Queen Anne style of house built during the Edwardian period in Melbourne. The house is a two-storey structure with a gabled roof and projecting gable ends. A central arcaded loggia provides a recessed entrance, constructed out of the sandstone while the rest of the house is completed in red brick with timber cladding on the bay windows, and a mix of timber and harling render used on the gable ends. Terracotta tiles are present on the roof, with decorative ridge capping. All of these elements are represented at Redcourt, other than the sandstone loggia and ridge capping. Both houses can be recognised as clear and identifiable examples of the Queen Anne style reflected during the Edwardian period in Melbourne.

- **Former North Park (69 Woodland Street, Essendon) (HO128 and VHR No. H1286).** The house formerly known as North Park is directly comparable to Redcourt as another example of an Queen Anne style house constructed in the Edwardian period in Melbourne. Both houses share similar characteristics, including the use of red brick masonry, projecting gabled bays, gable ends with timber and harling render, terracotta tiling for roofing material and built form.
- **Edzell (76 St Georges Road, Toorak) (HO101 and VHR No. H0691).** Edzell was originally constructed in 1892 to the designs of Reed, Smart and Tappin. However, the substantial house was extensively remodeled in 1917. The Butler alterations are evident and recognisable with Butler's design – however, the house still observes many similar characteristics attributable to Reed, Smart and Tappin that are directly comparable to Redcourt. These characteristics include the use of projecting gable ends with decorative art nouveau timberwork, terracotta tiling, form, asymmetry and the use of render and red brick.

These examples are directly indebted to the Queen Anne Revival sponsored by Richard Norman Shaw, Philip Webb and other architects in England from the 1870s. Their style is not to be confused with Melbourne's more typical Queen Anne, which is most often single-storey and sprawled across the site in a manner quite alien to English prototypes.

Redcourt is clearly one of the earliest examples of the mode for a substantial house in the metropolitan area. While not as grand as Dalswraith in terms of materials or as large as North Park, it is clearly of a similar scale, integrity and degree of innovation. Redcourt may well have just preceded North Park in design and construction, and thus may be the earliest major example in Melbourne.

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Further Images



Entry gates to Redcourt (source: Extent Heritage Pty Ltd, 2021).



Brick wall and plantings visible on the Orrong Road boundary (source: Extent Heritage Pty Ltd, 2021).



Redcourt front façade looking north east
(source:www.federationhome.com, n.d.).



Redcourt front façade looking south east
(source:www.federationhome.com, n.d.).



Façade and landscaping. (federationhome.com)

Authors

Former citation prepared by: Bryce Raworth Pty Ltd, 1998.

Updated citation prepared by: Extent Heritage Pty Ltd, 2022.

Heritage Citation – Individual Place

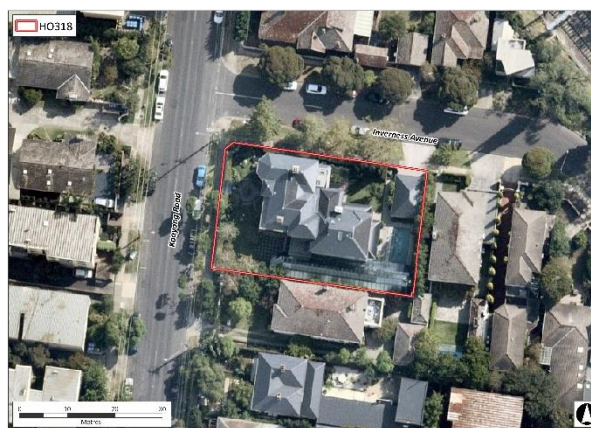
Heritage Place: Carrington
Address: 58 Kooyong Road, Armadale

HO Reference: HO318
Citation status: Final
Date Updated: 22 March 2022
Year of Construction: c.1887

Designer: Alfred Dunn
Builder: Unknown



Photograph of Carrington (source: Extent Heritage Pty Ltd, 2021).



Location map and extent of HO318.

Heritage Group: Residential buildings
Heritage Type: Mansion

Key Theme: Buildings suburbs
Key Sub-theme: Creating Australia's most prestigious suburbs – seats of the mighty – mansion estates in the 19th century

Significance Level: Local

Recommendation: Retain as an individually significant place on the HO

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 58 Kooyong Road, Armadale (otherwise known as Carrington) is significant. Specifically, the form, scale, and detailing of the substantial 1887 boom era Italianate mansion is locally significant. Later alterations and additions to the residence, rendered boundary walls, pool and pool house are not significant.

How is it significant?

Carrington is of local historical and aesthetic significance to the City of Stonnington. Carrington is also significant for its association with the prominent 19th century architect Alfred Dunn and for being the home of the well reputed merchant family, the Moran family.

Why is it significant?

Carrington is of historical significance in demonstrating the development of mansions in the suburb of Armadale during the mid 19th century. The mansion is also of historical significance in demonstrating residential development in the south eastern suburbs by Melbourne's wealthiest citizens during the gold rush period. (Criterion A)

Carrington has aesthetic significance as an intact and fine example of a late Victorian mansion. Key elements that contribute towards the aesthetic values of the site include the hipped slate roof, stucco render, projecting bay, wrought iron lacework verandah and Italianate chimney capping. (Criterion E)

Carrington has associative significance as a house designed by architect Alfred Dunn, and for its connection to the reputed Moran family as their home. (Criterion H)

HERCON Criteria Assessment

A	<i>Importance to the course, or pattern of our cultural or natural history</i>	Carrington is of historical significance in demonstrating the development of mansions in the suburb of Armadale during the mid-19th century. The mansion is also of historical significance in demonstrating residential development in the south eastern suburbs by Melbourne's wealthiest citizens during the gold rush period.
B	<i>Possession of uncommon, rare or endangered aspects of our cultural or natural history</i>	This place does not meet this criterion.
C	<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.
D	<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.

E	<i>Importance in exhibiting particular aesthetic characteristics</i>	Carrington has aesthetic significance as an intact and fine example of a late Victorian mansion. Key elements that contribute towards the aesthetic values of the site include the hipped slate roof, stucco render, projecting bay, wrought iron lacework verandah and Italianate chimney capping.
F	<i>Importance in demonstrating a high degree of creative or technical achievement at a particular period</i>	This place does not meet this criterion.
G	<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.
H	<i>Special association with the life or works of a person, or group of persons, of importance in our history.</i>	Carrington has associative significance as a house designed by architect Alfred Dunn, and for its connection to the reputed Moran family as their home.

Description

• Physical Analysis

Carrington is a large two-storey mansion built in the late Victorian Italianate style. The house features a hipped slate tile roof typical of the Italianate style, with the exception of the steep pitched pyramidal roof over the entry porch. The slate roof has metal ridge capping and three corbelled stuccoed chimneys with elaborate mouldings and flue fins. The roof is supported by paired bracketed eaves and cornices emphasising the eaves and first levels. The structure is rendered and painted.

The street front west elevation is defined by a projecting bay, pyramid roof, entry porch and return verandah. The verandah wraps around the west and south elevations of the house. The verandah is highly detailed with paired cast iron Corinthian posts on the two elevations and a group of three posts on the corner of the verandah. The verandah features a highly ornate and cohesive cast iron valance, lacework and balustrade.

Carrington features large, double hung timber sash windows with a projecting sill and arched window hood mouldings. The window over the porte cochre features a ten-pane leadlight set of stained glass. The front entry arched porte cochre is emphasised by large square columns with cornice mouldings. The front verandah features a tiled floor. The rear of the main structure along the north and west elevation features a deep-set verandah with a tiled floor, a contemporary awning and first verandah with similar post and cast-iron detailing as the front verandah.

There are several extensions to the main structure of Carrington as well as landscape alterations. There is a pitched roof garage located on the northeast corner of the site, accessible from Inverness Avenue. There is an outdoor pool located behind and between the main house and garage. The garage façade and roof are finished in a sympathetic material and colour with the main structure. The south elevation of the main building connects to an indoor lap pool protected by a contemporary steel and glasshouse structure. The pool and glass structure form most of the south boundary of the site.

The grounds of Carrington are landscaped and feature a large expanse of lawn and garden bed planting with ball topiaries, clipped hedges, and shrub planting on the west side of the site. There is a smaller lawn area by the outdoor pool and back verandah. The west lawn features an area laid in square stone tiles and topiary hedges. Pencil pine trees feature prominently in the landscaping.

The street boundary is demarcated by a high rendered masonry wall and piers with a hipped cap. Tall, well-maintained hedges set behind the boundary wall increase the overall height visible from the street. The main entrance from Kooyong Road is recessed from the main front wall and has a steel and glass flat roof structure.

Carrington is located on the junction of Kooyong Road and Inverness Avenue, and is close to the Armadale Station. Carrington is used as a residential property and is considered to be in good condition. There has been extensive landscape work and additional structures and extensions added. The property would be considered to have moderate integrity.

- **Alterations and Additions**

- New metal ridge capping.
- New downpipes and gutters.
- Original picket fence removed.
- Original cypress hedge removed.
- New rendered boundary masonry wall added.
- House painted from white to grey with black detailing (2014).
- Extensive landscaping work undertaken (2014).
- Extension to the rear of main structure with verandah with sympathetic detailing (2014).
- Third chimney at back of main structure added (2014).
- Two new skylights added to the roof the original structure (2014).
- Contemporary pergola on south elevation of verandah.
- Garage added (2014).
- Outdoor swimming pool added (2014).
- Indoor lap pool added (2014).
- Steel and glass structure added over the lap pool by south elevation of main structure (2014).
- Removal of original or early stables, shed, washhouse, outhouse, photo studio and trellis fernery.

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.

The first land sales in what would become Armadale began in 1854 following the surveying of Glenferrie Road and High Street. The suburb of Armadale was formally included in the City of Prahran and, as is the case with many of the suburbs in Stonnington and surrounds, it received its name from a lone but notable property. Armadale House was built by one James Munro, son of the first keeper of the Prahran pound. On arriving in Australia from his home in Sutherland, Scotland, Munro worked for the stationer business Fergusson and Moore—Fergusson being James Fergusson of Kooyong. Armadale House, built in c.1887, was the first of many grand houses constructed in the suburb in the late 19th century. Munro went on to become Premier of Victoria and, later, Attorney General, before losing all in the economic crash of the 1890s. Following the turn of the century, many of the original 19th century properties faced demolition and subdivision, encouraging growth in early 20th century and the interwar period. While Armadale today enjoys an affluent reputation for its association with the surrounding suburbs of Toorak, Malvern and Kooyong, traces of remnant working class houses can be seen at the small timber workers cottages present in some parts off High Street and near the border with Malvern (Cooper 1924, 268).

• Place History

Designed by architect Alfred Dunn, Carrington was constructed in c.1887 for grocer Thomas Edwin Moran, his wife Elizabeth Rachel (née Lovell) and their five children Winifred, Leonard, Edith, Arthur and Frederick. Responsible for over ninety projects ranging from houses, commercial buildings, and churches to factories and coffee palaces, Dunn is best known for designing the highly ornamented six-storey T & G Life Building at the corner of Swanston and Little Collins streets (161 Collins Street) (Goad & Willis 2012, 216). At the time of his occupancy, Moran ran a successful chain of grocery stores called Moran & Cato with his cousin Frederick John Cato. Following Thomas Moran's passing in 1890 at the age of thirty-nine, the property was passed onto his wife Elizabeth (The Argus 1890, 1). By 1895, Elizabeth Moran is listed as the official owner of Carrington (Sands & McDougall 1895, 315).

While Dunn's 1887 plans show three floors and two elevations, additions were made by 1902. A 1902 MMBW plan shows an additional outbuilding along with the existing shed, washhouse and outhouse. Also visible in the plan is a photo studio, trellis fernery, a stable building that extends across the rear boundary, and a coach house that is situated adjacent to the side street. As with Dunn's original plan, the path layout of the front garden comprises asphalt (MMBW 1902). Elizabeth Moran and her children continued to occupy Carrington in the decades following Thomas' death. Upon Elizabeth Moran's death in 1932, the house was sold.

By 1935, H. M. Ramsay is listed as the owner of Carrington (Sands & McDougall 1935). Following a period of what was likely private residency, Carrington was put up for use as a guest house. From 1947

onwards, the property was known as Kooyong Guest House', before being transformed again for use as a private hospital between 1969 and 1974. Today, Carrington a surviving example of a two-storey Victorian boom mansion in this section of Kooyong Road.

Comparative Analysis

As a two-storey mansion built in the Victorian Italianate boom era style, Carrington is directly comparable to several late 19th century Victorian mansions in Armadale. Popularised following the development of Toorak House in 1850 and its subsequent use as the Governor's residence in 1854, the use of Italianate style in domestic architecture was particularly prevalent in the Victorian colony. Its connotations with the social and political elite was integral to its success, and the style is readily observable in residences across Melbourne's wealthy inner eastern suburbs. While there were once similar buildings opposite Carrington, they have since been demolished. Consequently, the following comparative analysis requires us to turn to other areas of Armadale.

