

# NORTHCOTE

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CITY OF NORTHCOTE URBAN CONSERVATION STUDY

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NORTHCOTE URBAN CONSERVATION STUDY

*Volume One*

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Contact Black and White Prints, c1300 Buildings

*Prepared by Graeme Butler, 21 Alphington Street, Alphington, 3078  
Architectural and Social Historian. 1982*

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## INTRODUCTION

### Heritage Commission Submission

The Northcote Urban Conservation Study was initiated by the Northcote City Council, via their Town Planning Department, in a submission made to the Australian Heritage Commission, in May 1980 viz *The Case for a Conservation Study of Northcote* by Birute Don, Town Planning Officer, City of Northcote.

The objective of this submission was to achieve half funding of an Urban Conservation Study to be undertaken in parallel with an Education Program. As a consequence of the submission, \$7,500 was made available under the National Estate Grants Program, which was matched by the City of Northcote to yield a total of \$15,000: \$10,000 being allocated to the Urban Conservation Study and the remainder to the Education Program.

### Study Aims

The two parts of the overall study had the following combined aims:

to achieve both general and statutory recognition, from outside of the municipality, for the Northcote urban attributes considered to have architectural, aesthetic or historic merit:

to achieve equal recognition, from within the municipality, for the same attributes, particularly to illustrate Northcote's man-made personality and urge that significant parts of this personality be preserved and enhanced.

### Guidelines

As an adjunct to this basically public relations exercise, infill-development and restoration guidelines were to be developed to service the interest in preservation, once aroused. As well, the guidelines could form the basis of statutory controls which would be developed by the city as either a Local Development Scheme(s), an amendment to the Metropolitan Planning Scheme or, in the short term, an adapted planning code, dealing with conservation.

## Education Emphasis

Before controls were developed however, public awareness had to be fostered. Wendy Bradley's Education Program<sup>1</sup>, in a video form, would deal with the fundamentals behind conservation and Northcote's history, whilst the Urban Conservation Study would seek out and document identifiable examples which would illustrate the City's historical development or the individuals responsible for this development in a form which could be made available to the public.

## Study Content

Over 200 places have been identified whilst 150 have been researched and written upon, in some depth, with a general aim to deal with varied built-elements of the environment which occupied varied locations within the municipality. In this way residents in any locality could identify and draw information from an example illustrated near their residence. Major precincts have been identified which contain elements that relate to one another in a visible way: either by physical proximity (as in a row-house, a narrow street or a cul-de-sac), physical similarity, or conformity of use (High Street commercial useage). These have been chosen to represent a variety of eras. Natural areas form another part of the study; being confined to 'man-made' landscapes which, epitomise either the popular use of individual plant materials in a certain period, private or public, or their combination to form landscapes. Accessories to these landscapes have been noted such as pergolas, seating, rotundas and others.

Each element dealt with is defined in period, authorship and integrity such that it is fully understood how and why the element was constructed and what has been done since to alter it. Levels of importance are defined both in a general sense and in relationship to Northcote's development periods and the resulting built environment from these periods.

## Fostering Recognition

From a point of near total non-recognition of the suburb and its history, by those living within and without it, this study aims to cover as much ground as the budget would allow towards a more thorough understanding of the historic environment.

## Photographic Survey

A further part of the study was an extensive photographic survey of those individual structures in Northcote which were near to original to their period of construction. Over 1300 buildings have been photographed, labelled and the collection indexed as a permanent record of Northcote's urban structure in 1981. From this initial survey it was possible to define Northcote's existing character as a truly urban one where little contribution is obtained from planting or landscape. All other parts of the study were subsequent to this important first step, however it is an unfortunate fact that since that period many buildings have been defaced which were not entered on the initial identification list supplied to Council early in the study.

## Historical Context

From the visual context thus obtained, the study turned to Andrew Lemon's draft *Northcote history* as a basis for understanding how the physical development of Northcote had been determined by events in history such as the location in the area of noxious industries and institutions, the brickworks, butchering establishments, the inadequate public transport system and the parallel of the land boom with the city's urban growth. A historical summary of this growth was prepared based on Andrew Lemon's history, with examples cited from the identified list of buildings and places as illustrations of specific periods.

## Building Selection and Assessment

Deriving from Andrew Lemon's history, that of William Swift (*The History of Northcote from its First Settlement to a City*, Northcote, 1928) and the visual data obtained in the survey, an initial list was prepared of buildings and places, their first owners and dates of initiation, for general circulation amongst the Steering Committee. A preliminary level of importance was given to each place and an idea given of what measures could be used, of both a statutory and non-statutory kind, to achieve their preservation.

Further research was carried out on the basis of comments given on this list and a deeper understanding of each place has yielded the schedule of recommendations. In making these recommendations, consideration was made of the integrity and ease of restoration of the place; the historic importance of events or persons associated with the place; the relative visual importance of the place as compared to similar examples both within and outside of the municipality; and the role played by the element in representing the urban environment of the city.

#### Citation

These aspects have been incorporated in a citation which has a formal structure; the history of the site; the personality(ies) associated with its construction and the date of construction; the biographical details of prominent personalities; the physical description of the place; a definition of the era or style illustrated by the place; the integrity of the place; and the summation of the preceding aspects in a statement of its relative importance and within what frame of reference this has been judged. The citation is in a narrative form and thus serves a dual role of providing factual data in a way more easily digested by the public. A large photograph(s) is supplied with each citation and the whole designed to be duplicated either by an electrostatic process or, as desired, by an offset printing process.

#### Notes:

1. Wendy Bradley was commissioned by the Northcote City Council to carry out the Education Program part of this study.
2. Andrew Lemon, historian, was commissioned to prepare a history of the Northcote municipality for publication at the centenary celebration of its initiation in 1883. This is in a draft form but fully referenced.

# Northcote's Development

## *A Summary History of the Physical Development of Northcote to 1910*

Described, in 1803, by the New South Wales Surveyor General, Charles Grimes, as:

*Hilly, thinly wooded and stony, soil stiff clay ...*

and perhaps by John Batman, in June, 1835, as:

*... another creek of good water, in a most beautiful valley which I named Lucy's Creek, and Maria's Valley extending several miles and as fine land, and altogether a most enchanting spot (sic) ...*

Northcote and the other parts of the Port Phillip District were finally purchased by the latter, from the brothers Jaga Jaga, who were thought to be the principal chiefs of a tribe of Aborigines encountered by Batman. Despite his efforts, Governor Sir Richard Bourke declared the transaction 'void and of no effect' in August of the same year. Then came the Colonial Government.

Robert Hoddle arrived at Port Phillip with the Governor of New South Wales, Sir Richard Bourke, midway through 1837. He replaced Robert Russell as the Port Phillip district surveyor and set about establishing counties and, within them, parishes. He chose aboriginal names for these subdistricts: one was the parish of Jika Jika (presumably corrupted from Jaga Jaga, the name on Batman's sale of land Treaty) which he named in 1837. Whilst Hoddle mapped out the other parishes, he instructed William Darke to subdivide Jika Jika into allotments, in August of 1838. The first sale, on the third of October, 1839, dispatched a considerable number of rural allotments in the parish which included eight in the northern section of Northcote; varying in size from 284 acres to 143 and, in price, from 22/- to 90/- per acre. The sale of June, 1840, meant smaller acreages (106 - 140 acres) and higher prices. Rucker paid 195/- per acre for his elevated allotments. Surveyor Darke, took advantage of the two parallel streams, the Merri and the Darebin Creeks, and set out the blocks with one narrow water frontage, each of a maximum of 2000 links, and considerable depth of up to 14,500 links. Each backed onto the Plenty Road (High Street) which itself had perpetuated Hoddle's north-south axis, which continued south of the Yarra.

It was the configuration of these allotments and the north-south creek boundaries which determined the ensuing subdivision, of Northcote proper, as being composed of long, east-west streets such as Westgarth, Clarke, Normanby, Arthurton and Darebin Road and long feeder-roads from High Street such as Mansfield, Rossmoyne, Ballantyne and Raleigh.

At variance with the above pattern was that in the south-east, near the future village of Alphington, with the Darebin diverging to the east, the Yarra straightening to a neat east-west line and the river-flat topographical formation, the crown allotments were set at perpendicular to the east-west axis of those to the north. They obtained narrow frontages of 10 chains each to the Yarra and varied in area from 92 to 122 acres.

Set by itself was Thomas Wills' block, on the bend of the Yarra and at its junction with the Darebin Creek. These blocks were also sold, in June, 1840, and they also determined that the future subdivision, in changing them from pastoral paddocks to urban allotments, would follow their axis. Streets like Rathmines, Gillies, Station and Arthur Street formed long north-south avenues, intersected by the main feeders of the west Northcote subdivision (Mitchell, Separation and Darebin Road).

Actual suburban subdivision was commenced by the Colonial Government, near the junction of the Heidelberg and Plenty Roads, in 1853. Richard Larritt, then Assistant Surveyor, surveyed the township of Northcote, under Hoddle's direction, into 16 sections; two of which were south of the Merri Creek. The streets were given the names of the first grantees in Northcote of thirteen years before (Cunningham, Walker, Rucker ..). Sales of the Crown lots proceeded from early in 1854, through 1855 to 59 and beyond, with little building actively following. Of the four reserves eventually incorporated in the township plan, all but that for the Church of England (7.1.1861) have since disappeared. The broad High Street boulevard of 3 chains width, was to Hoddle's instructions and has fortunately survived. (The establishment of the All Saints Church of England (1859-60) in High Street and the police station (1861) adjoining, in Walker Street provided the nucleus of a village where, however, real building actively did not really commence until the 1860's and 70's, with Anne Grirods 'West Bend', McLachlan Street being the first residence and William H. Dennis' Walker Street residence (c1865) following. John May had also built in Cunningham Street by the early 1870's. Corresponding with the government township in the west, William Montague Manning, had subdivided Charles Roemer's original Crown Section 120 in the east. North and south of the Heidelberg Road, he provided varying size allotments, distributed around a central, north-south access road which he called Yarra Street (now Yarralea Street). At its intersection with Heidelberg Road he had surveyed a number of village allotments

with the diverse frontages, of 40, 52 and 100 feet, and a common depth of 132 feet. After William had purchased the land from James Manning in July of 1852, he commenced to sell off lots from May, 1854 onwards. One of these lots (76) he sold to John Mason in December, 1855. It is thought that butcher, Thomas Kings, built 756 Heidelberg Road, a two-storey bluestone shop and residence, on this land around 1865 and thus is a surviving reminder of the old village.

John Sharp Adams took the northern frontages to the Darebin Creek in 1880, for 2,500 pounds; after keeping his father-in-law's store since the 1850's on one of the Heidelberg Road allotments, also procured from Manning's subdivision.

Concurrent with this subdivision was the establishment of large houses, on the Northcote hill, a series of shops and hotels which served passing traffic on the Plenty and Heidelberg Roads, and a variety of farming activity on the Yarra River, Darebin and Merri Creek flats. At the Yarra River, the Perry Brothers established the Fulham Grange orchards which they developed further into a jam and preserves factory by the mid 1860's. Further, east, Thomas Wills had paid a high 3,784 pounds for his 176 acre allotment situated at the confluence of the Yarra and the Darebin Creek. Here he started Lucerne Farm, a substantial house and garden and the construction of an artificial lake. All of this was commenced soon after purchase, in 1840.

Michael Pender was one of the few, who bought the lots to the north, to actually farm the land. He called his farm Pender's Grove which lent its name to the subdivision of the land in the 1880's. He built a homestead at the Darebin Creek, near Dundas Street, and lived there from the 1840's onwards.

Other grantees did nothing with their land with the exception of William Rucker, who, after retiring from his business pursuits (which included starting Melbourne's first bank, the Derwent Bank), built a large house, at the north-east corner of Bay View Street. In 1841 Rucker added to his property, by purchasing Cunningham's original crown allotment, on the north, in the same year.

Financial difficulties meant that Rucker was to commence the subdivision of the Northcote hill, in 1842, by sale of several acres to George James and Daniel Watson. In 1843, he was declared insolvent and his remaining property became that of the Union Bank.

Another bankrupt grantee, Henry Worsley, sold his Crown Allotment to Dr Peter Macarthur in 1842. By 1851, Macarthur had sold a few acres of this land on the eastern side of the Northcote hill; giving access to the Plenty Road by a half-chain roadway called Separation Street. He named it after the contemporary separation of the Colonies of Victoria and New South Wales and notably the land had no water frontage.

Storekeepers, such as William Shade and the Basting brothers, Horace and Edwin bought some of this land in 1852 whilst a German settlement was commenced on the eastern flat by August Schwebach, Moritz Heiner, Tranggott Scholz, Albert Fritsche (one of his descendants was to become a prominent architect), Edward Ballwig and August Schwerkolt in the period 1852-3 and following. This was known as Cawdortown and land for a cemetery, was purchased in 1861, by a trust composed of four of these men, from Macarthur. It is still known as the German Cemetery because of the predominance of that nationality interred there although other races are also represented.

The next major subdivision created Mitchell and Basting Streets, Westbourne Grove and Hawthorn Road, in 1853. This was the Union Bank capitalising on Rucker's repossessed holdings and the boom era following the gold rush. Blocks ranged in size from less than two to over ten acres; this subdivision being concurrent with the Government Township of Northcote and Manning's Alphington Village.

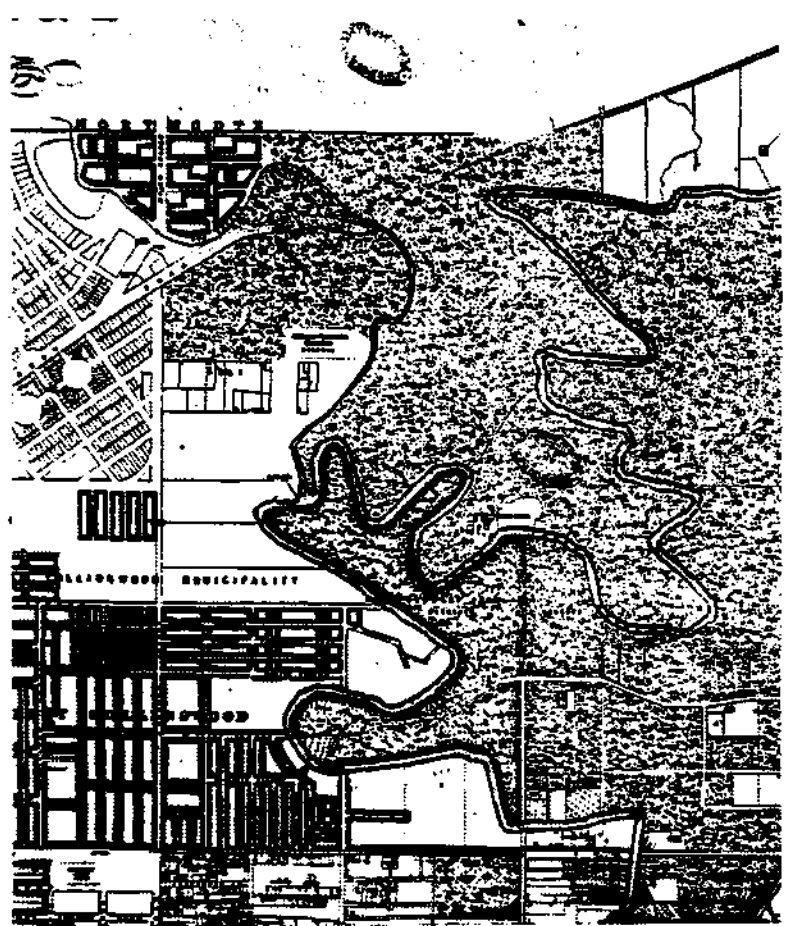
Despite the Government township on the Merri Creek, to the south, hotels and stores were located further to the north on the Plenty Road. So too was the Wesleyan Methodist Chapel, in 1854, which still survives. Edwin Basting's store and post office of 1854 does not however, and neither does his brother's original Peacock Inn of the same year (though surviving in name on the same site in another building). Other surviving buildings from this period include William Shade's shop, at 358-6 High Street, and William Wallis' original shop and residence at 245 High Street. Other hotels to the north of Separation Street included the Pilgrim Inn (c.1850), which is the site of the Croxton Park Hotel, the Carter's Arms - (Robert's Hotel earlier) and the Shannon Inn (1854), near the site of the Commercial Hotel. None of these original hotels exists today.

Subdivision ensued whilst the gold money of the early 1850's lasted. A Danish speculator, Severin Salting, cut up Charles Gerrard's original allotment (95) in 1854. A long narrow road which bisected the block and led to the Surveyor General, Andrew Clarke's house, on the Merri Creek, was appropriately named Clarke Street. Robert Jacob created another narrow access road running east from High Street, to his allotments, which he called Merri Street (now James Street) and a small cross-street named Garden Street.

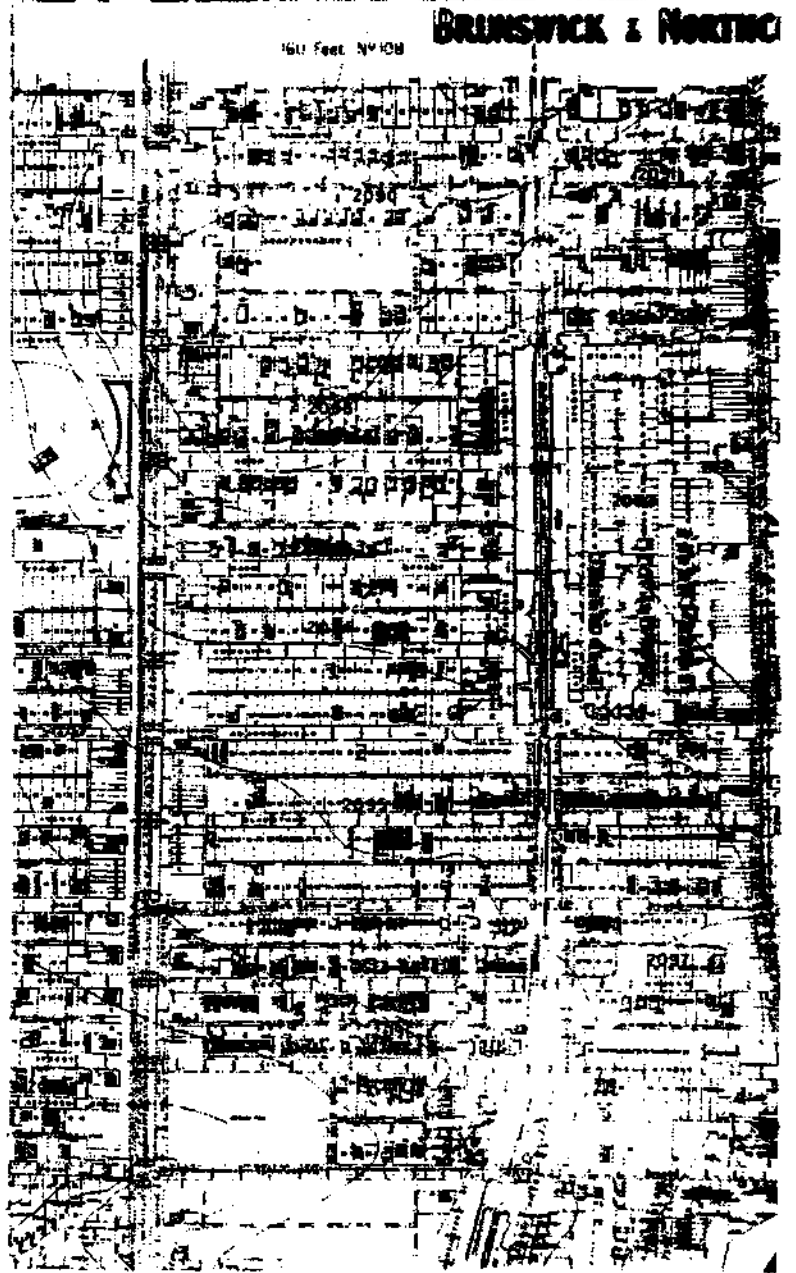
Once the subdivisions were created, then came the houses, mainly large ones. By 1861, 170 houses had been built in Northcote and Alphington. The merchant class built around and on the Northcote Hill: Norman



Kearney's  
Map of  
Melbourne  
-1855 (SLV)



MMBW  
Record Plan  
Brunswick and  
Northcote 105  
1908 (SLV)



Guthridge's Turret House, Bailby Hawthorn's Thornbank, and the civil servant Nehemiah Wimble's St Neots. (Where St Neots Avenue is now.) All were built in the 1850's and all have been demolished. Later, in the 1860's the merchant, John Gull Johnson built Beaumont in the same conservative classical manner and, later still, Frederick Catherwood built Yarrock (68 James Street) which was later occupied by the McGuinness brothers. The tanner, Thomas J. McLean, built Beuvenula (1885) and Dr William E. Stock built Crediton House (1883-4) in James Street. These houses although built in the early land boom period, of the 1880's, continue the manner of the earlier buildings: being two-storey, stucco-clad, with Classical detailing, and appointed with timber verandahs, for the earlier buildings, or cast-iron verandahs in the later houses.

