
St Kilda Botanical Gardens Environs Precinct

*Places of individual significance within the precinct that have a separate citation in the Port Phillip Heritage Review with additional descriptive and historical information are indicated in **bold**.*

1.0 Thematic Context

Victoria's framework of historical themes

5. Building Victoria's industries and workforce: 5.3 Markets and retailing

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

Port Phillip thematic environmental history

5. Buildings and cultural landscapes: 5.2 Shaping the suburbs (5.2.2 Private development), 5.3 Diverse Housing (5.3.1 Mansions and grand villas, 5.3.3 Suburban bungalows, 5.3.5 Higher density housing)

6. Commerce, trade and work: 6.2 Markets, shops and retail

2.0 History

Land sales - Nineteenth century

The precinct includes numerous Crown Allotments (Figure 1) which were mostly sold during the early 1850s, with some parts at the western and southern ends during the late 1860s and early 1910s.

The area on the north of Carlisle Street (nos 72D and 72E) was sold first in May 1850 (*Argus* 16.05.1850 p2). Three years later, land to the south side of Carlisle Street and west of Mitford Street/Broadway (lots 73-114, 118B, 119C) were sold at two sales held in September and November 1853 (*Argus* 02.09.1853 p5 and 25.11.1853 p5). The area of the most allotments was in the order of 2 to 3 acres, with some larger allotments, up to about 6 acres, in the south-west part.

The size of the allotments in later land releases were smaller. The allotments on the west side of Mitford Street (nos 287 to 306), generally with an area of about 1/3 acre, were mainly sold during the late 1860s. The lots at the west end of Dickens Street (nos 311 to 313) were likely sold at a similar time.



Figure 1 – Parish Plan, P81(13) At Elwood Parish of Prahran, showing most of the allotments which are either fully or partly included within the precinct area, except those on the west side of Barkly Street.

Several purchasers acquired multiple allotments such as F G (Frederick Gonnerman) Dalgety, T Fulton, William Green, and Henry Field Gurner, and James Smith, who acquired nearly all of the north side of Blessington Street. William Kaye (of Kaye and Butchart, cattle auctioneers) however acquired the most allotments – ten – mainly along Tennyson Street, south of Dickens Street. Some of the purchasers were part of a group of land developers who acquired extensively holdings across the city and state (e.g. Thomas Fulton and Hugh Glass). Of this group, Kaye lived in the precinct - initially in a portable house (1853).

At time the Municipality of St Kilda was proclaimed in 1855 (VGG, 1855, p1026), the Kearney Plan (Figure 2) shows that minimal development and/or subdivision had occurred in the precinct area, and principally at the north end along Carlisle Street (then Beach Road), which had been sold earlier. Few of the roads had been laid out to the south – only Milton and Byron streets, and the northern end of Southey Street. The original portable iron house by William Hutchinson & Son for William Kaye is evident (SKHM), and (part of) the building at 58 Carlisle Street might have been erected (RB).

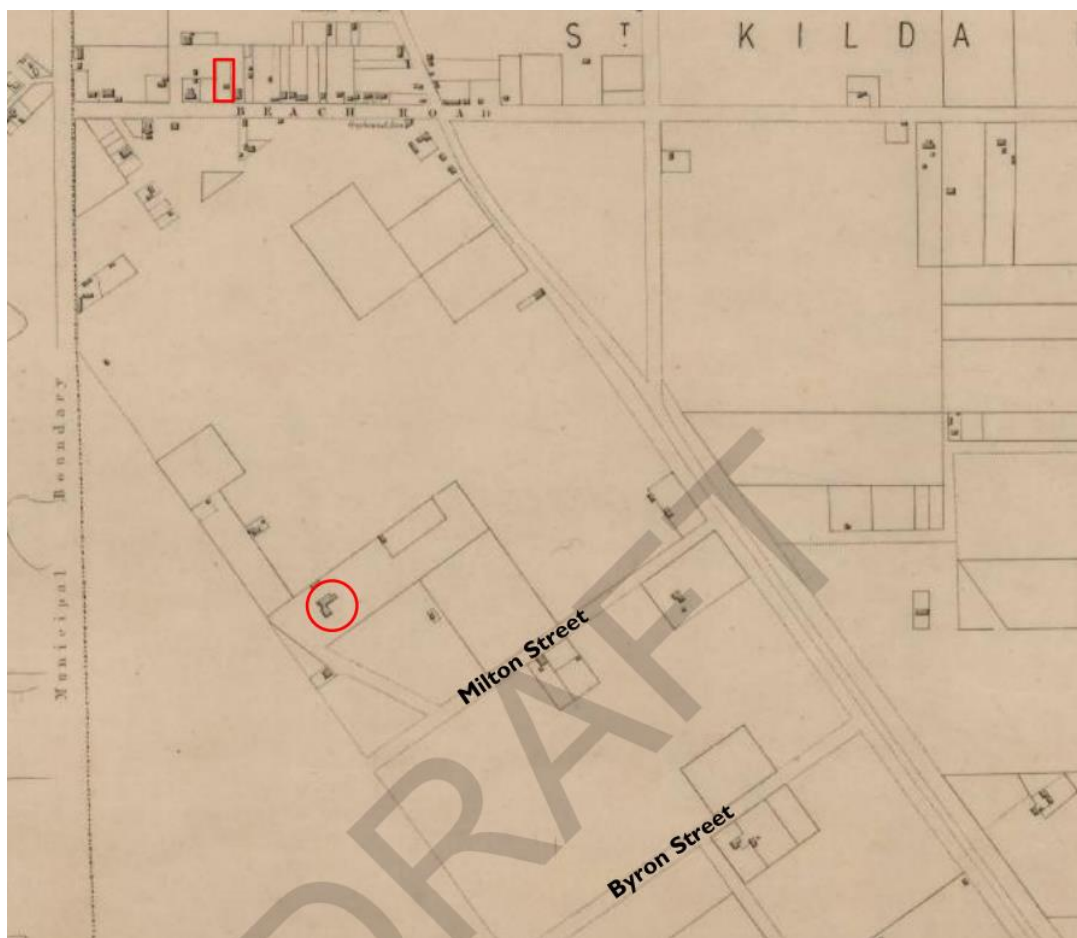


Figure 2 – 1855 James Kearney, 'Melbourne and its Suburbs' plan. Kaye's portable house and 58 Carlisle Street (then Beach Road) highlighted (SLV)

Over the next few years, other streets were laid out and the Botanical Gardens were established. By 1859, the St Kilda Council had established a gravel pit in Mitford Street and tree stumps were awaiting to be 'grubbed out' in Southey Street. In 1861, when Blessington Street was being formed, a bed of red gravel/sandstone was found, which yielded more than 470 tons that was used in the construction of various streets including Dickens and parts of Inkerman. Red gravel roads were a feature of early St Kilda but have long been removed/covered over. Similarly, gravel was extracted from what became the gardens site that was then being employed as the town's rubbish dump. The stone was presumably extracted quickly as in September 1859, the council decided to seek a grant for the land for a Botanical Gardens. A 6-foot picket fence was erected, and the design of the German architect Mr Gloystein was accepted for which he was paid £10. By September 1861, 'a considerable proportion of the walks, and paths in the Public Gardens have been formed and gravelled, and the beds laid out, and several hundred plants and shrubs, principally contributed by the Botanical Gardens, and also by private gentlemen, have been planted, and a gardener is now kept at work, the Government having contributed £100 as a grant in aid.' A year later it had been opened and was said to be attracting 'a great many visitors' (JBC).

A contemporary description outlines the design of the Botanical Gardens and the various elements of which it was comprised.

Mr Tilman W Gloystein ... accepting a tender from Mr. Kidner for the fencing in of the gardens at a cost of £424. Mr. Gloystein's design, although somewhat elaborate, is not marked by that formality that so frequently characterizes plans of a similar kind, and whilst avoiding the mistake of dividing the ground into too small plots, for plants, &c, lays out ample space both for promenade and riding or driving, interspersed by numerous shrubberies. The only approach to formality is immediately in the centre of the gardens, where he proposes to place a pavilion for a band, and which is surrounded by circular

walks and beds. Mr. Gloystein has adorned the place by a couple of fountains, and has selected spots for the erection of hot-houses, a lodge, a superintendent's residence, and other buildings, which it will probably be too costly to carry out at present. (*Argus*, 25 July 1860, p4)

By 1864 according to the Cox Plan (Figure 3), the remaining principal/government streets had been laid out (Blessington, Dickens, Herbert, Mitford, Southey and Tennyson). Also recorded are a few buildings that survive including 3/3A Mitchell Street, 26 and 58 Carlisle Street, and possibly the original building at 60 Carlisle Street which was incorporated into the extant block of flats on that site (Glenmore Court).

To the northern end, most of the secondary streets are evident (Foster, part of Mitchell, and Smith), which had been introduced with the greater degree of subdivision that had occurred over the previous decade in that part of the precinct. On the other hand, most of the original Crown allotments remained intact to the south with only limited pockets of subdivision (for instance, corners of Herbert and Dickens streets and Brighton Road and Blessington Street). Houses/mansions had been established on a few of these large holdings/estates by this time. The 16 acres of the Gardens was permanently reserved at this time (P).

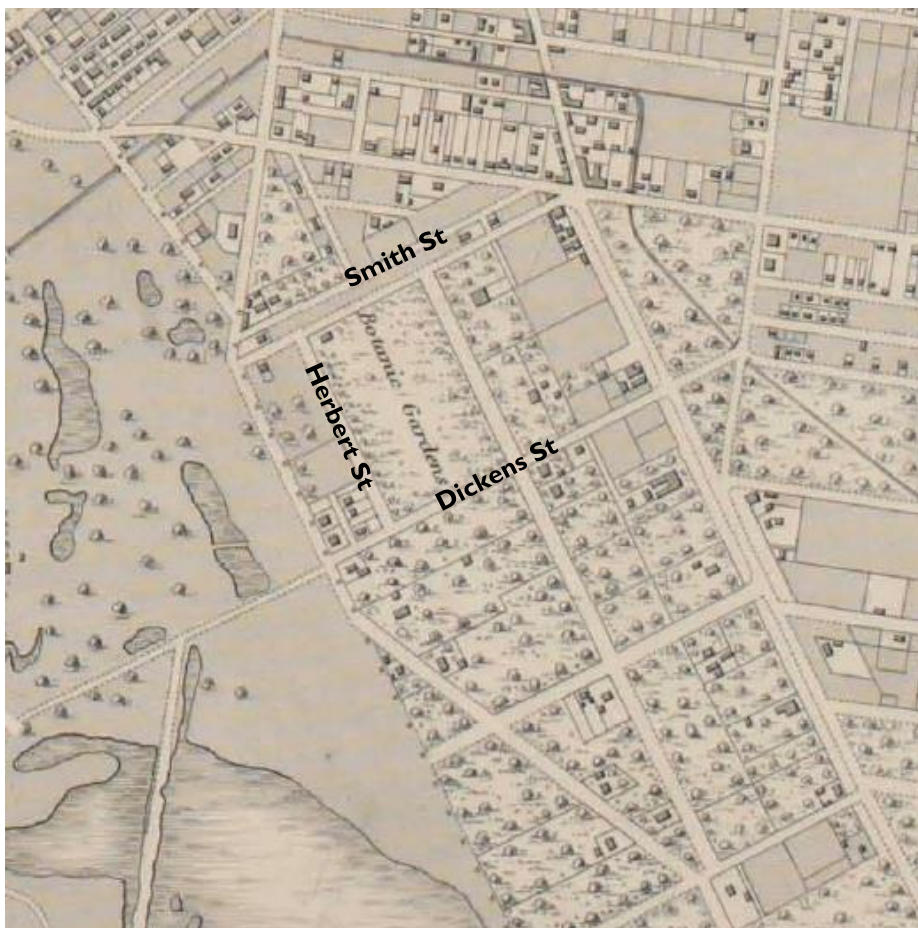


Figure 3 - 1864 Henry L. Cox 'Hobson Bay and River Yarra leading to Melbourne' (Source: SLV)

The 1873 plans by the surveyor J E S Vardy (Figures 4-7) show extensive development at the northern end of the precinct, in the vicinity of Carlisle Street (V, SW1 and SW5). On the north side of Carlisle Street, three brick houses at nos 26, 58 & 60 (partly) survive. At this time, there were approximately equal proportions of timber and masonry buildings in the precinct area.

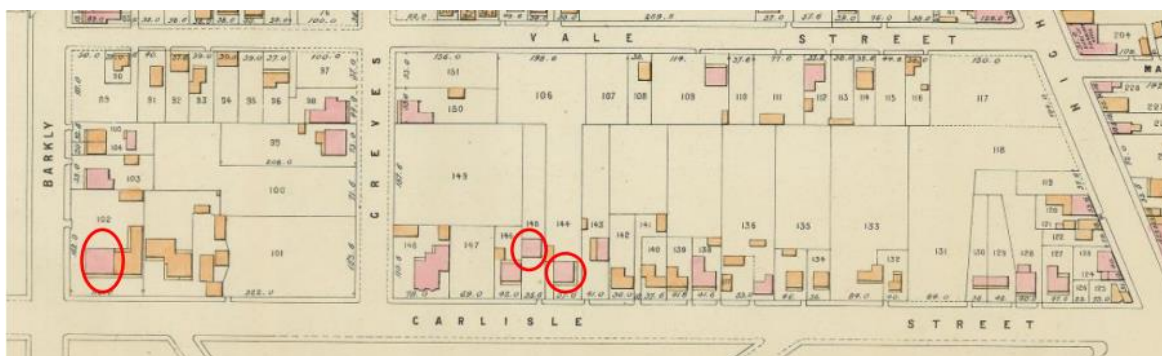


Figure 4 - Vardy Plan SW1 (1873), north side of Carlisle Street. Three houses that (partly) survive highlighted.

Further south, holdings were generally larger, several relating to established mansion estates, particularly along Tennyson Street. A few pockets of more intense development were evident for instance at the intersections of Herbert, Dickens and Mitford streets and the triangle bound by Milton, Southey and Tennyson streets. Other areas of subdivision were underway, though they had not necessarily been developed for instance the west side of Mitford, upper end (V - SW6, SW9, SW10, SW13, SW14).

A few houses of the pre-1873 houses depicted survive between Carlisle Street and the Botanical Gardens at 55 and 74 Blessington, 55 Carlisle, and 3/3a Mitchell streets. Some are mostly intact, but others have been altered or enlarged, for example 3/3a Mitchell Street. This house may have been constructed by 1858 for William Charles Biddle (RB 1861, V). It was named *Barnesfield House* by 1865. Biddle died in 1875, when it was offered for sale being described as a two-storey house in the Lombardo-gothic style (*Argus* 19.01.1875 p2). Subsequently George Buzzard lived there for over forty years (RB 1881, VT, 24.01.1925 p10). The house was later referred to as *Ingleside* (VT, 25.11.1916, p14). Similarly, 74 Blessington Street was possibly had been a single storey house built for C B Fisher. A bay was added by 1897 (MMBW1373).