Comparable examples include:

- **Oyama Mansion (2 Kelmscott Road, Armadale) (HO535).** Built in 1887 by speculative developer C.E. Connop, Oyama is a two-storey Italianate mansion set in a mature garden setting. As a key example of a boom era Italianate mansion in late 19th century in Armadale, it is highly comparable to Carrington in terms of form and scale, ornamental detailing and elaborate moulding. Notable comparative features include the highly detailed cast iron verandah with Corithian posts and lacework, the extensive use of arched window hood mouldings, and a canted projecting bay. The key difference between the sites lies in its grounds. While both sites have been re-landscaped, Oyama has retained elements of the original garden as well as the remnants of several mature trees. Taken together, both sites ultimately exemplify the key characteristics of boom style Victorian Italianate mansions that came to signify wealth and social status in the region.
- **Larnook (519 Orrong Road, Armadale) (HO85).** Larnook is a boom era Italianate mansion that was built for William H. Miller in 1881. As with Carrington and Oyama, it features design characteristics clearly attributed to late Victorian mansions. These include the use of a slate, hipped roof form, a projecting bay, stucco render, wrought iron lacework and decorative moulding. Though Larnook was converted for educational purposes in the mid-20th century, it still presents as a large boom era mansion. Carrington retains its original domestic purpose (though notably it also lost this use for a period of time) and conveys its late Victorian design characteristics with high integrity. Larnook and Carrington can be recognised as remnant buildings reflecting a 19th century landscape, predating the subdivision of the late Victorian estates.
- **Trelowarren formerly known as 'Kilbryde' (543 Orrong Road, Armadale) (HO86).** Built in 1876-77 for Robert D. Reid, merchant and member of the Victorian Legislative Council who would later become a Senator, Trelowarren is directly comparable to Carrington as a boom era Italianate mansion formerly on a large estate dating from the late 19th century. Trelowarren directly reflects a period of rich development and expansion, informing Carrington's construction and providing a remnant landscape context for Carrington, and the City of Stonnington as a whole. Physically, both sites are comparable for their built features which include projecting bays, wrought iron lacework, double-storey construction, rectilinear form, hipped slate rooves and the use of stucco render. Today, both houses, as well as Larnook and Oyama noted above, provide historical evidence of Armadale prior to the subdivision of the 19th century estates.

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[bin/spydus.exe/FULL/WPAC/ARCENQ/8211034/22903392,1?FMT=IMG](https://stonnington.spydus.com/cgi-bin/spydus.exe/FULL/WPAC/ARCENQ/8211034/22903392,1?FMT=IMG)

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.

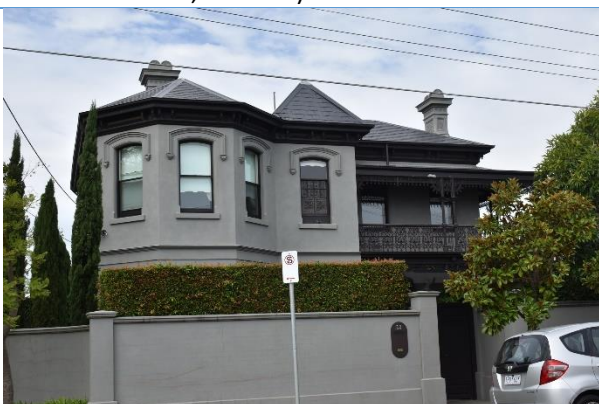
Further Images



Photo of Elizabeth Moran and her five children, the original occupants of Carrington, c. 1890s. From left to right: Winifried Moran, Leonard Edwin Pankhurst Moran, Elizabeth Rachel Moran, Edith Moran, Arthur Leslie Moran and Frederick Harold Moran (source: Stonnington History Centre Archives, c.1890s).



North western elevation of Carrington, as viewed from Kooyong Road (source: Extent Heritage Pty Ltd, 2021).



Western (front) elevation (source: Extent Heritage Pty Ltd, 2021).



Façade details (source: Extent Heritage Pty Ltd, 2021).



Verandah and chimney details (source: Extent Heritage Pty Ltd, 2021).



View along the northern elevation (source: Extent Heritage Pty Ltd, 2021).



Eastern elevation of Carrington (source: Extent Heritage Pty Ltd, 2021).



Contemporary garage, fence and northern elevation of Carrington (source: Extent Heritage Pty Ltd, 2021).



Detail of original chimney (source: Extent Heritage Pty Ltd, 2021).



Detailing along the northern elevation (source: Extent Heritage Pty Ltd, 2021).

Authors

Former citation prepared by: Nigel Lewis and Richard Aitken Pty Ltd, 1992.

Updated citation prepared by: Extent Heritage Pty Ltd, 2022.

Heritage Citation – Individual Place

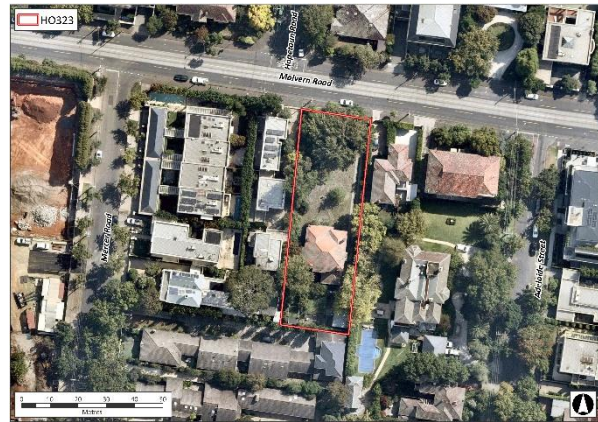
Heritage Place: Residence
Address: 1088-1090 Malvern Road, Armadale

HO Reference: HO323
Citation status: Final
Date Updated: 22 March 2022
Year of Construction: 1916

Designer: Klingender & Alsop
Builder: Unknown



Photograph of 1088-1090 Malvern Road (source: Extent Heritage, 2021).



Location map and extent of HO323.

Heritage Group: Residential buildings
Heritage Type: Residence

Key Theme: Building suburbs
Key Sub-theme: Creating Australia's most 'designed' suburbs – houses as a symbol of wealth, status and fashion

Significance Level: Local

Recommendation: Retain as an individually significant place on the HO.

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 1088-1090 Malvern Road, Armadale, is significant. Specifically, the form, scale and detailing of Arts and Crafts residence is of local heritage significance. The outbuildings, landscaping and front boundary fence are not significant.

How is it significant?

The house at 1088-1090 Malvern Road is of local aesthetic significance to the City of Stonnington, and is associated with both the prominent Arts and Crafts architects, Klingender and Alsop.

Why is it significant?

The house at 1088-1090 Malvern Road, Armadale, is aesthetically significant as a simple, lightly ornamented dwelling with characteristics linking it to the Arts and Crafts era. These characteristics include the projecting balcony with timber shingling, the arcaded loggia with timber pillars and tuck pointed brickwork. (Criterion E)

The house at 1088-1090 Malvern Road is associated with prominent Arts and Crafts architects Klingender and Alsop, who designed the building. (Criterion H)

HERCON Criteria Assessment

A	<i>Importance to the course, or pattern of our cultural or natural history</i>	This place does not meet this criterion.
B	<i>Possession of uncommon, rare or endangered aspects of our cultural or natural history</i>	This place does not meet this criterion.
C	<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.
D	<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.
E	<i>Importance in exhibiting particular aesthetic characteristics</i>	The house at 1088-1090 Malvern Road, Armadale, is aesthetically significant as a simple, lightly ornamented dwelling with characteristics linking it to the Arts and Crafts era. These characteristics include the projecting balcony with timber shingling, the arcaded loggia with timber pillars and tuck pointed brickwork.
F	<i>Importance in demonstrating a high degree of creative or technical achievement at a particular period</i>	This place does not meet this criterion.

G	<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.
H	<i>Special association with the life or works of a person, or group of persons, of importance in our history.</i>	The house at 1088-1090 Malvern Road is associated with prominent Arts and Crafts architects Klingender and Alsop, who designed the building.

Description

• Physical Analysis

1088-1090 Malvern Road is a two-storey brick residence setback from the street with an extensive front lawn. The structure has a restrained design with a simple massing in the Federation Arts and Crafts style. The face red bricks are laid in a running bond and tuck pointed. The windows are a double hung sash window with timber frame. Each window has a bullnosed brick sill, concrete lintel and fixed timber louvred shutters. The windows are of a simple Georgian Revival character owing to the window shutters and the unpainted concrete lintels provide some contrast with the predominant use of tuck pointed brick. The structure has a hipped roof form with two projecting symmetrical pitches overlooking the front façade. The roof is clad in a terracotta tile and has terracotta hip tiles and ridging but its otherwise simple in form and unadorned.

The front façade has a central loggia with paired timber columns rising from a brick balustrade and foundation wall. The loggia is capped with steeply angled brackets of a mediaeval character. There is a projecting shingled and belled balcony on the east and west façade. There are four face red brick chimneys with a simple form projecting from the main structure.

The structure is located on a deep block with an extensive front yard. There are mature trees and plantings located on the property, particularly along the street front fence and backyard which obscures the building from street view. The street front boundary is demarcated by a low crimped wire fence with timber posts and rails. Aerial imagery shows some additional structures and built up areas in the rear yard. These include a garden shed with a single pitch terracotta tiled roof. Extending from the garden shed appears to be three bays of garden trellises with brick posts. There is a raised garden bed lined with brick. There is also a concrete laid driveway leading from the street front running along the east boundary fence that terminates in a corrugated iron car port located in the backyard.

1088-1090 Malvern Road is located close to commercial shops on Malvern Road and Lauriston Girls School. It remains in use as a residential property and is considered to be in good condition. The property appears to be fairly intact, except for the Georgian Revival style windows, and would be considered to be of moderate integrity.

- Alterations and Additions

- New downpipes.
- Addition of roof antenna.
- Concrete driveway.
- Addition of corrugated iron carport.
- New timber window frames and fixed louvred shutters.
- Recent tuck pointing.

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.

The first land sales in what would become Armadale began in 1854 following the surveying of Glenferrie Road and High Street. The suburb of Armadale was formally included in the City of Prahran and, as is the case with many of the suburbs in Stonnington and surrounds, it received its name from a lone but notable property. Armadale House was built by one James Munro, son of the first keeper of the Prahran pound. On arriving in Australia from his home in Sutherland, Scotland, Munro worked for the stationer business Fergusson and Moore—Fergusson being James Fergusson of Kooyong. Armadale House, built in c.1887, was the first of many grand houses constructed in the suburb in the late 19th century. Munro went on to become Premier of Victoria and, later, Attorney General, before losing all in the economic crash of the 1890s. Following the turn of the century, many of the original 19th century properties faced demolition and subdivision, encouraging growth in early 20th century and the interwar period. While Armadale today enjoys an affluent reputation for its association with the surrounding suburbs of Toorak, Malvern and Kooyong, traces of remnant working class houses can be seen at the small timber workers cottages present in some parts off High Street and near the border with Malvern (Cooper 1924, 268).

- Place History

1088-1090 Malvern Road was constructed in 1916 to designs laid out by Klingender & Aslop. Klingender & Aslop was a partnership formed in 1922 between Frederick Louis and Rodney Howard Alsop, with Alsop as the designer and Klingender as the practical partner (Tibbits 1979). Alsop was a practitioner working in the Arts and Crafts movement, and the duo's most prominent designs include the residences Glyn at 224 Kooyong Road, Toorak (1908) and Edrington at 6 Melville Park Drive, Berwick (1908).

The Arts and Craft influenced dwelling at 1088-1090 Malvern Road was initially built for Flor. A. Finlay. By 1920, physician Dr Edward Henry Fyffe is also listed as an occupant alongside Finlay (Sands & McDougall 1920). It is unknown precisely how long Finlay occupied the house, however by the 1930s Senator Alexander John McLachlan is listed in archival material as the official owner and occupier (The Herald 1939, 8). A businessman and lawyer by training, McLachlan transitioned into politics in 1896 when he unsuccessfully ran as an independent for a House of Assembly Seat in Victoria (Loughlin 1986).

He unsuccessfully contested five more times in various parliamentary elections across Victoria and South Australia, before eventually being elected to the Senate in 1925 (Loughlin 1986). An anti-socialist, McLachlan worked for the Liberal cause, and was involved in the formation of the Liberal Federation in 1923.