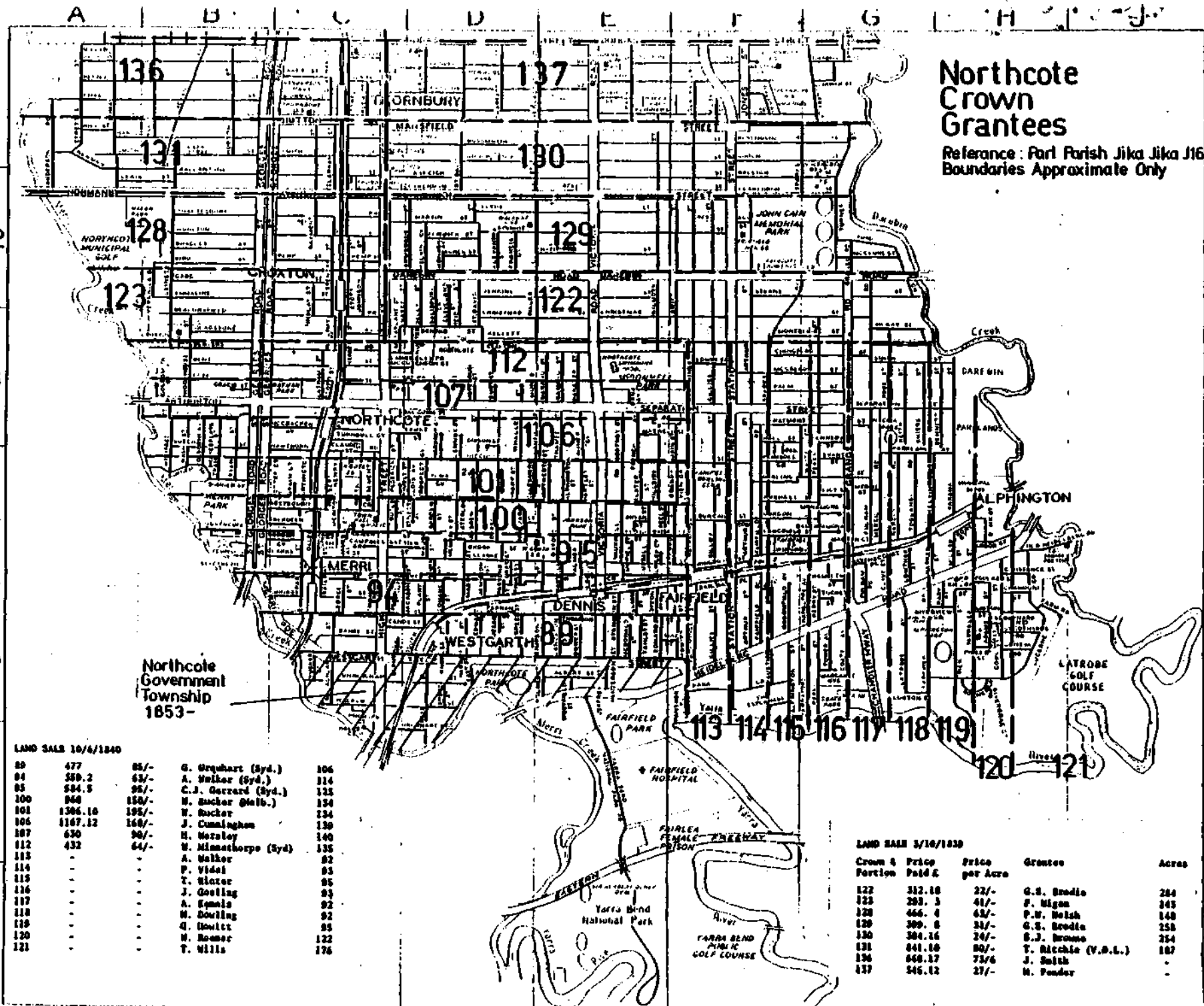
During the late 1840's and early 1850's was the advent of toll gates and keeper's cottages in the area. The Central Roads Board (established in 1853) set up a gate south of the Merri Creek on the Plenty Road in 1854, which later moved to Westgarth Street. A temporary bridge was built at High Street in 1850 and replaced in 1857 presumably justifying the movement of the toll bar and house to the north side of the Merri in the late 1850's. On the Heidelberg Road, a bridge was constructed over the Merri Creek, replacing the 1848 causeway, in 1854 and a timber bridge replaced the ford, at the Darebin, four years later. A toll bar had been erected under the aegis of the Heidelberg Road Trust, in 1847, at the Yarra Bend turnoff; the Heidelberg District Road Board replacing the former Trust, under the Central Roads Board, in 1854. A tollkeeper's house was erected at the same location and remained there until road tolls were phased out under the Berry Government in the late 1870's. The Heidelberg Shire called tenders for the keeper's house to be removed in 1884, renewing their efforts in 1886 when the cottage was finally removed. At the end of Abbott Street, on the Darebin Creek, there exists today an old timber building which was first rated in 1919 under the ownership of carpenter, William Harding. It is possible that it was moved to this site which was subdivided into suburban lots, as the Fairfield Park Extension, in the late 1880's. Local rumour has it that this was a toll house. November, 1864, was the time of Northcote's official entry into municipal government as the southern most adjunct of the Epping Road Board district; being Upper Northcote only and excluding Alphington, Fairfield and Yarra Bend, which were already dealt with by the Heidelberg Road Board as environs of the Heidelberg Road. The following year it became a riding with three representatives, all from the Northcote hill.

The twenty year period which followed meant little to Northcote's growth (or the Colony) despite a branch being taken into the area from the Yan Yean water main in 1869 and the construction of the Bridge Hotel, in 1864, at the Merri Creek (now demolished). Preston and Northcote also became the Jika Jika Shire in 1871; Northcote becoming a riding of the Shire in 1872. One result of this was the rebuilding of the High Street bridge over the Merri Creek, in 1875. In the same year, gas supply was extended past the All Saints Church (connected in 1860) to the business premises of the town. The Education Act (1872) also allowed the construction of the State School, S.S.1401, on George Kirk's land in Hawthorn Lane, during 1873-4. The Wesleyan school teacher, Richard Tobin, became its first headmaster.

In the same period the architects Crouch and Wilson called tenders for the first stage of a Retreat for the treatment of Inebriates to be built on the banks of the Merri Creek, west of St Georges Road, (Northcote High School site). The establishment of this institution had an earlier parallel, with the commencement of the Metropolitan Lunatic Asylum at Yarra Bend, in 1848. Similarly, the Queens Memorial Infectious Diseases Hospital was located nearby; being opened fifty six years later, in 1904. What remains of the Lunatic Asylum is now comprised in Fairlea Womens Prison and consists of an enclosing wall and the Infirmary block; both being completed in 1861. The Inebriate Retreat was demolished. Northcote was considered as on the fringe of the urban area and thus attracted institutions and industries intended for isolation.

Industry, much of it noxious, came to Northcote in the 1870's. Piggeries and boiling down works plagued the western half whilst, even on the rural banks of the Yarra, the Perry brother's orchard had grown to become a factory. William Lawrence's oil cloth and dye works came to Cunningham Street in the early 1870's and the Groom brothers started their Patent Brick Company in 1873. This culmination of nuisance inspired the Presbyterian Minister, Duncan Fraser, to call for the formation of the Northcote Health League in 1880; foreshadowing the formation of the Northcote Borough Council, three years later.

The Northcote Patent Brick Company also grew into something bigger. Their clay hole, at the rear of the Carter's Arms Hotel was purchased by a syndicate, formed in 1882, called the Northcote Brick Company Ltd. Until then it was estimated that a mere 16 million bricks had been produced from the clay hole, over the nine years of operation. The new company was to average three times that amount for one year's production. The syndicate consisted of George Cornwell (formerly of the Patent Brick Co.), Thomas J. Crouch (an architect), James Tod, Peter Langwill, Ronald Robb and John Parry. In the heyday of the Company, three of these men were to leave behind more than just a clay hole. Crouch designed two rows of brick cottages for the Company's employees: the first row was completed in Robb's Parade, by February, 1888, and the second in Langwill's Parade, by the following year.



# Northcote Crown Grantees

Reference: Part Parish Jika Jika J16 Boundaries Approximate Only

Northcote Government Township 1853-

LAND SALE 10/6/1840

|     |         |       |                       |     |
|-----|---------|-------|-----------------------|-----|
| 89  | 477     | 85/-  | G. Orquhart (Syd.)    | 106 |
| 91  | 589.2   | 65/-  | A. Walker (Syd.)      | 114 |
| 95  | 584.5   | 95/-  | C.J. Gerrard (Syd.)   | 123 |
| 100 | 868     | 150/- | N. Tucker (Melb.)     | 134 |
| 101 | 1306.16 | 195/- | W. Tucker             | 134 |
| 106 | 1167.12 | 160/- | J. Cummingham         | 139 |
| 107 | 630     | 90/-  | H. Worsley            | 140 |
| 112 | 432     | 64/-  | W. Minnathorpe (Syd.) | 135 |
| 115 | -       | -     | A. Walker             | 82  |
| 114 | -       | -     | P. Vidal              | 93  |
| 115 | -       | -     | T. Slater             | 95  |
| 116 | -       | -     | J. Gosling            | 92  |
| 117 | -       | -     | A. Semels             | 92  |
| 118 | -       | -     | M. Dowling            | 92  |
| 119 | -       | -     | G. Howitt             | 95  |
| 120 | -       | -     | W. Rosser             | 122 |
| 121 | -       | -     | T. Mills              | 176 |

LAND SALE 5/10/1839

| Crown & Portion | Price Paid £ | Price per Acre | Grantee             | Acres |
|-----------------|--------------|----------------|---------------------|-------|
| 122             | 312.10       | 27/-           | G.S. Brodie         | 284   |
| 123             | 293.3        | 41/-           | F. Ugan             | 245   |
| 128             | 466.4        | 65/-           | P.M. Walsh          | 140   |
| 129             | 309.8        | 31/-           | G.S. Brodie         | 258   |
| 130             | 304.14       | 24/-           | G.J. Brown          | 254   |
| 131             | 841.10       | 80/-           | T. Ritchie (V.O.L.) | 107   |
| 136             | 648.17       | 75/6           | J. Smith            | -     |
| 137             | 546.12       | 27/-           | M. Pender           | -     |

Vertical text on the right edge of the page, likely a page number or reference code, appearing as '1', '2', '3', '4', '5', '6', '7' corresponding to the grid lines.

Subdivision and the rows of subsequent cottages became a common thing as the 1880's advanced, despite Northcote's lack of fixed-rail transport. The Clifton Hill to Alphington line, isolated as it was, was built in 1883 but this was the only gesture from a Government which had been extending lines in every other direction. It was not until 1889, near the end of the land boom, that a branch line was extended from Royal Park to Preston and later Whittlesea, as well as across to the marooned 'Nowhere to Nowhere' line from Clifton Hill to Alphington. No direct line existed from Clifton Hill to Princes Bridge until 1904, in the case of Northcote, and 1901 for Alphington and Fairfield.

It is one view that this relative lack of transport made the Northcote flat lands necessarily cheaper than the other new suburbs. Thus developed the working man's suburb.

The Yarra-side and hillside allotments would still, however, attract those with carriages. Hence when C.E. James and Percy Dobson released their Fulham Grange estate, the former Perry Brothers' orchards, they proclaimed that the acre lots on the Yarra were 'ideal for Gentlemen's Residences'. Here, on the flat land north of the Clifton Hill-Alphington line, the Working Man was lured with three-year finance at 2½ interest. A horse tramway was constructed up Station Street, from the railway, to give the illusion of public transport. James and Dobson followed with Fairfield Park (1881-6), and its various extensions, and its more salubrious southern neighbour, the St James Park Estate (1883).

Those residences which derive from this era include 6 Tower Avenue (1884) built by Thomas Stokes; Yarraford House, itself a victim of a later subdivision in 1922; Rosebank (Austin Street), built by the furniture dealer, Samuel Nathan in 1884; and Hanslope (12 Hanslope Avenue) which was built by the boot manufacturer, Thomas Tame (1884). Larger residences followed, in the 1890's, when MacPherson Robertson, the confectionary manufacturer, built Carmalea (43 Station Street) in 1892 and William J. Brewer, a timber merchant commenced Andembach in 1894. The smaller blocks of St James Park were occupied by slightly smaller houses such as Bell-vista (23 Alphington Street) in 1887 and The Nook, also in Alphington Street, next door (1893-2). On blocks originally established by Manning's subdivision of Roemer's Crown Allotment, next to the Yarra and on a crescent which was meant as the focus of the estate, a group of large houses was built by a wealthy class consisting predominantly of iron mongers, such as William Delbridge and John Katicott.

The first Lucerne Estate followed in 1885, and number two soon afterwards: both the work of E.D. Hodgson. Alphington Railway Estate (1887) celebrated the arrival of the railway terminus, some four years late but one year early for the extension of the line to Heidelberg. The Knockando Estate resubdivided Manning's original large rural lots into suburban size in the same year, adding streets such as Foulkes' and Adams' to canonise these two pioneering families of Alphington.

Following the progress of the railway and its imminent connection to Melbourne, via Royal Park and Spencer Street stations, two large hotels were constructed; one, the Tower Hotel (1892), replacing an earlier coaching inn and the other, the Grandview (1888), occupying the potential residential allotments of Fairfield Park. Nothing had changed greatly along Heidelberg Road except for these two highly decorated piles, and Joseph Brown's bakery (457 Heidelberg Road), of 1886, which still stands isolated from the other commercial centres of Alphington and Fairfield.

At St Georges Road, local pressure had turned the former pipe track into a potential road by the opening of a bridge, at the Merri Creek, in 1886. St Georges Road was formed and surfaced as far as Arthurton Road in the next year. With the promise of a railway, albeit mooted as on the west side of St Georges Road, by the Railways Act (1884), the development potential increased. One of the early subdivisions in Northcote was the Thornbury Park Estate; the first lots of which were auctioned by a J.B. Patterson in September, 1882. Encompassing a large area, between Normanby, Hutton, St Georges Road and High Street, the land was made attractive by the illustration of the proposed Whittlesea Railway, as fact, and the close presence of wealthy gentleman such as Col. Hutton, to the north, and George Bullen, to the south. Prices paid at the sale ranged from 15/- per foot to 25/- on the High Street.

Some sale-poster illustrators went further, such as the Fitzroy Junction Estate (1888) where the 'Grand Junction Central Railway Station' was pictured as a huge twin-halled station hovering near Charles Street (Merri Station) where no trains were to run for a further twelve months. The proposed proximity of another station (Thornbury) made the Penders Grove estate more likely when it sold in 1887, at the northern border of the borough. Barunah, built by the pottery manufacturer, F.A. Harris, in 1891, was an early house on that estate and must have remained alone for a decade.

Thus cottage rows such as Clausens (later Mall's) Terrace (28-44 Clarke Street) were also built (1884), near the proposed Merri station; in this case by an owner-builder, John Humphreys, and many like them in Bridge, Union and George Streets. Despite the far flung nature of the subdivisions, home building of the 1880's commenced at the Merri Creek and moved progressively to vacant blocks in the north. The proposed railway and the development of St Georges Road meant that it was logically confined between that road and High Street with

the one gap caused by the Little Sisters of the Poor who had acquired Brown's Farm (1865) and the remaining McCracken estate, Thornbank, to the north. The Crown of Northcote, with sites in Westbourne, Aberdeen and Gordon Groves, was sold in 1887 and, next to it, the Bellvue Park estate (Westbourne to James Street) was sold 16 January, 1884, and auctioned again, by E. Parslow, on 19 May, 1888.

By that time a boast could be made that an allotment at the Westbourne Grove High Street corner was the site of the new town hall.

After the early subdivision west of High Street and the establishment of Cawder town on the east, little suburban building occurred, during the boom period, on the east side of High Street. Isolated pockets are epitomised by the substantial villas on the west side of Prospect Grove, as part of the Fairfield Hill estate (c 1887), and those lining the eastern brow of the James Street hill. Small cottage rows are exemplified by those allotments sold in July 1888 and built on in the following year by William Dunkley in Dally Street. Subdivisions, such as C.E. James' Rosemoyns Park, the Prince of Wales Park all ensued in the mid 1880's but did not attract the building activity seen in the west until the post World War One period.

With house building expanding at a rapid rate, with 463 houses built in 1885 and more in the following two years; the need was seen for building regulations. Contemporary comment was that the errors already evident in the overcrowding of Fitzroy and Collingwood were being perpetuated in Northcote. Speculators were dictating the type of building, not the eventual owners. Cr. Dennis noted that whole terraces were being constructed from wood and constituted a fire risk. After some delay, Northcote's building regulations were passed in October, 1887. George Steane, the new surveyor, had already been employed by the Council part-time for two years. The phenomena of brick-sided houses with timber front and back walls became more common to prevent the spread of fire. Meanwhile gas companies distributed over a wider area: the Northern Gas Co. was floated in 1887 and the Heidelberg Gas Co. commenced laying mains, in 1889, as the Heidelberg, Ivanhoe, Alphington and Fairfield Gas Co. Water was extended to Alphington in 1887. A remnant of this company may be seen north of the Darebin Creek bridge, comprised of the concrete base for the gas container.

By 1889 some form of railway service had reached all parts of the municipality and by 1887, the cable tram had reached Clifton Hill to be continued, in 1890, by another company, the Clifton Hill to Northcote and Preston Tram Co., up High Street, as far as Martin Street.

Physical changes to Northcote, resulting directly from this tramway included a massive bluestone retaining wall along the widened section of High Street, up Rucker's hill, and the widening of the old bridge at the Merri Creek. There is also the engine-house, at the terminus which is now Brown's Motors, at 626 High Street. The tramway served the extension of commercial development along High Street, making it feasible for the National Bank of Australasia and the London Chartered Bank to build grand new premises further north from Northcote's established centre, in 1890-1. The Peacock Inn, Commercial Hotel and the Croxton Park all made substantial improvements at this time.

Churches also experienced the growth in population. The Wesleyan's enlarged the High Street church in 1886 and added to the Sunday school and former chapel opposite in 1888-9. The primitive Wesleyans had built a new, classically inspired brick church in Mitchell Street, and for a Sunday school, a wooden building was brought from North Fitzroy in 1886. All Saints Church of England carried out internal renovations, during 1885, and the Presbyterians purchased a new site for a church in 1889. At the close of the land boom, in 1888, and strengthened by the rate increase, the Borough Council staged a competition for the design of the new Town Hall. It was part completed when the Council held their first meeting there in October, 1889.

As Northcote's most important single industry, where three-quarters of all factory jobs lay, and Victoria's indicator of building activity, the brickworks serve well to epitomise the slow down in the economy, in the late 1880's, and its near cessation in the early 1890's. The Northcote Brickworks, having installed four kilns, ordered a fifth by 1888 and negotiated for a siding at the Northcote station, experienced a sudden slump in January, 1889, and cut their prices. In July 1890, both brick production was stopped and Northcote was proclaimed a town.

Bricks were manufactured again in November 1890, from two of the five kilns. In April 1891, 12% of Northcote's houses were counted as empty and, in July, the Northcote Brick Co. stopped production again. The population was declining and, as one result, the Prince of Wales School was closed in November 1892. Nearly one-quarter of Northcote's shops were empty; nearly one-half of the factories closed down and the cable tram company went bankrupt. The rate valuation for the Town was almost halved by 1894-5.

The brickworks again epitomised the revival of Victoria, now a State, and Northcote after 1900. Brick prices rose from 20/- to 40/- per thousand the company installed a new steam plant. By 1905, the New Northcote Brick Company's kilns had commenced to operate after years of closure.

Builders provided 82 new houses, 1900-1: increasing to 195 in 1904-5. New subdivisions included that of Plant's Paddock, by the Railway Department which lay north of the Westgarth Railway station and possessed

streets named after the current Northcote Councillors: Pearl, Candy, Jackson, Plant, Yoemans ... The auction was in March, 1903 and three houses, built almost immediately, included 16-20 Candy Street. They were built by the dyeworks principal, William Lawrence. Another, built in South Crescent (No 34) housed John Morrison who was a meter reader for the gas company. This subdivision filled the flat land and former trotting track, once viewed by those on the adjacent Clarke Street Hill. These houses were typically of timber. Of the 922

houses built in Northcote 1900-6, 814 were in weatherboard. They were seen by many as the logical living quarters for factory workers of the industrial suburbs of Collingwood and Fitzroy.

Shop development also ensued with the opening of Hattam's drapery shop in High Street (c 1902), among others, and W.B. Jones grocery store at the Westgarth High Street corner.

As a fitting approach to this commercial expansion, the High Street boulevard, laid down by Robert Hoddle in 1853, was landscaped across its width, from 1905. Curator of Queens Park Essendon, J. Oliver, prepared plans for the work. Northcote Park (Oldis Gardens) also received new trees and a picket fence.

The old Penders Grove Estate of 1887 was sold by the Bank of Victoria to the Closer Settlement Board in 1906.

The Board sold an area of park to the Northcote Council and released quarter-acre blocks for lease by families who would guarantee to improve the land, with a house worth fifty pounds minimum. Twelve years of sufficient improvements would yield to the lessee a freehold title.

The location of the Glen Iris brickworks, at Thornbury in 1912, also meant a concentration of housing in that area. The empty allotments east of High Street, were filled with timber houses along Clarke, Mitchell and Hastings Streets. One house from this era was that of the future Chief Justice of the High Court, John Latham, in James Street. The Queen Anne or Federation Style, built of brick in the more salubrious areas on the hill as with Lugano and Mandalay, was copied in timber as at Latham's and as far afield as at Padua (8 Auburn Grove) to the north-west of High Street where building activity was also inspired by the proposed electric tramway in St Georges Road. Areas of Alphington, as yet unbuilt on from the C.H. James era, received similar villas. One concentration was near the Outer Circle Railway, next to the Yarra. 5-7 Rex Avenue (formerly Fulham Grove) was built in timber, as were those larger villas in Coate Avenue (formerly Grange Road) built in brick.

So completed then was the seventy nine years from Batman's Treaty to the First World War.

## SCHEDULE OF RECOMMENDATIONS

### Preservation Registers

*(Refer to Schedule, pps 18f. )*

#### The Historic Buildings Register (H.B.R.)

The Historic Buildings Register is administered by the Historic Buildings Council under the provisions of the Historic Building Act 1981. The inclusion of a building on the Historic Buildings Register is a recognition of its architectural and/or historical significance on a statewide basis and as such imposes certain responsibilities. It is an offence to demolish or alter a designated building without having first obtained a permit from the Historic Buildings Council. Similarly, thirty days notice must be given to the Council of any intention to sell a designated building. On the other hand, there is a provision within the Historic Buildings Act for the Minister to grant special assistance where it appears that the continued use of any designated building is not economically feasible and its preservation is thereby endangered. Another provision of the Act enables owners of land upon which a designated building is situated to enter into a covenant with the Minister which binds the development or use of the land or the preservation, maintenance or care of any buildings located there.

#### The Government Buildings Register (G.B.R.)

The Government Buildings Register is administered by the Government Buildings Advisory Council and contains State Government owned buildings or works and obliges the relevant government department to ensure the preservation of these listed items (See Government Buildings Advisory Council Act, 1981.

#### National Estate Register (N.E.R.)

The National Estate Register is administered by the Australian Heritage Commission pursuant to the Australian Heritage Commission Act 1975. In the Act, the national estate is defined as consisting of those places, being components of the natural or cultural environment of Australia that have aesthetic, historic, scientific or social significance or other special value for future generations as well as for the present community.

Inclusion of a building, area or object on the National Estate Register does not impose restrictions that inclusion on the Historic Buildings Register imposes on individual buildings, except if they are owned or funded by the Federal Government. The register is a reflection on a nation-wide basis of the broad range of things which contribute to local or regional character across Australia as well as including nationally-known landmarks. The Australian Heritage Commission does provide financial assistance through the annual programme of National Estate grants which are generally made at State or local government levels. These grants are generally made in response to applications for specific projects aimed at identifying, maintaining and enhancing the National Estate.

All buildings or areas regardless of ownership can be nominated for inclusion on the National Estate Register.

#### National Trust of Australia Register (N.T.R.)

Although the National Trust has no statutory power to prevent demolition, the recognition given by the Trust to structures, streetscapes or landscapes, can provide an impetus to those who own these items to retain and enhance them. Similarly, recognition by the Trust will also induce statutory authorities such as the H.B.C., the G.B.A.C. and the Australian Heritage Commission to consider seriously similar protective measures. The Trust also provides a free architectural advisory service for owners of Classified buildings or objects.

#### Classification (\*\*)

*The Classified List comprises those parts of the physical environment, both natural and man-made, which in the Trust's view, are essential to the heritage of Australia and which must be preserved.*

#### Recording (\*)

*The Recorded List comprises those parts of the physical environment, both natural and man-made, which contribute to the heritage of Australia and which should be recorded and whose preservation is encouraged.*



(National Trust Register, National Trust of Australia (Victoria), Melbourne, 1976)

Prior to this study, the only items which were listed in the Trust Register, in Northcote, were the Cannons in High Street. These may soon be removed however, in February, 1982, Balclutha at 17 Como Street was Classified as a result of preliminary recommendations given by this study: others have followed.

#### Statutory Planning Provisions (N.C.C.)

Clause 8, 8A and 8B of the Third Schedule of the Act which contains a range of matters about which a planning scheme may make provision. These clauses provide for:

8. *The conservation and enhancement of buildings, works, objects and sites specified as being of architectural, historical or scientific interest by prohibiting restricting or regulating the use or development of the land concerned or adjacent land and by prohibiting restricting or regulating the pulling down removal alteration, decoration or defacement of any such building work site or object.*

8A. *The conservation and enhancement of areas and objects specified as being of natural beauty or interest or of importance by prohibiting restricting or regulating the use or development of land in such areas and by prohibiting restricting or regulating the destruction of bushland trees rock formations and other objects.*

8B. *The conservation and enhancement of the character of an area specified as being of special significance by prohibiting restricting or regulating the use or development of land in the area and by prohibiting restricting or regulating the pulling down removal alteration, decoration or defacement of any building work site or object in such area or by requiring appearance with adjacent buildings or which the character of the area or (in the case of an area of historical interest) to conform to the former appearance of the area at some specified period and for such purposes specifying the materials colours and finishes to be used in the external walls of buildings or in the external coverings of such walls.*

These clauses give the responsible authority considerable scope to include within a planning scheme, measures which can conserve and protect both man-made and natural elements and areas which contribute to the special character of a locality. These clauses can be used individually or in combination in order to achieve the desired level of control within a planning scheme.