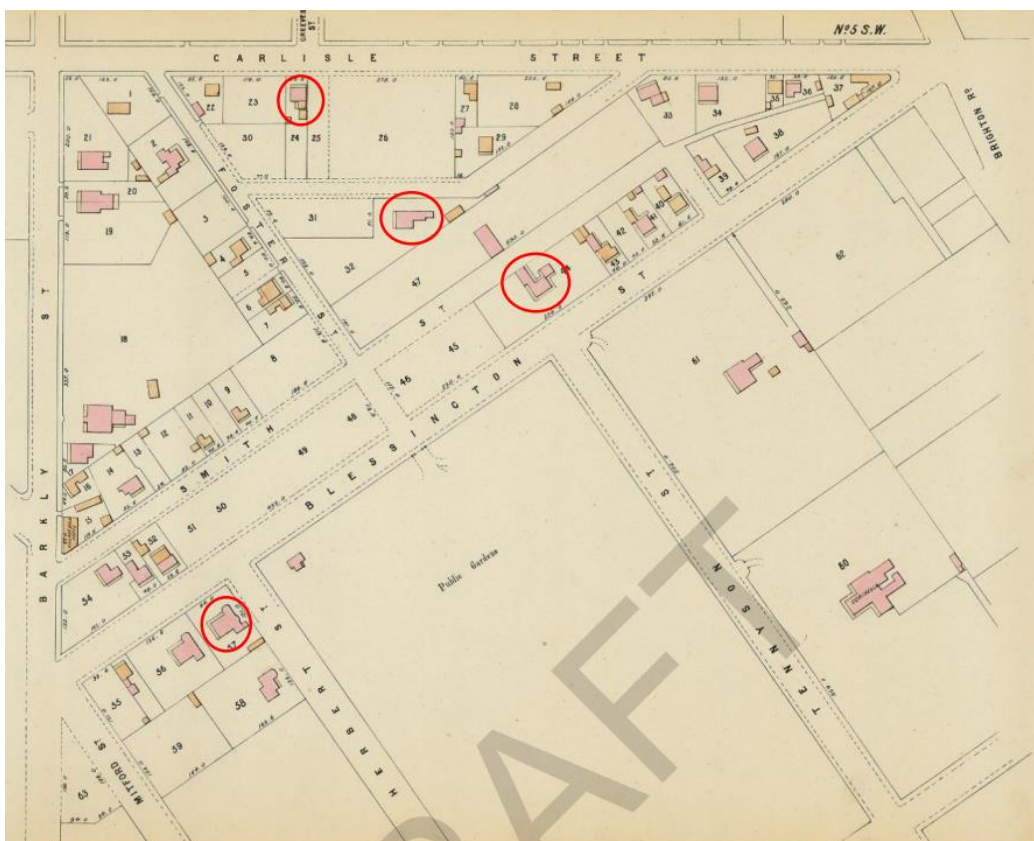


Figure 5 - Vardy Plan SW5 (1873), north end of the precinct. Four houses that (partly) survive highlighted.

Only one house in the north-east part of the precinct survives at the rear of the flats at 27 Brighton Road (Figure 6).

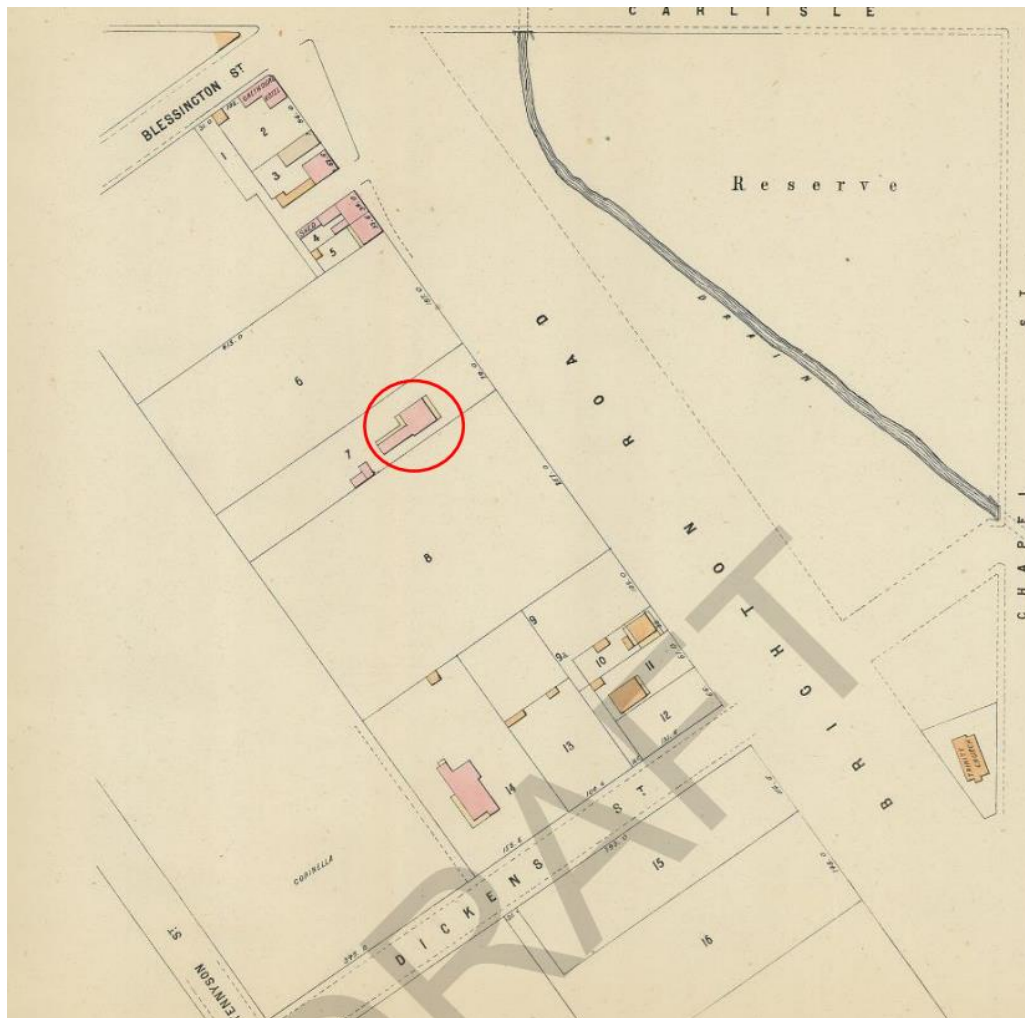


Figure 6 - Vardy Plan SW6 (1873), north-east end of the precinct. The house that survives to the rear of the flats at 27 Brighton Road is highlighted.

Three mansions established by this time survive in the south-east part of the precinct. **Ravelston** at 17A Tennyson Street was designed by John Felix Matthews in 1869 for tobacconist Frederick Heinecke (*Argus* 19.02.1869 p3). **Hartpury** at 9 Milton Street was designed circa 1865 by Crouch & Wilson for Capt. Howard S. Smith. **Wimbledon** (formerly 75 Brighton Road, now 2 Wimbledon Avenue) was erected in 1869 for merchant Charles Berghoff.

Further north at the corner of Tennyson & Dickens streets, there are remnants of two other pre-1873 mansion/houses. The rear part of *Chesterfield* survives near the south-west corner (1A Tennyson Street), and the earlier house on the opposite corner, 19 Dickens Street, has been incorporated into the extant block of flats.

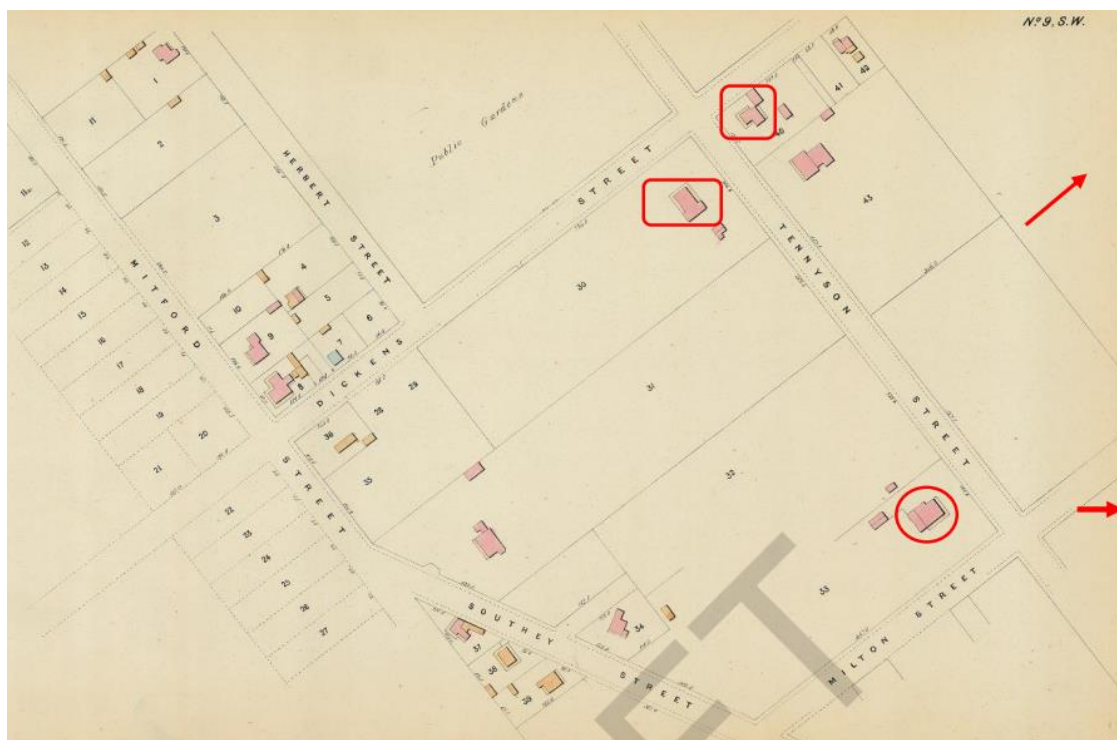


Figure 7 - Vardy Plan SW9 (1873) Note the subdivision on the west side of Mitford Street, and a small pocket of development opposite. Ravelston (circled) and two houses which partly survive (square). Wimbledon and Hartpury are just out of view (arrows).

An early subdivision in the area – the Bay View Estate (SLV), – that included what is now 18-24 Mitford Street was auctioned in January 1882 (*Argus* 17 January 1882 p2). The lack of development in the area is highlighted in the description of the 16 lots being offered in ‘two really superb paddocks.’

By the end of the 19th century, according to the MMBW plans prepared at that time which document the northern end of the precinct, only Carlisle Street was extensively developed, though some of the original building stock has since been replaced. On the north side of the street, the brick half of pre-1873 house at no. 26 survives as does part of the former mansion at no. 60, which has been subsumed into a block of flats (MMBW 1372, 1897), as well as the house at no. 55 on the south side.

Considerable development had also occurred along Blessington Street (north side), where several late Victorian period houses survive. Between Carlisle and Blessington streets, the group of timber cottages at 39-43 Smith Street, which initially included no. 45 (MMBW 1373, 1897, Figure 9) had been erected. At this time, there were several houses to west side of Foster Street, however these have all been replaced, though there were none to the east side (MMBW 1374, 1897). The west side of Barkly, south of Blessington Street was vacant land (MMBW 1376, 1898).



Figure 8 - MMBW plan 45 (1896), north end of precinct. (Source: SLV)

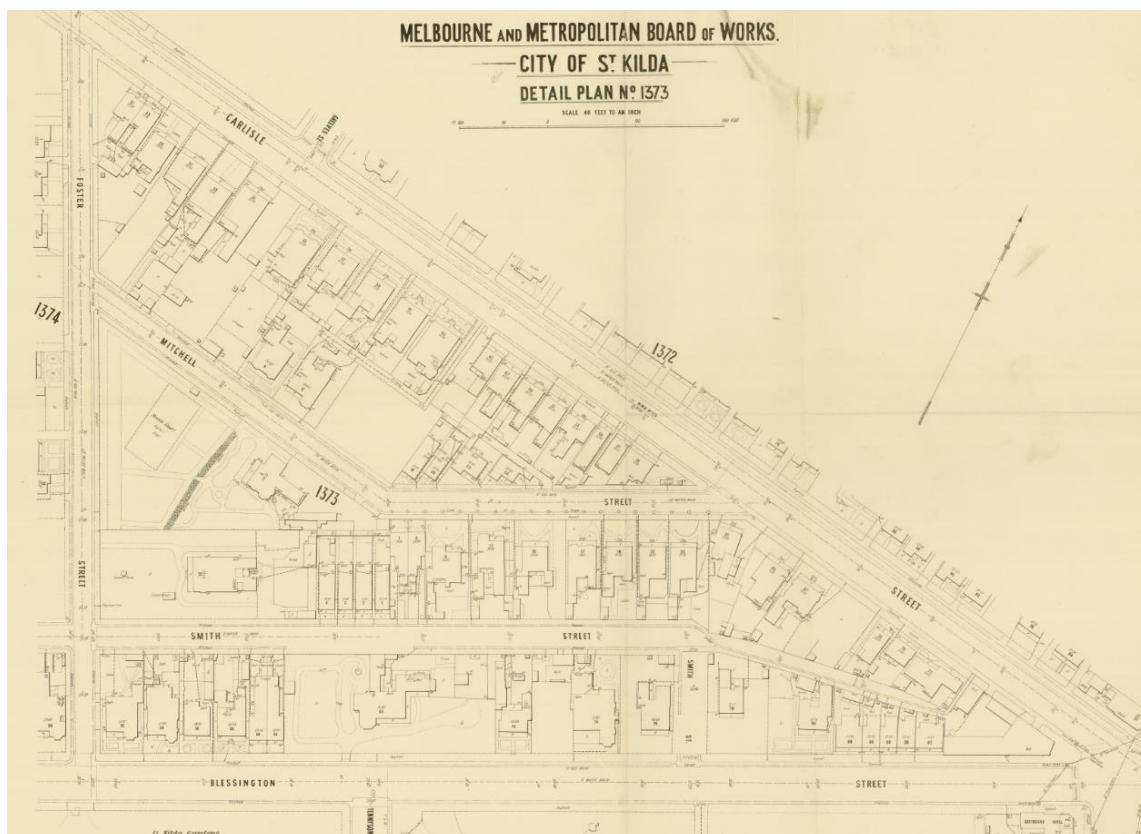


Figure 9 - MMBW detail plan 1373 (1897) Carlisle to Blessington streets. (Source: SLV)

West of the Botanical Gardens, there was considerable Victorian period development on holdings of varying scale. Most of the original buildings have been replaced with only houses at **55 Blessington**, 24 Mitford, and 22 Dickens streets surviving (MMBW 1380, 1897).

South of Blessington Street, more mansion estates had been developed over the ensuing 25 year period, especially in the eastern part, some of which survive but have generally been converted to flats. These elaborate houses were built for elite figures of the commercial, financial and political spheres of the late 19th century, and as might be expected they were designed by some of the leading architects of the time.