McLachlan's occupancy at 1088-1090 Malvern Road ended in 1939 when the property was sold to Sir Harry Lawson (The Herald 1939, 8). The Premier of Victoria from 1918 to 1924, Lawson later entered into federal politics, serving as a Senator for Victoria between 1929-1935 for the Nationalist Party (Garden 1986). 1088-1090 Malvern Road was purchased following his retirement, and he occupied the residence with his wife Penelope Bell (née Hawkins). During this period, he was a trustee of the Melbourne Cricket Ground and the Shrine of Remembrance and belonged to the Australian Club (Garden 1986). Following Lawson's death in 1951, ownership of the property was transferred to his son Dr. Donald Forsyth Lawson (Sands & McDougall 1955). Donald Lawson occupied the house for a few decades and is listed as the owner until at least 1974 (Sands & McDougall 1974). Due to the lack of archival material, it is unknown who resided in the house in the period following the decades long Lawson occupancy.

Comparative Analysis

As a residence designed by Klingender and Alsop, 1088-1090 Malvern Road can be compared to two other works produced in this partnership. The house represents stylistic qualities that both architects have observed in their private practices and therefore the design is a clean fusion of two architects works. However, there are limited examples that reflect the pared-back styling of this house, with the vast majority of other examples using high levels of embellishment particular to the Arts and Crafts movement.

Comparable examples include:

- **Flats (327-328 Beaconsfield Parade, St Kilda West) (HO444).** The flats at 327-328 Beaconsfield Parade, St Kilda West, are directly comparable to the house at 1088-1090 Malvern Road as an example of the partnership Klingender and Alsop. Alsop's work is historically characterised by the Arts and Crafts style, with emphasis placed on the use of timber and terracotta shingling, as well as arcaded loggias with timber or cement pillaring. The house at 1088-1090 Malvern Road observes these elements linking it to Alsop, but it also observes the roof pitch and form generally associated with Klingender. The Flats on Beaconsfield Parade observe the same features; balconies with timber pillars, a similar pitch of roof, terracotta tiling and rectilinear form with recessed arched porches mimicking the use of a loggia. Both sites are therefore directly comparable to each other as clear representations of the firm Klingender and Alsop.
- **Residence (30 Albany Road, Toorak) (HO487).** The house at 30 Albany Road, Toorak, was constructed in the 1870s as stables to the Yar Orrong mansion but was then converted in 1921 to the design of Rodney Alsop into his own private residence. Klingender would then work on the property in 1937, providing a sympathetic extension. With this, the house has seen three instances of construction: initial 1870s construction, conversion in 1921 by Alsop, and then extension in 1937 by Klingender. The house observes the stylistic qualities associated with Alsop's work more than Klingender, but is still comparable as an example of a property both architects worked on. It also abides by the Arts and Crafts characteristics that are emblematic of Alsop's style. One key characteristic includes the use of decorative timber paneling on the

projecting gable ends which achieves the same visual effect as the shingling used at 1088-1090 Malvern Road. Clear differences between both buildings include the form, scale, roof material and form.

Only two examples have been addressed based on a clear distinction between 1088-1090 Malvern Road and most other examples of Klingender and Alsop's work, with 1088-1090 Malvern Road being more elaborate in style. The Flats at 327-328 Beaconsfield Parade can be recognised as the best comparable example to the residence at 1088-1090 Malvern Road, Armadale.

Another example was provided in the 1992 heritage citation, specifically the Wertheim Residence on Whernside Avenue, Toorak. However, no address was provided for this property and it is not currently included on the Heritage Overlay.

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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



View looking towards the front façade from the entrance and driveway (source: Extent Heritage Pty Ltd, 2021).



Obscured view of the front façade (source: Extent Heritage Pty Ltd, 2021).



Timber and wire fence along the street front boundary (source: Extent Heritage Pty Ltd, 2021).



Entrance along the street front boundary (source: Extent Heritage Pty Ltd, 2021).

Authors

Former citation prepared by: Nigel Lewis and Richard Aitken Pty Ltd, 1992.

Updated citation prepared by: Extent Heritage Pty Ltd, 2022.

Heritage Citation – Individual Place

Heritage Place: Semi-detached Pair
Address: 3-5 Mercer Road, Armadale

HO Reference: HO327
Citation status: Final
Date Updated: 22 March 2022

Designer: Unknown
Builder: Unknown

Year of Construction: 1890



Photograph of 3-5 Mercer Road (source: Extent Heritage, 2021).



Location map and extent of HO327.

Heritage Group: Residential buildings
Heritage Type: Terrace

Key Theme: Building suburbs
Key Sub-theme: Creating Australia's most prestigious suburbs

Significance Level: Local

Recommendation: Retain as an individually significant place on the HO.

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 terrace pair at 3-5 Mercer Road, Armadale is significant. Specifically, the form, scale and detailing of the 1890 Revival Jacobean Free Style terraces are of local heritage significance, as well as the original fence posts to the front of the property. Later alterations and additions, side and rear boundary fences, carparking paving and other landscaping are not significant.

How is it significant?

3-5 Mercer Road, Armadale is of local aesthetic significance to the City of Stonnington and is rare as a terrace pair built in the Revival Jacobean Free Style.

Why is it significant?

3-5 Mercer Road is an unusual pair of terraces built in the Revival Jacobean Free Style; an architectural style not normally associated with this building form. Key areas of interest include the arcaded verandahs, decorative mouldings and ornamented parapet. (Criterion B)

3-5 Mercer Road has local aesthetic value as a high-quality, fine and intact example of a Revival Jacobean Free Style terrace pair. The building is a prominent structure on Mercer Street owing to the elaborate façade design, high integrity and high visibility. Key features that contribute towards the aesthetic value of the place include the façade symmetry, arcaded verandahs to both floors, timber spindle balustrades, parapet form and detailing, slate gable roof with terracotta ridging, and brick chimneys. (Criterion E)

HERCON Criteria Assessment

A	<i>Importance to the course, or pattern of our cultural or natural history</i>	This place does not meet this criterion.
B	<i>Possession of uncommon, rare or endangered aspects of our cultural or natural history</i>	3-5 Mercer Road is an unusual pair of terraces built in the Revival Jacobean Free Style; an architectural style not normally associated with this building form. Key areas of interest include the arcaded verandahs, decorative mouldings and ornamented parapet.
C	<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.
D	<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.
E	<i>Importance in exhibiting particular aesthetic characteristics</i>	3-5 Mercer Road has local aesthetic value as a high-quality, fine and intact example of a Revival Jacobean Free Style terrace pair. The building is a prominent structure on Mercer Street owing to the elaborate façade design,

		high integrity and high visibility. Key features that contribute towards the aesthetic value of the place include the façade symmetry, arcaded verandahs to both floors, timber spindle balustrades, parapet form and detailing, slate gable roof with terracotta ridging, and brick chimneys.
F	<i>Importance in demonstrating a high degree of creative or technical achievement at a particular period</i>	This place does not meet this criterion.
G	<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.
H	<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

3-5 Mercer Road, Toorak consists of a pair of two-storey freestanding terrace houses, built in a Revival Jacobean Free Style design. The brick structure is rendered and painted white on the façade, however on the rest of the elevations have been painted a cream colour. The front façade render is in better condition at 3 Mercer Road compared to 5 Mercer Road, with 5 Mercer Road showing clear signs of render failure; this difference may be due to a recent re-rendering of the façade at 3 Mercer Road. It is noted that the verandah arches to 5 Mercer Road are painted brick as opposed to painted render.

The front façade of the property is distinct for its vaulted loggias on both ground and first floors. The façade of each terrace is symmetrical, mirrored and defined by three arched openings with the centre arch wider than the two side arches. Each arch is framed by Tuscan order engaged piers. The ground floor arched openings and gate are secured with full height black spear head fencing. The first floor has black timber spindle balustrades. The first floor engaged piers become Doric above the arched moulding. The top centre arch is adorned with a festoon motif. The façade is capped with a pedimented parapet atop a plastered cornice with precast ball finials. The front façade also has double hung arched timber sash windows and arched timber double doors. The ground level entrance is raised off the street by three steps and is framed with two cast concrete Victorian vase planters. In contrast to the white render of the front façade, the spearhead fencing, timber windows, doors and balustrades are painted black.

The structure has a slate roof with terracotta ridging. Aerial imagery shows three skylights on the roof of the structure. There are four corbelled open faced red brick chimneys extending from structure. Aerial

imagery also shows to matching two-storey rear built forms that are likely to be original. 5 Mercer Road, however, has a small ground floor wrap around addition at the rear.

The side elevations of the property have windows in varying forms, all with a concrete sill. The windows of 5 Mercer Road are in view from the neighbouring street, Mercer Way. There are fixed windows with a semi-circular fanlight that mirrors the arched form of the front façade and double hung timber sash windows. There are three windows on the north façade with the fanlights, all of which have leadlight stained glass of varying designs including white crane motifs.

The Mercer Road street front boundary is demarcated by two central painted brick freestanding piers with corbelled capping. These are remnants of the original fence. There are boundary plantings along the front of the properties. The front setbacks are laid with square concrete slab paving to 3 Mercer Road and stone paving to 5 Mercer Road. The boundary with Mercer Way has a short timber post with timber panelling and lattice painted the same cream colour as the structure.

3-5 Mercer Road is located at the junction of Mercer Road and Mercer Way. It is located close to the main commercial precinct on High Street, Armadale Train Station and the Mercer Road Tram stop. The terrace pair are currently used as residential properties. 3 Mercer Road is considered to be in good condition and has high integrity. 5 Mercer Road is considered to be in fair condition and has high integrity.

- **Alterations and Additions**

- Addition of roof antenna.
- 3 Mercer Road:
 - Addition of two skylights on 3 Mercer Road.
 - Addition of square concrete paving.
 - Potential re-rendering of façade.
 - Addition of stained glass window (1985)
- 5 Mercer Road:
 - Addition of one skylight on 5 Mercer Road
 - Ground floor wrap around extension at the rear.
 - New fence along Mercer Way.
 - Addition of stone paving.

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.

The first land sales in what would become Armadale began in 1854 following the surveying of Glenferrie Road and High Street. The suburb of Armadale was formally included in the City of Prahran and, as is the

case with many of the suburbs in Stonnington and surrounds, it received its name from a lone but notable property. Armadale House was built by one James Munro, son of the first keeper of the Prahran pound. On arriving in Australia from his home in Sutherland, Scotland, Munro worked for the stationer business Fergusson and Moore—Fergusson being James Fergusson of Kooyong. Armadale House, built in c.1887, was the first of many grand houses constructed in the suburb in the late 19th century. Munro went on to become Premier of Victoria and, later, Attorney General, before losing all in the economic crash of the 1890s. Following the turn of the century, many of the original 19th century properties faced demolition and subdivision, encouraging growth in early 20th century and the interwar period. While Armadale today enjoys an affluent reputation for its association with the surrounding suburbs of Toorak, Malvern and Kooyong, traces of remnant working class houses can be seen at the small timber workers cottages present in some parts off High Street and near the border with Malvern (Cooper 1924, 268).

- [Place History](#)

3-5 Mercer Road was erected in 1890 for Robert Walker (Malvern Rate Books). Due to a lack of archival material, it has proved difficult to ascertain the designer of the house. While its form is characteristic of terrace houses that were built in Melbourne's inner suburbs between the 1850s and 1890s, its Revival Jacobean Free Style is quite unique for this type of dwelling.

Although Robert Walker is listed as the official owner of the site from 1890, the pair of houses were leased out to several different tenants over the years (Sands & McDougall). The earliest known occupants include Percy Watkinson at 3 Mercer Road between 1893-95, and George Nipper at 5 Mercer Road in 1892. It is unknown whether Walker himself ever occupied the dwelling.

Walker remained the owner for at least a decade, and by 1903, S. Schuhkrafft is listed as the official proprietor (MMBW 1903). Although not much is known about Schuhkrafft, there is a possibility that he was associated with Schuhkrafft and Co, a prominent paper bag manufacturer and wholesale printing firm at the time. A MMBW Plan from this period shows symmetrically aligned bathrooms and lavatories across the houses (MMBW 1902, 1903). As with Walker, historical sources do not indicate Schuhkrafft's occupancy of 3-5 Mercer Road. They instead note a range of tenants including Elliot Edwin (1904-05), Meta Despard (1906-07) and Wilfried Thompson (1910) at 3 Mercer Road, and Mary Lukey (1904-06) and Robert Mayston (1909-1917) at 5 Mercer Road (Sands & McDougall). As there is no available historical material concerning the pair of dwellings throughout the mid 20th century, this period of time cannot be accounted for.