Both clauses 8A and 8B can be applied on an unlimited area basis and thus the intent of the clauses in terms of the breadth of their application has been interpreted in various ways by responsible authorities. Legal and planning opinion is not definitive on exactly how or to what extent the intent of these clauses should be interpreted -- over the whole of a planning area or only in terms of specifically defined areas or sites.

A number of approved planning schemes have specified the whole or large parts of the planning scheme area pursuant to clauses 8A and 8B as being of special significance either because of architectural, historical or scientific interest or natural beauty or interest or importance. For example, the Maldon Planning Scheme, the Shire of Newham and Woodend Planning Scheme and the Mornington Planning Scheme 1959 Amendment Number 100. In some other planning schemes, responsible authorities have specified only certain areas or sites. For example, the proposed Melbourne and Metropolitan Planning Scheme Amendment No. 96 specified certain areas within the City of Melbourne as being of special significance while the Gisborne Shire Planning Scheme uses these provisions in relation to individual buildings specified in a table to the relevant ordinance provision.

Northcote, as a responsible authority under the Melbourne and Metropolitan Planning Scheme, may use the above provisions of the Act to protect buildings or building groups by preparing an amendment to the Scheme or, the currently advised equivalent, a Local Development Scheme (L.D.S.) which may cover all or part of the City or areas or individual sites. Such a L.D.S. may confine itself to conservation of individual buildings and building groups primarily and the general restoration/renovation/infill guidelines be incorporated in a later L.D.S. which relates, for instance, to housing or a retail district like High Street. As an interim measure to the preparation of the primary L.D.S. the Council may adopt the conservation recommendations as official policy (i.e. a Conservation Code) as they relate to listed structures which already require a planning permit, allowing Council to refuse permits where conservation is compromised. Similarly those areas of municipal activity such as Council-owned properties municipal gardens and street works would reflect the adopted policy.

The latter course should be seen as a temporary one given that the Planning Appeals Board remains as the final authority and Council decisions may be reversed. However, this is less likely if the Council has a stated policy which would be underscored by this report. (as in a recent appeal concerning signs on 472 Lower Heidelberg Road, Heidelberg). Similarly, such a code does not give Council demolition control over conforming uses (houses in a residential zone): this can only be gained by a schedule of buildings being adopted in the Metropolitan Planning Scheme, as an amendment to eventually become part of perhaps a housing orientated L.D.S., when prepared at a later stage. Such a schedule would require building owners to seek a planning permit prior to physical alteration to their buildings. This report provides the basis for seeking this amendment.

Demolition control is often linked with threats of compensation claims from private owners. For this reason the M.M.B.W. required the Hawthorn City Council to indemnify the Board against any such claims arising from demolition control imposed by the Council in its St. James Park conservation zone. However, the recent amendment of Section 42 (1c) of the Town and Country Planning Act to exclude compensation from municipal liability has clarified this issue. Similarly, emphasis must be placed on control which allows council to monitor demolition; with the appeal provision determining that there is not a total denial of demolition.

Hence 'NCC' in the schedule recommends that Council take action which allows them the option to either encourage retention of buildings or to ensure it.

The Melbourne and Metropolitan Board of Works who are the custodians of the M.M.P.S. have also stated an interest in amending the Scheme to include Precincts or Areas as identified in recent Conservation Studies within the metropolitan area. It is their intention to introduce planning permit control in these areas and, as well, provide financial assistance to property owners to achieve restoration or enhancement of the historic precincts; free architectural advice would be part of this assistance scheme. Areas in Northcote may eventually attract the Board's interest.

# Schedule of Recommendations Buildings and Bridges

| Ref No | Address                                     | First Owner         | Date Built     | HBR         | NER | NT | NCC |
|--------|---|---------------------|----------------|-------------|-----|----|-----|
| 1      | 1-3 Abbott St                               |                     | c1850-60       | GBR         | *   | ** | *   |
| 2      | 18 Alphington Street                        | Arthur Collins      | 1913           |             | *   | ** | *   |
| 3      | 23 Alphington Street                        | James Marriott      | 1887           |             | *   | ** | *   |
| 4      | 25 Alphington Street                        | Richard Heron       | 1893-4 *       |             | *   | ** | *   |
| 5      | 17-19 Arthur Street                         | John Hayes          | 1886           |             |     | *  | *   |
| 6      | 35 Arthur Street                            | J Williams          | 1890           |             |     | *  | *   |
| 7      | 5 Auburn Avenue                             | David Morgan        | 1918           |             |     | *  | *   |
| 8      | 8 Auburn Avenue                             | Marcus Kenny        | 1918           |             |     | *  | *   |
| 9      | 51 Austin Street                            | Thomas Sincock      | 1889           |             |     | *  | *   |
| 10     | 59 Austin Street                            | Samuel Nathan       | 1885-          | *           | *   | ** | *   |
| 11     | 11 Bastings Street                          | John Johnson        | c 1867         | *           | *   | ** | *   |
| 12     | 46 Bastings Street                          | Edward<br>Twentyman | 1853-<br>1867- | *           | *   | ** | *   |
| 13     | Epiphany Church<br>Bayview Terrace          | Anglican<br>Church  | 1926           |             | *   | ** | *   |
| 14     | 13 Bayview Terrace                          | Walter Stott        | c 1913         |             |     | *  | *   |
| 15     | 16-20 Candy Street                          | William Lawrence    | 1903           |             |     |    | *   |
| 16     | Albion Charles Hotel<br>2-10 Charles Street | William Burne       | 1887           |             |     | *  | *   |
| 17     | 63-9 Charles Street                         | Edward Bailey       | 1889           |             |     |    | *   |
| 18     | 5-11 Clarke Street                          | James Eunson        | 1890           |             |     |    | *   |
| 19     | 24 Clarke Street                            | William Hodge       | 1887           |             |     | *  | *   |
| 20     | 67 Clarke Street                            | John Hawkins        | 1889           |             |     |    | *   |
| 21     | 89 Clarke Street                            | Henry Watson        | 1907           |             |     | *  | *   |
| 22     | 106 Clarke Street                           | Henry Purston       | 1891           |             |     | *  | *   |
| 23     | 107-9 Clarke Street                         | A J Eastment        | 1891-          |             |     | ** | *   |
| 24     | 151 Clarke Street                           | Arthur Marsden      | 1903           | No citation |     |    | *   |
| 25     | 155 Clarke Street                           | Edward Bailey       | 1887           | *           | *   | ** | *   |
| 26     | 157 Clarke Street                           | Henry Gibaud        | 1928           |             |     |    | *   |
| 27     | 178 Clarke Street                           | William Taylor      | 1885-          |             | *   | ** | *   |
| 28     | 186-92 Clarke Street                        | Charles Harrison    | 1888           |             | *   | ** | *   |
| 29     | 212 Clarke Street                           |                     |                | *           | *   | ** | *   |
| 30     | 215 Clarke Street                           | Lawrence            | 1912           | *           | *   | ** | *   |
|        | 217 Clarke Street                           | Edwards             | 1912           |             |     | *  | *   |
| 31     | 224 Clarke Street                           | William Carnie      | 1890           |             |     | *  | *   |
| 32     | 17 Como Street                              | Peter Fanning       | 1889           | *           | *   | ** | *   |
| 33     | 20 Como Street                              |                     |                |             |     |    | *   |
| 34     | 55 Cunningham Street                        | Francis Burdett     | 1887           |             |     |    | *   |
| 35     | 47 Cunningham Street                        | Richard Westlock    |                |             | *   | ** | *   |
| 36     | 85 Cunningham Street                        | John May            | c1872          | *           | *   | ** | *   |
| 37     | 92 Dennis Street                            | F D Pearson         | 1886           |             |     | *  | *   |
| 38     | 82 Dundas Street                            | Frederick Harris    | 1889-          | *           | *   | ** | *   |
| 39     | 1-4/6 Francis Street                        | Thomas McLean       | 1885-          |             |     | *  | *   |
| 40     | 175 Gillies Street                          | Giles Besley        | 1906           |             |     | *  | *   |
| 41     | 12 Hanslope Avenue                          | Thomas Tame         | 1884           |             |     | *  | *   |
| 42     | 9 Hartington Street                         | Alfred Hulett       | 1911           |             |     | *  | *   |
| 43     | 18 Hartington Street                        | Michael Fitzgerald  | 1912           |             | *   | ** | *   |
| 44     | 24 Hartington Street                        | Michael Fitzgerald  | 1914           |             |     |    | *   |
| 45     | 1 Hawthorn Road                             | David Morgan        | 1913           |             |     | *  | *   |
| 46     | 187 Heidelberg Road                         | George Cutts        | 1934           | *           | *   | ** | *   |
| 47     | Grandview Hotel<br>429 Heidelberg Road      | Dominick Norris     | 1888           |             |     | *  | *   |
| 48     | 457 Heidelberg Road                         | Joseph Brown        | 1886           |             | *   | ** | *   |
| 49     | 756 Heidelberg Road                         | Thomas Kings        | c1860          | *           | *   | ** | *   |

HBR - Historic Buildings Register; NER- National Estate Register; NT- National Trust  
\* Recorded, \*\* Classified; NCC- Northcote City Council Planning Protection/consideratio

| Ref No | Address  | First Owner   | Date           | HBR | NER | NT | NCC |
|--------|--|---|----------------|-----|-----|----|-----|
| 50     | Uniting Church Hall<br>797 Heidelberg Road                       | Wesleyan Church   | 1859           | *   | *   | ** | *   |
| 51     | 849 Heidelberg Road  | Barnet Glass  | 1890           | *   | *   | ** | *   |
| 52     | Tower Hotel<br>838-52 Heidelberg<br>Road                         | William Frew  | 1891           | *   | *   | ** | *   |
| 53     | Helen Street State<br>School                                     | Colonial Government                                     | 1874           |     |     | *  | *   |
| 54     | 12-18 Helen Street   | Richard Wallis  | 1891           |     |     |    | *   |
| 55     | 26 Helen Street  | Wesleyan Church   | 1891           |     | *   | ** | *   |
| 56     | 74,76 Herbert Street   | Henry Hansen  | 1904-          |     |     |    | *   |
| 57     | All Saints Anglican<br>Church,<br>12-16 High Street              | Anglican Church   | 1859-          |     |     | *  | *   |
| 58     | 38 High Street   | Winnifred Anderson                                      | 1903           |     |     | *  | *   |
| 59     | 42 High Street   | Henry Toennies  | c1882          |     |     |    | *   |
| 59a    | 136-44 High Street   | <i>Refer to Citation</i>                                |                |     |     |    | *   |
| 60     | Northcote Free<br>Library, 185-7<br>High Street                  | Northcote Town Council                                  | 1911           |     | *   | ** | *   |
| 61     | Northcote Town Hall<br>Municipal Offices,<br>197-201 High Street | Northcote Borough<br>Council                            | 1888-          | *   | *   | ** | *   |
| 62     | 203-5 High Street  | Edwin Bastings  | 1888           |     |     | *  | *   |
| 63     | Peacock Hotel, 210<br>High Street                                | (a) George Plant<br>(b) Martha Coghlan                  | c1888<br>c1931 |     |     | *  | *   |
| 64     | Italia Hall,<br>212-20 High Street                               | Northcote Picture<br>Theatre Company                    | 1912           | *   | *   | ** | *   |
| 65     | 223-43 High Street   | William Wallis  | 1886-91        |     |     |    | *   |
| 66     | 226-32 High Street   | N. Wimble, R. Burrows,<br>R. Brown                      | 1889           |     |     | *  | *   |
| 67     | 234-40 High Street   | Robert Burrows  | 1893           |     |     | *  | *   |
| 67a    | 245 High Street  | <i>Refer to Citation</i>                                |                |     |     | *  | *   |
| 68     | 248-50 High Street   | Wesleyan Church   | 1854           | *   | *   | ** | *   |
| 69     | 249-51 High Street   | Wesleyan Church   | 1869-          |     |     | *  | *   |
| 70     | 262 High Street  | William Jordan  | 1889           |     |     |    | *   |
| 71     | 285 High Street  | Frederick Eagles  | 1889           |     | *   | ** | *   |
| 72     | Commercial Hotel<br>301 High Street                              | J.P. Flannagan  | 1887           |     | *   | ** | *   |
| 73     | National Bank<br>312 High Street                                 | National Bank   | 1890           | *   | *   | ** | *   |
| 74     | 342 High Street  | London Chartered Bank                                   | 1891           | *   | *   | ** | *   |
| 74a    | 356-8 High Street  | William Shade   |                |     | *   | ** | *   |
| 75     | Soldiers' and Sailors'<br>Memorial Hall,<br>496 High Street      | Returned Soldiers' and<br>Sailors' League               | 1921           |     |     | *  | *   |
| 76     | Croxton Park Hotel<br>607-17 High Street                         | Sydney Gross  | 1897           |     |     |    | *   |
| 77     | 626 High Street  | Clifton Hill to<br>Northcote and Preston<br>Tramway Co. | 1889           |     | *   | ** | *   |
| 78     | St. Mary's Catholic<br>Church, 718-30<br>High Street             | Roman Catholic Church                                   | 1916           |     | *   | ** | *   |
| 79     | St. Mary's Presbytery<br>718-30 High Street                      | Roman Catholic<br>Church                                | 1929           |     | *   | ** | *   |
| 80     | 731 High Street  | William Clapham   | 1888           |     |     | *  | *   |
| 81     | 25 Jackson Street  | Jacob Victor  | 1909           |     | *   | ** | *   |
| 82     | 1 James Street   | William Hayes   | 1887           |     | *   | *  | *   |
| 82a    | 36 James Street  | John Timmins  | 1901           |     |     |    | *   |

| Ref No. | Address  | First Owner             | Date  | HBR                  | NER | NT | NCC |
|---------|--|-------------------------|-------|----------------------|-----|----|-----|
| 83      | Presbyterian Church<br>40-2 James Street                                       | Presbyterian Church     | 1894  |                      | *   | ** | *   |
| 84      | Police Station,<br>43 James Street   | Colonial Government     | 1891  |                      |     |    | *   |
| 85      | 51 James Street  | Richard Tobin           | 1883- |                      |     |    | *   |
| 86      | 57 James Street  | John Latham             | 1908  |                      | *   | ** | *   |
| 87      | 68 James Street  | Frederick Catherwood    | c1881 |                      |     | *  | *   |
| 88      | 69 James Street  | Robert Stanley          | 1912  |                      |     | *  | *   |
| 88a     | 64 Keon Street   | J. S. Friggard          | 1925  |                      |     |    | *   |
| 89      | Langwill's and Robb's<br>Terraces  | Northcote Brick Company | 1887- |                      | *   | *  | *   |
| 90      | 53 Lucerne Crescent  | George Whitcher         | 1899  |                      |     | *  | *   |
| 91      | 54 Lucerne Crescent  | William McInnes         | 1919  | *                    | *   | ** | *   |
| 92      | 65 Lucerne Crescent  | Thomas Chenowith        | 1901  |                      |     | *  | *   |
| 93      | 75 Lucerne Crescent  | Florence O'Sullivan     | 1913  |                      |     | *  | *   |
| 93a     | 93 Lucerne Crescent  | Arthur May              | 1925  |                      | *   | ** | *   |
| 94      | 3 McLachlan Street   | William Brown           | c1878 |                      | *   | ** | *   |
| 95      | 4-4A McLachlan Street  | Peter Orr               | c1879 |                      |     |    | *   |
| 96      | 5 McLachlan Street   | Anne Grindrod           | c1875 |                      |     |    | *   |
| 97      | 11 McLachlan Street  | Sarah Gainfort          | 1906  |                      |     | *  | *   |
| 98      | Salvation Army Hall<br>18 Mitchell Street                                      | Primitive<br>Wesleyans  | 1889  |                      | *   | *  | *   |
| 99      | 22 Normanby Street   | Oliver Gilpin           | c1907 |                      |     |    |     |
| 100     | Parade College<br>Residence, Old<br>Heidelberg Road                            | Charles Trescowthick    | 1911  | <i>No evaluation</i> |     |    | *   |
| 101     | 31 Park Crescent   | William Brewer          | 1894- |                      |     | *  | *   |
| 102     | 44 Park Crescent   | A.J. Thurgood           | 1903  |                      |     | *  | *   |
| 103     | 46 Park Crescent   | Horace MacKenna         | 1903  |                      | *   | ** | *   |
| 104     | 13 Prospect Grove  | John Drew               | 1889  |                      |     |    | *   |
| 105     | 15 Prospect Grove  | William Swift           | 1887- |                      | *   | ** | *   |
| 106     | 19 Prospect Grove  | William Carne           | 1887  |                      |     |    | *   |
| 107     | 25 Prospect Grove  | William Smith           | 1891  | *                    | *   | ** | *   |
| 108     |  | Oliver Forster          | 1907  |                      |     | *  | *   |
| 109     | 5-7 Rex Avenue   | William Harless         | 1907  | *                    | *   | ** | *   |
| 110     | 3 Roemer Crescent  | John Enticott           | 1889  |                      | *   | *  | *   |
| 111     | 2 Rowe Street  | Percy Adams             | 1922  | *                    | *   | ** | *   |
| 113     | Little Sisters of<br>the Poor Home for<br>the Aged, 104-12<br>St. Georges Road | Roman Catholic Church   | 1889- |                      | *   | ** | *   |
| 114     | 140 St. Georges Road   | James Thompson          | 1924  |                      |     | *  | *   |
| 115     | Holy Trinity Church<br>and Vicarage  | Anglican Church         | 1932  |                      |     |    | *   |
| 116     | 31 Station Street  | MacPherson Robertson    | 1913  |                      |     | *  | *   |
| 117     | 36 Station Street  | Albert Emery            | 1887  |                      |     | *  | *   |
| 118     | 43 Station Street  | MacPherson Robertson    | 1892- |                      | *   | *  | *   |
| 119     | 1 Tower Avenue   | Thomas Stokes           | 1884  |                      |     |    | *   |
| 120     | 26 Urquhart Street   | John Johnson            | 1899  |                      |     | *  | *   |
| 121     | 44 Urquhart Street   | John Cosgrove           | 1887  |                      |     |    | *   |
| 122     | 1 View Street:<br>House  | Alfred Pridham          | 1892  |                      |     | *  | *   |
|         | Tower  | David Keir              | c1910 |                      | *   | ** | *   |
| 123     | Wales Street State<br>School, SS3139   | Colonial Government     | 1891- |                      |     |    | *   |
| 124     | 1A, 3 Walker Street  | Joseph Verso            | 1887  |                      | *   | ** | *   |
| 125     | 7 Walker Street  | Frederick Kelson        | c1873 | *                    | *   | ** | *   |
| 126     | 24 Walker Street   | Colonial Government     | 1861  |                      |     | *  | *   |
| 126a    | 27-9 Walker Street   | A. T. Clarke            |       |                      |     | *  | *   |

| Ref No. | Address                                    | First Owner   | Date   | HBR        | NER | NT | NCC |
|---------|--|---|--------|------------|-----|----|-----|
| 127     | 34 Walker Street                           | William H. Dennis   | c1864- |            | *   | ** | *   |
| 128     | 45 Walker Street                           | Isabella Cula   | 1912   |            |     |    | *   |
| 129     | 3 Wardrop Street                           | Ernest Bardsley   | 1925   |            |     | *  | *   |
| 130     | 92 Westbourne Grove                        | Alex Munro  | 1886   |            |     |    | *   |
| 131     | 93 Westbourne Grove                        | Robert Burrows  | 1887   |            |     | *  | *   |
| 132     | 95 Westbourne Grove                        | Catherine Oliver  | 1889   |            | *   | ** | *   |
| 133     | 103 Westbourne Grove                       | Ada Clarke  | 1902   |            |     |    | *   |
| 134     | 106 Westbourne Grove                       | Thomas Furlan   | 1914   |            |     |    | *   |
| 135     | 112 Westbourne Grove                       | Thomas Morrow   | 1888   |            |     | *  | *   |
| 136     | 127 Westbourne Grove                       | (Refer Citation)  | c1860  | demolished |     |    |     |
| 137     | 134-6 Westbourne Grove                     | James Harvey  | 1890   |            |     |    | *   |
| 138     | St. Joseph's Church                        | Roman Catholic Church   | 1916   |            |     | *  | *   |
|         | St. Joseph's Presbytery                    | Roman Catholic Church   | 1898   |            | *   | ** | *   |
| 139     | 140 Westbourne Grove Court House           | State Government of Victoria  | 1929   |            |     | *  | *   |
| 140     | 46-52 Westgarth Street                     | William Lawrence  | 1881-8 |            |     |    | *   |
| 141     | 127 Westgarth Street                       | Cleve Hooper  | 1911   |            |     | *  | *   |
| 142     | 189 Westgarth Street                       | Charles Chambers  |        | demolished |     |    |     |
| 143     | 60 Woolton Avenue                          | David Marks   | 1892   |            | *   | ** | *   |
| 144     | Fairfield Hospital Yarra Bend Road         | Queen's Memorial Infectious Diseases Hospital Committee of Management | 1900-  |            |     |    |     |
|         | Former Wards 4 & 5 Administration Building | (Pathology and Fitters' and Turners' Buildings)                       | 1900-4 | GBR        | *   | ** | *   |
|         | Nurses Home                                |   | 1917-  | GBR        |     | *  | *   |
|         | Ambulance Garage                           |   | 1917-  | GBR        | *   | ** | *   |
|         |  |   | 1940   | GBR        |     | *  | *   |
| 145     | Fairlea Womens' Prison, Yarra Bend Road:   | Colonial Government   |        |            |     |    |     |
|         | Gateway and Wall                           |   | 1860-  | GBR        | *   | ** | *   |
|         | Former Infirmary                           |   | 1860-  | GBR        |     | *  | *   |
| 146     | Yarra Bend Golf Course Clubhouse           | Yarra Bend Trust  | 1934   |            | *   | ** | *   |
| 147     | 31 Yarraford Avenue                        | George H. Keith   | 1928   | *          | *   | ** | *   |

#### BRIDGES

|                               |                     |       |     |   |    |   |
|-------------------------------|---------------------|-------|-----|---|----|---|
| Chandler Highway, Yarra River | Colonial Government | 1891- | GBR | * | ** | * |
| Kane's Bridge, Yarra River    | Yarra Bend Trust    | c1934 | GBR | * | ** | * |
| Heidelberg Road, Merri Creek  | Colonial Government | 1867- | GBR | * | ** | * |

#### NOTES:

Since and as a result of the above recommendations, the National Trust of Australia (Vic) has Classified the following buildings: Balclutha, 17 Como Street, Alphington and the former Infirmary, wall and gateway of the former Yarra Bend Lunatic Asylum. Little Sisters of the Poor (recorded pending comparative study), 82 Dundas Street.



## HOUSE

1 - 3 ABBOTT STREET

C H James and Percy Dobson commenced their Fairfield Estate in the early 1880's. A S Brodia's Crown Portion 122 was the vehicle for Dobson and James' Fairfield Park Extension Nos. 18 and 19 in c 1888; this being perhaps the last part of this gigantic subdivision.

Northcote ratebooks first list the house, at the end of Abbott Street, at the beginning of 1920 when a bricklayer, William Harding, was cited as its first owner-occupier<sub>2</sub>. Harding had purchased lots 34-7 of the estate from H H James who, in turn, obtained them from the speculator, Charles Abbott, some years previously<sub>1</sub>.