Adjacent to each other on Milton/Southey streets were *Whinbank* and *Ascog*. *Whinbank* was initially designed by J A B Koch in 1875-76 but modified/enlarged by Richard Speight in 1890-91 (MMD). *Ascog* which was developed as mansion from about 1865 for William Kaye (SKHM), though there was an earlier house from 1853, was eventually demolished to create Avoca Court.



Figures 10 and 11 – *Ascog* (left) and *Pladda* (right) (Source: SKHM)

East of the gardens, there were five mansions opposite on Tennyson Street. Two of these survive, both of which have been converted to flats: **Bundalohn** (no. 6) by Reed, Henderson & Smart (1884-85) and **Himalaya** (no. 10), likely by Smith and Johnson (1880s). The three mansions that have been demolished were *Corinella* and *Pladda* (Lloyd Tayler, 1880s), and another near the corner of Blessington Street.

In this section, there were also villas to Dickens Street - **no. 6** by E Crouch of 1891-92 survives as does a substantial house opposite (*Oberon* at no. 3) – as well as villas and a few terraces to Brighton Road (for example, pair at nos 35-37). The east half of Mozart Street was laid out at this time with only **2-4 Mozart Street** constructed in 1890 (MMBW 1382, 1897).

South-east of the gardens (Dickens to Milton streets), the pattern was similar to the circumstance immediately to the north. There were two mansions with extensive holdings to the east side of Tennyson Street: **Rotherfield** (now 14 Hennessy Avenue), which was designed by David Askew of Twentyman & Askew, 1890, and *Evora*, demolished though designed by Crouch & Wilson, 1865, (SKHM). They backed onto another three on Brighton Road - *Sydenham* (demolished), **Wimbledon** (2 Wimbledon Avenue), and *Corvey* (demolished). The latter at no. 79 was designed by Alfred Kursteiner in 1872 (SKHM). Demolition of *Sydenham* and *Corvey* allowed for the creation of Hennessy and Wimbledon avenues in the early twentieth century.

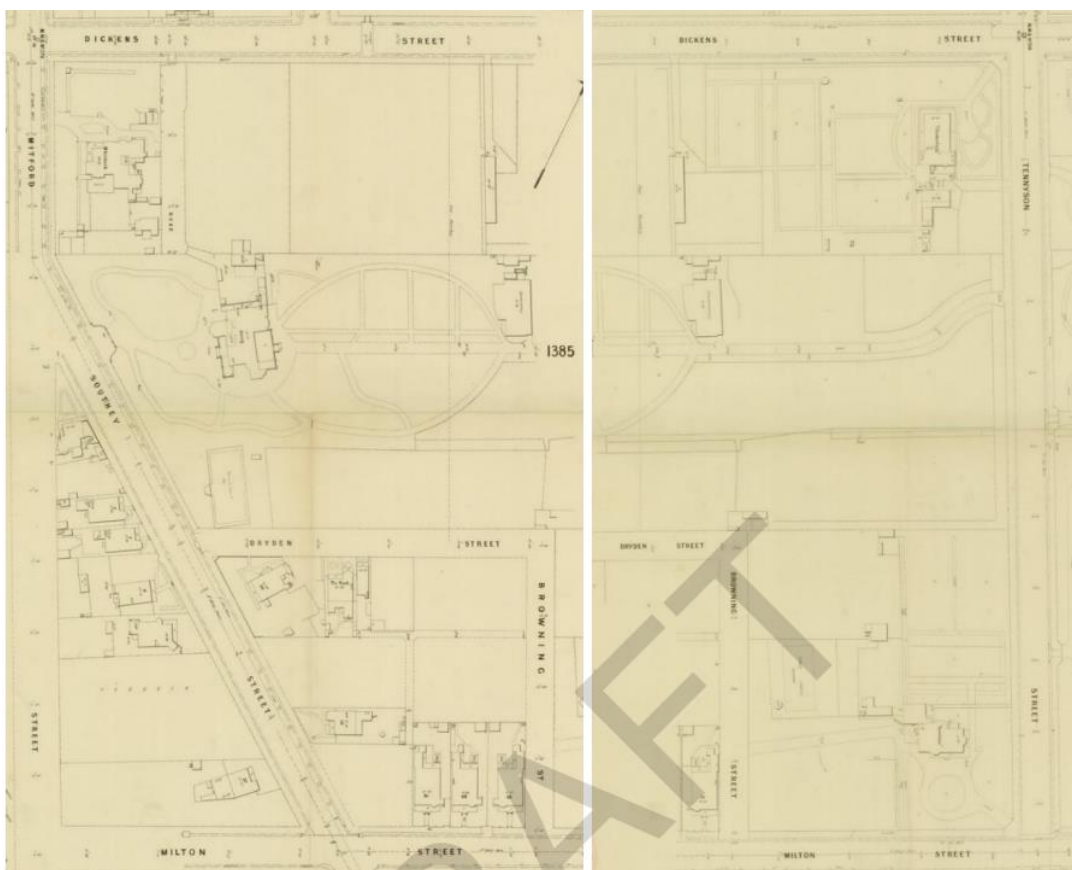


Figures 12 and 13 - Evora and Corvey (Source: St Kilda's Historic Mansions)

Further south along Brighton Road, there were four villas at nos 49-55 (then nos 55-61), and the nascent shopping centre was evolving with the construction of the group of six shops at nos 91-101. Nearby was the extant group of four terraces at 2-8 Milton Street (MMBW 1384, 1898) and one of the four villas south of Milton at 113 Brighton Road survives (MMBW 1397, 1905).

South of Byron Street on Brighton Road there was sparse development - a villa and four terraces (now no. 179, then nos 209-215). The facades of the latter have been remodelled (MMBW 1398-99, 1905).

East of Southey Street two villas survive at 2 Dryden Street (*the Nook*) and 46 Milton Street, and another timber cottage at 4 Dryden Street. Nearby on the west side of Southey Street were several villas, all of which have been replaced (MMBW 1385 [1905] and 1386 [1904]).



Figures 14 and 15 - MMBW detail plans 1386 (1904, left) and 1385 (1905, right) (SLV). Although dating to the early Federation period, these two plans depict the Victorian period development

The western part of the precinct south of Milton Street was the least developed. There were a few mansions or houses on large holdings including *Ellimo* (demolished) on the east side of Southey Street (MMBW 1396, 1905). Between Mitford and Southey streets, there were mainly large paddocks (MMBW 1394, 1905).

Federation period

Whilst considerable development occurred in the precinct area during the Federation period, little of that construction was undertaken prior to the middle years of the first decade of the 20th century, as captured in the MMBW detail plans of the southern part of the precinct prepared during 1904 and 1905. This was when Victoria was starting to revive after a decade of economic stasis. Subsequently the subdivision of the mansion estates commenced, and other pockets of closer development occurred.

Accessibility of the area increased with the development of the electric tram network. This began with the construction in 1906 of the Mitford Street tram, whose route continued along Broadway. (ME) and the electrification in 1913 of the tram along Carlisle Street and Balaclava Road (TEH, p72).

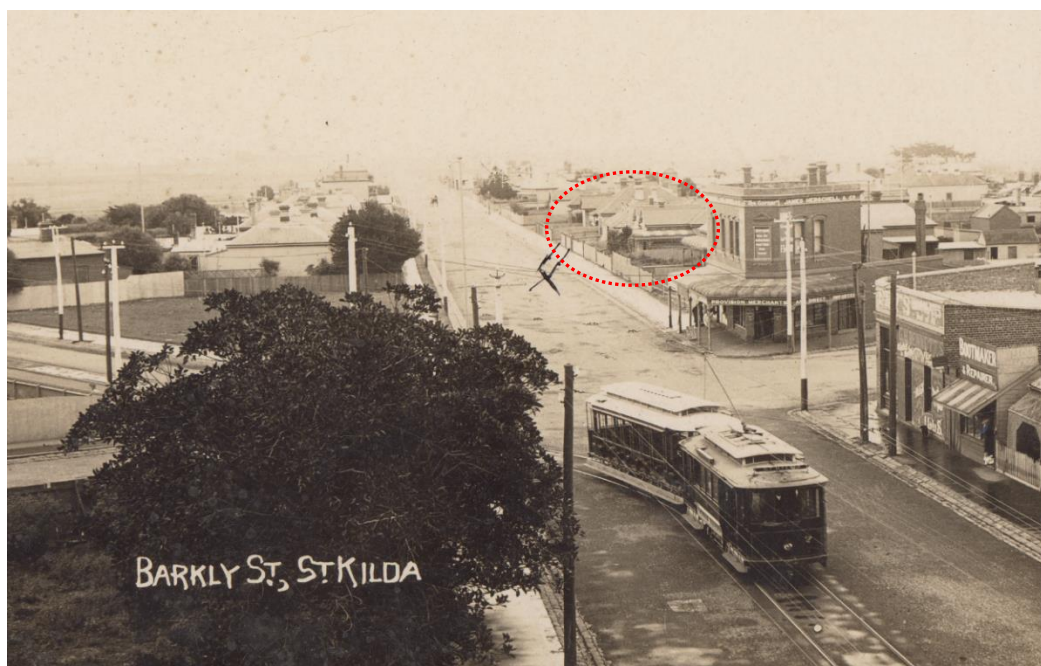


Figure 16 – c.1909, corner of Barkly and Blessington streets, showing the new tram service. Highlighted are 237 and 241-243-245 Barkly Street built on the Baker Estate (Source: SLV, H84.233/195).

The early twentieth century saw a marked decline in the viability of large mansions across Melbourne's suburbs in general, but it was particularly felt in the more affluent inner southern suburbs such as St Kilda and Brighton, where land was highly sought-after by a new generation of homebuilders seeking smaller detached dwellings, duplexes or flats (PPHR, VI, p.34). The trend toward higher-density living in St Kilda began with the conversion of mansions and terrace houses into boarding houses in the early 1900s and continued with the first purpose-built flats that appeared at the beginning of World War I. A 1919 newspaper article noted:

It was held to be no longer necessary to labour with a house and all the domestic drudgery that entailed when by borrowing Continental ideas, people who could afford it could live in flats... Land has become so valuable the villa of the Victorian days, in a crowded thoroughfare, no longer shows anything like an adequate return of interest on the land's present capital value. It is more profitable to pull the house erected thereon down, and to erect flats. When the flat became popular in England the experiment was made in St Kilda, and it did not take long to discover there was a genuine demand for flats (PT 18 October 1919 p4)

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

Examples of 19th century mansions being repurposed as guest houses and the like include *Whin Bank* (34 Mitford Street), which in the August 1917 edition of *Punch* was advertised as an 'exclusive guesthouse on tram route; spacious grounds; commanding magnificent views'. In the same edition, details of *Ascog* (adjacent to *Whin Bank*, later demolished) and *Hartpury Mansions* – 'furnished rooms, board and residence' at 9 Milton Street – were provided (*Punch* 30 August 1917 p2).

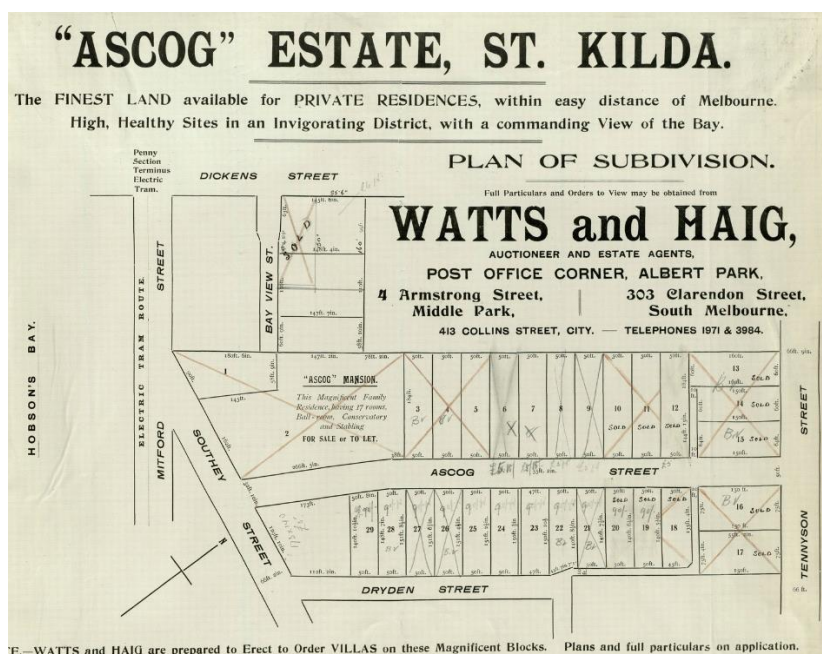
Many subdivisions of the mansion estates were undertaken in the precinct area during the Federation period and during World War I, with development typically occurring soon after. The details of some are outlined:

- 1908, Chesterfield Estate - 7 lots opposite the Botanical Gardens in Dickens Street, with the mansion being lot 1. The lots were developed with houses, later replaced with the extant blocks of flats.



Figure 17 - 1908 subdivision of the Chesterfield Estate on Dickens Street. Lots 2-7 equating approximately to nos 27-35. (Source: SLV, va002325)

- 1908, Ascog Estate - unsold allotments were offered (Age 12.08.1908 p2). This subdivision was comprised of 29 allotments and established Avoca Street (initially Ascog Street).



E.—WATTS and HAIG are prepared to Erect to Order VILLAS on these Magnificent Blocks. Plans and full particulars on application.

Figure 18 – Ascog Estate subdivision, phase 1 of 1908 (Source: SLV, va002318)

- 1909 Corinella Estate: west end of Mozart Street. In May 1912, Whelan the wreckers was offering all the building fabric of the 50-room mansion including 50,000 bricks, doors, sashes, and timber boards (deal – fir or pine) (Age 25.05.1912 p10). In August of that year, 'building blocks' were being offered for sale (Herald 16.08.1912 p6). Almost all lots in Mozart Street were built on by the end of World War I.
- 1911, **Hartpury** Estate - 25 lots to Milton, Tennyson streets [nos 58-78], and Hartpury Avenue [nos 2-14, probably 13-25]) offered at auction, at which 12 were sold (Argus 04.12.1911 p5). Considerable development had occurred by 1915 (SM).
- 1915, **Ravelston** Estate – 17A Tennyson Street. 12 allotments offered in Browning, Milton and Tennyson streets in late 1915 (Argus, 18.09.1915, p2). When the mansion was sold in 1921, it was on 1.5 acres of land (Argus 26.11.1921 p2). Most sites were developed by 1918 (SM).
- 1916, Sydenham Estate – Brighton Road (Hennessy Avenue, east end), 16 lots, (Argus 02.12.1916 p2). Five houses were built in 1917, and a further six during 1918-20.
- 1916, **Rotherfield** Estate – originally addressed Tennyson Street, now located at 14 Hennessy Avenue, after the owner J C Syme died in 1916. Relates to the west end of Hennessy Avenue and adjacent part of Tennyson Street, which was developed during the 1920s and 1930s.
- Circa 1917 - Wimbledon Avenue, developed during the 1920s and 1930s.

Other subdivisions not relating to mansions include:

- Baker Estate, from 1900, included land on the west side of Barkly Street south of Blessington Street. It was developed soon after as evident in a circa 1909 image (above).