Archival sources from the late 20th century reveal that Mercer Road was put up for auction in the year 1985. By this period, the dwelling appears to have undergone several alterations, and is described as a 'classic 2 storey Victorian balcony residence, superbly and skillfully renovated throughout to perfectly blend with all the outstanding charm and character of its era...' (3-5 Mercer Road Collection 1985, newspaper clipping). Features included a 'new kitchen that opens to a large informal living room', as well as a brick paved courtyard/garden, a master bedroom with ensuite bathroom, three additional bedrooms, family bathroom, laundry room and shower room. Ornamental features also comprised of a marble mantel, elaborate cornices, ceiling roses and a stained glass window on the stairway. The alterations were likely undertaken by Ian Pockran, a professional renovator who occupied the dwelling during this period. An undated newspaper article by Margaret Simmons notes how the new downstairs bathroom was built in what used to be big fireplace (Simons c.1980s).

In 1991, 3 Mercer Road was also put up for sale. While its renovations were less substantial than those at 5 Mercer Road, an auction flyer for the dwelling indicates several changes from the original, such as a downstairs bathroom and open plan kitchen (3-5 Mercer Road Collection 1991, real estate flyer). While it was auctioned off again in the mid 1990s, 5 Mercer Road appears to still be owned by the original 1990 buyers.

Comparative Analysis

In Armadale there are a range of examples of large Victorian mansions reflecting the suburbs affluent history from the late 19th century. These residences once graced large manicured gardens set on extensive acreage and represented a period of booming development and affluence in Armadale, both in size and architectural detailing. In contrast, the terrace pair at 34 Mercer Road represent a different style of development in the area during the late 19th century, that being the consolidation of multiple dwellings on smaller allotments. Unusually, however, the architect of 3-5 Mercer Road applied architectural detailing usually reserved for large residences from this era.

No comparative examples of Revival Jacobean Free Style terraces were identified for this assessment, however the following properties from the same era demonstrate some similar architectural qualities:

- **10-12 Northcote Road, Armadale (HO130).** The site consists of a set of late nineteenth century terraces with arcaded verandahs and decorative piers. The roof form is different to 3-5 Mercer Road in that there is no parapet and it contains a hipped slate roof as opposed to a gabled slate roof with terracotta ridges. Just like 3-5 Mercer Road, the front setback is characterised as an open, paved parking area with boundary plantings. Original fence piers are also intact at both properties.
- **34 Mercer Road, Armadale (HO82).** It is noted that the residence at 24 Mercer Road is not a terrace pair, however the building shares a similar form, scale and streetscape presence to 3-5 Mercer Road. The façade is defined by arcaded verandahs and decorative piers on both floors, a decorative parapet (albeit a different style) and masonry construction with render finish.

Given there are very little comparative examples, it is clear that 3-5 Mercer Road is an unusual pair of terraces built in an architectural style not normally associated with this building form. Key features of interest include the arcaded verandahs to both floors, timber spindle balustrades, parapet form and detailing, slate gable roof with terracotta ridging and brick chimneys.

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Stonnington City Council. 2010. Heritage Citation Report: 10 Northcote Road, Armadale, Hermes ID 151506. Unpublished report. PDF file.

Stonnington City Council. 2010. Heritage Citation Report: 12 Northcote Road, Armadale, Hermes ID 151508. Unpublished report. PDF file.

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



Overview of the terrace pair (source: Extent Heritage Pty Ltd, 2021).



Façade of 3 Mercer Road (source: Extent Heritage Pty Ltd, 2021).

View from Mercer Way, showing the rear elevation (source: Extent Heritage Pty Ltd, 2021).



façade of 5 Mercer Road (source: Extent Heritage Pty Ltd, 2021).



Leadlight stained glass window to 3 Mercer Road (source: Extent Heritage Pty Ltd, 2021).



Leadlight stained glass window to 5 Mercer Road (source: Extent Heritage Pty Ltd, 2021).



Original fence posts at the front (source: Extent Heritage Pty Ltd, 2021).



Detail of upper façade to 5 Mercer Road (source: Extent Heritage Pty Ltd, 2021).

Authors

Former citation prepared by: Nigel Lewis and Richard Aitken Pty Ltd, 1992.

Updated citation prepared by: Extent Heritage Pty Ltd, 2021.

Heritage Citation – Individual Place

Heritage Place: Residence
Address: 12 Mercer Road, Armadale

HO Reference: HO328
Citation status: Final
Date Updated: 22 March 2022

Designer: Arthur Fisher (possibly)
Builder: Unknown

Year of Construction: 1899



Photograph of 12 Mercer Road (source: Extent Heritage, 2021).



Location map and extent of HO328.

Heritage Group: Residential Buildings
Heritage Type: House

Key Theme: Building suburbs
Key Sub-theme: Middle class suburbs and the suburban ideal

Significance Level: Local

Recommendation: Retain as an individually significant place on the HO.

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 12 Mercer Road, Armadale is significant. Specifically, the form, scale and detailing of the Victorian era dwelling with Medieval/Free Style influences is of local heritage significance. The timber front fence is contributory. The landscaping and later alterations and additions are not significant.

How is it significant?

12 Mercer Road is of local aesthetic significance to the City of Stonnington, and is associated with one of Australia's most famous mining magnates, Bowes Kelly.

Why is it significant?

Aesthetically, 12 Mercer Road is distinguished by its remaining medieval-inspired detailing. It is a style that sets the building apart from the prevailing fashions of the Victorian era. Elements of note include the front bay window with a separate hipped roof and decorative timber joinery. Other aspects that contribute to the aesthetic value of the dwelling include the hipped slate roof with a projecting gable and the tuck-pointed brickwork. The building also has aesthetic significance as part of a row of three closely related dwellings at 12-16 Mercer Road, all originally built in the same style. (Criterion E)

The dwelling is associated with one of Australia's most famous mining magnates, Anthony Edward Bowes Kelly (also just referred to as Bowes Kelly), who originally owned the property along with the two neighbouring dwellings at 14 and 16 Mercer Road. (Criterion H)

HERCON Criteria Assessment

<i>A</i>	<i>Importance to the course, or pattern of our cultural or natural history</i>	This place does not meet this criterion.
<i>B</i>	<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>	Aesthetically, 12 Mercer Road is distinguished by its remaining medieval-inspired detailing. Elements of note include the front bay window with a separate hipped roof and decorative timber joinery. Other aspects that contribute to the aesthetic value of the dwelling include the hipped slate roof with a projecting gable and the tuck-pointed brickwork. The building also has aesthetic

		significance as part of a row of three closely related dwellings at 12-16 Mercer Road, all originally built in the same style.
F	<i>Importance in demonstrating a high degree of creative or technical achievement at a particular period</i>	This place does not meet this criterion.
G	<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.
H	<i>Special association with the life or works of a person, or group of persons, of importance in our history.</i>	The dwelling is associated with one of Australia's most famous mining magnates, Anthony Edward Bowes Kelly (also just referred to as Bowes Kelly), who originally owned the property along with the two neighbouring dwellings at 14 and 16 Mercer Road.

Description

• Physical Analysis

12 Mercer Road is a single-storey Victorian house with Medieval/Free Style influences. It is a tuck-pointed red brick structure laid in a running bond. The double fronted façade has a projecting gable roof with a simplified timber barge board (replaced) and a secondary projecting hip roof over a window bay. The front gable is capped with a ram's horn finial. The bay has two double hung timber sash windows with a fixed arched leadlight stained-glass window with arched brick window heads. The structure has a slate roof with a metal roof ridge cap. There are two face brick corbelled chimneys with stainless steel chimney caps.

The front façade has a raised covered porch with corrugated galvanized iron roofing, turned timber verandah posts and valance. The three-pane timber front door has symmetrical two-pane sidelights.

The grounds of 12 Mercer Road are heavily landscaped. There is an extensive back yard with lawn and boxwood hedge, and a swimming pool. There is a paved seating area by the pool and main house. The front yard is predominantly laid in brown aggregate with inground planter beds along the front and side fence, and by the front of the house with standard evergreens and white roses. The street boundary is demarcated by white timber post and picket fence. The driveway is laid in the same aggregate and terminates at the skillion roof garage located in the back yard.

There are several extensions on the property including a freestanding granny flat in the backyard. Historical imagery shows that there has been a side extension on the north elevation where a side entrance was once located.

12 Mercer Road is located close to the main commercial precinct on High Street, Armadale Train Station and the Mercer Road Tram stop. 12 Mercer Road is currently used as a residential property and is considered to be in good condition. There have been extensions and additions at the rear and side, extensive alteration to the landscape and removal of original detailing. However, the primary built/roof form, original front facing openings and much of the joinery remain intact. 12 Mercer Road would be considered to have moderate integrity.

- [Alterations and Additions](#)

- North elevation side extension (after 2013).
- Freestanding extension by the back of the house (after 2000).
- Addition of skillion roof garage (2018).
- Addition of sections of new corrugated iron roof on the main structure.
- Metal roof ridge cap.
- Replacement of bargeboard.
- Addition of stainless steel chimney caps.
- Alteration of the decorative joinery to the verandah, inclusive of removal of original gableton as seen on neighbouring matching properties.
- Removal of the original finials.
- Removal of brick boundary fence - built 1969.
- New timber post and picket boundary fence added – it matches 14 and 16 Mercer Road.
- Addition of a swimming pool (after 2010).
- Addition of paved seating area in the backyard (after February 2017).
- Removal of front lawn, planting and tiled walkway (2016).
- Addition of peddle laid front yard and driveway (2016).
- Demolition and replacement of old skillion style shed (2018).

[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.

The first land sales in what would become Armadale began in 1854 following the surveying of Glenferrie Road and High Street. The suburb of Armadale was formally included in the City of Prahran and, as is the case with many of the suburbs in Stonnington and surrounds, it received its name from a lone but notable property. Armadale House was built by one James Munro, son of the first keeper of the Prahran pound. On arriving in Australia from his home in Sutherland, Scotland, Munro worked for the stationer business Fergusson and Moore—Fergusson being James Fergusson of Kooyong. Armadale House, built in c.1887, was the first of many grand houses constructed in the suburb in the late 19th century. Munro went on to become Premier of Victoria and, later, Attorney General, before losing all in the economic

crash of the 1890s. Following the turn of the century, many of the original 19th century properties faced demolition and subdivision, encouraging growth in early 20th century and the interwar period. While Armadale today enjoys an affluent reputation for its association with the surrounding suburbs of Toorak, Malvern and Kooyong, traces of remnant working class houses can be seen at the small timber workers cottages present in some parts off High Street and near the border with Malvern (Cooper 1924, 268).

- **Place History**

Erected in 1899 for prominent Australian mining magnate Anthony Edward Bowes Kelly, better known as Bowes Kelly, 12 Mercer Road comprises one of three identical brick houses (12, 14 and 16) that were built in a row towards the south end of Mercer Road, Armadale (then Malvern). While the architect has not been verified, these three dwellings were possibly constructed to designs laid out by architect Arthur Fisher (Nigel Lewis & Richard Aitken Pty 1992). A local in the area at 1 Sorrett Avenue, Fisher is noted for designing the medieval inspired half timbered dwelling Westford at 2 Ash Grove Malvern.

In 1897, Bowes Kelly is listed as the owner of a 249 foot allotment that 12, 14 and 16 Mercer Road would come to occupy (Malvern Rate Books 1897-98). A pastoralist and land speculator throughout the 1870s and 1880s, Kelly purchased a one-fourteenth share in the new Broken Hill Mine in 1884 following news of silver discoveries in the Barrier Ranges (Wheeler 1983). He went on to sit on the board of directors from 1885 and by 1893, he was both the director and principal shareholder of Mount Lyell Mining and Railway Co. Ltd (Wheeler 1893). He lived in the dwelling Waiora at Glenferrie Road, Malvern from 1888 before moving to the mansion Moorakyne, also in Malvern in 1901.

Kelly was a keen property investor and developer throughout the 1890s, and 1899 saw the construction of three houses on his allotment at Mercer Road. Comprising of ten rooms, 12 Mercer Road was initially leased to estate agent Frederick Skipper (Malvern Rate Book 1898-1899). A MMBW plan from 1902 shows one bathroom, as well as steps leading into the dwelling's front entrance (MMBW 1902). By 1905, Dr Edward Leslie Gault, a medical practitioner from England, is listed as the official occupant of the house (Sands & McDougall 1905). A pioneer eye specialist and devout methodist, Gault founded the Laymen's Missionary Movement in 1909, as well as the Royal Australasian College of Surgeons in 1926 (Parry 2007; The Herald 1954, 13). He occupied the house with his children and wife Gertrude (née Woodall), who ultimately passed away in 1906 (The Argus 1906, 11). According to a newspaper article the house was referred to as Deloraine during the Gault occupancy (The Argus 1905, 1).