It is evident, however, from the house that stands on 1-3 Abbott Street, that this date applies only to the additions and alterations made by Harding to a much earlier building. It is thought that this earlier structure may have been a tollhouse from the Heidelberg Road which was removed during the period when that road was widened, and tolls disbanded, in 1887<sub>4</sub>. The Heidelberg Road District Board had constructed a toll-house in 1847 but this lapsed until a new one was constructed under the Central Roads Board in 1854<sub>5</sub>. This was tendered for by a Mrs H Boodle, some 32 years later and apparently removed<sub>6</sub>.



The House at Abbott Street remained in Harding's ownership into the 1930's when George Salmon, a jeweller, leased it. Eric Bates occupied it in the 1940's and 1950's.

1 - 3 Abbott Street consists of two parts. That to the west probably dates from c 1860 and the eastern section is from c 1920. The old part has a high gable roof, probably originally clad with shingles, and wall cladding of c 230mm wide soft-

wood boarding. The internal lining appears to have been roughly split lathes upon which hessian and paper was once attached. A verandah has been added to the north side and a large window has replaced a smaller double-hung six-pane sash window on the same elevation. The original door and one window have survived, both having slim ogee mouldings (60mm) for architraves.

This house is undoubtedly old but further work is required to verify this age. It is probably Northcote's oldest house.

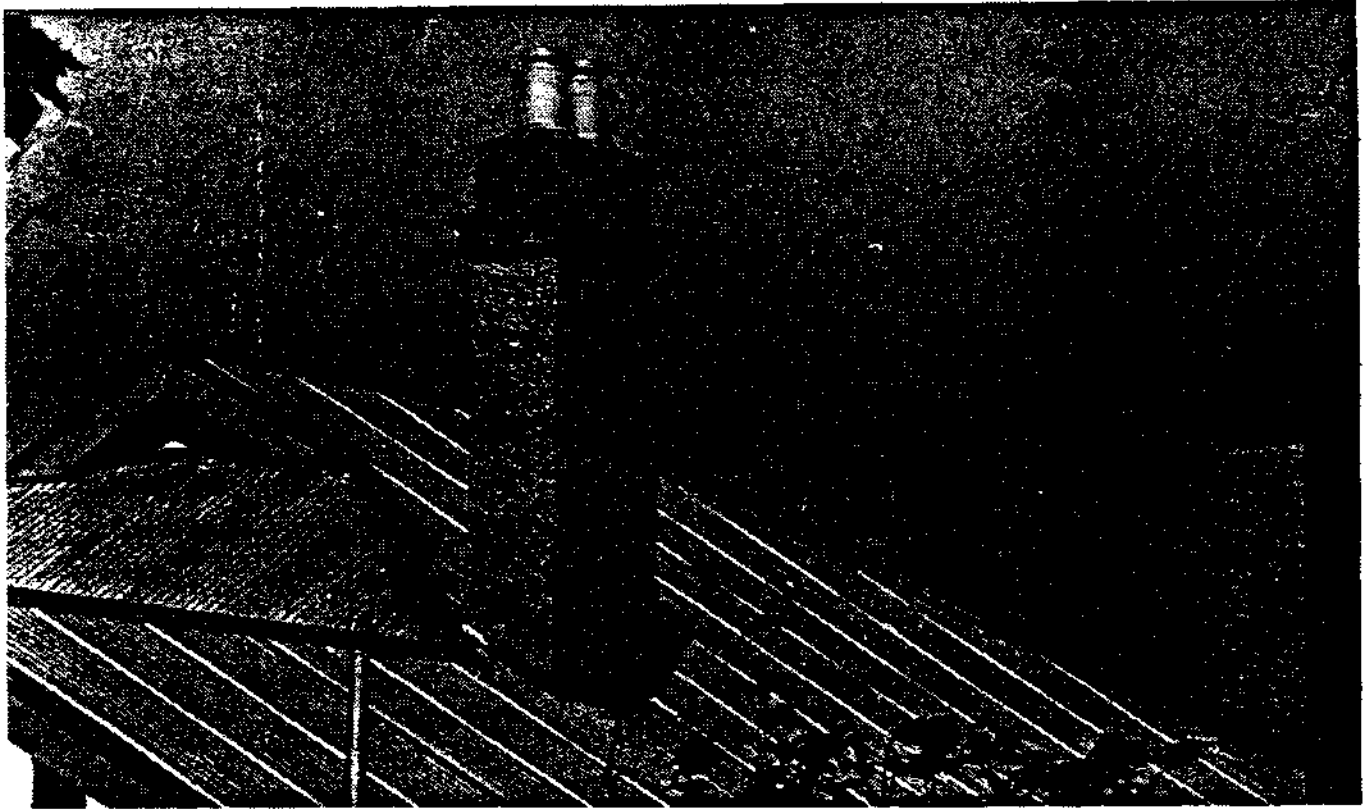




STUDLEY VILLA  
18 ALPHINGTON STREET

C.H. James and Percy Dobson's St. James Park Estate was divided from Vidal's Crown Portion 114. Surveyor, Thomas B. Muntz, declared the estate for its proprietors in November 1883, but it was not until 1913 that Arthur Collins purchased lots 38-9 and built Studley Villa for 800 pounds. In the years between, the land had been exchanged from one owner to the other: Ernest Sinnott of North Fitzroy owned lot 39, in 1890, whilst A.K. Howard owned lot 38. After Arthur Collins' death, Mrs. Elizabeth Collins occupied Studley Villa into

the 1940's whilst, after the war, one Robert H. Trotter lived there. Until recently Peter Salmins owned the house. Arthur Collins represented Collingwood as Mayor in 1914-15 and as a Councillor in 1908-25. He was also an estate agent, with offices in Gipps Street and later Hoddle Street, Abbotsford, and a side door to Studley Villa was his business entrance. He was one of many former residents of the inner suburbs who escaped to Northcote and Heidelberg during the industrial expansion of 1900-10.



Studley Villa is a double-fronted timber house, set on a bayed, asymmetrical plan. It possesses the elements of the Queen Anne style with its half-timbered gables, Dutch hip roof, tall rough-cast stucco chimneys and lead-light windows, but has a typical Victorian plan, with a double-loaded corridor, centrally placed. Bracketted window and door hoods are complemented by the window bays below with their deeply bracketted sills. The return-verandah has timber-slat balustrading and similar wide timber brackets to that of the window bays. An added garage has been recently replaced in a manner which echoes the main building.

Internally, pressed metal ceilings predominate and the hearths, mantels and overmantels are generally intact and impressive. Arts and crafts derived designs, decorate the glazed border and hearth

tiles, whilst fretted timber trusswork fills the window bays. Major alterations are confined to the colour scheme.

Externally, paint-colour restoration has occurred and a sympathetically designed picket fence has been constructed. The garden contains some of the original plantings.

This is a relatively large house of the area and typical of the era. It has retained most of its original fittings and careful restoration has replaced those elements that were missing. Sympathetic renovating and additions have enhanced the character of the house itself: making Studley Villa perhaps the most original example of its style in Victoria, albeit a common one.



**BELLA VISTA  
23 ALPHINGTON STREET**

C.H. James and Percy Dobson created the St. James Park Estate in 1883 from Vidal's Crown Portion 114 of 1840.<sup>1</sup> By 1887, Bella Vista had been built, on lot 19 of this estate, in the name of Sarah J. Marriott.<sup>2</sup> In the following year, Kate Marriott was listed as the owner and was to remain so, intermittent with her husband,<sup>3</sup> James W. Marriott, well into the next century. Previously, in 1885, Catherine or Kate Marriott had owned other allotments and a house in the area. This house was leased by Frederick Cooke who was noted as an auctioneer.<sup>4</sup> By 1889, the Marriott's owned a boathouse on the Yarra, at the bottom of Alphington Street, and it was William Cook who, after the turn of the century, occupied the same boathouse whilst an Edmund Cook lived to the north of it.<sup>5</sup> So began the Marriott's long association with riverside living and boating at the Rudder Grange boathouse.

At Bella Vista, Kate Marriott lived on after her husband's death until 1910, when she built a new<sup>6</sup> Bella Vista to the south and moved there to live. Meanwhile, William Kelton leased the old Bella Vista to be followed by Henry Hedley and Frank B. Williams.<sup>7</sup> Frank Johnston occupied it for a time in the 1930's until John William Clifford purchased the property; this family selling only recently.<sup>8</sup>

Prior to coming to Fairfield, James Marriott had resided in Fitzroy.<sup>9</sup> Once at Bella Vista he started a bicycle works in sheds at the rear, as well as pursuing his boating business: hiring out canoes, running a kiosk and operating a small steam ferry between the Studley Park boathouse and his boatshed at the bottom of Alphington Street.<sup>10</sup> With the help of his sixteen year-old son, Clarence, James



commenced an Art Metal works in 1898: specialising in repoussé copper fireplace hoods, hinges, panels, copper finger plates and bronze name plates to serve the English Arts and Crafts fashion which was then influencing architectural decoration.<sup>11</sup> He eventually started a separate establishment in Little Collins Street which his son, Clarence, carried on from 1909: this became C.W. Marriott and Co. in 1920, and Hecla Electrics in 1922.<sup>12</sup>

Northcote had been electrified in 1914 and by the 1920's much of Victoria was also. Hecla expanded to Sydney by 1925 and the Chapel Street, South Yarra, factory was ever increasing in size.<sup>13</sup>

Bella Vista is a typical double-fronted, ashlar-pattern timber-clad house with a concave roof, cast-iron verandah. Like 16 Station Street qv, it is an early example of the 'ashlar' boarding which was to predominate in Northcote, twenty years' later, as the normal house facing on a Classically styled house - such as Bella Vista is. The M-profile hip roof to the house is slated and the eaves bracketted. Internally the finishes are simple and predictable: with Marriott's only hallmark being the copper finger plates to the doors. Alterations externally include the replacement of the front door and the installation of unsuitable wrought-iron balustrading to the verandah; the paint colours also have been altered. Minimal additions have occurred at the rear and a room and a door have been added on the south side. The original scalloped, picket fence has been replaced.

Bella Vista was a landmark in the area, as the first house to be built on this part of St. James. It belonged to a family which made popular a public boating and swimming area which may predate any other east of Studley Park. In the period of c1900-45, this activity was a much favoured pastime in Northcote. The family also commenced the large electrical firm, Hecla Electrical Industries.



THE NOOK  
25 ALPHINGTON STREET

Charles H James and Percy Dobson declared their subdivision of Vidal's Crown Portion 114 in 1863. They called it the St James Park Estate<sub>1</sub>.

By the 1890's, Samuel Steele of Glen Ferrie Road, Kew held lots 16-18 of this estate<sub>2</sub>. He sold to J W Beveridge, an accountant, who in turn sold part of lot 17 and all of lot 18 to Elizabeth and Richard Heron<sub>3</sub>. The Herons had built a house there by 1893 however this was incomplete until the following year<sub>4</sub>. By 1901 Richard Heron was leasing 25 Alphington Street to Jane Pattinson and it appears that significant improvements were made to the house in that year<sub>5</sub>.

In the following year, Noel E Ruck purchased it and in those years it was named The Nook. Subsequent occupier, Robert H Simpson, was replaced in 1913 by a new owner-occupier, the Alphington Presbyterian Minister George M Connor<sub>6</sub>, whose former residence had been burnt, along with his Heidelberg Road Church.

The Connors stayed at the Nook for over sixty years; in that time adding a bedroom wing at the south east.

The Nook is a towered timber house in the Italianate style which had developed in Regency England as a picturesque revival of Italian domestic architecture. The house



consists of the normal double-fronted verandahed and asymmetrically planned villa, common elsewhere in Northcote, which faces west and has been attached to an asymmetrically placed tower and a south-facing gabled bay, similar to that facing Alphington Street. Corniced, semi-hexagonal window bays, with arched openings, architraves, colonettes and keystones have been attached to both of these gabled bays whilst the gables themselves have decorative king post trusses which have panels with trefoil piercings. Turned pendant mouldings and finials are applied to the king posts.

The cladding to the tower and house walls is an uncommon form of ship-lapped board which emulates quoined ashlar whilst the typical bracketted eaves, and cornice detail alternates around the house, relating to the roof shape.

The upper level of the tower has matching details in respect to openings and cladding but with further enrichment to the entablature, below the cornice, in the form of swags and rosettes. A cast-iron finial survives on the typical Italianate hipped roof of the tower.

Stuccoed chimney shafts with panelling, bracketted cornices barrelled tops and rosettes repeat this detailing above a patterned slate roof.

The return verandah is decorated with cast-iron friezework of a guilloche pattern and attached brackets which rest on foliated column capitals. Framing in the concave roof of the verandah and breaks in the frieze suggest that arches were originally placed, in the roof, central to each verandah bay. The crossing of the entrance door with the verandah roof and visible flashing alterations above

suggest possible alterations to the original roof line.

The doorway has panelled side lights and top lights with the original coloured glazing intact. Alterations to the exterior are minor. New eave spouting has replaced the original of the same profile and some boarding has been replaced with non-matching sections on the tower. Extensive alterations and additions have occurred at the rear, internally and externally.

The interior matches the exuberance of the external detail with ornate plasterwork and intact mantels. Minor interior alterations are apparent from early this century; undertaken presumably by the Connor family. The garden contains mature species from a number of eras: the boundary hedge (*Pittosporum undulatum*) which has replaced what was presumably the original picket fence is notable and a large *Morus alba* (White Mulberry) at the rear was possibly a part of the earliest garden at the Nook.

The Nook is a rare and original example of timber Italianate which may be seen repeated in stucco on a grander scale at Caroline House, 74 Caroline Street, South Yarra and Toorak at 21 St Georges Road, Toorak. It also repeats a towered vernacular which, inspired by river views, was current from c 1890 in Fairfield and Alphington (Andersbach<sup>qv</sup>) but is now visible only in The Nook and the two towered hotels on Heidelberg Road.





HOUSE AND SHOP,  
17-19 ARTHUR STREET.



John Hayes acquired lot seventeen as part of the Fairfield Park subdivision. In 1886 he built a single-fronted, polychrome brick house on the land (17 Arthur Street) <sup>1</sup>. It possessed a convex-roof verandah and cast-iron friezework: probably it once had an iron palisade fence.

Some years later, a shop was constructed to the north from the same polychrome brickwork. It was to be used as both a shop and a factory: producing baskets, under Henry Barker, in 1905 and crumpets,

HOUSE, 35 ARTHUR STREET.

Built on an allotment of C H James' Fairfield Park subdivision, 35 Arthur Street appears to have been leased for most of its early life. J Williams owned it in 1890 and may have built it in that year <sup>1</sup>. However, the land speculator, Charles Abbott owned it one year later and leased it to a Mr Jolly <sup>2</sup>. Other tenants who followed included George Chamberlain, John Baldie, Peter Tait <sup>3</sup> and, by 1911, Joseph Gratton leased the house from William J Brewer. He did so for over ten years <sup>4</sup>. William Furlong and the Thomas family occupied the house

under the Harding Brothers, from c 1917 <sup>2</sup>. Earlier it was used as a laundry by Martin McMahon, during 1916 and James Thomas in 1898. At 17 Arthur Street, Mrs Annie Burnah was in residence for most of the years after 1900 <sup>3</sup>.

The two buildings have visual if not historical links. Combined, one on the building line and the other close to it, they provide variety in the streetscape and epitomise the early building on this 1880 subdivision.

during the 1930's and 40's, respectively <sup>5</sup>. 35 Arthur Street is a large, stuccoed cripple-fronted house with a hipped, slated roof and concave-roof verandah. Of note are the stencilled incised designs on the stucco walls and chimney shafts. The boundary fence has been replaced and probably cast-iron friezework once decorated the verandah brasserie. It is an unusual house for the area; being one of the subdivision's earlier houses and in near original condition.

7

HOUSE, 35 ARTHUR ST



HOUSE, 5 AUBURN AVENUE.



HOUSE, 5 AUBURN AVENUE.

Like Padua <sup>qv</sup>, 5 Auburn Avenue was built on an estate which was a further development of the grounds of Auburn Vale, occurring after 1900 <sup>1</sup>. A. Stone, the agent Stott, and David Morgan owned many of the lots prior to the post World War One building activity <sup>2</sup>. David Morgan Jar. was a builder and as well, obtained an island-lot with street frontage on three sides <sup>3</sup>. There he built 5 Auburn Avenue in 1918 which, like Padua, is another late variation on the Federation style of architecture. The Marseille tiles, the

timber slatting to the verandah and their fretted onion motifs, the half-timbered gables and the ballied chimney capitals are synonymous with the style. 5 Auburn Avenue is in near original condition; the boundary fence and timber lattice yard fence being often lost in contemporary buildings.

As a speculative builder, Morgan occupied 5 Auburn Avenue only briefly: selling in 1919-20 to Ellis Orchard, a printer <sup>4</sup>.



PADUA, 8 AUBURN AVENUE.

H L Worsley purchased Crown Portion 107 in 1840. Subsequently the property, Auburn Vale, was built south of Arthurton Road which was then terminated by the Merri Creek.

Solicitors, Lyons and Turner (in association with R W. Best) subdivided Auburn Vale's grounds into frontages of forty feet. The auctioneer, Alfred Bliss attempted a further subdivision of the land in 1883, creating blocks with wider frontages <sup>2</sup>.

Auburn Avenue now marks the southern boundary of the scheme; a water course being the eastern boundary which today is reflected by the bend in the street. By the end of World War One, the area south of Auburn Avenue had been fully divided and house construction was commencing. Agents. Stott, Morgan and Stone owned many of these lots as well as those

emanating from the older division of the north. A tramways employee, Marcus Kenny and his wife Margaret, purchased lot eight from Stott during 1917-8 and by the end of 1918 a timber villa had been erected on the land <sup>3</sup>. Kenny lived there for a short period; leasing Padua by the late 1920's <sup>4</sup>.

Padua is a late example of the Queen Anne or Federation Style of architecture. The Marseille pattern terracotta roof tiles, the gables, half-cimbering, bowed leadlight windows and the timber slatting to the verandah are the major elements of this style. Alterations include the removal of the balustrading, the front fence and the loss of the original colour scheme.

Padua is sited in an elevated position at the bend of Auburn Avenue and thus becomes the focal point of a vista from St Georges Road.

## HOUSE, 51 AUSTIN STREET.

Originally part of Thomas Winter's Crown Portion 115, Austin Street was created by C H. James in his St John's Estate of 1864 <sup>1</sup>.

Five years later, Thomas Sincock, aided by his builder-brother, John, had erected 51 Austin Street <sup>2</sup>. Major occupants of the house, during this century, were the Sayce family. John Sayce sold the property, in 1922, to the recently created St Anthony's Roman Catholic Parish. From then until 1961 it was used as a convent: primarily for the Good Samaritan Sisters <sup>3</sup>.

51 Austin Street is a double-fronted, coursed basalt rubble house which was an uncommon material for walls in the 1880's. The verandah however is contemporary: using cast iron friezework and brackets similar to founder, J. Cochrane's pattern of 1887 <sup>4</sup>. The verandah posts are of timber and the roof of ogee profile iron. Other decoration includes eaves bracketting, side-lights to the front windows and door, and cream terracotta cornices to the brick chimney shafts.



Alterations include the painting of the stonework, the general unsympathetic colour scheme and the replacement of the front fence.

This is one of only three basalt-faced houses in Northcote and represents the 1880's subdivision of the area.

FORMER ST. ANTHONY'S PRESBYTERY,  
FORMERLY ROSEBANK,  
59 AUSTIN STREET.



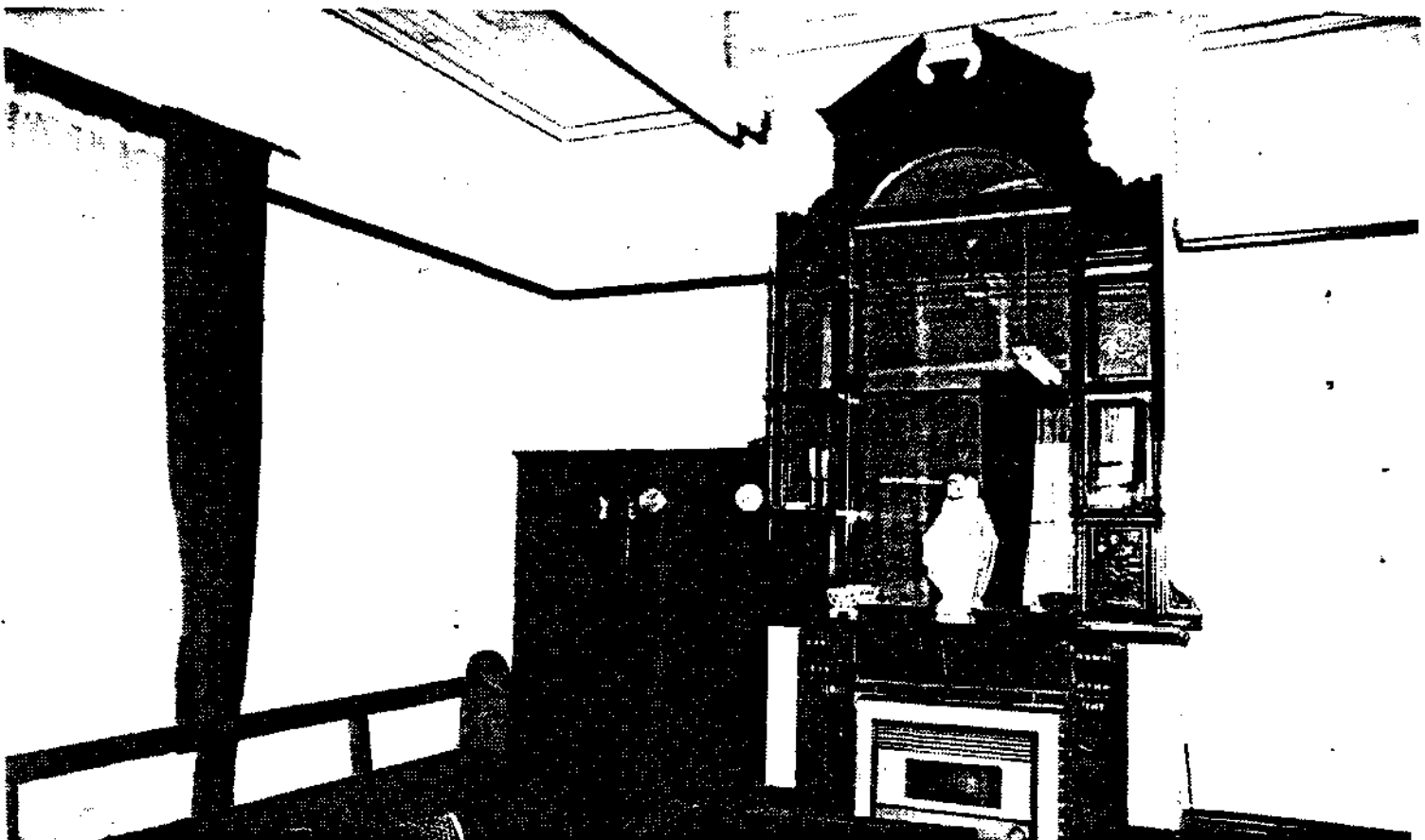
Thomas Winter purchased Crown Portion 115 in 1840 <sup>1</sup>. Forty years later the surveyor, Thomas B. Muntz, had divided this deep pastoral holding into suburban sized allotments <sup>2</sup>. G.H. James was the developer and he called one of the estates, created from the Crown Portion, the St John's Estate.

Samuel Nathan purchased about two acres from this estate and, sited near to the recently completed Clifton Hill to Alphington railway, he built Rosebank .

Nathan was a London born Jew who came to Melbourne in 1869. He commenced a general merchandising business in the next year and followed that with a furniture shop in Russell Street; moving to Bourke Street east in 1874. By 1882 he had a branch in Elizabeth Street and yet another was opened in the new retailing area of Chapel Street. In 1887, Nathan claimed to be the first in Melbourne to establish a system of time payment <sup>4</sup>.