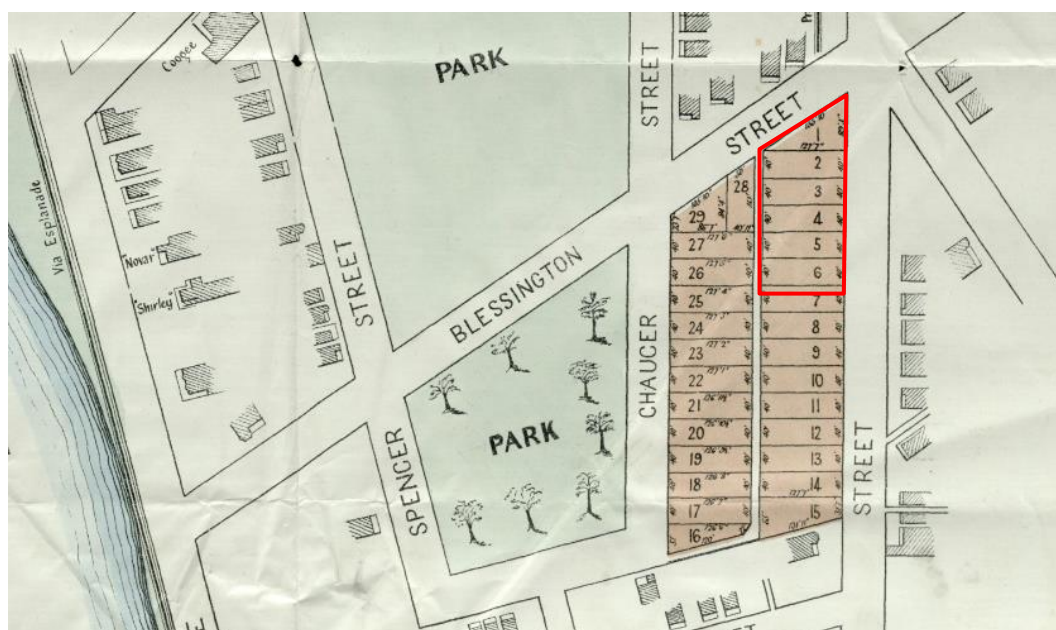


Figure 19 - Baker Estate, northern part (1900), showing extent within precinct. (Source: SLV Batten & Percy collection)

- 1907, Carlisle Street – 7 lots on the north side between Barkly and Greeves streets. By 1910, most of the extant houses, villas and terrace rows at 30, 40-48 Carlisle and 41-43 Greeves streets had been constructed.
- 1910, 7 allotments at corner of Southey and Milton streets (Age 17.12.1910 p3).

- 1910s, Irymple Avenue; possibly in two phases – northern and southern parts. A contract for the construction of the street was issued by the St Kilda Council in late 1918 (*Prahran Chronicle* 12.10.1918 p5)
- 1910 to 1914 (P, S226-01), the area west of Mitford Street to Barkly Street was a government subdivision. A section on the east side of Mitford Street, south of the corner with Milton Street, comprised of 5 small allotments was sold in March 1912, one in 1947.

Among other subdivisional developments that occurred during the 1910s was the north side of Mason Avenue (previously Moy Street) and the block at the south end of that street (nos 39-45) where it backs onto Tennyson (nos 84-90) and Byron (nos 26-30) streets. The latter group of 11 buildings were designed and constructed by a C H Marsham (SM, BP). Also Gordon Avenue, which had been established by 1908 according to a tender for 'forming and channelling' (*Argus* 11.11.1908 p3), was mostly developed between 1912 and 1915 (SM).

Among the Victorian period houses being converted to flats was the pre-1873 house at 74 Blessington Street. By 1915, when the address was no. 64, it had been converted to flats (SM). In 1918, it was however enlarged to accommodate six flats by the architects Sydney Smith & Ogg (*Herald* 20.06.1918 p14), whilst Sydney F Smith was residing there. The building may have been single storey initially (MMDB).

Some of the other early blocks of flats in the precinct area are also located on Blessington Street, as well as on Mitford/Southey streets, along or near the new tram route. They were likewise designed during the mid to late 1910s by noted architects who were active in the municipality: Joseph Plottel (**Clarendon**, 26-28 Blessington), H R Lawson (**Clairvaux** at no. 44, and 46 Blessington), W A Tombs (**Birnam**, 15 Mitford Street), Schrieber & Jorgenson (73-75 Mitford Street), and J J Meagher (13 Southey Street).

The shopping centre on Brighton Road expanded and the extant buildings were mostly erected by 1915, except for nos 71-77, which were constructed during the Interwar period.

Interwar Period

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

An early aerial of the area of 1924 (Figure 20) shows much of the precinct area (as far south as Milton Street). Considerable development had occurred, but several large holdings remained intact. By that time, Foster Avenue had not been created but most of the extant buildings in Irymple Avenue and Mozart Street had been erected. The east end Hennessy Avenue is evident but not the west end or Wimbledon Avenue. Victorian period mansions and villas remain opposite the Botanical Gardens along Tennyson Street, with **Himalaya** at no. 10 not yet remodelled, and Dickens Street, though the late Federation period house at the corner of Mitford Street (**no. 32**) is evident. The subdivision of **Hartpury** on Milton Street was complete.



Figure 20 - 1924 aerial (SLV, E Ebell, H91.365/3)

A circa 1925 aerial (Figure 21) of the north-east corner of the precinct provides further detail. The group of Federation and early Interwar period houses on the south side of Blessington Street between Tennyson Street and Irymple Avenue are evident. Only the south-east corner of Irymple Avenue was vacant (later the attached group, nos 15-19). Mozart Street to the south had been fully developed.

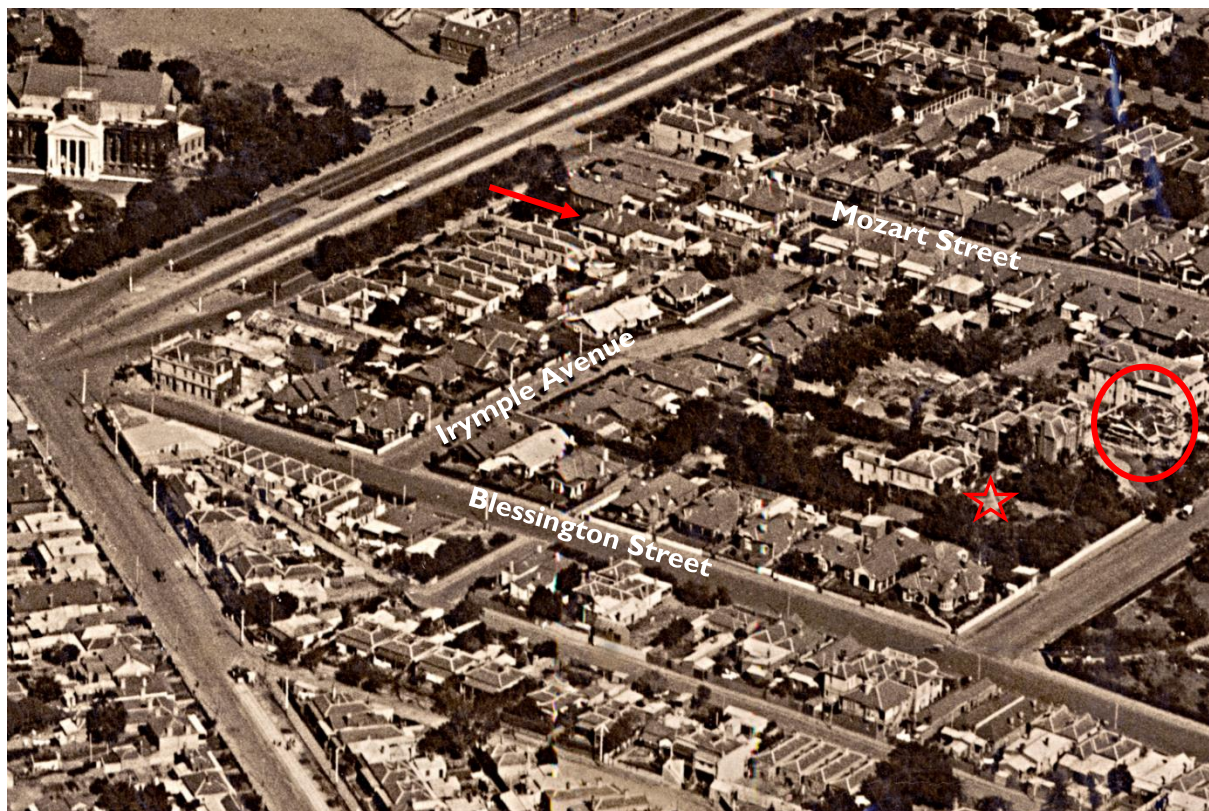


Figure 21 - Circa 1925 aerial (SLV, W R Garrett, H98.129/21). The house at 27 Brighton Road is evident before the extant flats were built in front of it (arrow) and the mansion on from which Bundalohn Court was mainly created still stood (star). The new house at 8 Tennyson Street is also evident (circled).

Subdivision continued during the 1920s but at a less frantic pace than the 1910s. In 1927 Bundalohn Court and 2 and 4 Tennyson Street were created by the subdivision of an unnamed mansion and the rear part of **Bundalohn**, with the subdivision being known as the Bundalohn Estate (PT 16.09.1927

p6). By this time, the southern-west portion of Bundalohn had been subdivided to create 8 Tennyson Street, on which a house had been built.

A range of street improvements were agreed to by the Council in 1929. Oriental (long) planes were to be introduced along the full length of Tennyson Street and the same species was to replace the pre-existing elm trees in Dickens Street. It was also recommended to introduce 'grass lawns on the outer sections of footpaths' (PT 07.06.1929 p2). By the late 1930s, ash trees were being employed, often replacing some existing species which had been deemed unsuitable by Councils parks and gardens committee (Age 18.08.1938 p14).

A 1931 aerial (Figure 22) shows some original estates not yet built upon, for instance Bundalohn Court, although it had been offered for sale four years prior. Also, the four Milton tennis courts are evident (now 2 Southey Grove site), which were established by 1926 (Record 24.07.1926 p7).



Figure 22 - 1931 aerial. Remaining large holdings highlighted in the precinct – Bundalohn (1), Chesterfield (2), Ascog (3) and Evora (4), and the Milton tennis courts (5) (Source: Landata, Project No. 1931, Run 15, Frame 2750)

In 1936, the second phase of the subdivision of the Chesterfield holdings (mostly demolished post-World War II) included eight allotments, being 23 and 25 Dickens Street, all of Garden Court, and 1

Tennyson Street (*Herald* 07.03.1936 p38). The rear part of *Chesterfield* was retained at 1A Tennyson Street and flats were erected between 1936 and 1940 on all the new lots in Garden Court and at 23 and 25 Tennyson Street.

By 1939, zoning laws were operating in the St Kilda Council area outlined in six schedules, most of which provide for 'brick or stone construction, ... stipulating one, two or three stories as a maximum. Another regulation, to prevent possible development of slum pockets, prohibits new buildings in certain streets' (Age 05.12.1939 p4).

The final subdivisions in the precinct resulted in the creation of two further courts at the end of the Interwar period. Phase two of the Ascog Estate yielded nine further lots in 1939, creating Avoca Court (Age 22.11.1939 p12). Items from the estate being offered for sale in late 1938 were the 'imposing iron entrance gates which were imported from Glasgow many years ago, a massive carved walnut buffet, and a Sheraton rosewood mantel' (*Herald* 06.12.1938 p4). The subdivision of Southey Court into six allotments occurred in the following year (*Herald* 06.11.1940 p12). Flats were quickly built on all the lots in both subdivisions during 1939-40.

The following 1945 aerial (Figure 23) captures much of this development. It shows Garden Court fully developed, but *Chesterfield* still standing at the corner of Dickens and Tennyson streets. All the flats in Avoca Court and the adjacent blocks on Mitford Street (nos 2-6A) had been erected except for 2A Avoca Street. All of Southey Court had been developed except the two blocks of flats flanking its entry (40 and 44 Southey Street).

A multitude of architects were commissioned to design buildings in the precinct during the Interwar period, especially from the late 1920s onwards when blocks of flats accounted for much of the construction. Among those responsible for more than one building in the precinct include (refer to Description for further details): I G Anderson, J H Esmond Dorney, Bernard Evans, B S W Gilbertson, Archibald Ikin, Harry R Johnson, Walter Mason, W H Merritt, S & M S Nelson, Leslie J.W. Reed, Edwin J Ruck, and James H Wardrop.

Many builders were also designing good examples in the contemporary styles, although usually less stylistically pronounced than their architect counterparts. Both Sinclair & Yoxon and J H Soderberg are known to have constructed more than one building in the precinct. Soderberg was especially prolific - in the 1920s he constructed (and likely designed) no fewer than six blocks of flats on adjoining sites including Santa Fe (1928) and Las Palmas (1929) in Mitford Street, Diana Court (1927) and Knights Court (1927-28) in Dickens Street, and Kingsford Court (1928-29) and Silverton (1928-29) in Ruskin Street.

Given the great number of known architect and builders who designed buildings from this period, details of the relevant designer and date of construction are generally provided in the description section rather also being repeated in the history.



Figure 23 - 1945 aerial. Courts established during late 1930s highlighted – Garden (1), Avoca (2) and Southey (3) – as well as the Milton tennis courts [arrow] (Source: Landata, Project No. 5, Run 16, Frame 57850)

The aerial of 1946 (Figure 24) shows the contemporary circumstance at the north end of the precinct. From this viewpoint, the Interwar period development is evident in Foster Street, the various blocks of flats to the west side, and the bungalows to Foster Avenue. All of Bundalohn Court had been developed except the block of flats at no. 5.



Figure 24 - January 1946 aerial of north end of precinct (SLV, C Pratt, H91.160/464)

Post-World War II

After World War II, there was a massive demand for housing fuelled by population growth and a housing shortage, but the permit process was a limiting factor and it was not until the mid-1950s another boom in flat-building began. Changes to building codes and the introduction of company title (and later stratum and strata-title) enabled flats to be sold individually as 'own your own' units (TEH). There was no further subdivision in the area with the new blocks of flats usually replacing an earlier building on a large allotment of which there are many in the precinct area.

In a 1956 article entitled 'St Kilda Grows as Flat Centre' the zeitgeist was well articulated (*Argus* 27 April 1956 p17):

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

The district can still do with many more flats to meet the demand of the big floating population associated with a quickly growing city like Melbourne. St. Kilda has all the advantages for flat life of a big city. It is well-served by transport from and to the city – less than four miles distant. Shops have developed to meet the needs of "flatites;" and there are now numerous cafes serving meals at all hours.

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

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

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

Of the architects designing flats, the Australian-born Bernard Evans remained active in the area (he had been building flats from the 1920s and in 1949 he designed the Georgian Revival style Deansgate, a block of 29 'minimum' flats with a communal restaurant and laundry at 9 Southey Street), however émigré architects took over the mantle during this period especially Ernest Fooks (originally Fuchs, Slovakia born and educated in Vienna), Michael R E Feldhagen (Polish-born, German trained), and Kurt Popper (Viennese born and trained).