The Gault family continued to occupy the house until at least 1910, and by 1915, E.T. Hart is listed in directories as the occupant (Sands & McDougall 1915). While it remains unknown if the property was still under the ownership of Kelly by this period, directories throughout the early to mid 20th century indicate a long period of occupation by the Fordyce family. Occupied by Mr and Mrs. J Fordyce from 1924, and then Flora Fordyce throughout the 1940s and 50s, their intergenerational occupancy of 12 Mercer Road would suggest that the family also owned it. The Fordyce family went on to rename the house Alvie, and documented social events during their occupancy include a wedding reception for Janet Fordyce, the daughter of Mr. and Mrs. J Fordyce, and Bruce Henderson in 1924 (Chronicle 1924, 65).

By 1965, Mrs. E. Goldring is listed as the official occupier. While records suggest that she lived there for at least a decade, architectural drawings indicate that ownership of the house fell under G. Manton by 1969 (Sands & McDougall 1965-1974; Palliser Associates 1969). A new brick fence and gate was also

installed during Manton's ownership, although it has since been demolished (Palliser Associates 1969). Ownership of the house subsequently changed hands four times throughout the late and early 21st century, with several more alterations and additions also taking place between this period.

Comparative Analysis

The following comparative analysis focuses on a range of dwellings located in the City of Stonnington that share stylistic similarities to 12 Mercer Road, as Victorian houses with Medieval influences. Many of the dwellings were built as investment properties for Bowes Kelly. Further, while the architect has not been verified for a number of these sites, the similarities in the dwellings indicates that they were possibly constructed to designs laid out by architect Arthur Fisher.

The selected houses were designed in an eclectic manner with a medieval character to the gable facing the street and secondary projecting gable roof over a window bay. The medieval character is further reinforced with the entry gableton verandah on some examples. The steep pitched roofs, tall chimneys and the lack of stucco ornamentation on these red face brickwork buildings represents a rejection of the Italianate and the more flamboyant Queen Anne styles.

Comparative examples include:

- **14 Mercer Road, Armadale (HO329).** Constructed at the same time as 12 Mercer Road in 1899, owned by Bowes Kelly and potentially designed by Arthur Fisher. It is slightly more favourable to 12 Mercer Road in terms of intactness, with the decorative barge board to the gable end remaining in place. Like 12 Mercer Road, it contains a sympathetic timber front fence. Both dwellings have had red brick extensions added to the northern elevation towards the front façade and extensive relandscaping. Key similarities include the overall built/roof form, arrangement/style of openings, projecting bay window and insertion of a sympathetic timber front fence.
- **16 Mercer Road, Armadale (HO330).** Constructed at the same time as 12 Mercer Road in 1899, owned by Bowes Kelly and potentially designed by Arthur Fisher. This building compares favourably in terms of intactness to 12 Mercer Road. It is also missing the decorative barge board to the gable end but it retains other key features such as the ornamental gableton to the verandah. Key similarities include the overall built/roof form, arrangement/style of openings, projecting bay window and insertion of a sympathetic timber front fence.
- **5 Myamyn Street, Armadale (HO331).** Originally owned by Bowes Kelly and built in 1896 to designs potentially by Arthur Fisher. This building compares favourably in terms of intactness to 12 Mercer Road. It is also missing the decorative barge board to the gable end but retains the ornamental gableton to the verandah and more finely detailed timber joinery such as that to the bay window. Unlike 12 Mercer Road, this building has a high brick fence screening some of the façade.
- **7 Myamyn Street, Armadale (HO538).** Originally owned by Bowes Kelly and also built in 1896 to designs potentially by Arthur Fisher. This dwelling is more intact than 12 Mercer Road, having retained its decorative timber joinery to the gable end. Like 12 Mercer Road, it contains a low timber picket boundary fence. The projecting bay window detailing is less restrained in its style and more finely detailed than at 12 Mercer Road.

- **Norwood (133 Manning Road, Malvern East) (H0552).** Designed by Arthur Fisher and built in 1889. Both buildings are tuck pointed. Norwood is slightly more intact to the façade with the decorative barge board remaining and the additions have been pushed to the rear of the site. Both buildings present as more simplified in their style than other comparable examples.

Compared to the above properties, 12 Mercer Road is not the most intact example a Victorian house with Medieval/Free Style influences and is more simplified in its detailing. Despite this, it is still considered an important example as one part of a group of three medieval style properties attributed to Bowes Kelly.

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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



Overview of the dwelling and front fence (source: Extent Heritage Pty Ltd, 2021).



Overview of the dwelling (source: Extent Heritage Pty Ltd, 2021).



Detail of the front fence (source: Extent Heritage Pty Ltd, 2021).



Side extension located at the front of the property (source: Extent Heritage Pty Ltd, 2021).

Authors

Former citation prepared by: Nigel Lewis and Richard Aitken Pty Ltd, 1992.

Updated citation prepared by: Extent Heritage Pty Ltd, 2022.

Heritage Citation – Individual Place

Heritage Place: Residence
Address: 14 Mercer Road, Armadale

HO Reference: HO329
Citation status: Final
Date Updated: 22 March 2022

Designer: Arthur Fisher (possibly)
Builder: Unknown

Year of Construction: 1899



Photograph of 14 Mercer Road (source: Extent Heritage, 2021).



Location map and extent of HO329.

Heritage Group: Residential Buildings
Heritage Type: House

Key Theme: Building suburbs
Key Sub-theme: Middle class suburbs and the suburban ideal

Significance Level: Local

Recommendation: Retain as an individually significant place on the HO.

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 14 Mercer Road, Armadale is significant. Specifically, the form, scale and detailing of the Victorian era dwelling with Medieval/Free Style influences is of local heritage significance. The timber front fence is contributory. The garage addition, landscaping and later alterations and additions are not significant.

How is it significant?

14 Mercer Road is of local aesthetic significance to the City of Stonnington, and is associated with one of Australia's most famous mining magnates, Bowes Kelly.

Why is it significant?

Aesthetically, 14 Mercer Road is distinguished by its medieval-inspired detailing. It is a style that sets the building apart from the prevailing fashions of the Victorian era. It is a style that set these buildings apart from the prevailing fashions of the Victorian era. Elements of note include the finely detailed Gothic Revival bargeboard and awning, as well as the front bay window with a separate hipped roof. Other aspects that contribute to the aesthetic value of the dwelling include the hipped slate roof with a projecting gable and the tuck-pointed brickwork. The building also has aesthetic significance as part of a row of three closely related dwellings at 12-16 Mercer Road, all originally built in the same style. (Criterion E)

The dwelling is associated with one of Australia's most famous mining magnates, Anthony Edward Bowes Kelly (also just referred to as Bowes Kelly), who originally owned the property along with the two neighbouring dwellings at 12 and 16 Mercer Road. (Criterion H)

HERCON Criteria Assessment

A	<i>Importance to the course, or pattern of our cultural or natural history</i>	This place does not meet this criterion.
B	<i>Possession of uncommon, rare or endangered aspects of our cultural or natural history</i>	This place does not meet this criterion.
C	<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.
D	<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.
E	<i>Importance in exhibiting particular aesthetic characteristics</i>	Aesthetically, 14 Mercer Road is distinguished by its medieval-inspired detailing. Elements of note include the finely detailed Gothic Revival bargeboard and awning, as well as the front bay window with a separate hipped roof. Other aspects that contribute to the aesthetic

		value of the dwelling include the hipped slate roof with a projecting gable and the tuck-pointed brickwork. The building also has aesthetic significance as part of a row of three closely related dwellings at 12-16 Mercer Road, all originally built in the same style.
F	<i>Importance in demonstrating a high degree of creative or technical achievement at a particular period</i>	This place does not meet this criterion.
G	<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.
H	<i>Special association with the life or works of a person, or group of persons, of importance in our history.</i>	The dwelling is associated with one of Australia's most famous mining magnates, Anthony Edward Bowes Kelly (also just referred to as Bowes Kelly), who originally owned the property along with the two neighbouring dwellings at 12 and 16 Mercer Road.

Description

• Physical Analysis

14 Mercer Road is a single storey Victorian house with Medieval/Free Style influences. It is a tuck pointed red brick structure laid in a running bond. The double fronted has a projecting gable roof and a secondary projecting hip roof over a window bay. The front gable is capped with a detailed Gothic Revival bargeboard and finial that is cohesive with the timber detailing of the verandah. The bay has two double hung timber sash windows with a fixed arched leadlight stained-glass arch containing arched brick window heads. The structure has a slate roof with a metal roof ridge cap and there are four open face brick corbelled chimneys extending from the roof.

The front façade has a raised covered porch with corrugated galvanized iron roofing, turned timber verandah posts and valance. There is a hipped roof projection, or gableton, extending the from the front awning above the steps to the front door. The projection and awning are capped with a Gothic Revival style bargeboard with ridged valance and finial. The three-pane timber front door has symmetrical two-pane sidelights.

The grounds of 14 Mercer Road are heavily landscaped. There are birch (*betula*) trees and spider flower (*grevillea*) shrubs planted in the front yard. There is an extensive backyard with a half basketball court and swimming pool with timber decking. The street boundary is demarcated by white timber post and picket fence. There is a short driveway laid in concrete that terminates at the garage extension, with a

brown timber sectional garage door. The extension is sympathetic through its use of similar sized and coloured red brick.

There are several extensions on the property including a freestanding granny flat at the backyard. Aerial imagery shows the addition of eight skylights and a series of solar panels on the main structure. There appears to be an opening in the roof form of the main structure to create an internal courtyard.

14 Mercer Road is located close to the main commercial precinct on High Street, Armadale Train Station and the Mercer Road Tram stop. 14 Mercer Road is currently used as a residential property and is considered to be in good condition. There have been extensions and additions at the rear and side, extensive alterations to the landscape, and removal of original detailing. However, the primary built/roof form, original front facing openings and joinery remain intact. 14 Mercer Road would be considered to have moderate integrity.

- [Alterations and Additions](#)

- Garage extension to the north (side).
- Freestanding extension by the back of the house.
- Metal roof ridge cap.
- New timber post and picket boundary fence added – it matches 14 and 16 Mercer Road.
- Addition of a swimming pool.
- Addition of a half basketball court.
- Addition of timber pool decking.
- Addition of concrete laid driveway.
- Addition of eight skylights.
- Addition of solar panels.
- Addition of two open face brick chimneys.
- Addition of internal courtyard in the main structure.

[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.

The first land sales in what would become Armadale began in 1854 following the surveying of Glenferrie Road and High Street. The suburb of Armadale was formally included in the City of Prahran and, as is the case with many of the suburbs in Stonnington and surrounds, it received its name from a lone but notable property. Armadale House was built by one James Munro, son of the first keeper of the Prahran pound. On arriving in Australia from his home in Sutherland, Scotland, Munro worked for the stationer business Fergusson and Moore—Fergusson being James Fergusson of Kooyong. Armadale House, built in c.1887, was the first of many grand houses constructed in the suburb in the late 19th century. Munro

went on to become Premier of Victoria and, later, Attorney General, before losing all in the economic crash of the 1890s. Following the turn of the century, many of the original 19th century properties faced demolition and subdivision, encouraging growth in early 20th century and the interwar period. While Armadale today enjoys an affluent reputation for its association with the surrounding suburbs of Toorak, Malvern and Kooyong, traces of remnant working class houses can be seen at the small timber workers cottages present in some parts off High Street and near the border with Malvern (Cooper 1924, 268).

- **Place History**

Erected in 1899 for prominent Australian mining magnate Anthony Edward Bowes Kelly, better known as Bowes Kelly, 14 Mercer Road comprises one of three identical brick houses (12, 14 and 16) located in a row towards the south end of Mercer Road, Armadale (then Malvern). While the architect has not been verified, these three dwellings were possibly constructed to designs laid out by architect Arthur Fisher (Nigel Lewis & Richard Aitken Pty 1992). A local in the area at 1 Sorrett Avenue, Fisher is noted for designing the medieval inspired half timbered dwelling Westford at 2 Ash Grove Malvern.

In 1897, Bowes Kelly is listed as the owner of a 249 foot allotment that 12, 14 and 16 Mercer Road would come to occupy (Malvern Rate Books 1897-98). A pastoralist and land speculator throughout the 1870s and 1880s, Kelly purchased a one-fourteenth share in the new Broken Hill Mine in 1884 following news of silver discoveries in the Barrier Ranges (Wheeler 1983). He went on to sit on the board of directors from 1885 and by 1893, he was both the director and principal shareholder of Mount Lyell Mining and Railway Co. Ltd (Wheeler 1893). He lived in the dwelling Waiora at Glenferrie Road, Malvern from 1888 before moving to the mansion Moorakyn, also in Malvern in 1901.