Like many of the rising Melbourne merchant class, he had lived close to his business, in Carlton. However, as success allowed, Nathan purchased part of the new suburban estate and had built Rosebank by 1885, steadily improving the property over the next six years <sup>5</sup>.

By 1892, Nathan appeared to be in financial difficulties and his property was taken by the London Chartered Bank <sup>6</sup>. Rosebank was then leased to a number of persons, including Elizabeth and Ken McKenzie, until its purchase by the traveller, Paul A. Joske <sup>7</sup>. Joske who had previously resided in Rathmines Street, owned and occupied Rosebank until the Catholic Church acquired it for the presbytery of the new parish of St. Anthony's, Alphington, (created in 1915) <sup>8</sup>. The Rev. Michael Joseph Hayes was the first parish priest and the first occupier of the presbytery when it was officially 'opened' in June, 1915; the St. Anthony's church having been opened six years earlier further south in Austin Street <sup>9</sup>. Priests such as Fr Daly, Fr Moran and Fr Casey occupied Rosebank until the construction of the new presbytery in 1978 <sup>10</sup>. Rosebank is a large, stuccoed brick house with a high, slated hip roof. Heavy quoining has been applied at the corners and around openings; the entry door being arched. A return verandah remains, in part, but is not original; the former verandah being similarly shaped, with timber brackets and stop-chamfered posts. The verandah to the rear wing has been removed on the west and enclosed on the east.

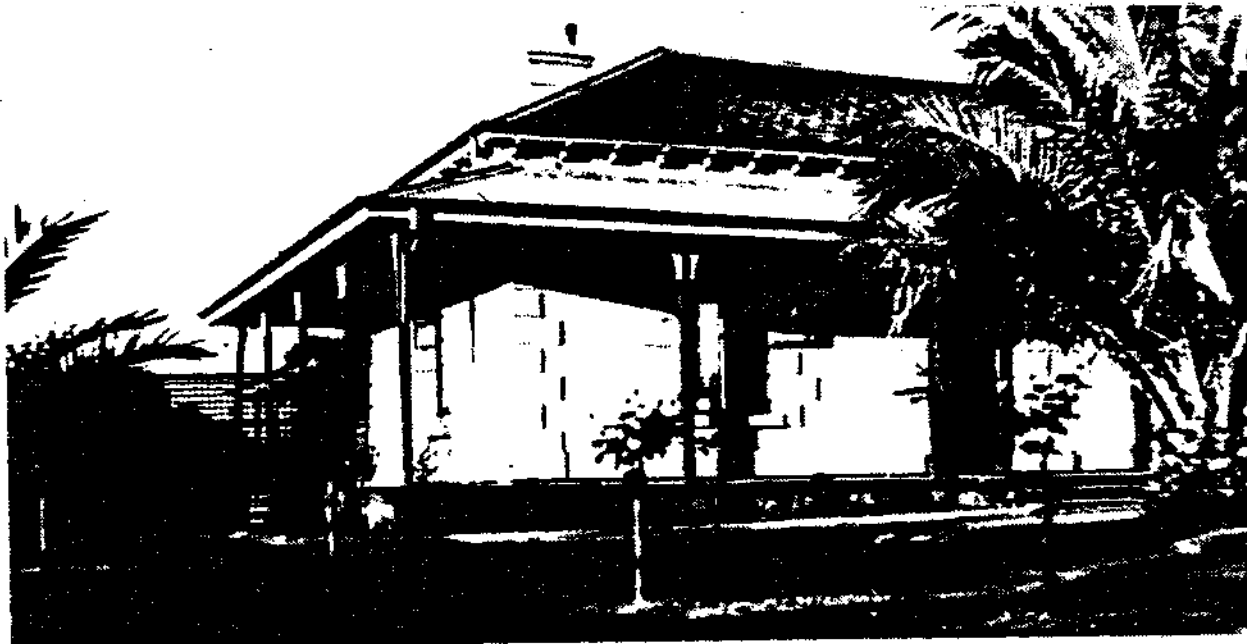


FORMER ST. ANTHONY'S PRESBYTERY,  
FORMERLY ROSEBANK,  
59 AUSTIN STREET.

Attached to the south-east corner of the house is a timber pavillion with a monitor profile, ventilated roof: this was probably the ballroom. It has a convex, formerly striped lower roof and windows between timber plasters. This is the most distinctive element of the house.

Temporary partitions have been added internally but generally the major rooms and hall are in near to original condition with marble and timber mantels and one large overmantel.<sup>11</sup>

Rosebank is a prominent house in the area. The adjacent St. Anthony's school yard retains the aspect of the house's grounds and its siting axial to Austin Street, terminates a vista from as far south as Park Crescent. Rosebank is, with Hillview <sup>qv</sup> a relatively original example of the large houses which were built, within sight of the Yarra, by the industrialists and merchants of Melbourne, Collingwood and Fitzroy, during the period of economic expansion, 1880-90.



*Rosebank c1930 (held by St. Anthony's)*

BEAUMONT, 11 BASTINGS STREET.

Bastings Street was created in 1853 by the Union Bank when it subdivided part of Rucker's forfeited Crown Portion. The existence of what was originally Rucker's mansion, in Bay View Street, and the fine views over the surrounding river valleys, prompted many city merchants to build large homes on the higher ground.<sup>1</sup> From this vantage point, the owner of Beaumont could survey as well, the orchards of the Yarra Valley.

John Gull Johnson was a fruit and produce merchant who traded in the firm, Johnson Brothers and Co. of William Street. By c1864, Beaumont, is shown on a plan of 'Upper Northcote' and 'Johnston' (sic) is written beside it.<sup>2</sup>

Johnson remained in Northcote until c1900 and, during that time he became involved only twice in local affairs. He was the first secretary to the Health League (forerunner to the Northcote Council), in 1889, and a member of the first Northcote Free Library Committee in 1891.<sup>3</sup>

Edgar P. Johnson, a solicitor, took part of J.G. Johnson's land in 1899 after a brief period of ownership by Smith, Kenihan <sup>qv</sup> and Swan who were presumedly Johnson Senior's mortgagors. By 1900 Edgar Johnson owns and occupies Beaumont but, in the following year, has sold to H. Hearre. Within the next decade, Northcote's tanner, Joshua Pitt has commenced a twenty year period of tenure. During that period he was to expand his factory in Sladen Street (now Gadd Street) and erect a chimney, one hundred feet high (c1916-17), which is a landmark on the Merri Creek flats.<sup>4</sup> This factory was to make the original leather belting for the new Yallourn briquette factory and generally provide a large part of the material consumed in the Australian footwear market.<sup>5</sup> After the establishment of a Creche and Kindergarten Committee, in July, 1928, the chairwoman, Annie Dennis, urged that the Northcote Council should acquire Joshua Pitt's deceased estate and Beaumont. The creche and kindergarten opened at Beaumont in March, 1929.<sup>6</sup> Other buildings have been added since.

BEAUMONT, 11 BASTINGS STREET.

Beaumont is a stuccoed, two-storey mansion; derived, in style, from the Italian Renaissance. A concave-roof, return verandah is supported on duplex timber posts and cast-iron panels, of an unusual design, form the balustrade. These panels were probably imported. The upper openings are arched whilst those on the lower level are flat-headed, with dog-toothed sills: they originally possessed shutters. The eaves are bracketted.

An entrance porch, on the east face, is arched with Corinthian Order pilasters attached and dog-toothing, in stucco, decorates the architrave. The upper level window, placed above the entrance, has a cast-iron balconette.

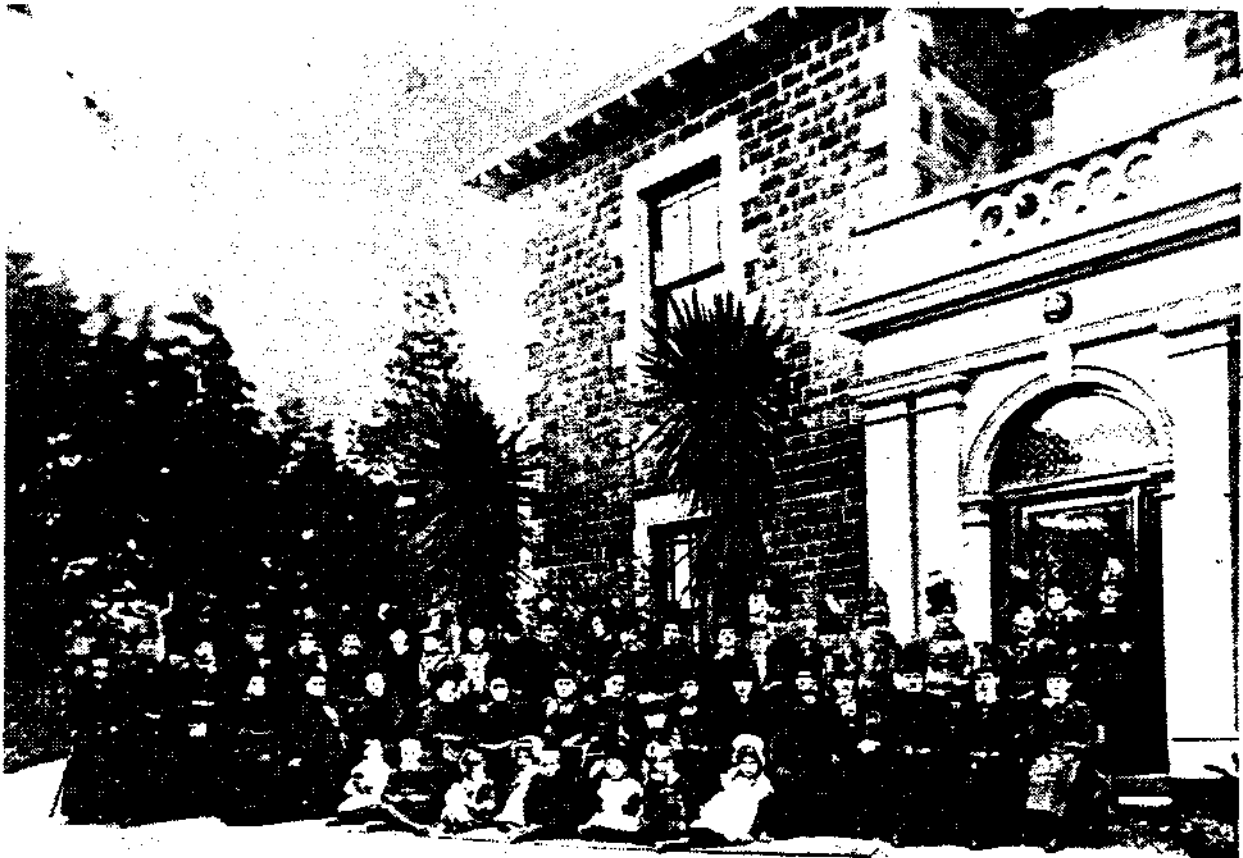
Today, much of the lower level verandah has been filled in on the north face. The roof is clad with iron whilst what may have been a timber observation tower has been removed from the roof apex. On the



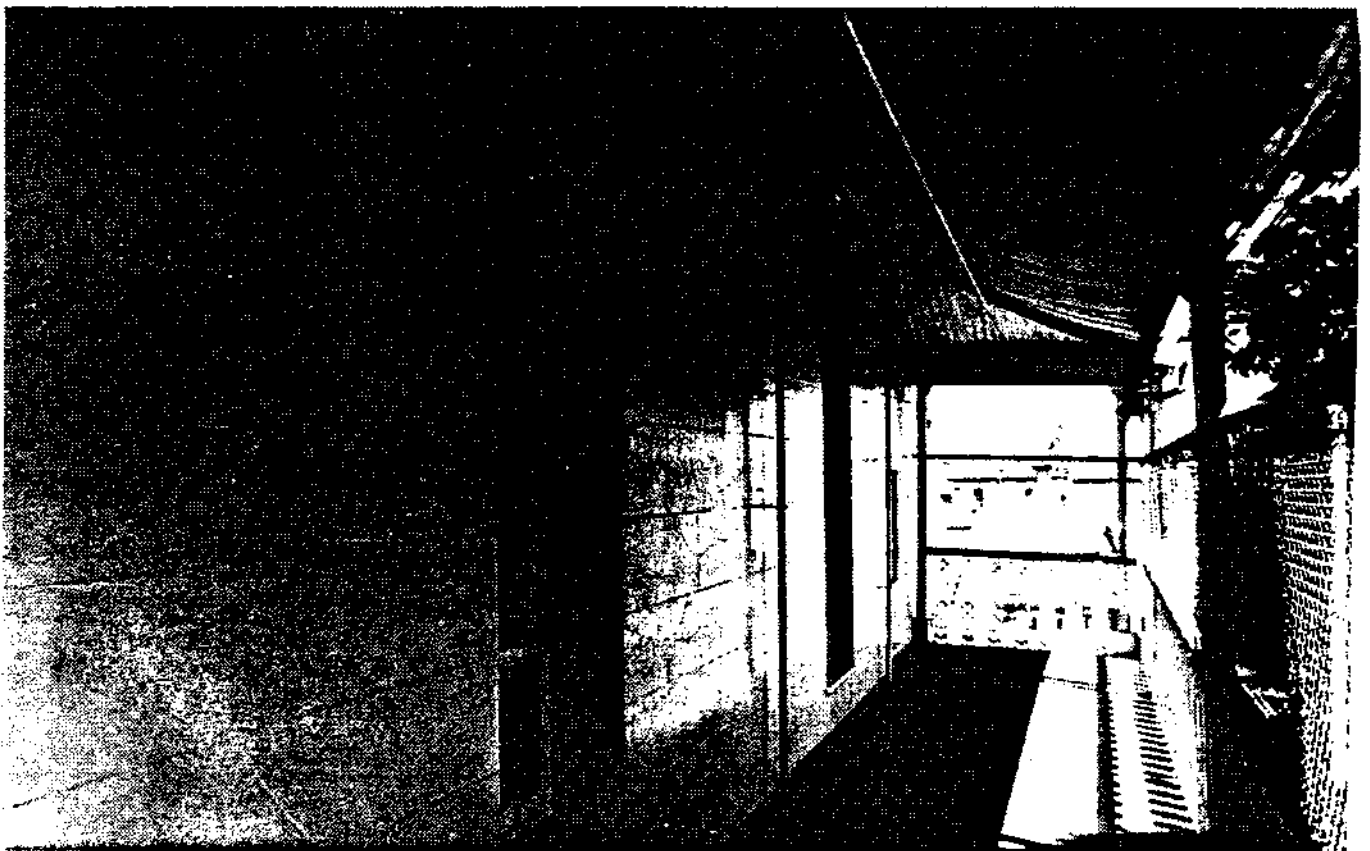
west there are one-storey additions and on the east a timber escape stair has been constructed. Internally little remains of Beaumont's former character and its grounds were reduced dramatically by a subdivision in 1929. Some mature trees remain, however, including a *Phoenix Canariensis* (Canary Island Palm) and a *Ficus Macrophylla* (Moreton Bay Fig). Generally, however, the alterations to Beaumont itself have been of an impermanent nature.

Beaumont is the oldest known of the mansions which were constructed in Northcote during the pastoral phase of its history and among a small number of houses which date from the 1860's. It is also the most elegant (externally) of this style of large house in the city and has associations, outside Northcote, with early houses such as Como, in South Yarra (1855-); and Linden in St Kilda (c1870).





*Beaumont c1890 (NCC)*



## HOUSE, 46 BASTINGS STREET.

Bastings Street and Waterloo Road were created in the 1853-4 subdivision of Rucker's Crown Portion 11<sub>1</sub>. A plan of 'Upper Northcote', dated c1864, shows a cottage, at the corner of these two streets, where 46 Bastings Street stands today<sub>2</sub>. When Edward Twentymen was first listed in the Melbourne Directories as a Northcote resident (1867) he was also listed as a furniture dealer and carpenter at 81A Queen Street. Twentymen purchased a four-room timber cottage at Northcote and moved there from his residence in Cardigan Street, Carlton<sub>3</sub>. It is believed that the four-room cottage dates from c1853. Having been brick-clad by Twentymen after his arrival, this cottage has been preserved<sub>4</sub>. Twentymen came to Melbourne from Workington, Cumberland, England, in 1854. He travelled with his father, Daniel, who was apparently lured by gold but Edward was content to pursue his trade as a builder whilst on the goldfields. He continued this in Melbourne until 1873 when he began a practice as an architect<sub>5</sub>. In the same year as Twentymen moved to

Northcote (186) he married a recent emigrant, one Margaret Askew, whose younger brother, David, entered Edward's service in his joinery shop. Askew matriculated at Melbourne University: gaining his Degree in Civil Engineering during 1882. In that year, the architectural firm of Twentymen and Askew commenced<sub>6</sub>. The firm completed a number of warehouses which included Wallach's, Connell's, Duckett's and Morris Roberts and Meeks.

Flourmills were designed for Gillespie, Aitken and Scott, and the Cairns Memorial Church in East Melbourne was the subject of Twentymen and Askew's premiated design<sub>7</sub>. Askew lived at 46 Bastings Street with the Twentymen family until his departure to his new home, Deepdene in Balwyn.

Twentymen brick-clad and stuccoed the old cottage and added a timber verandah, to the west face, with panelled and scrolled cast-iron friases (similar to founders, Holland and Hutchinson, 1873). The original verandah, with its elegant curved timber





HOUSE, 46 BASTINGS STREET.

brackets and slim Regency inspired posts, remains in part on the east face of 46 Bastings Street. A large room, a kitchen and an entrance hall were added to the south of the cottage, probably early in the 1880 s. Externally, a stucco pediment marks this addition. Marble (bedroom) and slate (dining room) mantels were also installed.

! Near the height of the land boom, in c1886, Edward Twentymen returned to his native Cumberland and remained there until his death in 1917. His son, Edward Jnr, apparently boarded out in the difficult 1890 s and leased 46 Bastings Street. During this period he trained as a draftsman and eventually worked for the recently constituted Melbourne Metropolitan Board of Works. Edward married in c1900 and returned to Northcote. He renovated the house adding a timber porch c1913 and extending the drawing room in c1916.

After Askew's death in 1906, Edward Jnr was called upon to continue the firm. Before World War One, Edward designed a new residence for Benjamin E. Johnson the Northcote baker (Bay View Street) and the Northcote Free Library<sup>qv</sup>. Edward died in 1960 but his sons, John and Robert, still occupy 46 Bastings Street; continuing what has been c115 years of

tenure. Furniture pieces by Edward Sur and David Askew remain in the house and at Lodore, next door<sup>g</sup>.

Surrounding the house is a delightful wild garden with remnants from various periods of planting. A giant fig tree flanks the house on the north and clipped privet hedges lend a formal note to the original entrance on the east. Askew apparently planted the peppercorn trees along Waterloo Street.

46 Bastings Street is, in part, one of Northcote's older houses, if not the oldest. It is set in grounds which cover most of the original 1850's subdivision and contain some significant individual specimens. A substantial part of the house was built by Edward Twentymen, the principal of the prominent architectural firm of Twentymen and Askew, and was his major place of residence whilst in the colony. It was also the first place of residence for David Askew who was later to become Vice President of the Royal Victorian Institute of Architects and executed a number of major architectural works such as Stalbridge Chambers, Fink's Building, the Hotel Metropola in Sydney and the vast Colonial Sugar Refinery works at Port Melbourne.



**EPIPHANY ANGLICAN CHURCH  
BAYVIEW STREET**

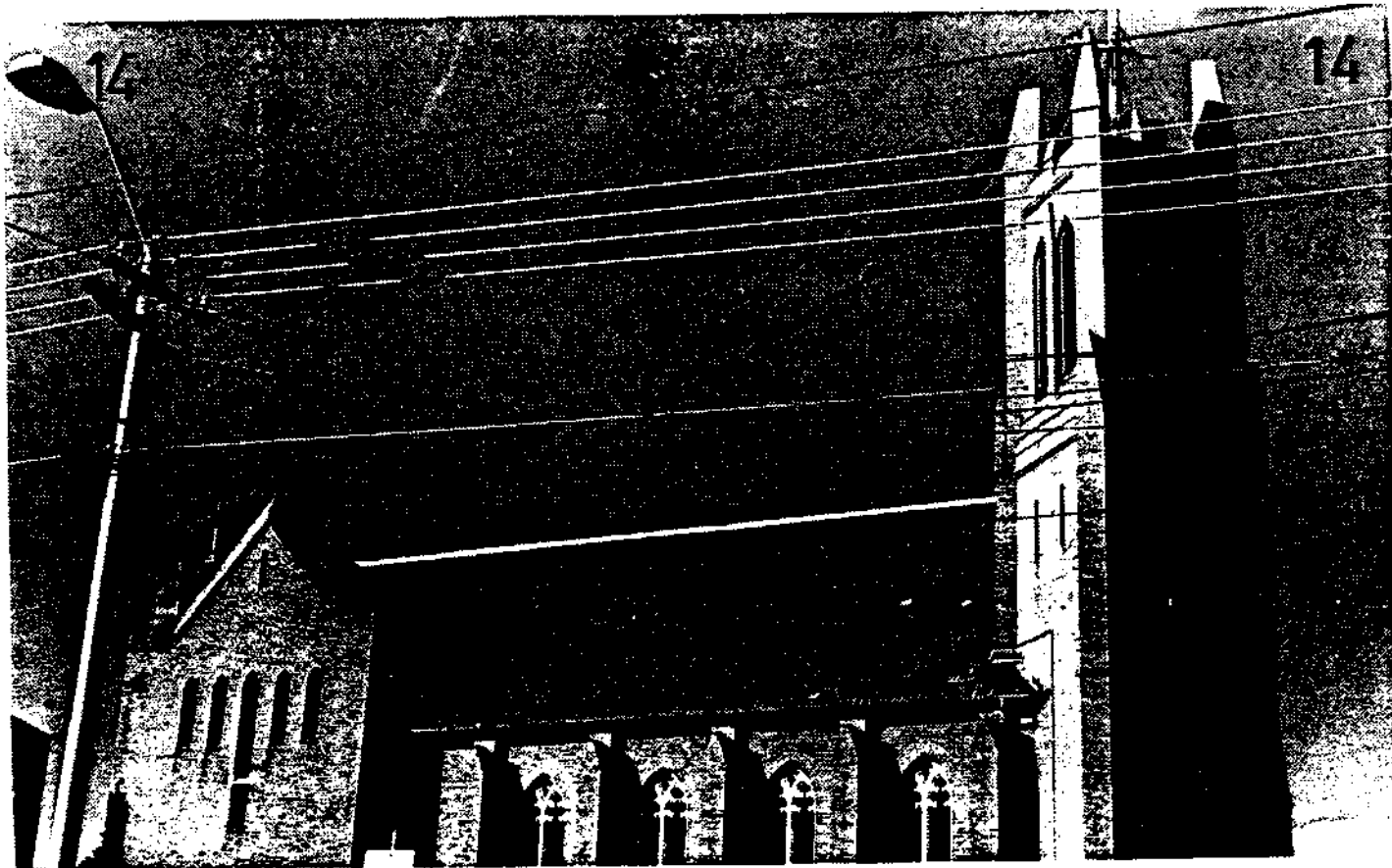
Following the establishment of All Saints Church qv, in the Government Township of Northcote, during the 1850's, a new Parish was created in 1919, further north along High Street. Their place of worship was the Westleigh College Hall in James Street which was reputedly the former ballroom of Sunnyside, the Rucker mansion.