The émigré architects designed prolifically for a mostly Eastern European migrant clientele from the expanded Post-war Jewish community in St Kilda, injecting the area with a European-influenced modernism. Often, flats replaced earlier houses for instance, most of *Chesterfield* at the south-west corner of Dickens and Tennyson streets was demolished with Feldhagen responsible for the flats at 21 Dickens Street and Fooks for no. 21A adjacent. Further along Dickens Street, Popper designed Dickens Park at no.27.

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3.0 Description

General

The large precinct is bound to the north by Carlisle Street, to the east by Brighton Road, to the south broadly by Byron Street, and to the west generally by Mitford Street and Broadway. The topography is generally flat with the highest point in the precinct being in the Botanical Gardens near the intersection of Dickens and Tennyson streets, from which the land slopes to the south-west.

The precinct is overlaid with a series of primary and secondary streets. The former, defined on the Parish Plan, are limited to Carlisle, Blessington, Dickens, and Milton streets (from north to south); and Barkly, Mitford, Southey, Tennyson streets and Brighton Road (from west to east). All the remaining streets have come about through subdivision. The secondary streets - Avoca Avenue, Gordon Avenue, Mozart Street - were established by the end of the Federation period, though Mozart Street had been part established during the Victorian period. The courts (Avoca, Bundalohn, Garden, Southey) date to the Interwar period phase of subdivision, generally relating to the last vestiges of the mansion estates. Generally, the carriageway surface is asphalt, and the channelling and kerbing is basalt. Footpaths are either asphalt or concrete with the exception being gravel to Irymple Avenue. Crossovers are mainly concrete.

The street planting varies but London Planes are the most common type (e.g. Broadway, Irymple Avenue, Blessington, Dickens, Mitford, Southey, and Tennyson streets). There was a preference for Desert Ash during mid-20th century in the municipality (AL, pp127, 161), which is evident in Avoca and Foster avenues, as well as parts of Brighton Road. Other species include paperbarks in the western end of Wimbledon Avenue.

The 6.4-hectare Botanical Gardens is located centrally within the precinct. The Gardens contain significant landscape features and structures from the Victorian, Federation and Interwar periods, such as the central north-south axial avenues between Blessington and Dickens Streets, including the unusual alternating palm avenue, the central crescent shrubberies and bedding displays, and the Blessington Street gates (1918). Some of the mature specimen trees are rare or among the finest of their species in Victoria.



Figure 25 - F L Dawkins reserve

There are two reserves near each other on Broadway – F L Dawkins and E C Mitty - both of which were named after local Councillors. Planting is evident on the 1945 aerial and most of these specimens survives. The former reserve is much larger and contains exotics primarily Canary Island

Date Palms (*Phoenix canariensis*), London Planes (*Platanus × acerifolia*), and ash. There are only palms to the latter reserve.

The precinct has contributory buildings from four key periods: Victorian, Federation, Interwar and Post-World War II. The buildings are nearly all residential but range in scale from cottages to mansions, with a high percentage of flats, and are either single, two or three storeys. Brick is the predominant wall material though the few timber examples date to the Victorian and Federation periods. Visible roofs are mostly clad in slate or tiles, with metal sheeting primarily reserved Post-WWII period buildings with flat roofs. The openings (windows and doors) are generally timber, with some steel-framed from the mid-20th century.

Victorian period

There are scattered examples from the Victorian period across the precinct, though concentrated at the northern end and eastern edge, Brighton Road, and nearby sections of the cross streets. In terms of scale, this period has the greatest variety of building stock from the humble to the grand.

The precinct retains several relatively early examples from the Victorian period, dating to the mid-1850s to early 1870s at 27 Brighton Road, 2 Wimbledon Avenue and 26, 55, 58 (and possibly 60) Carlisle, 3/3a Mitchell, 55 and 74 Blessington, 9 Milton, and 17A Tennyson streets.

Most of the houses are generally indicative of the Italianate style regardless of the wall material or finish - timber, face brick or render. There was a shift to face brick towards the end of the 19th century - either bi-chrome (brown with cream highlights) or polychrome (also with some red). Whilst an asymmetric façade with a tower or another feature would define the larger examples, classicising decorative elements were standard. These included parapets with pediments, bottled balustrading and urns or similar; cornices with brackets and panelling; and mouldings to windows, such as keystones if arched. Within terrace groups, name plates and wing walls with brackets were common. Roofs are typically hipped, clad in slate, and chimneys (face brick/or and rendered) have moulded caps. Verandahs with cast iron detailing (fluted columns and friezes) were typical - offset to an asymmetric façade and across the width if a symmetrical façade - also with cast iron balustrades to the two storey examples. Windows were timber-framed, almost exclusively with double hung sashes, with those to the façade often having a tripartite configuration (wide central sash with narrow flanking side sashes, separated by columns). Front doors were always timber and panelled (either four or six). Only a few places retain an original cast iron palisade fence on a basalt plinth.

Only a few timber houses survive from the Victorian Period in the precinct. They usually have more detailed cladding to their facades, with standard weatherboards to the other walls. The verandahs to some have been modified.

- 32 and 52 Blessington Street: villas with channelled boards or the like to their facades.
- 73 Carlisle Street: symmetrical villa with ashlar boards, large tripartite windows, roof cladding altered.
- 22 Dickens Street: ashlar boards with quoining, pilasters to the windows. (Figure 27)
- 4 Dryden Street: gable end cottage with cast iron fringe.
- 46 Milton Street: with a projecting bay and distinctive timber frieze to the verandah.
- 12-18 Mitchell Street: a varied group but all retaining their chimneys.
- 39-43 Smith Street: three timber cottages with ashlar boards. (Figure 26)



Figures 26 & 27 - 39-43 Smith Street (left) and 22 Dickens Street (right)

Among the single storey brick villas, some of the more distinctive examples are:

- 50 Blessington Street: bi-chrome, tiling to a broken bed gable end. (Figure 28)
- 55 Blessington Street: an early example, bi-chrome brick, although largely obscured, the apex of pointed Gothic arch mouldings to the windows are evident.
- 49 Brighton Road: incised patterns to the render, inset barley twist columns to the windows.
- 51 Brighton Road: rusticated pilasters, band of vermiculation.
- 53 Brighton Road: gable end, red brick with elaborate rendered settings to openings, and cast iron palisade fence. (Figure 29)
- 6 Dickens Street: tower over projecting bay, small gable end over verandah, inset barley twist columns to the windows, non-original cast iron fence.



Figures 28 & 29 - 50 Blessington Street (left) and 53 Brighton Road (right)

Other brick villas are located at 42, 58 and 62 Blessington Street; 113 Brighton Road; 51, 55 and 67 Carlisle Street; and 2 Dryden Street.

There are a few terrace groups, mostly pairs located at:

- 35-37 Brighton Road: two storey, rendered, arched windows to ground floor, cast iron fence to no. 35.
- 45-47 Carlisle Street: two storey, rendered, cornice with festoons. (Figure 31)
- 2-8 Milton Street: group of four, two storey (Milton and Elgin terraces), parapet with triangular pediments, cast iron fences retained to nos 4 and 6.



Figures 30 & 31 - 64-66 Blessington Street (left) and 45-47 Carlisle Street (right)

There are several mansions or substantial two storey houses, many of which have undergone some change and have been converted to flats.

The early mansions are as follows:

- 55 Brighton Road: obscured but partly altered to the front.
- 53 Carlisle Street: symmetrical façade, rendered, paired sashes to lower level, converted to flats.
- Barnesfield/Ingleside, 3/3A Mitchell Street (c.1860): altered, rendered, two level timber verandah to west side.
- **Hartpury**, 9 Milton Street (1865-66, prob. Crouch and Wilson, **PPHR 2098**): channelled render, two storey verandah, converted to flats.
- **Ravelston**, 17A Tennyson Street (1870, J F Matthews, **PPHR 371**): setback from the road and obscured, converted to flats.
- 2 Wimbledon Avenue (1869, **PPHR 2299**): rendered with vermiculated quoining and two-level cast iron verandah, gable roof addition, converted to flats.

The largest and/or more elaborate mansions generally date to the later part of the 19th century (mid-1870s to 1890s):

- **Himalaya**, 10 Tennyson Street (1878, Smith and Johnson, **PPHR 932**): Italianate style concealed by Interwar period (1920s) two level masonry porch.
- Oberon, 3 Dickens Street (by 1890): rendered with quoining, partly altered.
- **Rotherfield**, 14 Hennessy Avenue (David Askew, 1890-91, **PPHR 336**): rendered with cast iron columns to the two-level loggia, converted to flats.
- Whin Bank, 34 Mitford Street (1875-76, J A B Koch and 1890-91, Richard Speight): a combination of Italianate and Queen Anne styles - rendered, two-level arcaded corner loggia with differing columns, slate clad hipped roof. Gable ended bay with Queen Anne style elements including the eponymous sills, pediments over windows, strapped chimneys. Converted to flats. (Figure 33)



Figures 32 & 33 - 55 Carlisle Street and Whin Bank, 34 Mitford Street

There are a few examples of the Anglo-Dutch style, which evolved at the end of the 19th century from the English Queen Anne Style, which became popular in England from about 1870. At this time, architects sought inspiration from the domestic architecture of the late 17th and early 18th century during the reigns of the monarchs William of Orange/III (reigned 1689-1702) and Mary, and subsequently Queen Anne (reigned 1702-14). The style that developed was greatly influenced by precedents from the Low Countries (Belgium and the Netherlands) resulting in an architecture of fine brickwork with Dutch gables (a gable surmounted by a pediment) at the roofline and some Renaissance detailing, which was often freely interpreted. In Victoria, red brick was favoured in combination with cement dressings, ornamentation in either brick or terracotta and timber sash windows. The interest in the architecture from the Low Countries permeated more broadly in that much of the brickwork at this time was highly decorative – bichrome or polychrome – usually in Flemish bond (alternating headers and stretchers), and often featured characteristic diamond patterning.

- 2-4 Mozart Street (**PPHR 2119**): an unusual Anglo-Dutch style pair with pedimented gables, red brick and rendered bands, timber detailing to the verandahs. The original terracotta tiles to the roof would have been an early use of this material (the French Marseilles type), but they have been replaced.
- **Bundalohn**, 6 Tennyson Street (Reed, Henderson and Smart, 1884-5, **PPHR 2154**): distinguished design, red brick with rendered trim but largely devoid of classical detailing, tower. Influence of the Queen Anne style
- 64-66 Blessington Street: single storey, Flemish patterning to the polychrome brickwork (overpainted to no. 66), rendered parapet with segmental arched pediment.

Among the few commercial buildings from the Victorian period in the precinct, is a row of six shops at 91-101 Brighton Road (Figure 34), displaying a variety of moulded elements typical of the period including keystones to the arched windows (single or paired), string moulding with acanthus leaf or the like, and parapet with overlapping circular motif.



Figure 34 - 91-101 Brighton Road

Federation period

The variety among the Federation period building stock is less pronounced than from the earlier Victorian period though nonetheless ranges from modest to substantial examples. Whilst there are examples throughout the precinct, much of the housing in some of the through streets such as Mozart Street and Gordon Avenue date to this period, as well as parts of other streets such as the southern end of Tennyson Street (nos 58-75) and southern side of Avoca Avenue.

Whilst the Queen Anne style was standard for most of the Federation period, during the early 1900s, there was some remnant use of characteristics usually associated with the Victorian period – either the Victorian Survival style or a Transitional mode.

Victorian Survival style buildings are largely Victorian in their appearance. They typically have a slate clad roof but often with a terracotta ridge. Windows are often longer and paired to the front. There is an example at 237 Barkly Street

Transitional mode buildings combine characteristic elements of both the Late Victorian and Federation periods. Elements indicative of former include classicising/Italianate details such as a chimney with a rendered cap, a cornice with decorative brackets, the use of vermiculation or rosettes to panels or a band, and/or a verandah with cast-iron frieze but with turned timber posts, and a bullnose roof. The buildings however are red brick construction in stretcher bond with white tuck-pointing indicative of the Federation period. The chimneys might be tall and faceted with corbelled caps and have gable ends with a finial, battening and/or a timber screen. The highly intact and distinctive group of three at 44-48 Carlisle Street (Bondi, Como and Manly) and pair at 41-43 Greeves Street are indicative of this type. They are linked by a consistent rendered band with rosettes and same tiling (terracotta and cream) and nearly all retain slate roof cladding.



Figures 35 & 36 - 44 (left) and 46 (right) Carlisle Street

The Queen Anne style is readily identified by picturesque roofscapes, typically consisting of a front gable end with gambrel or hipped sections behind, having a steeper pitch than 19th century roofs, and exposed rafter ends. More complex versions might include a turret or other corner accent, often diagonal. Roofs are clad in either terracotta tiles or slate with terracotta ridge tiles. The terracotta ridge tiles are often decorative and terminated with a finial. Chimneys are red brick with rendered or corbelled brick caps, typically with terracotta chimney pots. For the most part, masonry walls are of tuck-pointed red brick with some areas of render, either smooth or roughcast, such as a band or the upper part of the wall/gable end. Timber-framed examples often have some shingled boards and/or sections with roughcast sheeting to the walls and timber decks but otherwise the same detailing/material palette as their brick counterparts, although the roofs may be clad in corrugated metal sheeting.

Timber detailing was favoured to gable ends and verandahs. Verandahs were supported by turned posts and geometric patterns were employed to the friezes, usually timber (fretwork) though cast iron friezes are not uncommon (though typically wider than the 19th century type). Decks are often tiled decks with terracotta and cream (or a contrasting dark) tile. Front windows, often including a bay, were predominantly casements with toplights, often with some leadlight and decorative glass with floral motifs, the latter reflecting an Art Nouveau influence. Hoods and porthole windows or similar were also common. Front doors usually include an upper light and panelling to the lower part.

Overall, the aesthetic is less formal than the late 19th century and reflective of the tenets espoused with the Arts and Crafts Movement, with its emphasis on the employment of 'local/natural' materials.

There are fewer timber examples in the precinct than brick. These include several cottages in Dryden Street, with no. 16 being distinguished by cross-battening and a few at west end of Dickens Street - no. 34 has a slate roof and no. 36 has a symmetrical façade with gable ends flanking a central porch. The mirrored pair at 8 and 10 Hartpur Avenue have shingled boards to the dado and roughcast sheeting above, whilst those at 241-243 Barkly Street have roughcast finish to the gable end, ashlar boards below, and a cast iron frieze. There are a few timber villas such as in the middle section of Gordon Avenue (nos 8, 9, 10), west end of Dickens Street, at 2 Hartpur Avenue, and 35 and 37 Milton Street.



Figure 37 - 16 Dryden Street (left) and 8 Gordon Avenue (right)

There are several clusters of brick Queen Anne style houses of varying scale in Blessington Street (east end, south side), Southey Street (just north of Milton Street to Gordon Avenue), and Tennyson Street (south of Milton Street). Gordon Avenue and Mozart Street also mainly contain Federation period housing. Other smaller pockets, generally of modest-scaled villas, survive on the east side of Browning Street and at the west end of Dickens Street.