Kelly was a keen property investor and developer throughout the 1890s, and 1899 saw the construction of three houses with ten rooms each on his allotment at Mercer Road. 14 Mercer Road was leased to Lyell S Christie in 1901 (Malvern Rate Books). At the time of his occupancy, the house was described as having nine rooms on an 800 ft area of land. A MMBW plan from this period shows one bathroom, as well as steps leading into the dwelling's front entrance (MMBW 1902). While it is relatively identical to 12 and 16 Mercer Road in layout and structure, the plan indicates that the house at number 14 is slightly longer in length (MMBW 1902). Christie's occupancy lasted a few years, and by 1904, Bowes Kelly had leased the house to clerk Charles Tranter Franklin (Malvern Rate Book 1904-5; *The Age* 1917, 7). Several tenants passed through Kelly's dwelling from this period onwards, and occupiers consisted of broker Alfred Harvey in 1910 and civil engineer Henry Deane in 1915 (Malvern Rate Books 1915-16).

Bowes Kelly's ownership of 14 Mercer Road concluded when Henry Deane purchased the property in 1919 (Malvern Rate Book 1919-1920; Sands & MacDougall 1920). A prominent engineer, scientist and botanist, London born Henry Deane worked on several large construction projects in Sydney before relocating to Melbourne. These included the construction of the Homebush to Hawkesbury River railway, the Newnes to Clarence railway, as well as various tramways from 1899 (Walker 1981; *The Sydney Morning Herald* 1924, 10). He also carried out work on tertiary fossil flora of eastern Australia and was a founding associate member of the Institution of Engineers, Australia (Walker 1981). Deane lived at 14 Mercer Road for several years, before passing away suddenly in 1924.

The dwelling was subsequently purchased by accountant Thomas A Tabart in 1925 (Malvern Rate Books 1924-26). Tabart occupied the house alongside his wife and daughters Edna and Pixie for several years, and the family appears to have named the dwelling Rosny by 1929 (*The Age* 1930, 7; *The Argus* 1928, 1;

The Argus 1929, 16; The Prahan Telegraph 1926, 8). As Mrs. T. A. Tabart was the president of the Women's Hospital Auxiliary during their occupancy, several meetings and fundraisers were held at the dwelling throughout the 1920s (The Herald 1929, 13; The Age 1930, 25). The most notable occurrence at the dwelling, however, was a homemade bomb that was thrown at the side lawn in 1928 (The Argus 1928, 8). Reported to be the result of a 'foolish practical joke by youths', the explosion caused minor damages to the lawn soil and several nearby plantings (The Argus 1928, 8).

The Tabart occupancy ended sometime in the early 1930s, and by 1932, Dr Stewart O Cowen is listed as the official occupier (Malvern Rate Book 1932-33). Cowen's ownership lasted a little over a decade, and between 1947 and 1950, Reverend John MacKenzie is the occupier. The residence was subsequently passed onto MacKenzie's daughter Margaret Elpseth Maxwell and son in law James Bruce Fletcher in 1950 (The Argus 1942, 5; Sands & McDougall). The Fletchers occupied the house until at least 1970, marking a decades long intergenerational residency (Sands & McDougall 1970). The last known occupier is E. V. Gleeson, who lived at the dwelling from c.1974. According to its property history, 14 Mercer Road changed ownership several times throughout the late 19th and early 20th century, with several modern alterations also taking place during this period.

Comparative Analysis

The following comparative analysis focuses on a range of dwellings located in the City of Stonnington that share stylistic similarities to 14 Mercer Road, as Victorian houses with Medieval influences. Many of the dwellings were built as investment properties for Bowes Kelly. Further, while the architect has not been verified for a number of these sites, the similarities in the dwellings indicates that they were possibly constructed to designs laid out by architect Arthur Fisher.

The selected houses were designed in an eclectic manner with a medieval character to the gable facing the street and secondary projecting gable roof over a window bay. The medieval character is further reinforced with the entry gableton verandah on some examples. The steep pitched roofs, tall chimneys and the lack of stucco ornamentation on these red face brickwork buildings represents a rejection of the Italianate and the more flamboyant Queen Anne styles.

Comparative examples include:

- **12 Mercer Road, Armadale (HO329).** Constructed at the same time as 14 Mercer Road in 1899, owned by Bowes Kelly and potentially designed by Arthur Fisher. 12 Mercer Road is less favorable to 14 Mercer Road in terms of intactness as it is missing the decorative barge board and gableton above the awning. Both dwellings have had red brick extensions added to the northern elevation towards the front façade and are extensive relandscaping. Key similarities include the overall built/roof form, arrangement/style of openings, projecting bay window and insertion of a sympathetic timber front fence.
- **16 Mercer Road, Armadale (HO330).** Constructed at the same time as 14 Mercer Road in 1899, owned by Bowes Kelly and potentially designed by Arthur Fisher. 16 Mercer Road is less favorable to 14 Mercer Road in terms of intactness as it is missing the decorative barge board. However, it retains other key features such as the ornamental gableton to the verandah. Key similarities include the overall built/roof form, arrangement of openings, projecting bay window and insertion of a sympathetic timber front fence.

- **5 Myamyn Street, Armadale (H0331).** Built in 1896, originally owned by Bowes Kelly and potentially designed by Arthur Fisher. This dwelling is arguably more intact than 14 Mercer Road, having retained its original façade, side walls and roof (with the exception of the gable truss and verandah brackets). Although there have been several additions at the rear of the dwelling, its front façade is considered to be of high integrity. Key differences include a more finely detailed and less restrained bay window, and a relatively high brick fence at 5 Myamyn Street.
- **7 Myamyn Street, Armadale (H0538).** Built in 1896, originally owned by Bowes Kelly and potentially designed by Arthur Fisher. As with 5 Myamyn Street, this dwelling is more intact than 14 Mercer Road, having retained its decorative timber joinery to the gable end. Like 14 Mercer Road, it contains a timber picket boundary fence. The projecting bay window detailing at 7 Myamyn Street is less restrained in its style than at 14 Mercer Road.
- **Norwood (133 Manning Road, Malvern East) (H0552).** Designed by Arthur Fisher and built in 1889. Both buildings are quite intact. Norwood is more simplistic in its overall design. The verandah does not include the medieval style gableton and the projecting bay window is less decorative and visually prominent.

Compared to the above properties, 14 Mercer Road is an intact example of a Victorian house with Medieval/Free Style influences. It has been altered at the rear but is highly intact on the main primary portion of the building. It is arguably the most intact, having undergone less additions and alterations compared to 12 and 16 Mercer Road. It is also an important example as one part of a group of three medieval style properties attributed to Bowes Kelly.

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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



Overview of building (source: Extent Heritage Pty Ltd, 2021).



Detail of gableton (source: Extent Heritage Pty Ltd, 2021).



Garage addition to the side (source: Extent Heritage Pty Ltd, 2021).



Detail of front fence and gate (source: Extent Heritage Pty Ltd, 2021).

Authors

Former citation prepared by: Nigel Lewis and Richard Aitken Pty Ltd, 1992.

Updated citation prepared by: Extent Heritage Pty Ltd, 2022.

Heritage Citation – Individual Place

Heritage Place: Residence
Address: 16 Mercer Road, Armadale

HO Reference: HO330
Citation status: Final
Date Updated: 22 March 2022
Year of Construction: 1899

Designer: Arthur Fisher (possibly)
Builder: Unknown



Photograph of 16 Mercer Road (source: Extent Heritage, 2021).



Location map and extent of HO330.

Heritage Group: Residential buildings
Heritage Type: House

Key Theme: Building suburbs
Key Sub-theme: Middle class suburbs and the suburban ideal

Significance Level: Local

Recommendation: Retain as an individually significant place on the HO.

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 16 Mercer Road, Armadale is significant. Specifically, the form, scale and detailing of the Victorian era dwelling with Medieval/Free Style influences is of local heritage significance. The timber front fence is contributory. The landscaping and later alterations and additions are not significant.

How is it significant?

16 Mercer Road is of local aesthetic significance to the City of Stonnington, and is associated with one of Australia's most famous mining magnates, Bowes Kelly.

Why is it significant?

Aesthetically, 16 Mercer Road is distinguished by its medieval-inspired detailing. It is a style that sets the building apart from the prevailing fashions of the Victorian era. Elements of note include the finely detailed Gothic Revival awning, as well as the front bay window with a separate hipped roof. Other aspects that contribute to the aesthetic value of the dwelling include the hipped slate roof with a projecting gable and the tuck-pointed brickwork. The building also has aesthetic significance as part of a row of three closely related dwellings at 12-16 Mercer Road, all originally built in the same style.

(Criterion E)

The dwelling is associated with one of Australia's most famous mining magnates, Anthony Edward Bowes Kelly (also just referred to as Bowes Kelly), who originally owned the property along with the two neighbouring dwellings at 12 and 14 Mercer Road. (Criterion H)

HERCON Criteria Assessment

A	<i>Importance to the course, or pattern of our cultural or natural history</i>	This place does not meet this criterion.
B	<i>Possession of uncommon, rare or endangered aspects of our cultural or natural history</i>	This place does not meet this criterion.
C	<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.
D	<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.
E	<i>Importance in exhibiting particular aesthetic characteristics</i>	Aesthetically, 16 Mercer Road is distinguished by its medieval-inspired detailing. It is a style that sets the building apart from the prevailing fashions of the Victorian era. Elements of note include the finely detailed Gothic Revival awning, as well as the front bay window with a separate hipped roof. Other aspects that contribute to the aesthetic value

		of the dwelling include the hipped slate roof with a projecting gable and the tuck-pointed brickwork. The building also has aesthetic significance as part of a row of three closely related dwellings at 12-16 Mercer Road, all originally built in the same style
F	<i>Importance in demonstrating a high degree of creative or technical achievement at a particular period</i>	This place does not meet this criterion.
G	<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.
H	<i>Special association with the life or works of a person, or group of persons, of importance in our history.</i>	The dwelling is associated with one of Australia's most famous mining magnates, Anthony Edward Bowes Kelly (also just referred to as Bowes Kelly), who originally owned the property along with the two neighbouring dwellings at 12 and 14 Mercer Road.

Description

• Physical Analysis

16 Mercer Road is a single-storey Victorian house with Medieval/Free Style influences. It is a tuck pointed red brick structure laid in a running bond. The double fronted façade has a projecting gable roof with a simplified timber barge board with ridged valance and finial (replaced) and a secondary projecting hip roof over a window bay. The bay has two double hung timber sash windows with a fixed arched leadlight stained-glass window with arched brick window heads. The structure has a slate roof with a metal roof ridge cap. There are two face brick corbelled chimneys.

The front façade has a raised covered porch with corrugated galvanized iron roofing, turned timber verandah posts and valance. The three-pane timber front door has symmetrical two-pane sidelights.

The grounds of 16 Mercer Road are heavily landscaped. There is an extensive back yard with lawn and a pool. There is paved and timber decking area located by the pool and main house. The front yard is predominantly laid in loose brown pebble with inground planter beds with boxwood heading and young magnolia trees along the front fence, side fence and by the front of the house. The planter beds are shaped in a stylized four-leaf year clover shape with a circular centre used for car parking. The front boundary is also defined by mature boxwood (*buxaceae*) hedging. The street boundary is demarcated by a timber post and picket fence.

There are several extensions on the property including a freestanding granny flat in the backyard. There is a single-storey extension on the north (side) elevation towards the front, which uses a similar sized and coloured red brick. There is an additional extension at the rear of the property with a covered porch overlooking the backyard and swimming pool.

16 Mercer Road is located close to the main commercial precinct on High Street, Armadale Train Station and the Mercer Road Tram stop. 16 Mercer Road is currently used as a residential property and is considered to be in good condition. There have been extensions and additions at the rear and side, extensive alteration to the landscape and removal of some original detailing. However, the primary built/roof form, original front facing openings and much of the joinery remain intact. 16 Mercer Road would be considered to have moderate integrity.

- **Alterations and Additions**

- Alteration of a carport on the north elevation.
- Removal of pergola to the north elevation.
- Addition of a freestanding granny flat by the back of the house.
- Metal roof ridge cap.
- New timber post and picket boundary fence – it matches 12 and 14 Mercer Road.
- Addition of a new bargeboard.
- Addition of a swimming pool (after 2012).
- Rear extension and covered porch (after 2012).
- Addition of timber pool decking (after 2012).
- Removal of the front lawn, plantings and tiled walkway (after 2012).
- Addition of a pebble laid front yard and driveway (after 2012).

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.

The first land sales in what would become Armadale began in 1854 following the surveying of Glenferrie Road and High Street. The suburb of Armadale was formally included in the City of Prahran and, as is the case with many of the suburbs in Stonnington and surrounds, it received its name from a lone but notable property. Armadale House was built by one James Munro, son of the first keeper of the Prahran pound. On arriving in Australia from his home in Sutherland, Scotland, Munro worked for the stationer business Fergusson and Moore—Fergusson being James Fergusson of Kooyong. Armadale House, built in c.1887, was the first of many grand houses constructed in the suburb in the late 19th century. Munro went on to become Premier of Victoria and, later, Attorney General, before losing all in the economic crash of the 1890s. Following the turn of the century, many of the original 19th century properties faced demolition and subdivision, encouraging growth in early 20th century and the interwar period. While

Armadale today enjoys an affluent reputation for its association with the surrounding suburbs of Toorak, Malvern and Kooyong, traces of remnant working class houses can be seen at the small timber workers cottages present in some parts off High Street and near the border with Malvern (Cooper 1924, 268).