This same mansion had given its site for the construction of a new brick church, during late 1926 and early 1927: to open in April after the expenditure of some 10,000 pounds. The opening service was conducted by the Archbishop of Melbourne, Dr. Harrington Lees, assisted by the Venerable Archdeacon Heyman and the Diocesan Registrar, Mr. McLellan. The Architect was Louis R. Williams and the contractor, G.A. Winwood.<sup>2</sup>

Williams has designed an almost Brutalist structure which has been placed on the highest site facing High Street. Red brickwork is used to create broad surfaces against which the window openings and buttressing are the only relief. Gothic motifs are simplified into geometric facets and planes, in which the brickwork defies gravity and the coursing is vertical, particularly in the tower.

Dentillation and header courses give subtle counterpoint to the brick facets whilst the plate tracery stands out in contrast to the plane wall treatment. Giant wheel windows exist at the north and south gables, providing further counterpoint.

The Epiphany Church is a notable, if severe example of a modern approach to traditional forms by the experienced church architect, Louis Williams. The brickwork is particularly notable.



**MERRIDALE HOUSE**  
**13 BAYVIEW STREET**

Near to William Rucker's mansion, Sunnyside, and on Crown Portion 95 purchased by Severin Salting from the grantee, G.J. Gerrard. Bayview Terrace was created in 1855.<sup>1</sup>

Development spread to the east from Sunnyside when Benjamin Johnson built a new house next to it and leased it for Westleigh College<sup>2</sup>. Next to Johnson was Esther Demaine, widow of the printer Charles Demaine, who leased a house there to George F. Tutton, a gentleman<sup>3</sup>. By 1912 this house was in the hands of Demaine's executors and in the next year, Walter S. Stott, the estate agent, had become Tutton's new landlord in what may have been the new Merridale House.<sup>4</sup> Stott sold to Thomas Plant in 1917 and Plant sold to Richard Bennetts, a manufacturer, in 1920 Bennetts may also have been the builder but the house appears to be earlier.<sup>5</sup> Tutton had left after Plant's purchase and thus Merridale House had commenced to be owner-occupied: Margaret Fry (Civil servant) was a later owner, as was George Theodorakakis.

As perhaps the builder of Merridale House, Stott had already achieved a name in Northcote from his agency. He was a native of Australia, born in Brighton, and had spent 18 months with the auctioneer,

F.L. Flint, as early training for his career; Flint carried out some of Northcote's early subdivisions. Stott went to Sydney for five years but returned during the boom period of the late 1880's, to start his own business in Northcote. This business has remained at Northcote ever since.

Merridale House follows the "Queen Anne" styling of other buildings in Northcote such as Mandalay qv and Lugano qv. In addition it takes on the later shingling of the 'Bungalow' style, both as hoods over window-bays and balustrading to the attic. Face brickwork prevails in some areas whilst rough-cast stucco is used elsewhere. The detailing includes grotesques at the gable apices and Neo Grec manner leadlighting to the window bays. Alterations include the removal of the front fence and the colour scheme, particularly the formerly stained shingling.

The house is prominently sited and an example of the transition between two styles common in Northcote.



### ROWHOUSES, 16 -20 CANDY STREET.

George Plant's paddock and trotting track once lay north of the Alphington railway line and east of High Street. The Railways Department acquired the land during the 1880's and twenty years later subdivided it into 117 suburban lots; selling most of them at an auction, in March 1903. The streets were obligingly named after prominent Northcote Councillors and were constructed by the Department in the following year; becoming the first owner-built streets since the municipality was created. Handy to the proposed Westgarth station and not far from the old Northcote South station (closed 1912), the new land owners were given free railway travel if they commenced house construction immediately <sup>1</sup>. William Lawrence, the founder of the Westgarth dye-works, purchased some of these lots and built four houses almost immediately. They consisted of two duplex houses <sup>2</sup>. The first occupants included William Tilley, a pawn-broker, Charles Wheeler, a tramways employe, and Thomas Lynch who was a clerk. By the 1920's the houses were owner-occupied and the names had changed to William Tyers (iron worker), Marie and Joseph Hyman (fitter) and William Graham <sup>3</sup>.

Characteristic of the period, these single-fronted, timber cottages have pronounced half-timbered gables formed from king-post trusses which have been set over a rough cast ground. Across the front are convex-roof, cast-iron decorated verandahs. Dividing each duplex, as required by building regulations, a dichrome brick wall was constructed. The front walls were faced with ashlar-pattern timber boards. These latter aspects were typical of the late Victorian era whilst the roof gables belonged to the new century.

Each row house has been altered in detail: the rough-cast is missing from No. 20, the gable truss from No. 18, and the turned moulding to the end of the king-post on another. All of the original front, and some dividing, picket fences are gone. The cement urns, to each party wall, however have survived. These row houses are part of a precinct which is characterised by its narrow width and the single fronted cottages therein.

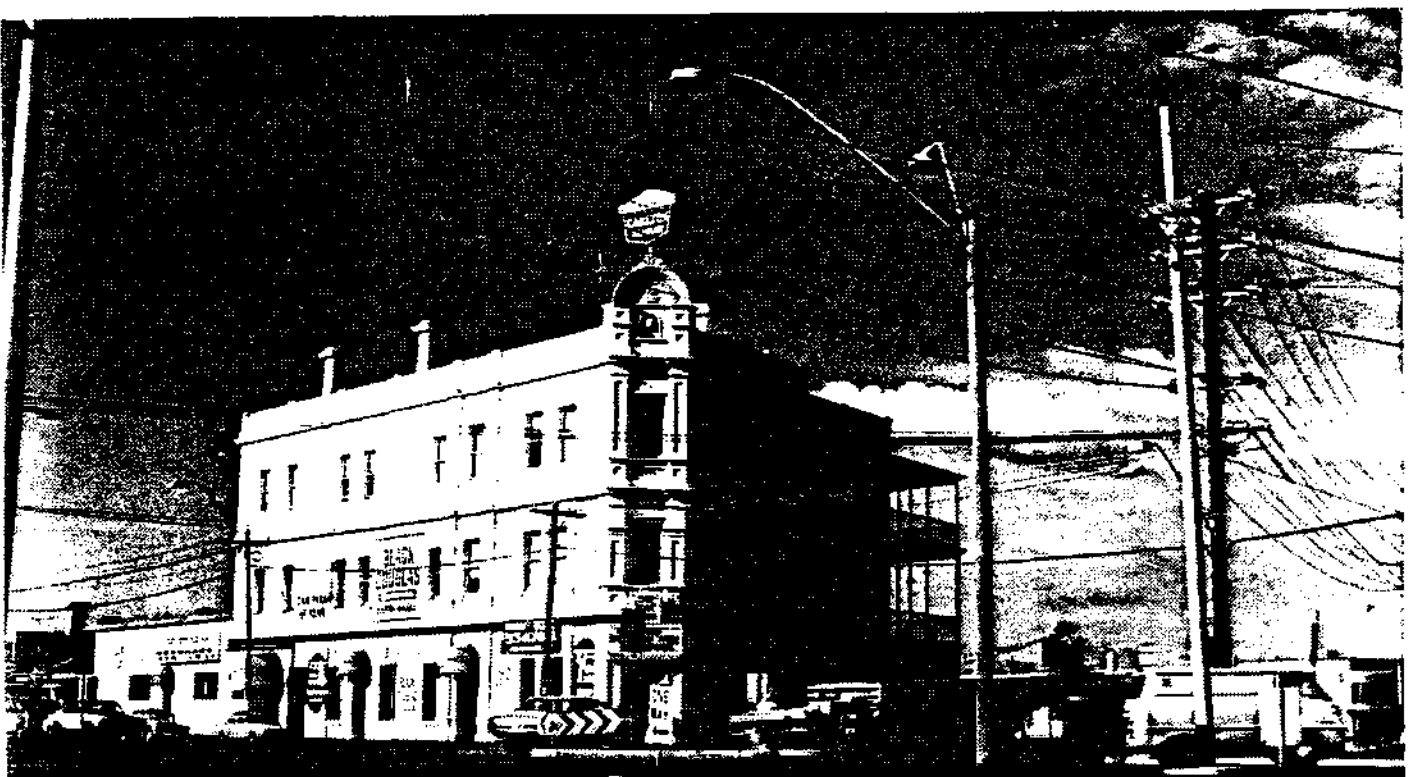
SA



ALBION CHARLES  
FORMERLY THE ALBION FAMILY  
HOTEL, 2-10 CHARLES STREET

Between Charles Street and Merri Parade, a subdivision known as St Georges Park was sold from 1885 onwards <sup>1</sup>. Three years later, the same lots were auctioned as the Fitzroy Junction Estate <sup>2</sup>, alluding to the Great Northern Railway which was to junction from the Heidelberg to Clifton Hill line in the next

year. A tramway terminus in St Georges Road, south of the Merri Creek, as well as the proposed 'Grand Junction Central Railway Station' (now Merri) were close to where William Byrne built the Albion Family Hotel in 1887 <sup>3</sup>.



**ALBION CHARLES HOTEL,  
FORMERLY THE ALBION FAMILY  
HOTEL, 2-10 CHARLES STREET.**

He constructed the type of 'Boom Style' building which was often located next to railway stations or termini: a highly decorated Classically inspired edifice. The hotel also commanded views of the Merri Creek valley just as the Grand View and the Tower Hotels <sup>qv</sup> were to overlook the Terra River in Alphington: the emphasis was on family accommodation in a rural setting.

The first licensee of the Albion, after Byrns, was one John Coleman <sup>4</sup>. Michael Kelly followed in 1890 whilst the owner, Byrns, invested further in Charles Street cottages and a factory. Later licensees included Joseph Moon, in the first decade of this century, and Isabelle O'Connor in the decade following: this was after the Carlton Brewery had acquired the hotel <sup>5</sup>.

The Albion is a stuccoed brick hotel of three levels.

**ROW HOUSES, 63-9 CHARLES STREET.**

The St Georges Park and Fitzroy Junction Estates of 1885-8 heralded the extension of the suburban development of Fitzroy North across the Merri Creek. Linked with this extension was the repetition of the building type of the row house <sup>1</sup>.

Edward Bailey, land agent and later Municipal Councillor, purchased two half-chain frontages in Charles Street, and divided them in two for row houses. He built 63-9 Charles Street in 1889 <sup>2</sup>. His first tenants were John Cripps, a manager,

It has return verandahs to the south west which have been stripped of their cast-iron baluster-panels, brackets and friesework. The plan has a typical cantle corner and minimal trabecation has been applied to the facade: string moulds, panelled pilasters and dado height, string moulds divide the stucco into simple areas which are ornamented only at window heads and sills. At the parapet, an arched entablature contains the hotel's name and, as well, supports an unfortunate Carlton Brewery illuminated sign. Signs of all kinds are distributed across the facade.

Although the architectural design of the building is undistinguished (compounded by the absence of cast-iron), the Albion is a prominent and noteworthy building, which marks the date of the area's first subdivision and provides a landmark midst, predominantly single-fronted cottages.

Charles Miller, a stonemason, and Henry Richards who was a journalist. One house remained temporarily vacant.

The Royal Insurance Company may have financed this development for they became the owners after the difficult economic period of the early 1890 s. George R Thwaites was the next owner, by c1904 <sup>3</sup> and, the row appears to have remained in one ownership ever since. A Mrs Christie owned them in the late 1920's.





## ROW HOUSES, 63-9 CHARLES STREET.

63-9 Charles Street are four single-fronted row houses which are constructed of polychrome brick and possess hipped, slate roofs. Cast-iron frieses adorn the verandah bressumer. They may have possessed iron palisade front fences, however, high brick walls have

replaced them; obscuring the view of the row from the street. It is a well preserved row which dates from the period when Northcote was an 'extension' of Fitzroy and the building form exemplifies this.

## ROWHOUSES, 5-11 CLARKE STREET.

The Great Northern Railway, from the Clifton Hill junction to Whittlesea, was once proposed as west of, and parallel to, St Georges Road. Thus subdivision in this area was at a relatively early date. Alfred Bliss attempted to auction blocks, each of about two rods in area, south of Dr MacCarthy's inabrista asylum in 1878 <sup>1</sup>. Further subdivision occurred in the mid 1880 s, creating frontages of twenty feet. James Eanson who classed himself as an orchardist and a gentleman lived in a stone house, at the end of Clarke Street, during this decade (probably Cpt. Andrew Clarke's former home). It was his land that was subdivided to yield allotments for two brick duplex cottages: they were constructed in 1890 <sup>2</sup>.

The first lessees of these four houses included Walter Miller, a printer; Joseph Vasey, an engineer; James Johnson, a cabinet maker; and Lewis Jones who was an insurance agent <sup>3</sup>. The owner of Nos 9-11 Clarke Street changed quickly to become Walter Mitchell and, in the mid 1890's, the Standard Bank of Australia took the other pair; indicating that Eanson encountered financial difficulties <sup>4</sup>. Occupants came and went but Joseph Vasey who eventually became the

owner of No. 7 Clarke Street remained there well into this century <sup>5</sup>.

Nos. 5-11 Clarke Street are single fronted dichrome brick cottages. Dark brown and 'fancy whites' were used in the walls whilst, above the verandah, stucco ornament prevails. Each has a balustraded parapet with a central arched entablature and a scrolled cornice. An unusual aspect is the extended secondary entablature which rises like a column to be capped by an arched pediment at the highest point of the facade. Garlands or swags decorate the primary entablature below a dentilled cornice.

The cast-iron verandah frieses have been removed from Nos. 5, 7 and 11: fortunately intact iron on No. 9 provides the pattern for restoration. What may have been iron-picket front fences have been replaced at various periods; their diversity disrupting the uniformity of the row. One high fence obscures its associated facade almost entirely.

These are typical row houses, distinguished by Mannerist inspired detail, and built on the grounds of one of Northcote's early houses by its current owner. Eanson Avenue, to the north, bears his name.



Clarke Street was created in 1854, as a subdivision of Gerrard's Crown Portion 95 <sup>1</sup>. Subdivision ensued in the 1880's with rowhouses being constructed on both sides of Clarke Street, east of St Georges Road <sup>2</sup>. Close to this growing population and the route they took from the tram terminus at the Merri Creek, William D. Hodge purchased a lot from John McMahon and built a baker's shop and residence. This was Moravia, built in 1887 <sup>3</sup>. Hodge owned it until the mid 1890's; Thomas Fairley and later R L Bond running the bakery until 1900 <sup>4</sup> (beside Bond, in 1899, the Health Food Agency had set up a factory <sup>5</sup>). Alfred Valtch followed Bond and William Brett followed him. The next owner, Leopold Hauser, stayed for over twenty years <sup>6</sup>.

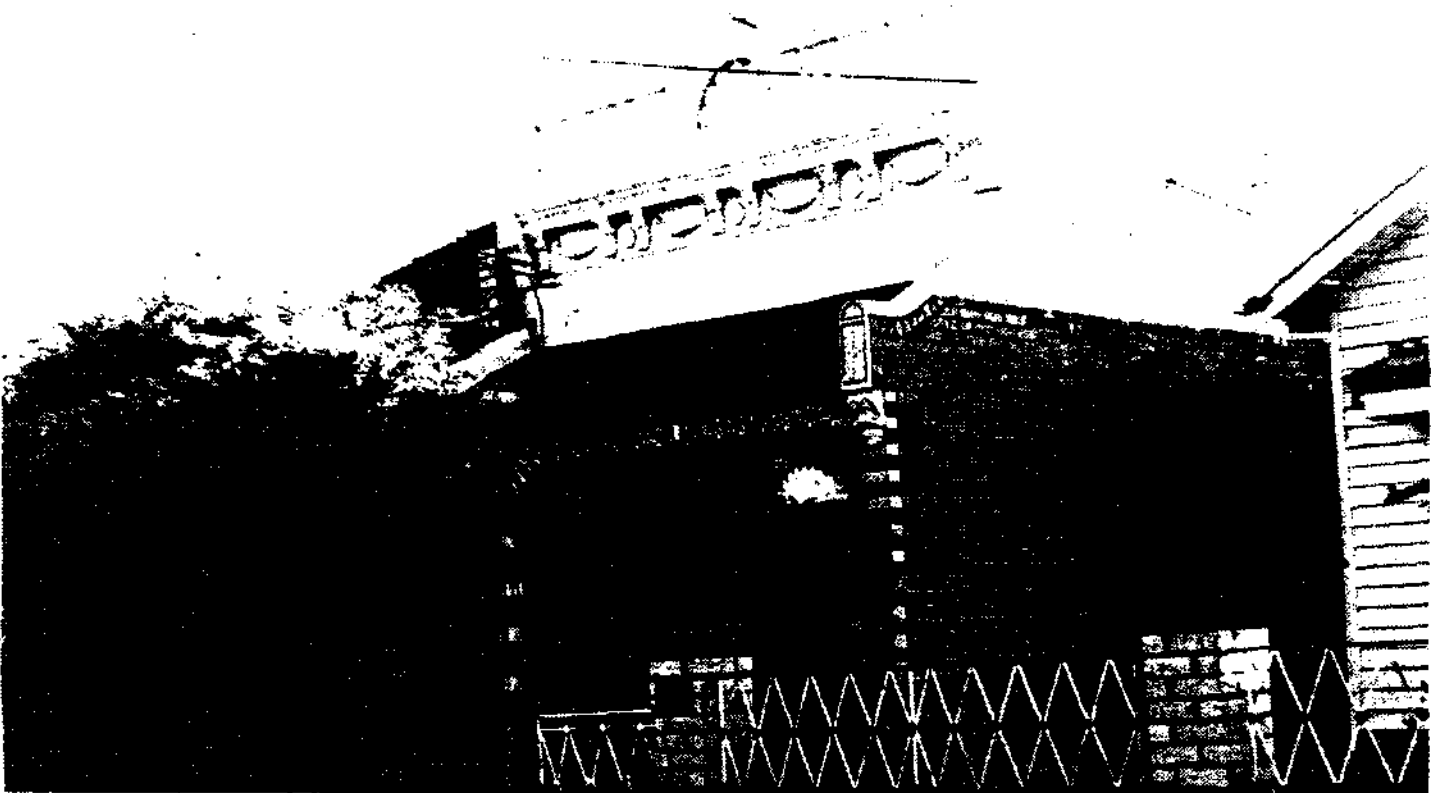
Moravia is a near to original shop and residence, typical of the era. The cast-iron spiralled colonettes and arches of the shopfront have survived, placed between stucco pilasters and two doorways: one leading to the residence, the other to the shop. The cast-iron verandah and balustrading at first level uses a contemporary frieze pattern whilst the balustrading consists of a central baluster-group, flanked by panels. The parapet was probably balustraded which have since been removed: leaving the central entablature. Despite these alterations, and others in detail, Moravia is a comparatively original example of its kind: intact shopfronts being rare in Northcote.



FORMER ROWHOUSE,  
67 CLARKE STREET.

Clarke Street was created in 1854, by Severin Salting, from Gerrard's original Crown Grant of 1840<sup>1</sup>. John E. Haskins owned five lots from a later subdivision of this area; each of thirty four feet. On one of these lots he had built a pair of brick cottages of which 67 Clarke Street is the survivor<sup>2</sup>. Margaret and Joseph Teave who was a carter, purchased it on completion<sup>3</sup>.

Caroline Teave inherited the house in 1899 and leased it to Harry Haines, an engineer<sup>4</sup>. Others followed, such as William Penny, a cutter, and Harry Blackburn of the Tramways Department. 67 Clarke Street is a single-fronted polychrome brick house with a verandah and cast-iron friezework. A typical balustraded parapet and arched entablature have been formed, in stucco, above the verandah. The original fence has been replaced with an inappropriate, high timber fence.



HOUSE, 89 CLARKE STREET.

Emanating from the 1854 land sales which created Clarke Street, further subdivision in the 1880s provided thirty-four feet frontages<sup>1</sup>. Many were divided again but 89 Clarke Street, which is a relatively late house in this part of the street, shows the enforcement of the Northcote Council's resolve to limit house frontages to thirty three feet<sup>2</sup>.

Henry Watson purchased the site from John Clarke in c1907 and built 89 Clarke Street in the following year<sup>3</sup>. Norman Marshall, a butter maker, was the first to lease the house but Frank Thompson who was a driver, purchased the house for himself and his wife Florence<sup>4</sup>.

89 Clarke Street is externally, a well preserved house-type which was repeated many times in Northcote and elsewhere, particularly during the period 1900-1905. The ashlar-pattern boarding, the striped concave verandah roof, the bracketted eaves to a hipped roof and the cast-iron columns and friezes epitomise the type. The front fence has been removed but otherwise is, externally, original. (Note: a comparable front fence has since been restored.)



## HOUSE, 106 CLARKE STREET

Severin Salting's 1854 subdivision of Gerrard's Crown Grant created Clarke Street<sub>1</sub>.

On lot 14 of a subsequent subdivision, the merchant, Henry Durston, built 106 Clarke Street in 1891<sub>2</sub>. Durston occupied this house until the early 1900's when Frank Durston, a plumber, became the new owner-occupier<sub>3</sub>. In the 1920's Frank Durston also owned a house at 104 Clarke Street which was constructed on a similar 34 feet frontage<sub>4</sub>.

Durston's house is archetypical of houses built in Northcote from 1890 to 1905. It is of timber, is hip-roofed, is double-fronted and has a convex roof verandah. The timber facing is in an ashlar pattern.

The verandah is supported on cast-iron columns and brackets, and iron frieze work decorates the verandah bressumer. A distinguishing feature is the timber gable, set into the verandah, with its fretted rising sun pattern. Bracket pairs ornament the eaves. The original fence has been removed c1920 but this is the only major alteration to the house. Remnants of original colours are visible. This is a good example of a house which is typical of Northcote's character.



## ROWHOUSES, 107-9 CLARKE STREET.

Lots of thirty-four feet frontage were created from Salting's first subdivision of Gerrard's Crown Portion 95<sub>1</sub>. A.J. Eastment owned the site of 107-9 Clarke Street in 1890. In the following year he subdivided the allotment and built a brick cottage on the eastern half<sub>2</sub>. He leased this to Police Constable Joseph Warren. Soon afterwards, Eastment built again in a similar style and leased this cottage to Ellen Warman; Douglas McIntosh who was a mining agent was to follow her<sub>3</sub>. As was the fate of many investors in the 1890 s, Eastment lost his property to his backers, The Colonial Bank of Australasia<sub>4</sub>. James Gleeson was an owner-occupier

of 107 Clarke Street, by 1900, and the Colonial Bank sold No. 109 to a civil servant, Joseph Cairnduff soon after<sub>5</sub>. Later owners were Thomas Gleeson and James Payne<sub>6</sub>.

107-9 Clarke Street is a well preserved pair of single-fronted, dichroma brick cottages which are distinguished by bayed windows and roofs. The iron picket fences, scalloped side-walls and stucco-corniced piers are intact which is unusual, in Northcote. 107 Clarke Street has retained its verandah iron if not the dentillated brasswork which is intact on No. 109. The eaves are bracketted and the entablature, below, is panelled and adorned with rosettes.