There are many groups of semi-detached brick pairs, including much of Gordon Avenue where several pairs have a decorative timber frieze at the entry and a central bay (round, square, faceted) featuring stained glass to the highlights. Nos 1-3 and 5-7 have slate clad roofs. The group of houses (some paired) at 1-13 and 6-8 Mozart Street, with their highly distinctive bi-chromatic patterned brickwork to the dado and/or frieze with vertical bands of dogtooth or recessed brickwork. Other groups are also located at 7-17 Dryden Street, 15-21 Hartpur Avenue, the south-east corner of Milton/Southey Streets, 44-62 Mitford Street, and 15-29 Smith Street. However, there also scattered examples/smaller clusters throughout the precinct (e.g. 153-155, 165-167 Brighton Road and 60-66 Tennyson Street).

A few houses throughout the precinct retain original red brick fences, typically having a rendered coping and raked slots (e.g. 42 Carlisle, 22 Mozart and 28 Tennyson streets).

To Blessington Street, there are generally larger Queen Anne style villas:

- No. 57 (1910, **PPHR 428**): with archetypal candle snuffer roofed tower over a circular bay.
- No. 63: featuring cast iron detailing to the verandah and hood.
- No. 78: unusual symmetrical façade.
- Nos 59, 65, 67 also good examples.

To Southey Street, are also mostly substantial villas:

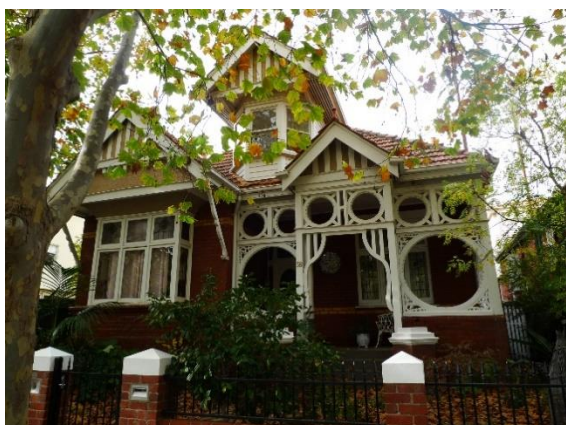
- No. 18 (c.1910): a slate roof with mitred ridges, curvilinear strapwork.
- No. 34: slate roof and paired brackets below the gambrel roof section.
- No. 36: terracotta clad hood and verandah with a small projecting gable at the entry. (Figure 38)
- No. 37 (1916, W H Smith, **PPHR 922**): picturesque attic roof, corner turret.
- Nos 35 and 41 also good examples.



Figures 38 & 39 - 36 Southey Street (left) and 29 Tennyson Street (right)

Tennyson Street, especially between Milton Street and Hartpury Avenue, forms a distinctive group from the period:

- No. 12: with large rising sun motif to gable end with unusually wide projecting roof.
- No. 29: picturesque roof with the tall chimneys being an exemplar of their type. (Figure 39)
- No. 58 (c1915, **PPHR 936**): vertical proportioning suggests the influence of the American Stick style. (Figure 40)
- Nos 60-62, 64-66: two pairs with cream brick banding and wide roughcast rendered coving above the bay windows. (Figure 41)
- No. 70: wide splayed corner to verandah, oval windows, cream brick banding
- Nos 10, 14, 16, 24, 27, 68, 72 and 74: all good examples.



Figures 40 & 41 - 58 Tennyson Street (left) and 64-66 Tennyson Street (right)

Other distinctive Queen Anne style examples throughout the precinct include:

- 233 and 235 Barkly Street: mirrored pair with cream brick to the banding and arched lintels, windows with turned semi-engaged columns and double-hung sashes.
- 2 Broadway: squat tower with circular bay and roof lined in metal sheeting.
- 30 Carlisle Street: extensive narrow hood, tall chimneys and distinctive timber frieze to the porch.
- 42 Carlisle Street: notable terracotta ridge cresting and retains original fence.

-
- 18 Dickens Street: square tower with pyramidal roof.
 - 6 Hartpury Avenue: polychrome with cream banding with a brown highlight, two porches.
 - Mozart Street: no. 18 with central porch and flanking wide curved bays; no. 24 plain posts/columns to the verandah.

During the latter part of the period, that is the mid to late 1910s, the Arts and Crafts and Federation bungalow styles were common. Most of the buildings in these two styles are located near aforementioned Queen Anne examples.

Arts and Crafts style residences are generally distinguished from the Queen Anne style examples by the extensive use of roughcast render, battened chimney forms, and shingles. Whilst gable roof forms are employed, they are less elaborate, often singular and often incorporate an attic level. Timber shingles are usually also employed, to the gable ends and/or a bay, and windows might be double-hung sashes rather than casements with diamond quarrels or the like rather than Art Nouveau inspired glass. Examples include:

- 245-245A Barkly Street (1914, Richardson & Wood, **PPHR 192**): an attached two storey pair.
- 48 Blessington Street (1918, Gawler & Drummond **PPHR 426**): is a relatively early example of Old English influence.
- *Eumana*, 76 Blessington Street (1914, **PPHR 297**): has scalloped terracotta tiles to the gable end.
- 57 Dickens Street (1916, designed/constructed by builders Trencher & Stevens). Substantial attic bungalow with Tuscan order columns to the corner porch.
- 10 Hennessy Avenue (1918, Sloan & Goss): corner arched porch, shingles to gable ends and bay windows.
- 11 Hennessy Avenue (1918, Carleton & Carleton, **PPHR 2014**): distinctive chimney and side gable. (Figure 42)
- 40 Milton Street: square quarrels to upper sashes.
- 20 Mitford Street (1918, Edwin Ruck): symmetrical façade with central gablet to porch and flanking bowed bays.
- 13 Tennyson Street: box-framed windows with square quarrels.
- 17 Tennyson Street: singled skirt to gable ends, distinctive chimney detailing.

Within the precinct, the Arts and Crafts style is associated with several early blocks of flats:

- *Clarendon*, 26 Blessington Street (1915, J Plottel, **PPHR 427**): multi-paned sashes, unusual with an internal stair.
- *Clairvaux*, 44 Blessington Street (1917, H R Lawson, **PPHR 425**): diamond quarrels to the sashes.
- 46 Blessington Street (1917, H R Lawson): has a restrained, symmetrical façade and an enclosed stair.
- *Birnam*, 15 Mitford Street (1914, W A Tombs, **PPHR 41**): recessed balconies, semi-circular arch to upper level.
- 13 Southey Street (1917, J J Meagher): shingled skirt to front bay, original fence.



Figures 42 & 43 - 11 Hennessy Avenue (left) 44 Blessington Street (right)

The group of small houses built by C H Marsham at 39-45 Mason Avenue, 86-90 Tennyson Street, and 26-30 Byron Street dating to 1916 and 1917 reflect either Arts and Crafts and/or bungalow style characteristics. Several details are repeated across the group such as the window type/s and distinctive curve to some of the porches.

Whilst Federation Bungalows display several features continuous with the Queen Anne and/or Arts and Crafts styles, their less complicated, broader gable roofs reflect the rising interest in the bungalow type. They typically have masonry elements to a porch/verandah with either full height Tuscan order columns or shorter versions on a pedestal or plinth wall. Gable ends feature timber shingles or the like rather than a roughcast finish and battening. Windows are more likely to be double-hung sashes than casements. Examples of the Federation Bungalow style include:

- 163 Brighton Road: wide fluted columns, distinct chimneys, toothed profile to lower edge of gable end.
- 44 Dickens Street: pedestals and splayed timber posts.
- 12 Hennessy Avenue (1918, Sloan & Goss): two porches with short columns with a plain cylindrical shaft and squared capital on a pier. (Figure 44)
- 32 Mitford Street, Marks House (1917-18, Ballantyne & Hare): paired columns to the verandah, whose roof is continuous with the main part of the building, intact balcony. (Figure 45)
- 5 Tennyson Street: red brick with splayed timber frieze above brick balustrade, matching fence.



Figures 44 & 45 - 12 Hennessy Avenue (left) and 32 Mitford Street (right)

Unusually, there are some early examples of the use of concrete in the residential domain in the precinct at 2-6 Browning Street (1912-13, likely built by Verney Alexander Wilson, **PPHR 2325**) and 21 Mozart Street (1915, F W Thomas, **PPHR 744**). Another notable building – a block of flats

at 73-75 Mitford Street (1917, Schreiber & Jorgensen, **PPHR 353**) - is an early example of the use of a flat roof (Figure 46). Whilst its roughcast rendered exterior is indicative of the Arts and Crafts style, its cuboid form suggests the influence of Prairie or Chicago school. Another distinctive building, *St Alban's* flats at 74 Blessington Street (Sydney, Smith & Ogg, 1918) is a remodelled house with decorative panels (possibly terracotta) (Figure 47).



Figures 46 & 47 - 73-75 Mitford Street (left) and 74 Blessington Street (right)

During the late Federation/early Interwar period (the late 1910s to early 1920s) semi-detached pairs were often designed to appear as one house with an asymmetric façade, that is they were paired under one roof. There are examples at 40-50 Broadway, with 44-50 having pantiles to the roof (probably concrete), and to the north side of Mason Avenue. There are also several symmetric examples such as at 123-125 Brighton Road, as well as paired gable end examples at 169-171 and 173-175 Brighton Road.



Figure 48 - 48-50 Broadway

About half of the buildings in the Brighton Road commercial section (between Hennessy Avenue and Milton Street) date to the Federation Period. No. 107, which has a recessed balcony, is the most distinctive and indicative of the Edwardian Baroque with its simplified classicising detailing and scalloped parapet (Figure 49). There are other good two storey examples at nos 83 and 89 which reflect the relatively restrained palette typical of the period of red brick and render with limited ornamentation (Figures 50 & 51). There are single storey examples at nos 85 and 87.



Figures 49, 50 & 51 - 107 (left), 89 (middle) and 83 (right) Brighton Road

Interwar period

The building stock from the Interwar period represents nearly half of that in the precinct. There are high concentrations in the streets that are the result of late Federation or interwar subdivisions such as Foster Street, Hennessy Avenue, Irymple Avenue, Tennyson Street (south of Dickens Street), and Wimbledon Avenue, as well as several courts – Avoca Court, Bundalohn Court, Foster Avenue, and Southey Court. In other streets, the examples tend to be interspersed or in small groups.

The Interwar period building stock is diverse in scale and includes semi-detached pairs, typically designed to appear as a single dwelling, many bungalows, and only a few substantial houses. This period however is dominated by two storey blocks of flats, a few of which had been Victorian period terraces or mansions – for example, **Himalaya** at 10 Tennyson Street (**PPHR 932**) and *Malinar* at 181-183 Brighton Road.

The full gamut of styles that were popular at this time are represented – Bungalow, Mediterranean and the closely aligned Spanish Mission, Art Deco/Moderne, and Tudor Revival. There are several examples that combine elements of the two styles that were most popular at the end of the Interwar period (late 1930s) – the Moderne and Tudor Revival - with the flats by the architect J H Wardrop exemplifying this trend. There only a few examples that reveal the influence of the Georgian Revival style, which was more popular in more suburban/conservative parts of Melbourne - a late example showing the Georgian Revival influence is Deansgate 9 Southey Street designed by Bernard Evans in 1949.

A distinctive, early house from the period at 8 Broadway (1918) was designed by the architect H R Johnson for himself. This two-storey house has a battered chimney in clinker brick which contrasts with the red brick walls and the imposing rendered two level porch, which has some classicising detailing.

Bungalow style

At the beginning of the Interwar period, that is much of the 1920s, the Bungalow style was all pervasive, with its various sub-types- the most common being the Californian and Arts and Crafts – with other types (such as the Indian, Japanese, Swiss) being unusual.

Bungalows characteristically have an informal design which reflects the influence of the Arts and Crafts aesthetic, especially in their combination of 'natural materials'. These buildings have broad gable or hipped gabled roofs (including jerkinhead types), with the main ridge being transverse (parallel to the street front) or perpendicular to it, and are typically clad in unglazed terracotta tiles with exposed rafter ends to their timber lined soffits. The chimneys tend to be relatively short and simply detailed with a square cross-section. The wall finish is usually brick (red and clinker), and often tuck-pointed, in combination with render (often roughcast), though they may also be mostly

rendered. There is often some decorative brickwork to the walls and arches including bands, diamonds, etc. Windows are timber-framed often in groups with some detailing to the upper sash (multi-paned or leadlight). Bay windows are also common and arched porches, the latter usually indicative of the Arts and Crafts bungalow sub-type.

Good examples of the Bungalow style in the precinct can be found at 3 Broadway (Schrieber & Jorgenson, c1920), 5 Broadway, all of Foster Avenue, east side of Foster Street (nos 2-8), a few in Irymple Street, 64 and 66 Mitford Street, 8 Tennyson Street (J R & E Seccull, c.1925), and 10 Wimbledon Avenue (Flannagan & Nolan, 1922-23). There are duplexes or co-joined groups at 15-19 Irymple Street, 5-5A Mitchell Street (*Waiora*, B S W Gilbertson, **PPHR 2065**), and 19-21 Tennyson Street. Another notable example is that at 23 Mitford Street which also has a WWII air raid shelter (Edwin J and C L Ruck, 1921-1941, **PPHR 351**). The house and front fence at 11 Tennyson Street (1925, builder/designer Matthew Sherlock) is also a fine example.



Figures 52 & 53 - 8 Foster Street (left) and 15 and 17 Irymple Avenue (right)

The bungalow style was largely related to single storey buildings, or those with an attic. When applied to two storey buildings (mainly flats in the precinct area), the roofs tend to be a single gable form and often could said to be more indicative of the Arts & Crafts style. Examples are located at 121 Brighton Road, 26 Dickens Street (Lowan Courts, 1927, E. Jennings & Sons), 25 Hartpury Avenue (*Rochelle flats*), 1 Meredith (*Hollywood*), and 15 Tennyson Street (1919, *Kelburn Flats*).

Darjeeling at 15 Foster Street (1924, H V Gillespie, **PPHR 1490**) has a pergola gate. Among the most distinctive blocks is **Hartpury Court** (1923, Arthur Plaisted, **PPHR 381**) at 11 Milton Street in the Old English style. The roofs are clad in terracotta shingles, the walls are a mixture of roughcast render (with some half-timbering) and clinker brick (e.g. oriel bays). It also has a lych-gate. *Lloydon* at 23 Herbert Street (Sloan & Jenkinson, 1922) and *Camelot Court* at 1 Wimbledon Avenue (J H Wardrop, 1933) are more formal with some abstracted classicising detailing.

With the range of popular architectural styles that followed that of the bungalow from the late 1920s through the 1930s, there is often some overlap of detailing typically associated with a particular style. For instance, *Carene Court* at 177 Brighton Road has margin lights indicative of the influence of the Georgian Revival style.