- [Place History](#)

Erected in 1899 for prominent Australian mining magnate Anthony Edward Bowes Kelly, better known as Bowes Kelly, 16 Mercer Road comprises one of three identical brick houses (12, 14 and 16) located in a row towards the south end of Mercer Road, Armadale (then Malvern). While the architect has not been verified, these three dwellings were possibly constructed to designs laid out by architect Arthur Fisher (Nigel Lewis & Richard Aitken Pty 1992). A local in the area at 1 Sorrett Avenue, Fisher is noted for designing the medieval inspired half timbered dwelling Westford at 2 Ash Grove Malvern.

In 1897, Bowes Kelly is listed as the owner of a 249 foot allotment that 12, 14 and 16 Mercer Road would come to occupy (Malvern Rate Books 1897-98). A pastoralist and land speculator throughout the 1870s and 1880s, Kelly purchased a one-fourteenth share in the new Broken Hill Mine in 1884 following news of silver discoveries in the Barrier Ranges (Wheeler 1983). He went on to sit on the board of directors from 1885 and by 1893, he was both the director and principal shareholder of Mount Lyell Mining and Railway Co. Ltd (Wheeler 1893). He lived in the dwelling Waioira at Glenferrie Road, Malvern from 1888 before moving to the mansion Moorakyne, also in Malvern in 1901.

Kelly was a keen property investor and developer throughout the 1890s, and 1899 saw the construction of three houses with ten rooms each on his allotment at Mercer Road. 16 Mercer Road was leased to Matthew Baird in the period following construction (Malvern Rate Books 1898-99), and a MMBW Plan from 1902 shows one bathroom as well as steps leading into the dwelling's front entrance (MMBW 1902). Baird's occupancy at 16 Mercer Road lasted a few years, and the house was subsequently leased to Arthur Blackwood by 1905. Mrs. W Seal by 1910 and Commander C. R. W. Lewis by 1915 (Sands & McDougall 1905, 1910, 1915).

Kelly's ownership of 16 Mercer Road concluded after a period of almost two decades, with the property being sold to Laurence Henderson 'Laurie' Olgilvie in c.1920 (Sands & McDougall 1920). A former Australian Rules footballer, Laurie Olgilvie played for the Melbourne Football Club in the Victorian Football League throughout the 1900s (Holmesby 2014). Following his passing in 1927 at the age of forty-nine, ownership of the dwelling was passed onto his wife Alice Hannah Olgilvie, who remained there until her death in 1949 (née Birkenhead) (Sands & McDougall 1935). By 1955, Alice and Laurie's son Laurence Olgilvie is listed as the official occupier (Sands & McDougall 1955). Although little is known about the Olgilvies, their lengthy three and a half decade occupancy at 16 Mercer Road is certainly notable. By 1960, the house was purchased by Thomas Pringle, who remained there until at least 1974. Ownership of the dwelling thus only changed hands twice throughout the 20th century.

Due to a lack of historical material, little can be ascertained about the dwelling from 1974 onwards. A series of modern alterations and additions were made in the 21st century, and the house was last put up for auction in 2010.

[Comparative Analysis](#)

The following comparative analysis focuses on a range of dwellings located in the City of Stonnington that share stylistic similarities to 16 Mercer Road, as Victorian houses with Medieval influences. Many of

the dwellings were built as investment properties for Bowes Kelly. Further, while the architect has not been verified for a number of these sites, the similarities in the dwellings indicates that they were possibly constructed to designs laid out by architect Arthur Fisher.

The selected houses were designed in an eclectic manner with a medieval character to the gable facing the street and secondary projecting gable roof over a window bay. The medieval character is further reinforced with the entry gableton verandah on some examples. The steep pitched roofs, tall chimneys and the lack of stucco ornamentation on these red face brickwork buildings represents a rejection of the Italianate and the more flamboyant Queen Anne styles.

Comparative examples include:

- **12 Mercer Road, Armadale (HO329).** Constructed at the same time as 16 Mercer Road in 1899, owned by Bowes Kelly and potentially designed by Arthur Fisher. 12 Mercer Road is less favorable to 16 Mercer Road in terms of intactness as it is missing the decorative bargeboard. Both dwellings have had red brick extensions added to the northern elevation towards the front façade and are extensive relandscaping. Key similarities include the overall built/roof form, arrangement/style of openings, projecting bay window, decorative gableton to the verandah and insertion of a sympathetic timber front fence.
- **14 Mercer Road, Armadale (HO330).** Constructed at the same time as 16 Mercer Road in 1899, owned by Bowes Kelly and potentially designed by Arthur Fisher. 14 Mercer Road is slightly more favourable to 16 Mercer Road in terms of intactness, with the decorative barge board to the gable end remaining in place. Like 16 Mercer Road, it contains a sympathetic timber front fence. Both dwellings have had red brick extensions added to the northern elevation towards the front façade and extensive relandscaping. Key similarities include the overall built/roof form, arrangement/style of openings, projecting bay window and insertion of a sympathetic timber front fence.
- **5 Myamyn Street, Armadale (HO331).** Built in 1896, originally owned by Bowes Kelly and potentially designed by Arthur Fisher. This building compares favourably in terms of intactness to 16 Mercer Road. It is also missing the decorative barge board to the gable end but it has the ornamental gableton to the verandah and more finely detailed timber joinery such as that to the bay window. Unlike 16 Mercer Road, this building has a high brick fence screening some of the façade.
- **7 Myamyn Street, Armadale (HO538).** Built in 1896, originally owned by Bowes Kelly and potentially designed by Arthur Fisher. This dwelling is more intact than 16 Mercer Road, having retained its decorative timber joinery to the gable end. Like 16 Mercer Road, it contains a timber picket boundary fence. The projecting bay window detailing is less restrained in its style and more finely detailed than at 16 Mercer Road.
- **Norwood (133 Manning Road, Malvern East) (HO552).** Designed by Arthur Fisher and built in 1889. Both buildings are tuck pointed. Norwood is slightly more intact to the façade with the decorative barge board remaining and the additions have been pushed to the rear of the site. Norwood presents as more simplified in their style.

Compared to the above properties, 16 Mercer Road is not the most intact example a Victorian house with Medieval/Free Style influences. Despite this, it is still considered an important example as one part of a group of three medieval style properties attributed to Bowes Kelly.

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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.

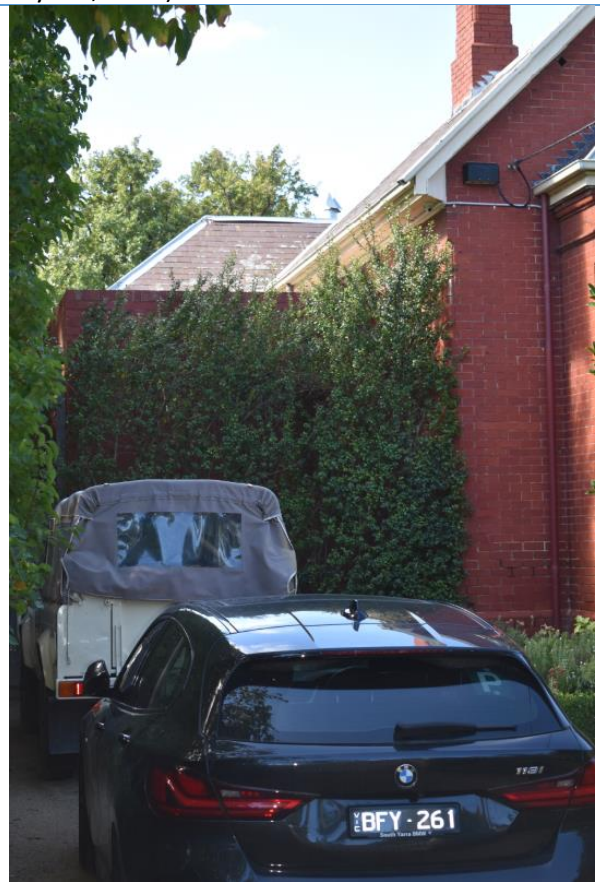
Further Images



Overview of front façade (source: Extent Heritage Pty Ltd, 2021).



Awning detail (source: Extent Heritage Pty Ltd, 2021).



Detail of northern (side) elevation (source: Extent Heritage Pty Ltd, 2021).



Overview of front fence (source: Extent Heritage Pty Ltd, 2021).

Authors

Former citation prepared by: Nigel Lewis and Richard Aitken Pty Ltd, 1992.

Updated citation prepared by: Extent Heritage Pty Ltd, 2022.

Heritage Citation – Individual Place

Heritage Place: Residence
Address: 5 Myamyn Street, Armadale

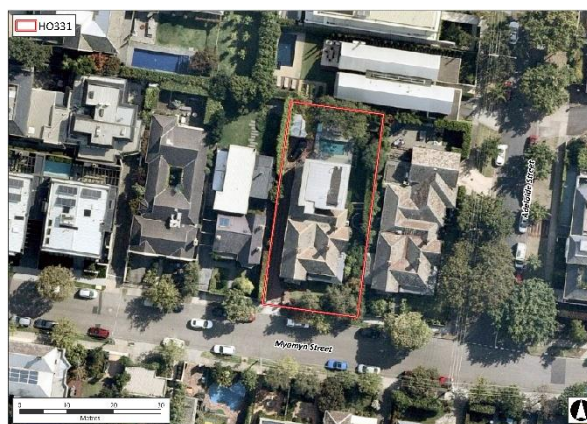
HO Reference: HO331
Citation status: Final
Date Updated: 22 March 2022

Designer: Possibly Arthur Fisher
Builder: Unknown

Year of Construction: 1896



Photograph of 5 Myamyn Street (source: Extent Heritage, 2021).



Location map and extent of HO331.

Heritage Group: Residential buildings
Heritage Type: House

Key Theme: Building suburbs
Key Sub-theme: Middle-class suburbs and the suburban ideal

Significance Level: Local

Recommendation: Retain as an individually significant place on the HO.

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 5 Myamyn Street, Armadale is significant. Specifically, the form, scale and detailing of the Victorian era dwelling with Medieval/Free Style influences is of local heritage significance. The front fence, landscaping, swimming pool and later alterations and additions are not significant.

How is it significant?

5 Myamyn Street is of local aesthetic significance to the City of Stonnington, and is associated with one of Australia's most famous mining magnates, Bowes Kelly.

Why is it significant?

Aesthetically, 5 Myamyn Street is distinguished by its intact and high-quality medieval-inspired detailing. Elements of note include the front bay window with a separate hipped roof resting on paired brackets, elaborate timber surrounds to the windows and decorative verandah joinery. Other aspects that contribute to the aesthetic value of the dwelling include the hipped slate roof with a projecting gable, and the dichrome face brickwork. (Criterion E)

The dwelling is associated with one of Australia's most famous mining magnates, Anthony Edward Bowes Kelly (also just referred to as Bowes Kelly), who originally owned the property. (Criterion H)

HERCON Criteria Assessment

<i>A</i>	<i>Importance to the course, or pattern of our cultural or natural history</i>	This place does not meet this criterion.
<i>B</i>	<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>	Aesthetically, 5 Myamyn Street is distinguished by its intact and high-quality medieval-inspired detailing. Elements of note include the front bay window with a separate hipped roof resting on paired brackets, elaborate timber surrounds to the windows and decorative verandah joinery. Other aspects that contribute to the aesthetic value of the dwelling include the hipped slate roof with a projecting gable, and the dichrome face brickwork.

F	<i>Importance in demonstrating a high degree of creative or technical achievement at a particular period</i>	This place does not meet this criterion.
G	<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.
H	<i>Special association with the life or works of a person, or group of persons, of importance in our history.</i>	The dwelling is associated with one of Australia's most famous mining magnates, Anthony Edward Bowes Kelly (also just referred to as Bowes Kelly), who originally owned the property. It is unclear if the architect is Arthur Fisher.

Description

• Physical Analysis

5 Myamyn Road is a single-storey Victorian house with Medieval/Free Style influences. It is an open face brown Hawthorn brick structure laid in a running bond. The double fronted façade is highlighted by horizontal single and double course red brick bands. The building has a gable roof projecting from the façade and a secondary projecting hip roof over a window bay. The gable has ivy growing on the façade wall and fully enclosed double hung timber sash windows with a fixed leadlight stained-glass with paired angled bracketed eaves. The structure has a slate roof with a metal roof ridge cap and paired angle bracketed eaves. There are three open face brick corbelled chimneys extending from the roof of the main structure. The chimney corbels are highlighted in the same red brick detail as the façade walls of the structure.