## MARIENFELS, FORMERLY WORTHING,

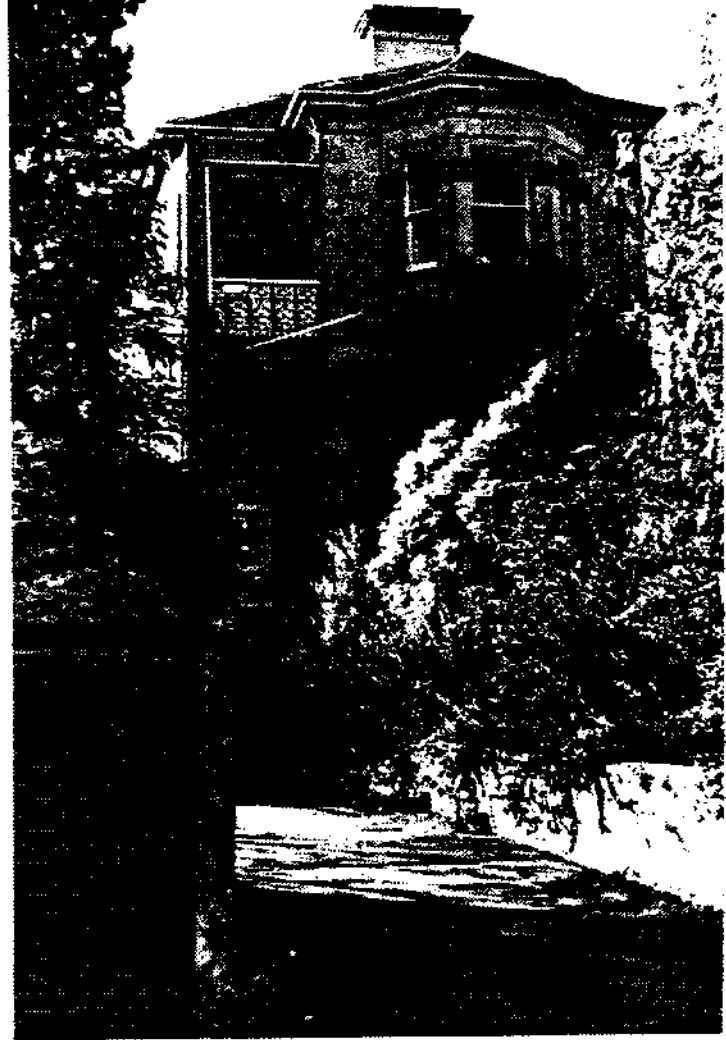
155 CLARKE STREET.

The Sydney grantee of 1840, Charles Gerrard, sold his Crown Portion to the Done, Severin Salting, in 1854. Clarke Street was created by this subdivision and obtained its name from the location of Cpt. Andrew Clarke's home at its western end<sub>1</sub>. Estate agent and builder, Edward Bailey, purchased a frontage of 48 feet 6 inches, from a subsequent subdivision of the area, and built Worthing there in 1887. In the uncertain times of the 1890 s,

Bailey sold Worthing to a civil servant by the name of John R. Jackson. Jackson was to occupy the house for a further twenty years<sub>2</sub>, whilst, meanwhile, Bailey was to become a Northcote Councillor in 1903-8<sub>4</sub>.

Early this century, the poet Marie E. Pitt purchased Worthing and renamed it Marienfels<sub>5</sub>. Marie Pitt was the daughter of Mary and Edward McKeown; marrying a law student, by the name of William H. Pitt, who was

MARIENFELS, FORMERLY WORTHING,  
155 CLARKE STREET.



to die soon afterwards, in 1912. Marie was to gain international recognition as a poet and author with works such as *Horses of the Hills* (1911), *Collected Poems* (1925) and *A Song of Empire* (1902) which won her the London *Good Words* magazine competition. Her children included the artist, Evalina Marie Pitt<sub>6</sub>.

Marie's lesser known works included many contributions to the magazines, *Socialist* and *Worker*, and an active role in the Belgrave socialist group. Here she associated with the writer, Bernard O'Dowd<sub>7</sub>.

O'Dowd was a confirmed socialist, his son forming the Industrial Workers of the World club in Melbourne (1908)<sub>8</sub>. O'Dowd was also Victoria's most skilled Parliamentary draftsman, heading the department in 1931. Also of Irish parentage and a native of Victoria, O'Dowd first published *Dawnward* (Poems) with the Bulletin Company in 1903. The *Silent Land* followed among many others, including the inscription for the Shrine of Remembrance memorial stone. At the age of 54, he left his wife and family to join his literary confidante and a family friend, Marie Pitt, at Marienfels: this was

in 1920. Twenty eight years followed until Marie's death and later, O'Dowd's demise in 1953, aged 87<sub>9</sub>.

Worthing or Marienfels is a two-level, stuccoed house on a bayed plan and, in style, derived from the Italian Renaissance. The stucco remains unpainted. The eaves are bracketted, acanthus leaf mouldings decorate the impost moulding on the upper bay window and cast-iron friezes and brackets enrich the recessed entrance. Over the entrance is a small balcony with a bellied cast-iron balustrade. The entry door has panellled, incised ruby glass sidelights and coloured toplights.

The hillside siting and the narrow frontage of the house create a dramatic skyline which underscores the historical associations arising from its long association with Pitt and O'Dowd, two of Australia's better known poets. Their role in the development of the socialist movement in Victoria is of importance to the State and particularly to Northcote as the epitomisation of the area's political sympathies of this Century.

## HOUSE, 157 CLARKE STREET.

Built on Salting's original 1854 subdivision, 157 Clarke Street represents a later period in the development of the Clarke Street hill. Henry P. Gibaud who was a manufacturer and formerly of Fitzroy, built this Californian influenced house in 1928<sub>2</sub>. Echoing the overlapping gables and heavy verandah pillars, seen in the earlier Californian

ian Bungalow Style, 157 Clarke Street includes exotic styles also with its spiralled colonettes and the Neo Greek influenced, pale coloured leadlight designs. The building is near to original, a good example of its style-type and prominently sited.



## HOUSE, 178 CLARKE STREET.







Severin Salting first divided Charles Gerrard's Crown Portion in 1854<sub>1</sub>. Plastering contractor, William Taylor, purchased a suburban allotment from a later subdivision of the Land and by the end of 1885, he had built 178 Clarke Street<sub>2</sub>.

William Taylor was born in Kent; coming to Victoria, in 1854, at the age of twenty four. He worked with the property speculator, Hugh Glass, in Melbourne and then took his trade to Ballarat where he worked on the Bishop's Palace; staying in Ballarat for twenty years. Returning to Melbourne, he joined his sons, William and George, to form William Taylor and Sons in 1885.

Besides his own business, Taylor was involved in the eight hours movement on a national basis; being on the initial committee with Charles Jardine Don. Whilst in Ballarat, he was asked to go to Brisbane to organise the first meeting there to agitate for the cause<sub>3</sub>. He also became a Northcote Councillor during 1889-95, representing East Ward.

By 1900, William was dead and his wife, Sarah, occupied the house until c1901 when her executors leased the house to tenants such as William Lamphier and William Sefton: Thomas L. Taylor, a journalist and possibly William's son also took the house. John J. Christian was a later owner as was Eric Risstrom, a storeman, in the late 1920's<sub>4</sub>.

178 Clarke Street is a double-fronted timber dwelling, set on an asymmetrical plan, with a bullnose front verandah and subsidiary verandahs at the rear and side. The building of 1885 appears to have been clad with square-edge weatherboards but a later, extensive addition of c1905 has replaced much of this cladding with the ashlar-pattern boarding. A semi-hexagonal bay, with window hoods, appears to have been added on the north-west and a gabled bay, perpendicular to it, which has a large leadlight window facing to the west. Similarly the front verandah was replaced, using cast-iron friezes and brackets registered by the founders, E. Walker and J. McC. Gray in 1888; the original form perhaps being similar to the side verandahs. The interior reflects the Edwardian renovation with fretted arches, leadlight doors and windows but retains the earlier character with an arched hallway and a marble mantel. Peculiarities exist such as a cupboard circular stair which links the two levels at the rear and a dumb waiter which also serves the two levels.

178 Clarke Street is typical of its two periods of construction and is well preserved with distinctive features such as the large leadlight window on the west. It is associated with William Taylor who was prominent in Northcote's civic life as well as in the Labour movement.

## ROWHOUSES,

## 186-192 CLARKE STREET.

Clarke Street was created by Salting's 1854 subdivision of Gerrard's Crown Section 95<sup>1</sup>.

In August of 1888, Charlotte Walker sold land on the south side of Clarke Street to Charles Harrison<sup>2</sup>. By December of that year Harrison had already constructed this two-storey row of four houses and mortgaged the property to the Fourth Victorian Building Society<sup>3</sup>. The houses remained vacant until 1890 when Walter Forbes, Walter White (a carpenter), Joseph Matthews and Thomas Watts (labourers) leased the houses<sup>4</sup>. Occupants varied over the years with the exception of John Shagg, a railway employee, who remained there until the late 1920s and became the owner of his house (186)<sup>5</sup>.

186-192 is a two-storey row of face-brick houses with stucco mouldings; cast-iron balustrading and friezes are also used extensively on the buildings. At the parapet a pediment crowns each house.

Within each pediment tympanum there is a mask, supported on stucco plant designs; acroteria are placed at the apexes and pediment ends. Scrolling, guilloche patterns and swags adorn other surfaces of the upper facade; the urns being generally missing today.

The ground-level window is bayed and the unusual device of an arched portal precedes the doorway.

However it is the south or rear facade which is unusual in this row. The rear elevation, being prominently displayed on the hill, is also given a central pediment and acroteria. Below the parapet, cream brick voussoirs and diaper patterns enrich the face-brick walls. A further adornment is a lower-level balcony with cast-iron friezework and similarly patterned walls below the roofline. The row is considered to be the only terrace in Victoria to possess two opposing facades.

As this facade overlooked Plant's trotting track, it is said that provision was made in the building, for off-course betting.

Alterations, however, to the row are numerous although superficial: two rear balconies have been enclosed; the rear parapet has been altered; the iron work on the north facade is commonly missing; the brickwork has been painted on all but one house and all front fences have been replaced.

186-192 Clarke Street is prominently sited and has been designed to enhance this fact. The row parallels with 178, 212 and 224 Clarke Street, as examples of the Victorian development preceding the later and more extensive twentieth century development of this part of Clarke Street.



## WESTLEIGH, 212 CLARKE STREET.

Westleigh was built on Salting's 1854 subdivision of the original Crown Portion 95 obtained by C.J. Gerrard<sub>1</sub>.

The latter, Thomas William Mason, moved from Edward Street, East Brunswick to Clarke Street, Northcote, in c1879<sub>2</sub>. Seventeen years before, he had arrived from London on the *Caroline Agnes* to commence hat manufacturing with J K Bickerton. He obtained his own premises at 67A Collins Street East, in 1854, and worked there for near thirty years, prior to retiring to Westleigh<sub>3</sub>. His son, George, carried on the business and Thomas made some improvements to Westleigh (c1885)<sub>4</sub>.

From here he interested himself in rowing, as treasurer of the Regatta Committee, and in gold mining, as a shareholder in mines at Walhalla and Sandhurst<sub>5</sub>.

By 1901, Thomas Mason was dead and it was reported that the Westgarth Sisters, Isabel and Jessie, had purchased the house as an extension to their Clifton Hill High School for Girls<sub>6</sub>. It was stated as being conveniently placed for boarders: thus Westleigh College was commenced. A junior school for boys and girls was established there in 1902 and, afterwards, a kindergarten. The Westgarth sisters



took over Miss Alice Davidson's Northcote College which had been conducted in the old Wesleyan School room, and occupied Rucker's former mansion, Sunnyside; running part of their college in its galvanised-iron ballroom. In 1910 they leased an old mansion at 7 Bayview Street (demolished 1964) from Benjamin E. Johnson and this site was to become the permanent home for Westleigh College until its closure in c 1950<sub>7</sub>.

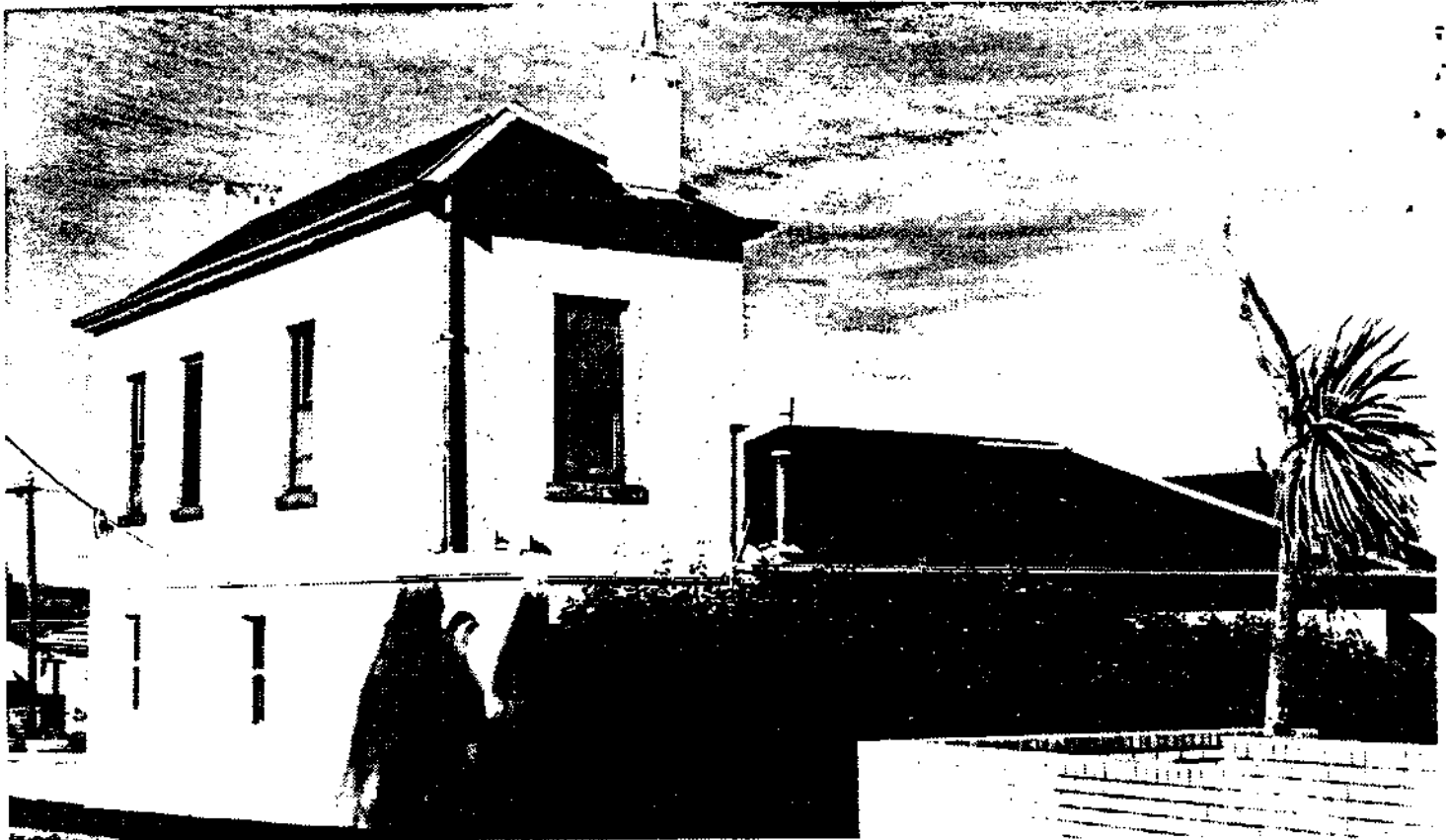
Westleigh was then occupied by a nurse, Mrs M. Phillips (1910): continuing as a rooming house, under the ownership of Clara and Ellis Richardson, during the late 1920 s<sub>8</sub>.

Westleigh consists of a number of stages of construction; one being two-storey and sited hard onto Clarke Street. All have slated and hipped roofs and stuccoed walls. The original building faced to the south, as evidenced by two bayed windows and a pedimented entrance on this elevation, and once had a verandah. The two-storey wing may have been for the servants. Subsequently, rough-cast stucco has been applied to the walls of the northern service wing and a house, Carnbrae, added in the late 1920 s, on the eastern side. Hence Westleigh has been successfully concealed.

WESTLEIGH, 212 CLARKE STREET.

Westleigh is one of the few remaining mansions established at Northcote, in the 1860's and 1870's, for Melbourne's merchant and manufacturing class. Their rural setting and views have been eroded since by subdivision and most have been altered: Westleigh being relatively untouched. Westleigh

was also the first Northcote home for the college of that name which served as one of the few private schools in the northern suburbs and played an important role in the education of many of Northcote's existing population.



## LUGANO AND MANDALAY 215, 217 CLARKE STREET

The site of Lugano and Mandalay was part of Crown Portion 95, purchased by Charles J. Gerrard in 1840 for four pounds 15 shillings per acre<sup>1</sup>. The Dane, Severina Salting subdivided the land and created Clarke Street in 1834<sup>2</sup>.

Fifty-eight years later, the master builder, Lawrence E. Edwards, built both Lugano and Mandalay in the one year, 1912<sup>3</sup>. He lived in Lugano, and the first lessee of Mandalay were Hugh Haynes, an accountant, Eric Lesley who was a chemist and later, Alice Murphy, in 1916<sup>4</sup>. Lugano was the left-handed plan and Mandalay the right handed. Otherwise they were identical.

Like the timber equivalents of this so-called Queen Anne or Federation style, such as 18 Harthington Street<sup>qv</sup>, the two houses are set on a bayed plan with a timber, return verandah linking the two gabled bays. These gables are half-timbered and have either rectangular or semi-circular bay windows. A gable and an octagonal corner-tower embellish the verandah whilst a series of slatted timber, flat and full-arches provide further decorative relief to the verandah bressumers. The essential difference between the

timber and brick Federation styles begins with the contrast between the red brick walls and their sandstone coloured timber counterparts. French, Marseille-made terracotta tiles adorn the roofs together with the oriental-inspired scalloped terracotta ridgeing which forms the undulating body of one grotesque head and the perch of another terracotta griffin: both sit at the gable apex. The tower roof is of fish-scale terracotta shingles, as is the half-timbered effect of its walls of fish-scale pattern pressed metal, and its spire is capped with a terracotta orb.

At the apex of the roof is a lookout, with (originally) strap-pattern, cast-iron balustrade. Below it is the octagonal dormer to the attic-storey. Casement leadlight windows with toplights, adorn the window bays; the patterns typically being of formalised plant motifs.

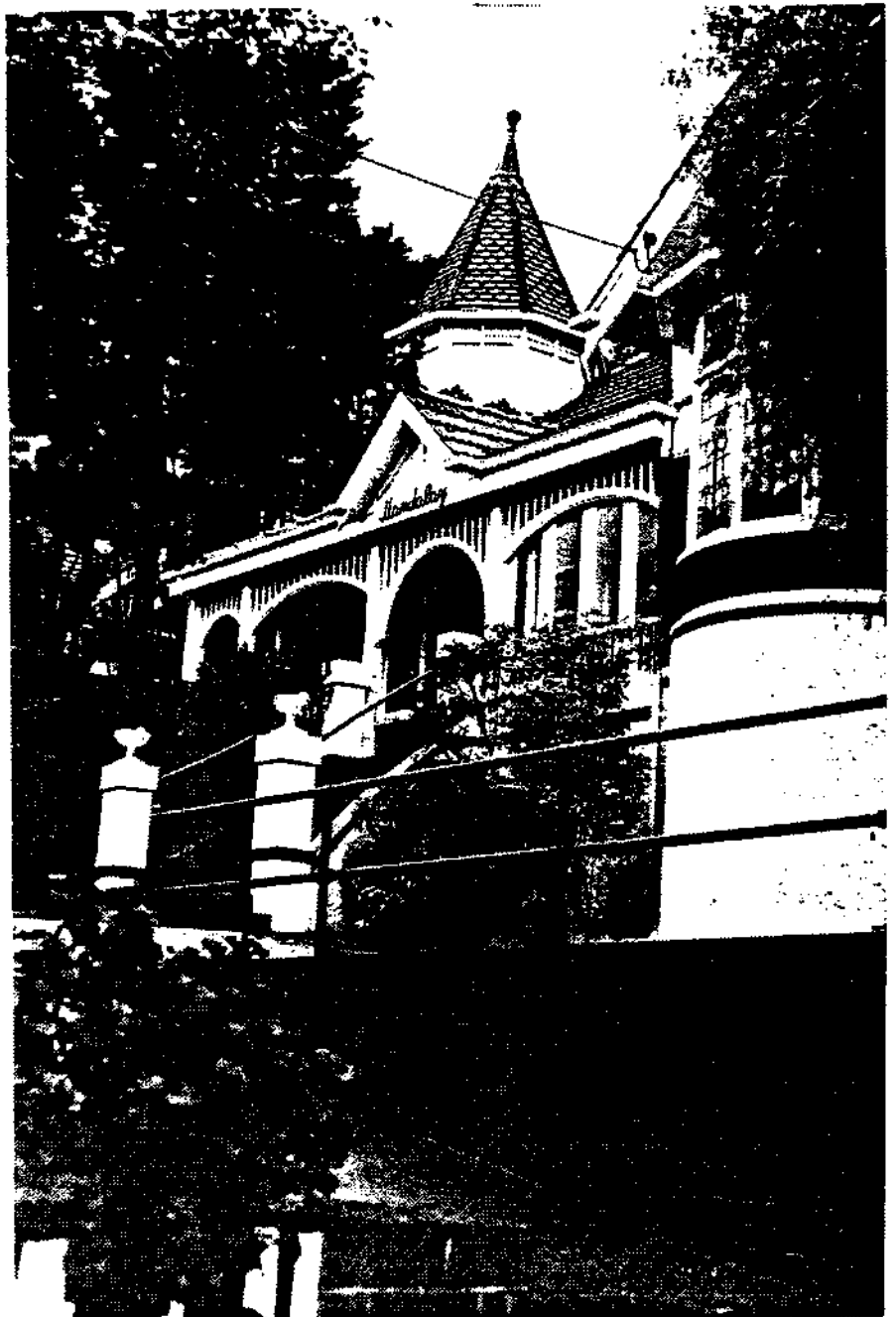
Internally, there is extensive use of pressed metal, Wunderlich brand ceilings, leaf-pattern cornices and plant-pattern cornice-friezes in both houses. Of particular note is the so-called 'Four Seasons' ceiling, in one of the front rooms, and the timber mantels and overmantels of Lugano. However, inside



Mandalay, extensive alterations have removed the room-context of many of the ceilings despite their survival. Similarly the attic-storey of Mandalay has been totally altered and extended.

Externally, Lugano is near to intact apart from the absence of the cast-iron balustrading to the lookout. The north-west bay of Mandalay, however, has been removed and rebuilt to provide an upper storey to the northern side. Other alterations include the glazing of part of the verandah, the rebuilding of the piers to the stairway, and the removal of the tall picket fence which survives in Lugarno.

Both buildings achieve a degree of importance from their elevated setting and the consequent enhancement of their already picturesque skyline. Lugano, in particular, possesses a mature cyprus hedge which both determines the viewing angle towards the building and provides planting sympathetic to the era. Given the medium scale of the two buildings, they are notable examples of their type and ideally sited.



## HOUSE, 224 CLARKE STREET.



On land first subdivided by Severin Salting in 1854, a builder William Carnie, purchased allotment ten of a later subdivision, in Clarke Street<sup>1</sup>. On a thirty feet frontage, he built one two-level terrace house, in 1890, and lived there for ten years<sup>2</sup>. Peter Phillips who was classed as a gentleman purchased 224 Clarke Street in 1900 and lived there for a further period: Agnes Taylor owned the house in the late 1920 s<sup>3</sup>.

224 Clarke Street is a good example of a terrace house; with most of the typical stylistic attributes being evident. At the parapet there is an arched entablature flanked by stucco pineapples set on piers,

the urns on the party walls are intact, and the cornice line is supported by pronounced consoles.

The verandah is of cast-iron, with panelled friezes which exhibit a sunflower set into a repeating, stylised anthemion motif and balustrade panels which alternate with floral balusters. At ground level, the central window is arched to form a serlian motif, with its lancet-like side lights, and the doorway has a spoked fanlight and side lights. The building is original externally with the exception of what would have been an iron picket fence. Two-level terrace houses are unusual in Northcote; 224 Clarke Street being also in original condition.