During the late 1920s and early 1930s, the Mediterranean style, and the closely aligned Spanish Mission style were predominant, and to a lesser degree, the Georgian Revival style, which has limited representation in the precinct. The hip roof predominated at this time and was always tile clad, generally in terracotta, increasingly glazed, and some concrete. Chimneys often did not have a pronounced cap. Walls were largely rendered, often with a clinker brick plinth and some other brick highlighting. Openings were timber-framed double hung sashes organised in groups of two or three, often with a differentiated upper sash (stained glass, etc.). Front fences are typically low, masonry in a manner similar or complementary to the main building.

The Mediterranean style is well represented in the precinct, likely perceived as appropriate given the location close to the bay, with some key examples being **Del Mont Rose** at 1 Broadway, idiosyncratic with crenulations and faceted bottles to the balustrade (1934, J H Esmond Dorney, **PPHR 443**) and **Mount Tabor flats** at 23 Dickens Street (1936, Archibald Ikin, **PPHR 2081**) with similar parapet detail to Ikin's **Masefield Court** at 115 Brighton Road and retain garages. Other examples are located at 7 Goldsmith Street (*Torquay*), 41 Milton Street (Figure 54), *Southey Court* (1925, B S W Gilbertson, **PPHR 2064**), *Kerrsdale Court* at 26 Tennyson St (1929, I G Anderson), as well as a partly mirrored pair at 8A-8 Dickens Street (1933 and 1935, Archibald Ikin) – flats (*Strand Court*) and a house. Examples designed by builders include *Dynevor Court* at 12 Wimbledon Avenue (Alexander Miller, 1933) and 14 Wimbledon Avenue (J E Powell, 1929-30), and *Dickens Court* at 47 Dickens Street.



Figure 54 – *Southey Court*, 41 Milton Street designed by B S W Gilbertson

There were often some Georgian Revival style elements incorporated into largely Mediterranean style buildings. Hallmarks of this style are a symmetrical façade, which contrasted with the prevailing use of asymmetric form, and a central, columned porch such as the Tuscan order. **Masefield Court** at 115 Brighton Road (1934, Archibald Ikin, **PPHR 440**) consists of a series of symmetrical bays and distinguished by the extensive use of Tuscan order columns and central parapets above the entry bays (Figure 55). The elongated facades of 15 and 17 Wimbledon Avenue (Arawa and Regno, early 1930s) with columned porches/balconies are noteworthy. Other examples are located at 139 Brighton Road, 41A Dickens Street (*St Ives Flats*), and 5A *Southey* (1934, B Evans).

The large Mediterranean style house **Saret** at 31 Mitford Street (1930, **PPHR 2066**) has a fine piers of Roman tapestry bricks at the pedestrian entry and decorative metal work (gates and balcony to projecting bay) (Figure 56).



Figures 55 & 56 - Masefield Court, 115 Brighton Road (left) and Saret, 31 Mitford Street (right)

Spanish Mission style buildings characteristically feature Roman or pan tiles to the roof, barley twist columns, and triple arcades. Some key flats in this style are located at 51 Blessington Street (Winnipeg, J H Johnson, 1930); 52 Broadway (*Strathmore*), which has barley twist columns and shells to the tympanum; 5 Goldsmith Street (*La Casita*); 1 Milton Street (Sinclair & Yoxon, 1933); Rialto Flats, 26 Mitford Street (Harry R Johnson, 1933); and the adjacent pair at 43 Mitford Street (**Las Palmas**, J H Soderberg, 1929, PPHR 2438) and 45 Mitford Street (**Santa Fe**, J H Soderberg, 1928, PPHR 2438) (Figure 57), both of which have less decoration than most examples. The houses and flats at **38 Tennyson Street** (1929, Gordon J Sutherland, **PPHR 373**) features elaborate decorative metalwork to the front fence and distinctive chimneys.

A few examples reflect a Continental Spanish origin, rather than Spanish Mission (that is derived from North American-based precedents) – *Yvonfuray* flats at 30 Tennyson Street (1934, Leslie Reed, **PPHR 933**) and *Granada* flats at 34 Tennyson Street (1930, Archibald Ikin, **PPHR 934**).



Figures 57 & 58 - Santa Fe, 45 Mitford Street (left) and 38 Tennyson Street (right)

There are some amalgams (part Georgian/Mediterranean/Spanish Mission and/or Moderne), usually two storey, from the late 1920s onwards evident across the precinct, such as nos 7 and 9 Wimbledon Avenue. A distinctive example is located at 5 Wimbledon Avenue (Walter Mason, 1941, **PPHR 911**), which is rendered with Roman/tapestry bricks at the entry, has an unusual lozenge-shaped window, and is part cantilevered on the east elevation.

By the mid-1930s, the Moderne and Tudor Revival styles became dominant but by the end of the Interwar period, a stripped-down idiom was evolving under the influence of Modernism, with the eschewing of decoration or unnecessary detailing.

The Moderne style is characterised by curved corners especially to balconies, a pronounced horizontal emphasis with speed lines or banding. Often the latter is contrasted with a vertical accent

at the entry bay. Walls were face brick, render, or a combination of both. Cream brick was the colour most commonly employed, though also tapestry (patterned, unusual colours). Windows were initially timber-framed, often with horizontal glazing bars, but towards the end of the 1930s, steel-frames with their finer components were increasingly used. The Moderne style is probably the most represented style of the 1930s in the precinct area and with its associations of progress and modernity, was a good fit for blocks of flats in particular. There are notable clusters of Moderne Flats around the Southey/Milton/Avoca intersection, and in Garden Court.

The following key Moderne style flats in the precinct reflect the range of materiality employed:

- *Monton*, 2 Avoca Ave (H M Brett, 1941): render and clinker brick.
- *Avoca Lodge*, 1 Avoca Court (likely by R C Callander, 1940): alternating cream and clinker brick. (Figure 59)
- 2 Avoca Court (Lydster Bros, 1940): cream/salmon brick with clinker brick plinth and tapestry brick banding.
- *Elnor*, 3 Avoca Court (Lydster Bros, 1940): render and alternating clinker and tapestry brick bands.
- *Harrowlea*, 86 Blessington Street (Walter Mason, 1937): clinker and cream brick, with rendered balconies.
- 117 Brighton Road (Archibald Ikin, 1936-37): render and tapestry brick.
- *Monly*, 3 Bundalohn Court: (overpainted) brick and render, speed lines.
- **La Rochelle**, 1A Dickens Street (W H Merrit, 1935-36, **PPHR 2439**): mostly render with Roman brick to the entry bay.
- 25 Dickens Street (I G Anderson, 1938, **PPHR 894**): render and roman brick mullions/piers.
- *Woolindra*, 3 Foster Street (Sinclair & Yoxon, 1937): render and clinker brick.
- 21 Southey Street (Archibald Ikin, 1937): render and clinker brick.



Figures 59 & 60 - 1 Avoca Court (Avoca Lodge) 1A Dickens Street (La Rochelle)

A Moderne/Art Deco style hybrid is **Garden View** at 60 Blessington Street (J H Esmond, 1935, **PPHR 429**) which is boldly articulated and features Dorney's characteristic faceted balusters.

The Tudor-Moderne style was not a common hybrid but is relatively prevalent in the precinct area and all examples are blocks of flats. These buildings typically have gabled bays indicative of the Tudor Revival style but with horizontal glazing bars and/or curved elements (usually balconies) characteristic of the Moderne style. A few may have an Art Deco flourish (decorative panels). Examples of this hybrid type are:

- **Zaneth Manor**, 33 Brighton Road (J H Wardrop, 1935, **PPHR 432**): salmon brick, tapestry brick decoration. (Figure 61)
- **La Tourelle**, 47A Brighton Road, (W H Merritt, 1935, **PPHR 2439**): four storey corner tower, geometric motifs to railing and panel on tower.
- *Glenlamour*, 2A Foster Street (builders/designers Lydford Bros., 1940): two storey version with Tudor arch at the entry, crenulations to south end, and horizontal glazing bars to the windows.
- 44 Milton Street (builder/design G.O. Carrick, 1936): two storey, variegated salmon bricks with cream to the curved entry bay, tapestry brick trims, concrete balconies with metal railing, and horizontal glazing bars to the windows.
- *Reigate* (1938-39), 10A Mitford Street: brick alternating with rendered bays, steel-framed windows, tall chimneys with pots.
- *Oberon*, 28 Mitford Street (Harry R Johnson, 1933): Tudor Revival herringbone brickwork panels and Moderne by way of its faceted balcony with speedlines.

The Tudor Revival style is identifiable by gabled ends with corbelling. When applied to blocks of flats, as are all the examples of this style in the precinct, battened sheeting has not been employed rather decorative effect is provided by patterning with tapestry bricks. Some examples feature traditional leadlight (often diamond quarrels) to the windows. Key examples are:

- *Sefton* (J H Wardrop, 1934), 4 Broadway: roughcast with tapestry brick trim to openings, ribbed panels, corbelling.
- *Edleigh Court*, 6 Broadway (builder J H Eddy, 1933, **PPHR 444**): tapestry brick trims, slate roof.
- *Woondahra Flats*, 4 Bundalohn Court: rendered upper level, clinker brick to the lower level, tapestry brick trims, and windows with Tudor arched upper sash.
- *Greenmount Flats*, 24 Dickens Street (builders/designers J R & E Seccull, 1938): prow windows, Tudor arches.
- **Camberley Flats**, 17A Milton Street (H D Berry, 1934 and 1936, **PPHR 2063**): trim in clinker brick and retains garages.
- *Marlo*, 30 Mitford Street (Harry R Johnson, 1936): triangular Anglo-Saxon arches.
- *Belmac*, 77 Mitford/I Goldsmith streets (J H Wardrop, 1935): similar ribbed panel to Sefton.
- *Leith*, 6 Southey Court: plainer version with wide rendered band, upper horizontal glazing bar.



Figures 61 & 62 - 33 Brighton Road (left) 17A Milton Street (right)

Towards the end of the 1930s, a purer Modernist, more rectilinear version evolved (though curved corners were sometimes included), being the Functionalist style. The material palette is more restrained (less decorative) than the related Moderne style examples and salmon bricks began to be

employed. The roof is often more/fully concealed by a parapet. Examples of this type, all of which are flats, include:

- *Malinar*, 181-183 Brighton Road: rendered with steel-framed windows.
- *Winton flats*, 189 Brighton Road: may have a flat roof concealed by parapet, roughcast and brick (tapestry and salmon) with porthole windows to the front. (Figure 63)
- *I Garden Court* (I G Anderson, 1937): salmon brick with narrow banding with tapestry bricks.
- *Braeside Flats*, 5 Garden Court: salmon brick with tapestry (piers) and clinker (banding) brick trims.
- *Deltham*, 3 Meredith Street (J H Esmond Dorney, 1936): has metal balustrading, mostly brick.
- **Poets Corner**, 38 Mitford Street (L J Cumming, 1939, **PPHR 2067**): V-shaped footprint, cream brick and steel-framed windows. (Figure 64)
- 2-6 Southey Street. S & M S Nelson, 1939, no. 2 (*Ascog*), no. 4 (*Glenore*), no. 6 (*Wavell*): with varying brick work and window types.
- *Theorose*, 6A Southey Street (1939, Wells & Janeba): cream brick with a large window of glass bricks above the entry framed in tapestry bricks.



Figures 63 & 64 - 189 Brighton Road (left) and 38 Mitford Street (right)

Similarly at this time, late 1930s, houses were imbued with less stylistic affectation. Often these houses have hipped roofs clad in variegated glazed tiles, rendered walls on a brick plinth, concrete hoods over the front windows, and a wide porch, possibly with shouldered arch. Examples of this typology are located at 2 and 6 Bundalohn Court. There is also a small, attached group at the corner Goldsmith Street (no. 78) and Gordon Avenue (nos 18 and 20).

Post-World War II period

The Post World War II period represents a smaller phase however continues the tendency for high-end examples that were often designed by architects. Known examples of which include a group in Dickens Street opposite the gardens (nos 21A, 27, 29), 157 and 161 Brighton Road, 2A Avoca Court, 76 Mitford Street, 7 and 9 Southey Street, and 3 Wimbledon Avenue.

The early Post-World War II period examples (late 1940s-early 1950s) tend to reflect, or be a continuation of, the Moderne/Functionalist mode that was popular in the precinct at the end of the Interwar period and into the early 1940s. Roofs may be flat behind a parapet or at least partly concealed by a partial parapet if hipped. The building envelope is (mostly) rectilinear, though some have a curved corner. Walls are usually either cream or salmon/orange brick and lintels are undefined. Windows are either timber-framed with horizontal glazing bars or steel-framed. The work of the émigré architects commences during this phase, primarily Kurt Popper.

Examples include:

- *Marguerite*, 80 Blessington Street: umber brick vertical accents.
- *Castleton Flats*, 5 Bundalohn Court (Stephan Kovacs, 1953-55): cream brick and steel-framed windows. (Figure 65)
- 6A Dickens Street (Leslie J W Reed, 1954, **PPHR 893**): a substantial house in cream brick with curved corners and large steel-framed windows. (Figure 66)
- 5 Foster Street: salmon brick, steel-framed windows.
- 21 Mitford Street (1949-50, Kurt Popper): cream brick, steel-framed windows, concrete to balconies. (Figure 67)
- 28 Milton Street (Bernard Evans, c1948): cream brick including ribbed panels, steel-framed windows.
- 74 Mitford Street: cream brick, steel-framed windows.
- 40 and 44 Southey Street, flanking Southey Court (1941-50, H R Johnson): cream brick with some rendered elements, flat roofs, steel-framed windows.
- 1 Tennyson Street (1947, builder/designers J.R. & E. Seccull): salmon brick with lightly contrasting clinker brick banding and Roman tapestry bricks to windows.
- *Rajon*, 3 Tennyson Street (1950, Kurt Popper, built by J.R. & E. Seccull): U-shaped footprint, cream brick and steel-framed windows.
- 49 (*Kai*) and 49a (*Arbet*) Tennyson Street (1941, builder/designer A.J. Day): red and cream brick banding, steel-framed windows.



Figures 65 & 66 - 5 Bundalohn Court (left) and 6A Dickens Street (right)



Figure 67 - 21 Mitford Street

From the mid-1950s to the early 1960s, the flats are generally three storey and cuboid in form with a flat roof, though two storey examples often have a hipped roof. When located on a large site, the opportunity was taken to configure advantageously, for example about a central courtyard (U-shaped). Face brick is the predominant wall material, mainly cream brick (sometimes with limited use of contrasting brown/manganese brick to the plinth and/or sills) though later examples are often in brown or tan brick, the latter reflecting the influence of burgeoning Brutalist movement in Australia. Areas of glazing are more extensive than previous periods and consists of either large steel-framed windows (a mixture of casements and fixed panes) or banks of timber-framed (awning and fixed panes, likely manufactured by Stegbar). Spandrels panels (below the windows) are often differentiated in some way – sheeting, coloured glass, tiled or rendered. Bespoke balustrading – panels or railing, with a geometric pattern/motif – are another key distinguishing element of individual blocks.

The émigré/Jewish architects – Berman, Feldhagen, Fooks, and Popper - were responsible for many of the distinct buildings of this phase.

Theodore Berman, whose work ranged from restrained to more varied:

- 76 Mitford Street (1962): cream brick with areas of stacked umber brickwork to the façade, metal pole screen with '76', and diamond motif to balustrading.
- 2 Southey Grove (1957, **PPHR 920**): unusual single storey, studio flats.