The front façade has a raised covered tiled porch with corrugated galvanised iron roofing, turned timber verandah posts and valance. There is a hipped roof projection extending from the front awning above the steps to the front door. The projection and awning are capped with a dentilation bargeboard and valance. There are wall mounted lights on the front gable and verandah wall.

The grounds of 5 Myamyn are heavily landscaped. There are two birch trees, boxwood hedges and a young acer tree in the front yard. There is an area of lawn in the front yard, eastern garden to the side and backyard. There is a driveway laid in red brick with a river pebble centre that terminates at the carport. There is an extensive back yard with a swimming pool.

The street boundary is demarcated by a high brown brick open face wall with concrete cap with cast spheres. There is a spear head car and main entrance fence gates are painted black.

5 Myamyn Road is located close to the main commercial precinct on High Street, Armadale Train Station and the Mercer Road Tram stop. It remains in use as a residential property and is considered to be in

good condition. There have been major extensions and additions to the dwelling and landscape at the rear. However, the façade, side walls and roof of the original building are largely intact (with the exception of the gable truss and verandah brackets) and would be considered to have high integrity.

- [Alterations and Additions](#)

- Extensions to sitting room at eastern side of main structure (1936).
- Alterations to roof decking and eaves (1975).
- Gothic Revival barge board removed.
- Verandah brackets removed.
- New gutters and downpipes. Addition of a swimming pool (2011).
- Extension to north (rear) of the main structure (2011).
- Addition of a skylight over east façade roof.
- Addition of a brick driveway and front yard path.
- Replacement of earlier fence with a brick wall and metal gate.
- New corrugated iron sheet added to the awning.

[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.

The first land sales in what would become Armadale began in 1854 following the surveying of Glenferrie Road and High Street. The suburb of Armadale was formally included in the City of Prahran and, as is the case with many of the suburbs in Stonnington and surrounds, it received its name from a lone but notable property. Armadale House was built by one James Munro, son of the first keeper of the Prahran pound. On arriving in Australia from his home in Sutherland, Scotland, Munro worked for the stationer business Fergusson and Moore—Fergusson being James Fergusson of Kooyong. Armadale House, built in c.1887, was the first of many grand houses constructed in the suburb in the late 19th century. Munro went on to become Premier of Victoria and, later, Attorney General, before losing all in the economic crash of the 1890s. Following the turn of the century, many of the original 19th century properties faced demolition and subdivision, encouraging growth in early 20th century and the interwar period. While Armadale today enjoys an affluent reputation for its association with the surrounding suburbs of Toorak, Malvern and Kooyong, traces of remnant working class houses can be seen at the small timber workers cottages present in some parts off High Street and near the border with Malvern (Cooper 1924, 268).

- ## Place History

Erected in 1896 for prominent Australian mining magnate Anthony Edward Bowes Kelly, better known as Bowes Kelly, 5 Myamyn Street comprises one half of the matching pair of houses with Medieval/Free Style influences (see 7 Myamyn Street). While the architect has not been verified for the site, these two dwellings were possibly constructed to designs laid out by architect Arthur Fisher (Nigel Lewis & Richard Aitken Pty 1992). Fisher was a local in the area and lived at 1 Sorrett Avenue. 5 and 7 Myamyn Street highly resemble his designs at 127, 129 and 133 Manning Road in East Malvern.

Between 1889 and 1894, Bowes Kelly is listed as the owner of a 133 foot allotment that 5 and 7 Myamyn Street would later come to occupy (Malvern Rate Books). A pastoralist and land speculator throughout the 1870s and 1880s, Kelly purchased a one-fourteenth share in the new Broken Hill Mine in 1884 following news of silver discoveries in the Barrier Ranges (Wheeler 1983). He went on to sit on the board of directors from 1885 and by 1893, he was both the director and principal shareholder of Mount Lyell Mining and Railway Co. Ltd (Wheeler 1893). He lived in the dwelling Waiora at Glenferrie Road, Malvern from 1888 before moving to the mansion Moorakyn, also in Malvern, in 1901.

Kelly was a keen property investor and developer throughout the 1890s, and c.1896 saw the construction of two houses on his allotment at Myamyn Street. From 1896 until at least 1900, sharebroker William H Clark is listed as the occupier of an eight room dwelling at 5 Myamyn Street (Malvern Rate Books, Sands & McDougall 1900). A MMBW Plan from this period shows steps leading into the front entrance and one bathroom (MMBW 1902). Following Clark's occupancy, several more residents passed through the house. This included L. S. Christie by 1905 and Mrs. K. W. Anthony by 1910 (Sands & McDougall 1905, 1910). Given their relatively short duration of stay, it is likely that these initial occupants were leasing the property from Kelly.

Ownership of 5 Myamyn Road was ultimately transferred by the interwar period, with Lionel B. Lewers becoming the official owner and occupier from around 1930 until c.1955. Although not much is known about Lewers, his two and a half decade occupancy at the dwelling is certainly noteworthy. The dwelling was known as Clontibret during this period, and architectural drawings from 1936 reveal a series of alterations and additions made to designs by architect P. Scott-Williams (Scott-Williams 1936). This included covering part of the side verandah to extend the sitting room. New additions as part of the extension included hardwood flooring, windows and a bay (Scott-Williams 1936).

By 1960, Mrs. W. A. Borthwick is listed as the owner (Sands & McDougall 1960). Borthwick stayed at the house for over a decade and is listed as the occupier until around 1974. By 1975, couple Mr. and Mrs. Gingham had purchased the house. This transfer of ownership saw another number of alterations to the property. As indicated in the architectural plans by C. Humphries from December 1975, these included alterations to the roof decking, renovations to the kitchen, new eaves, as well as the insertion of wardrobes and vanities in the two bedrooms and two bathrooms respectively (Humphries 1975). Due to the lack of available historical material, the history of the dwelling from the late 20th century onwards largely remains unknown. Property records indicate that it was sold five times between 1982 and 2001, and then another two times in the 21st century.

Comparative Analysis

The following comparative analysis focuses on a range of dwellings located in the City of Stonnington that share stylistic similarities to 5 Myamyn Street, as Victorian houses with Medieval/Free Style influences. Many of the dwellings were built as investment properties for Bowes Kelly. Further, while the architect has not been verified for a number of these sites, the similarities in the dwellings indicates that they were possibly constructed to designs laid out by architect Arthur Fisher.

The selected houses were designed in an eclectic manner with a medieval character to the gable facing the street and secondary projecting gable roof over a window bay. The medieval character is further reinforced with the entry gableton verandah on some examples. The steep pitched roofs, tall chimneys and the lack of stucco ornamentation on these red face brickwork buildings represents a rejection of the Italianate and the more flamboyant Queen Anne styles.

Comparative examples include:

- **7 Myamyn Street, Armadale (HO538).** Built at the same time as 5 Myamyn Street, owned by Bowes Kelly and potentially designed by Arthur Fisher. This building is more intact with the decorative timber joinery to the decorative barge board remaining in place. Other notable features of difference include the low timber picket boundary fence and the siting on a corner lot.
- **Norwood (133 Manning Road, Malvern East) (HO552).** Designed by Arthur Fisher and built in 1889. The building is slightly more intact with the decorative barge board remaining, however it is more simplistic in overall design. The verandah does not include the medieval style gableton, the projecting bay window is less decorative and visually prominent, and the building is tuck pointed as opposed to dichrome face brick.
- **12 Mercer Road, Armadale (HO328).** Built in 1899, originally owned by Bowes Kelly and potentially designed by Arthur Fisher. This dwelling is arguably less intact than 5 Myamyn Street owing to the lack of decorative timber joinery to the gable end and gableton to the verandah, single-storey brick addition to the side of the front room and modern chimney vents. The projecting bay window detailing is more restrained in its style than 5 Myamyn Street. The site has a much more sympathetic timber front fence.
- **14 Mercer Road, Armadale (HO329).** Built in 1899, originally owned by Bowes Kelly and potentially designed by Arthur Fisher. This dwelling is more intact than 5 Myamyn Street with the decorative barge board remaining in place. However, a garage has been added onto the side of the dwelling forming part of the façade. The projecting bay window detailing is more restrained in its style than 5 Myamyn Street. The site has a much more sympathetic timber front fence.
- **16 Mercer Road, Armadale (HO330).** Built in 1899, originally owned by Bowes Kelly and potentially designed by Arthur Fisher. This building compares well in terms of intactness to 5 Myamyn Street. Both buildings are missing their decorative barge boards but retain other key features such as the gableton to the verandah. The projecting bay window detailing is more restrained in its style than 5 Myamyn Street. The site has a much more sympathetic timber front fence.

Compared to the above properties, 5 Myamyn Street is not the most intact example of a Victorian house with Medieval/Free Style influences. However it retains much of its original street facing fabric and is more intricately detailed than other examples through the use of dichrome brickwork and timber joinery to the project bay window. As a result, the dwelling is considered to be a high-quality and notable example of the style.

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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



Detail of front façade (source: Extent Heritage Pty Ltd, 2021).



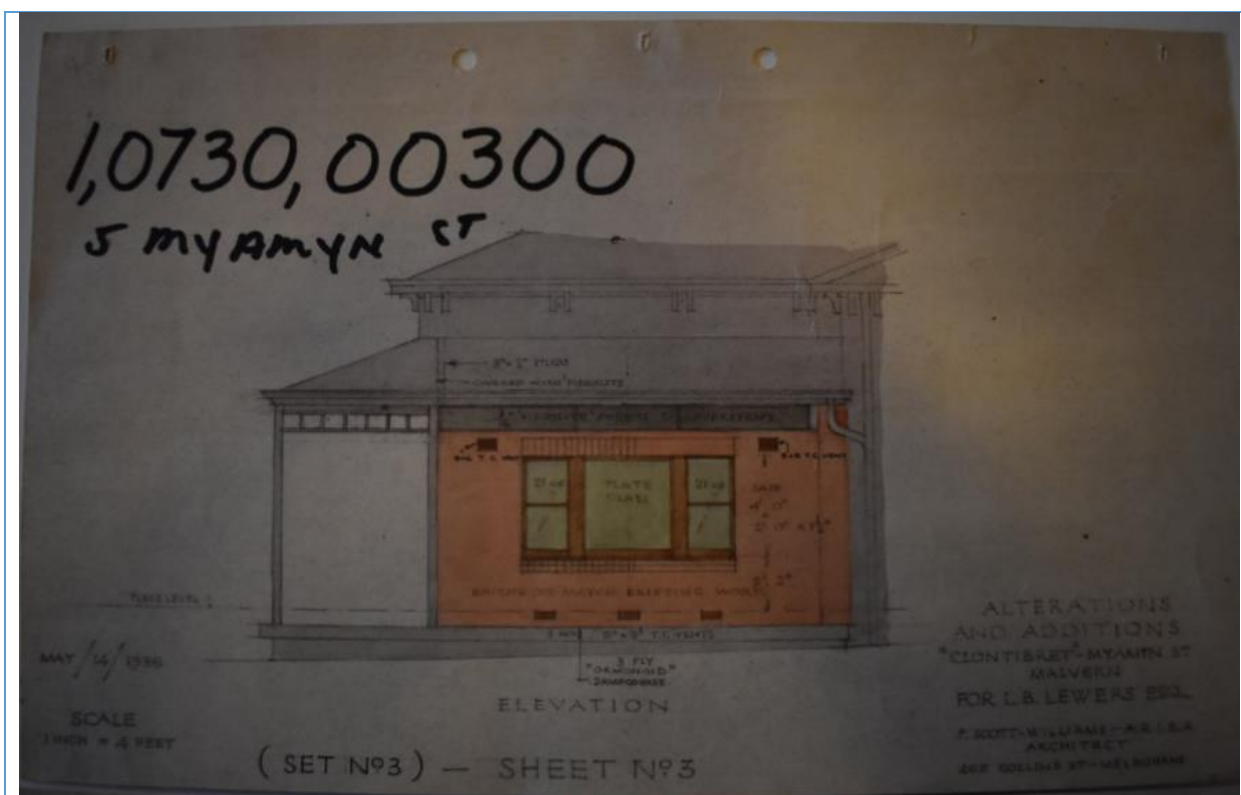
View along driveway (source: Extent Heritage Pty Ltd, 2021).



Overview of front façade and fence (source: Extent Heritage Pty Ltd, 2021).



Overview of front façade and fence (source: Extent Heritage Pty Ltd, 2021).



Architectural drawing of sitting room extension from 1936. Source: P. Scott-Williams. (1936, May). *Alterations and Additions 'Clontibret' Myamyn Street, Malvern, for L.B. Lewers ESQ* [architectural plan]. Stonnington History Centre Collection.

Authors

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