Michael Feldhagen, whose work is typically more varied or elaborate:

- 21 Dickens Street (1965-66): A relatively late cream brick example with recessed balconies featuring faceted metal panels to the balustrade.
- 1 Hartpury Avenue (1970): tan brick, concrete screen with parabolic arches.
- 8 Southey Street (builder J & R Wittenberg, 1964): orange brick with varying geometric pattern to spandrel panels.

Dr Ernest Fooks, whose output was generally restrained:

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- 119 Brighton Road (1958): brick (overpainted), flat roof, stair bay with staggered glazing bars, façade recessed with projecting balconies.
 - 157-159 Brighton Road (1957): cream brick, concrete framing to banks of windows, undercroft car parking.
 - 21A Dickens Street (1965): brown brick and render, symmetrical façade with recessed balconies.
 - 12 Milton Street (1961): cream brick, spandrel panels, elongated window proportions.

Kurt Popper, whose work is typically restrained however these two examples are more varied than much of his oeuvre:

- *Dickens Park*, 27 Dickens Street (1960): overlapping square motif to balustrading, steel-framed windows.
- 3 Wimbledon Avenue (1959): U-shaped footprint, green glass spandrels, balustrading and gates with diamond motifs (open and small panels).

Other good examples include:

- 2A Avoca Avenue (1957, 'Building Design Studio') Brown bricks to projecting stair bay. Hip roof (though initial design was for a flat roof).
- 161 Brighton Road (1959): concrete balconies with diamond motif to balustrade.
- 29 Dickens Street (Aron Aloni, 1960): concrete trim, recessed balconies, timber windows.
- 3 Goldsmith Street (Harry Ernst, 1957): blue glass spandrels, wide soffit over stair and gallery.
- 12 Hartpury Avenue: mosaic tiled spandrels.
- 17-19 Milton Street (1959): mosaic tiled spandrels, balcony railing with rectangular motif.
- Rear of 44 Milton Street (Kurt Elsner, 1960) International style on a small-scale.
- 19 Mitford Street (Norman Roth & Associates, 1970): Brutalist, brown brick, arched screen at entry.
- 39 Southey Street (L.G. Grant & Associates, 1959): recessed balconies, diamond and panels to balustrade, screens to entry, stacked brickwork. (Figure 69)
- 7 Tennyson Street (1964): panels with concrete (some textured) Roman bricks, recessed balconies, original fence.
- 9 Tennyson Street (1962, built Rudolph Kalish): recessed balconies with geometric balustrade, breeze block to fence and side wall.
- 25 Tennyson Street (Aron Aloni, 1964): flat roof, mosaic tiled spandrels, altered balconies.



Figures 68 & 69 - 76 Mitford Street (left) and 39 Southey Street (right)

4.0 Comparative Analysis

The St Kilda Botanical Gardens Environs Precinct is significant for its high concentration of distinctive buildings from four key periods – Victorian, Federation, Interwar and Postwar (into the Late 20th century, circa 1970) ranging in scale from cottages to mansions however with a preponderance of larger buildings. This has resulted in part due to the proximity to the amenity provided by the Botanical Gardens, which is in the central part of the precinct. The high percentage of architect-designed residential buildings is without parallel in the City of Port Phillip and much of the State, except for parts of South Yarra (City of Melbourne) such as Marne Avenue, Park Street, Toorak Road etc. From the early 20th century, it started to become an epicentre of flat development, gathering pace across the Interwar and Postwar periods, often as the large holdings of remnant mansion estates were subdivided and/or earlier houses replaced. A notable aspect is the many good examples of post-war flats, some of the most distinctive in Port Phillip.

HO6 St Kilda East is the precinct in the municipality which most closely aligns with the subject precinct. It likewise includes a centrally located park – Alma Park - however the precinct overall has an elongated footprint. Its periods of significance are the same, though with less of a contribution of the Postwar period than the St Kilda Botanical Gardens Environs Precinct. The development of this precinct has further parallels as it partly relates to mansion estate subdivisions. This large precinct also retains several Victorian period mansions, some incorporated into school complexes, and has a mixture of freestanding residences and blocks of flats from the 20th century periods. It retains some more extensive streetscapes of Victorian period development such as Odessa Street. There are pockets of paired semi-detached Federation, primarily brick cottages in Lambeth Place, and Interwar flats such as in Charnwood Road. It contains a wide range of flats including good post-war examples by émigré architects such as Kurt Popper and Mordecai Benshemesh. Its commercial area to St Kilda Road is larger with more building stock dating to the Victorian period, some of it grander and it includes a few churches, a building type which is not represented in HO7.

HO5 St Kilda Hill precinct also contains significant buildings from the Victorian, Federation and Interwar periods. Several Victorian period mansions survive on Grey and Princess streets as well terrace groups and villas throughout. The narrow streets at the south-west end (Havelock, Fawcner and Clyde) have smaller residences - timber cottages (Victorian and Federation period) and paired brick houses (Federation period) – whereas the larger residences and blocks of flats are located on the wider streets further north. In the Eildon Road area, the building stock (houses and flats) mostly dates to the Interwar period. There are more commercial buildings on Fitzroy and Grey streets and others than in the subject precinct.

HO8 Elwood-Glenhuntly Rd, Ormond Rd has significant buildings from the Victorian, Federation and Interwar periods though with only a small proportion from the Victorian. It retains two mansions in Tiuna Grove and has a larger commercial centre, consisting of many Interwar period shops.

Federation period villas and Interwar period bungalows and flats are well represented throughout the precinct. The flats however are mostly two storey, whereas in the subject precinct there are many three storey examples.

Some of the Federation period development in the subject precinct compares with HO403 Addison Street /Milton Street Precinct (Elwood), which is adjacent to the south-western part. HO403 however consists mostly paired and smaller villas, whereas the St Kilda Botanical Gardens Environs Precinct has areas with large and distinguished examples such as Blessington and Tennyson streets.

HO258 St Vincent Place Precinct has a high percentage of large houses but many in terrace groups and largely dating to the Victorian period.

5.0 Statement of Significance

What is significant?

The St Kilda Botanical Gardens and Environs Precinct covers a broad area from Carlisle Street to the north, to Brighton Road in the east, broadly to Byron Street to the south, and generally by Mitford Street and Broadway to the west.

Initially development occurred at the northern end near Carlisle Street, and subsequently in the close vicinity of the Botanical Gardens, where a multitude of mansions were constructed, several of which survive. Commencing during the Federation period, subdivision of the many large holdings gradually was undertaken, continuing through the Interwar period, resulting in some of the cross-streets and all the courts respectively being created. Whilst some pockets of cottages and the like were established during the Federation period, the tendency was for commodious houses and blocks of flats to be constructed during the 20th century.

The following features contribute to the significance of the precinct:

- Houses from the Victorian, Federation, Interwar and Postwar periods.
- Flats from the Federation, Interwar and Postwar periods.
- Shops from the Victorian, Federation, and Interwar periods.
- Victorian period buildings are either of face brick (often polychrome) or (part) rendered, or timber-framed construction, often with ashlar boards to the façade. Roofs mostly hipped and slate clad. Chimneys are evident. Windows are timber (usually with sashes) and doors are four-panelled. Verandahs with cast iron detailing are typical.
- Federation period buildings are either masonry - red brick and/or (part) rendered (including roughcast), with a few concrete, or timber-framed construction (usually with shingled or ashlar boards to the façade. Roofs, either clad in slate or terracotta tiles, feature gable ends, often with exposed rafter ends. Chimneys are evident. Windows are timber (sash and/or casements) often with leadlight and doors are panelled. Verandahs with timber detailing are typical, though there are a few with cast iron detailing.
- Interwar period buildings are either face brick (mainly red, clinker or cream, some with tapestry) or render. Roofs are pitched (gable and/or hipped) and tiled clad, often with exposed rafter ends (bungalows). Chimneys are evident. Gable ends often feature timber shingles. Openings are either timber, often with leadlight/timber glazing bars, or steel framed (sashes or casements). Masonry porches are typical.
- Postwar periods buildings and brick, either face brick (mainly cream) or render. Roofs are either hipped, tiled clad, or flat. Openings are either timber or steel framed (sashes or casements).
- Late 20th century period buildings are usually either brown or tan brick with a flat roof. Openings are either timber or metal framed.

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- Original/early front fences - only a few from the Victorian period, more from the Federation period, and generally low brick from the Interwar and Postwar periods.
 - Early street infrastructure including basalt kerbing and channelling.
 - F L Dawkins and E C Mitty Reserves and mature trees including Canary Island palms.
 - Mature street trees (London planes and Ash).

The Significant places within the precinct are:

- 26 Avoca Avenue (War Memorial Scout Hall)
- 26-28, 44, 46, 48, 57, 60, 76 Blessington Street
- 27, 33, 47A, 115 Brighton Road
- 1 & 6 Broadway
- 1A, 6, 6A, 23, 25 Dickens Street
- 15 Foster Street
- 11, 14 Hennessy Avenue
- 9, 11, 17A, 41 Milton Street
- 5 & 5A Mitchell Street
- 15, 23, 31, 38, 43, 45, 73-75 Mitford Street
- 2-4, 21 Mozart Street
- 2, 37 Southey Street
- 6, 10, 17A, 30, 36 & 38, 58 Tennyson Street
- 2, 5 Wimbledon Avenue

The Non-contributory properties are:

- 3 Avoca Avenue
- 30, 36, 38-40 & 84 Blessington Street
- 29-31 & 103-105 & 185 Brighton Road
- 10 & 38 Broadway
- 28 & 32 Carlisle Street
- 20, 24A Dickens Street
- 23 Foster Street
- 6, 11, 16 & 25-27 Gordon Avenue
- 1A & 23 Hartpury Avenue
- 27-31 Herbert Street
- 14 & 14A Irymple Avenue
- 42, 48, 58A Milton Street
- 7 Mitchell Street
- 1, 2 & 3 Mitford Place

-
- 16 & 22 Mitford Street
 - 15 Mozart Street
 - 31 & 45 Smith Street
 - 7, 11, 12, 14, 15 & 20 Southey Street
 - 33 & 84 Tennyson Street
 - 3A, 4 Wimbledon Avenue

All other properties not listed above are Contributory places within the precinct.

How is it significant?

The St Kilda Botanical Gardens Environs Precinct is of local historical and aesthetic significance to the City of Phillip.

Why is it significant?

Historically, the precinct illustrates the high desirability of this part of the municipality as a residential area from the mid-19th century and throughout much of the 20th century, demonstrated by the quality of the constituent building stock of which an unusually high proportion was architect designed. During the late 19th century, the area attracted a particularly affluent class illustrated by the preponderance of mansions in generous grounds - *Rus in Urbe* (country in the city) - reflecting an important theme in St Kilda's development but exemplified in this precinct. With changing economic circumstances, the fate of these estates, as in neighbouring areas, was for the holdings to be subdivided and for the large houses to be re-employed as boarding houses, and later converted to flats, some being remodelled in the process. Whilst during the Interwar and Postwar periods, flat development increased to much of the municipality, the precinct reflects that trend to a high degree with the relatively large scale of the blocks erected. Many of the Postwar flats were designed by émigré architects often for an Eastern European migrant clientele from the expanded Post-war Jewish community, injecting the area with a European-influenced modernism. (Criteria A and D)

Aesthetically, the precinct contains a wide range of distinguished buildings from each of the four periods of significance, though especially from the Interwar period, forming streetscapes of an unusually high architectural excellence and interest, which are complemented by the historic infrastructure and street plantings. Whilst the grandest buildings of varying periods are typically located on the main/original streets or roads (especially Blessington, Brighton, Mitford, Southey, Tennyson), the secondary streets and courts, resulting from subdivision, tend to be more consistent to either the Federation or Interwar periods.

From the Victorian period, there are ornate timber villas, brick villas and terraces, and mansions illustrative of the prevailing Italianate style but also some examples reflecting the Anglo-Dutch style, or its influence, at the end of the 19th century.

From the Federation period, there are semi-detached pairs, medium and large-scaled villas reflecting the predominant employment of the Queen Anne style and towards the end of the period, the Arts and Crafts style, including for some flats, and the emergent bungalow style in a mode known as the Federation bungalow. Unusually there are a few concrete examples. The commercial buildings of this period are most distinctive.

From the Interwar period, there are 1920s bungalows, and then from the late 1920s mostly blocks of flats in the popular styles of the day with distinctive examples of the Mediterranean (with an overlay of the Georgian Revival style in some instances), Spanish Mission, Moderne and Tudor Revival (or Old English). The Moderne style, with its associations of progress, is particularly

prevalent in the precinct. The latter two styles are often associated with three storey buildings and sometimes combined in a less common variant – the Tudor-Moderne.

From the Postwar period, there are fine blocks of flats, typically three storey and in cream brick, displaying the influence of Modernism either in a Functionalist/Moderne mode or representing the shift to a more varied detailing often with geometric motifs to the balconies towards the end of the 1950s. From about 1960, brown and tan brick and a more robust articulation were preferred under the influence of Brutalism. (Criterion E)

6.0 Recommendations

Excise from HO7 to create separate precinct heritage overlay.

Extensions recommended (that is, not currently within the HO as part of HO7):

- 69, 80-84 Blessington Street,
- 151-189 Brighton Road,
- 3, 5 Broadway,
- 8, 5-13 Browning Street,
- 27, 29 Dickens Street,
- 5, 7 Foster Street,
- 1-23, 2-20 Gordon Avenue,
- 1, 3, 8-14, 15-23 Hartpury Avenue,
- 10-12 Hennessy Avenue,
- 1-19, 2-20 Irymple Avenue,
- 2-40, 39-45 Mason Avenue,
- 12, 17-33, 28-44 Milton Street,
- 10A-16, 11-23, 78, 80 Mitford Street,
- 3, 4, 5, 6 Southey Court,
- 7-9A, 33-51, 78-90 Tennyson Street,
- 3, 3A Wimbledon Avenue.

Transfer the following places from individual heritage overlays to the new St Kilda Botanical Gardens & Environs precinct heritage overlay:

- 2, 4, 6 Browning Street (from individual HO411)
- 15 Mitford Street (from individual HO192)

Also transfer:

- 51 & 58-64 Milton Street from HO7 to the adjoining HO403 precinct,
- 37-39 Dickens Street (Elwood Talmud Torah Congregation) from HO7 to an individual HO.

The following places with PPHR citations become Contributory to the precinct:

- 51 Blessington Street (PPHR 427)
- 49 & 49A Carlisle Street (PPHR 451)
- 57 Carlisle Street (PPHR 452)
- 60 Carlisle Street (PPHR 453)
- 32 Mitford Street (PPHR 2272)
- 36 Mitford Street (PPHR 2271)
- 18 Southey Street (PPHR 921)

-
- 34 Tennyson Street (PPHR 934)
 - 5 Wimbledon Avenue (PPHR 911)
 - 15 Wimbledon Avenue (PPHR 912)
 - 17 Wimbledon Avenue (PPHR 913)

7.0 Assessment

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