Thomas Wills' original Lucerne Farm, of the 1840's, became the Lucerne Estate of 1885. Renowned Heidelberg developer, A D Hodgson, had subdivided the western boundary of Lucerne Farm: creating, in the first plan Constance, Chamouni and St Bernard Streets and, in the second, St Gocharde and Geneva Streets. These started from the eastern boundary of Manning's 1850 s subdivision: feeding into Como Street. At the bottom of the first subdivision, at St Bernard Road, a former Heidelberg farmer, one Peter H. Fanning, purchased two lots in the name of his wife, Mary Alicia Fanning.

Peter Fanning reputedly came from a farm at Moonee Ponds to the Banyule Estate, at Heidelberg, where he leased a farm from James Graham. During the period from the 1850 s to 1878, Fanning became, initially prosperous; being elected to the Heidelberg Road Board in 1868, the Shire Council in 1871 and to the Shire Presidency, in 1877. He took an interest in municipal matters: designing and supervising the establishment of Heidelberg Park which also served his private interest in botany and floriculture. Fanning left Heidelberg in 1878; purchasing part of the Berlin Estate, north of Bell Street, in the following year. He became a hotelkeeper for a time



but, at the age of 62, he retired to Alphington where he had built Balclutha possibly to the design of the architects, Twentymen and Askew, in 1889. He lived there until his death, in 1905; the property being then leased out for a period of fifteen years.

Balclutha is a large, verandahed brick house with a stucco facing and slated, hip roofs: design and details derive from the Italian Renaissance. The verandah is bayed, with panelled cast-iron friezes, grouped iron columns and a concave roof: the timber floor has been replaced with concrete. The chimneys are stuccoed, with cornices and banded

tops, and the cast-iron finials and ridging, to the roofs, remain intact. At the rear, there are the stables, coach and harness rooms and a pitched yard. Internally, the hallways are cruciform in plan and at the crossing there are heavy, arched pediments. Elsewhere, ceiling roses are intact; varying in design and size, as are the black and white marble mantels and grates which have been provided in most rooms. The drawing room is the one major room of the house; possessing a Kauri pine floor and large folding dividing doors. The stucco enrichment of the opening is impressive and includes a heavy cornice.



BALCLUTHA 17 COMD STREET.





The surrounding garden includes mature specimens; apparently, however, most date from this century from Balclutha's second owner who was the fruit merchant, Edwin Mason and his family. He came to Alphington, from Auburn, in c1920. These plants include *Morus alba* (White Mulberry), *Grevillea robusta* (Silky Oak) and *Ficus Pumila* (Climbing Fig) which covers many earlier grottoes and forms topiary around the entrance. Of the perimeter fence, only the capped corner and gate posts remain.

Balclutha is a substantial and intact memoir to Peter Fanning whose early and strong association with the Heidelberg municipality (then including Alphington), the Yarra valley and its farming activity is an important part of the area's history. His interest in farming and orchards perpetuates the theme of the earlier Lucerne Farm and the nearby Perry orchards at Alphington. The subsequent ownership of the fruit merchant, Edwin Mason, strengthens this theme as does the architectural significance of the house.

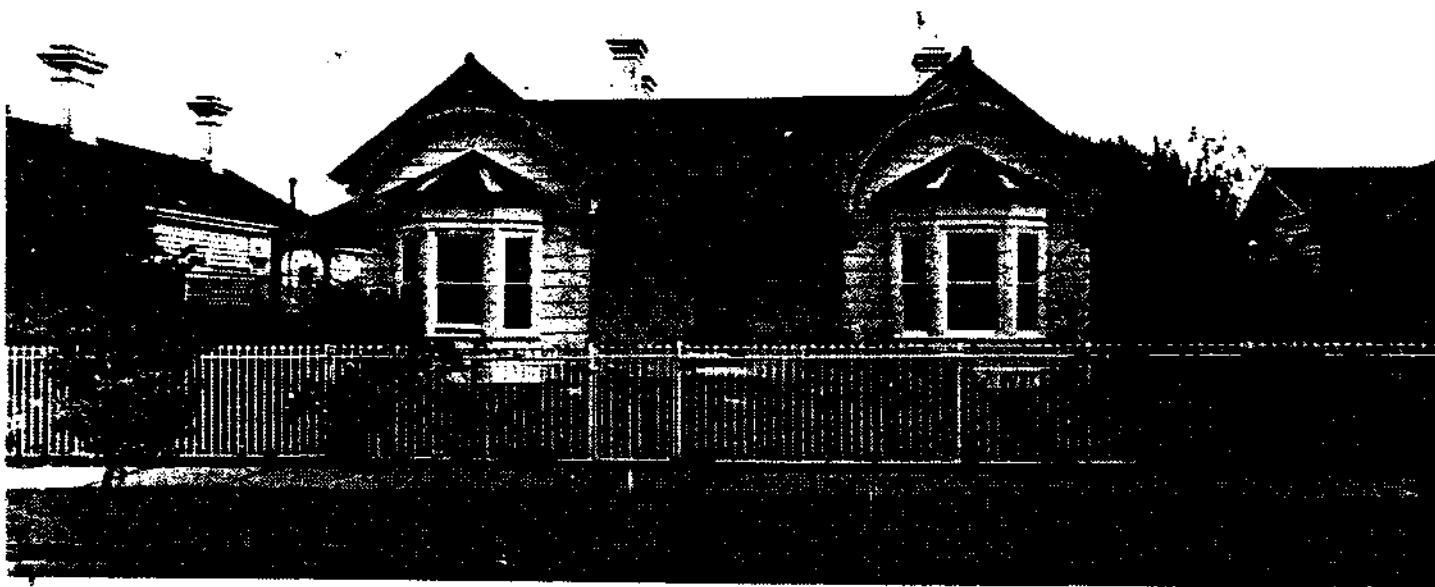
## TRAQUAIR, 20 COMO STREET

On A.D. Hodgson's 1883 subdivision of Thomas Wills' Lucerna Farm (Crown Portion 121)<sup>1</sup>, the civil engineer, Joseph Gibbs, built Traquair in 1890<sup>2</sup>. It is possible that Gibbs designed the building<sup>3</sup>.

Mary Crawford, acquired Traquair soon after 1900; her own property was adjoining<sup>4</sup>. She leased it to George Emerson who was a paper ruler and, in those years the house was listed with the name Traquair<sup>5</sup>. Other occupants, including Adam Burrows, John Matheson and Frederick S. Webb, lived there from the 1920's to the 1940's<sup>6</sup>.

Traquair is an unusual house. It exhibits stylistic

characteristics from both the 1890's and the first decade of this century. Two projecting gabled bays, with trussed apices, and matching hemi-octagonal window bays illustrate the later characteristics whilst the stuccoed and corniced chimney shafts exhibit the former. Extensive additions may have been carried out after 1900. Fish-scale slating and the 'ashlar' timber boarding enrich the facade whilst an unusual concave roof verandah, apparently incomplete, stands on the south side of the house. What was probably a timber picket fence has been replaced and other minor alterations have been carried out such as loss of the gable finials.



## HOUSE, 55 CUNNINGHAM STREET

In the village of Northcote, which was surveyed in 1853, M. Lazarus and T. Winner purchased allotments which gave dual frontages of 132 feet to Ross and Cunningham Streets<sup>1</sup>.

Subsequent to this, Francis Burdett, the boot manufacturer, acquired this land and adjoining allotments which faced Cunningham and Westgarth Streets. Next to the railway his wife, Catherine Burdett, opened the second Exhibition boot works, in extensive premises (now demolished), during the manufacturing growth period of 1900-10. The first factory had been in Fitzroy<sup>2</sup>.

About twenty years before, Francis had built a residence near the corner of Ross Street in which he resided for many years (demolished). Beside this, at 55 Cunningham Street, Burdett built a timber dwelling in 1887 which he leased to Charles Pearson, the chemist<sup>3</sup>. By 1890, a law clerk, Henry Bell occupied the house and, around 1915-10, Charles Howden, the estate agent leased it from William Burdett<sup>4</sup>.

55 Cunningham Street is of a form typical of older buildings, of the 1860-70 period: only the high Victorian chimney shafts and cornices indicate its



age. It is of timber with a double-gable, slated roofline to the Ross Street elevation and a single asymmetrical gable to Cunningham. It is built hard on the Ross Street alignment but set back from Cunningham Street where a timber concave-roof verandah shelters the doorway: this verandah has been altered in detail. Other aspects, such as the gable finials are intact.

55 Cunningham Street is picturesque and comparatively unusual in form, adding variety to the Ross Street precinct and contributing similarly to the built form of Northcote. It has associations with the Burdett family of manufacturers, in Fitzroy and Northcote, and Catherine Burdett who led the suffragette movement in Northcote of the 1890's.





HOUSE,  
47 CUNNINGHAM STREET

Crown allotment six section four of the Government Township of Northcote was purchased first by J. Ball.<sup>1</sup> About 1866 Richard G. Westlake (or Westlick, Westlock or Westleck), who was a sailmaker by trade, began to reside in Cunningham Street.<sup>2</sup> It is probable that he built 47 Cunningham Street in that year and there he stayed until late in the 1890's.<sup>3</sup> Presumably after Richard's death, Mrs. L.J. Westleck (sic) resided there until Robert B. Jones took the house.<sup>4</sup>

47 Cunningham Street is a gabled roof, double-fronted house with a concave-roof verandah. The walls are clad in a shipboard which was made to resemble

ashlar. Of particular interest, however, is the timber verandah with its elegant slim brackets and posts and turned pendant mouldings between brackets, on the underside of the fascia. The fascia has fretted oblong and circular cut-outs, distributed along its length, panelled side lights and a full width toplight exists at the door. Although in disrepair, this house is a rare example of a timber vernacular which has almost gone from Northcote and other suburbs, presumably due to its friable construction material. Remnants exist in Northcote such as at 46 Bastings Street qv (east side) and the verandah of 85 Cunningham Street qv, itself a stone building.

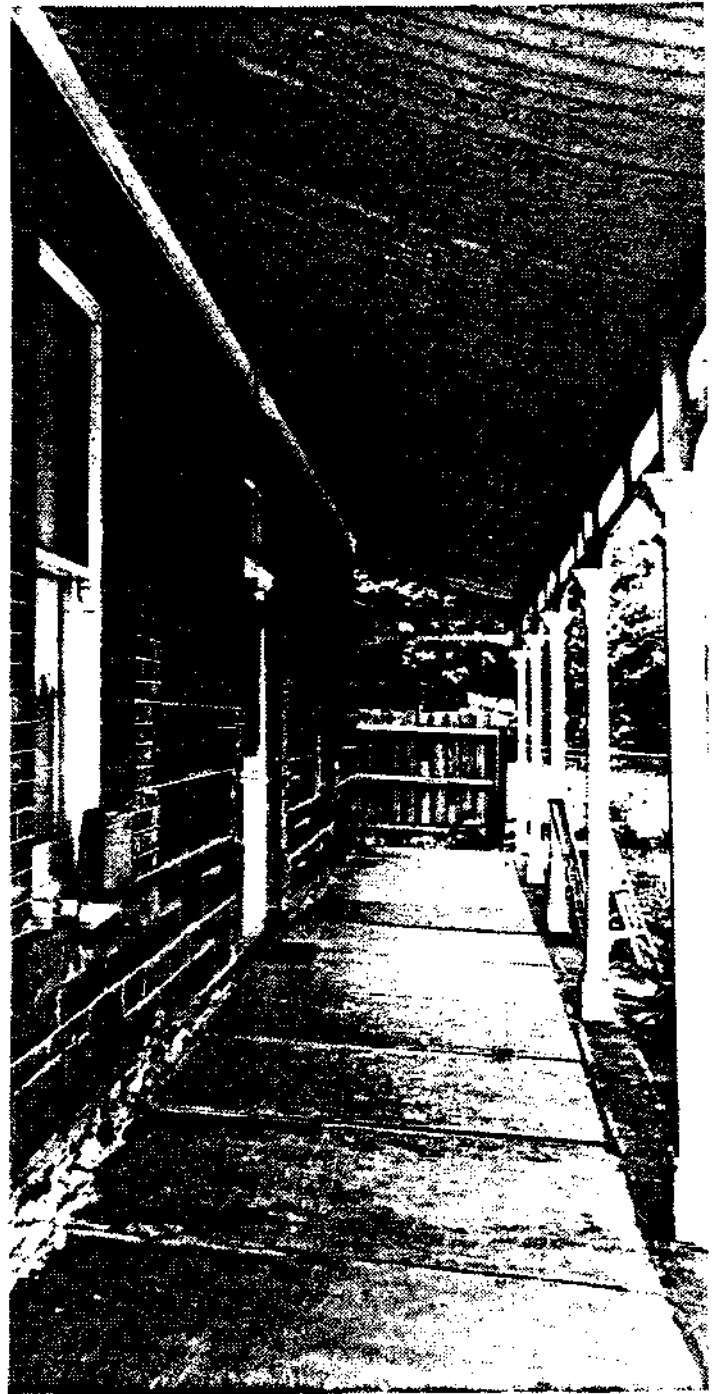


John May received Crown Grants for two allotments of the Colonial Government township of Northcote. His land was well situated, being on the corner of Cunningham and East Streets, and facing both a recreation reserve and the Marri Creek valley.

As was the case with most of the allotments in the government township, May's land remained vacant. He resided at Hanover Street, Fitzroy and in 1872 at Charles Street, Carlton where he pursued the brick-laying trade. In 1873 he is listed as residing in Cunningham Street, Northcote 2.



MAYVILLE, 85 CUNNINGHAM STREET



John May was born in Ballybay Ireland, some fifty-seven years previously. He was educated in County Monaghan and at the age of twenty five, emigrated to Port Phillip, in November 1841. He married four years later and by 1857, had accrued nine children.

May's first involvement in Northcote's history was prior to his moving to Cunningham Street. Considering his Irish birth, it is surprising to find that he was elected to a committee, in June 1857, whose purpose was to obtain land for the construction of an Anglican Church in Northcote. After negotiating for a government reserve, at the corner of Walker and High Streets, May was one of five trustees appointed for the land. The foundation stone of All Saints Church was laid in January 1859.

Under Mayville is a cellar which, considering its siting on a basalt shelf, may have been the source of the bluestone in its walls. Mayville is a well preserved house, from this era. It has a typical, concave-roof verandah which is supported on timber posts, capitals and brackets and possesses, in this pre cast-iron era, a timber 'frieze' or panelling between the brackets and the brasswork. The verandah floor is of large slate flags. The stonework is of coursed and tuck-pointed blocks with openings crissed by red brick 'quoins' which are also tuck-pointed. Above the slate roof, are typical corniced chimney shafts in cream and red brickwork and terracotta mouldings. Old plans show Mayville as being square in plan, with the stone section forming an L-plan and the square completed by a timber section. This plan and a construction joint, on the west side, indicate that an addition, exactly matching the original, has been made at the north-west corner. The plan also shows a small orchard to the west.



Internally the plaster work is austere with some ceiling roses, however, the marble mantels, in the two front rooms, are substantial.

Subsequent additions include a brick skillion on the western side and recent additions at the north-eastern corner: only the latter work impinges on the building's street elevation.

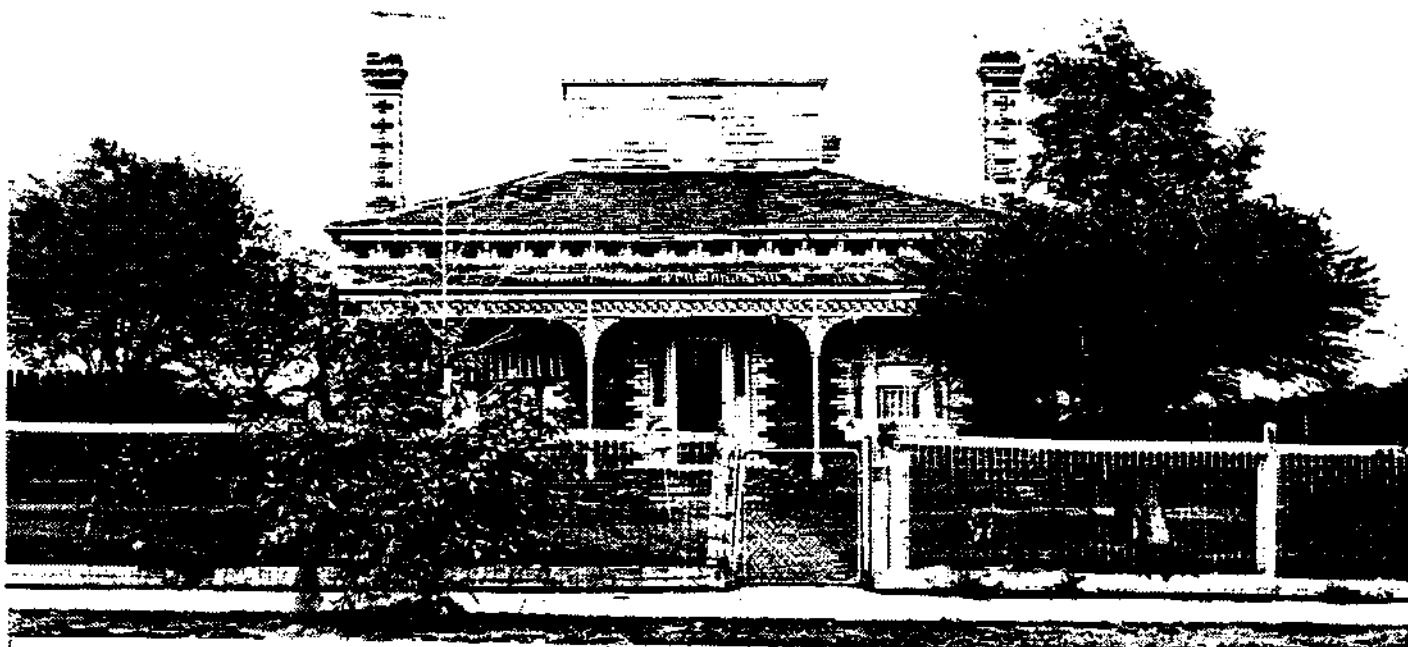
May lived at Mayville until its purchase by one Thomas J Copperthwaite, then of Burnley Police Station, after 1900. During his occupation, May

constructed another stone house, in East Street (now rendered over) which he leased out to such persons as Thomas Creak who was a clerk, William Copperthwaite, another appropriately named policeman, took up residence at Mayville after the first war.

Mayville was perhaps the second surviving house to be built within the government township of Northcote (Refer 47 Cunningham Street). It is externally intact and possesses some notable interior fittings.



92 DENNIS STREET.



Part of G.S. Brodie's 1839 Crown Portion was subdivided in 1878 as the Mayville Estate <sup>1</sup>.

On lot two of what was then Mitchell Street North, F O. Pearson, built 92 Dennis Street. Pearson leased the house to George Wall, a tailor, during 1886; Donald Dinnie and a miner, Joel Northey, being the next occupants<sup>2</sup>. James Gooley, a tanner, lived at 92 Dennis Street from 1889 until after 1900; the ownership going to C G Turner in 1891, to be taken over, in turn, by the Australian Deposit and Mortgage Bank after the bank crash of 1893<sup>3</sup>. All of this time, the clay quarry of the New Northcote Brick Works was extending to the north from the first clay hole in Separation Street: eventually swallowing the allotments at the rear of 92 Dennis Street<sup>4</sup>. By the 1920's the house was owned by the Northcote Brick Company and Thomas Hill leased it from them<sup>5</sup>. Also, by 1889, Mitchell Street North had become Dennis Street <sup>6</sup>.

92 Dennis Street is a polychrome brick, double-fronted house with a slated hipped roof which extends into what was probably the timber walls of a tower. Two symmetrically placed chimneys extend to above the tower roofline and a concave roof verandah, supported on cast-iron columns and brackets, adorns the north face.

The building is externally near to original with the exception of the tower roof and part of the frieze-work: the fence has been replaced c1920.

92 Dennis Street is a typical Victorian brick villa in a suburb better known for its timber buildings. The roof tower is unusual and has been repeated on a limited number of buildings in the State: there is nothing like it in Northcote.

Of all the Crown Grantees of the allotments sold in 1839 at Northcote, Michael Pender was one of the few to use the rural sized lots for farming. His farm was called Pender's Grove. Pender was English born but had come to Victoria from Tasmania. He built his homestead near the line of Dundas Street and the Darabin Creek in the early 1840's<sub>1</sub>.

As with the other large allotments, Pender's Grove was sub-divided into suburban lots during the late 1880's; G. Langridge and Son, the auctioneers, were selling the first lots in December, 1887<sub>2</sub>. Frederick A Harris purchased four of these lots at the Dundas-Newcastle Streets Corner and in 1889, commenced to build Barunah; completing it by 1892<sub>3</sub>. Barunah stood virtually alone on the estate where only Dundas Street had been formed<sub>4</sub>.

F A. Harris was born in Flinders Street, Melbourne; working in his father's general produce business until 1872. Then he started the Pottery Works at Clifton Hill and won, for its products, awards at the Melbourne and Philadelphia Exhibition of 1873. Three years later he started a new steam powered plant<sub>5</sub> in Raglan Street, near Rochem Street South Preston which he called The Builders' Brick and Tile Supply Co. The products included flower and chimney pots, fire bricks, and pressed white and red bricks. This company was in liquidation by 1895<sub>6</sub> and Harris had lost Barunah to the Bank of N.S.W. Paul Hardenack, a tanner, leased it from 1895. Other wealthy tenants followed until James Woods, a grocer, purchased Barunah in c1902<sub>8</sub>.



BARUNAH, 82 DUNDAS STREET

Barunah is a remarkably intact Boom era mansion, both internally and externally. It is a two-level towered and bayed house with stuccoed brick walls, as yet unpainted, and a two-level cast-iron verandah.

Enrichment of the stucco is sparingly but skillfully applied with trabecation implied in bas-relief over part of the facade, rusticated ashlar over the other areas and smooth stucco elsewhere. A balustraded parapet exists between the corner piers of the tower and finialled urns are mounted on these piers. The chimney shafts are pedimented and the flues are expressed with barrelled stucco mouldings. Pronounced bracket pairs are applied to the eaves. Over the porch is a heavy broken pediment which is held on consoles in advance of the entrance archway. Plate tracery, in timber, is used in the tower windows. The composition of Barunah, however, dominates the decoration. The octagonal and square towers are arranged, in combination with chimney shafts and the asymmetrically placed bay to the north to provide a picturesque composition of massive elements in the Italianate mode. Barunah's elevated siting and the unobscured views which are available to it afford the best visual effect from the use of this style.

The entrance door has a fanlight and panalled side-lights with stained and painted glazing; the door being six panalled and bifocated. An archway, supported on detached Ionic columns, divides the hallway from the stairhall where the diaper pattern encaustic tiling continued to the bottom landing of a paired second-flight stair. The plaster work is ornate and marble mantels are liberally distributed throughout. Only the colours have been overtly altered.

Alterations include the replacement of the boundary fence which was presumably iron picket with an inappropriate face-brick fence and the removal of the cast-iron ridging and finials from the roof-ridges. Part of Barunah's grounds, to the south, has been built upon relatively recently. The stable block to the west of the house is from the original construction.

Barunah is an almost intact Italianate mansion and is unparalleled in Northcote, and elsewhere, in respect to the skill of the elevational massing and the enrichment of the facade.



C H. James created the extension to the original 1878 Maryville Estate, at the end of 1886, from part of G S Brodie's Crown Grant of 1839<sup>1</sup>. The McLean brothers, Thomas and Samuel, purchased about 3½ acres of the estate, in the 1880's, and Thomas H. McLean commenced to build Benvenula in 1885. Samuel built his house to the north<sup>2</sup>.

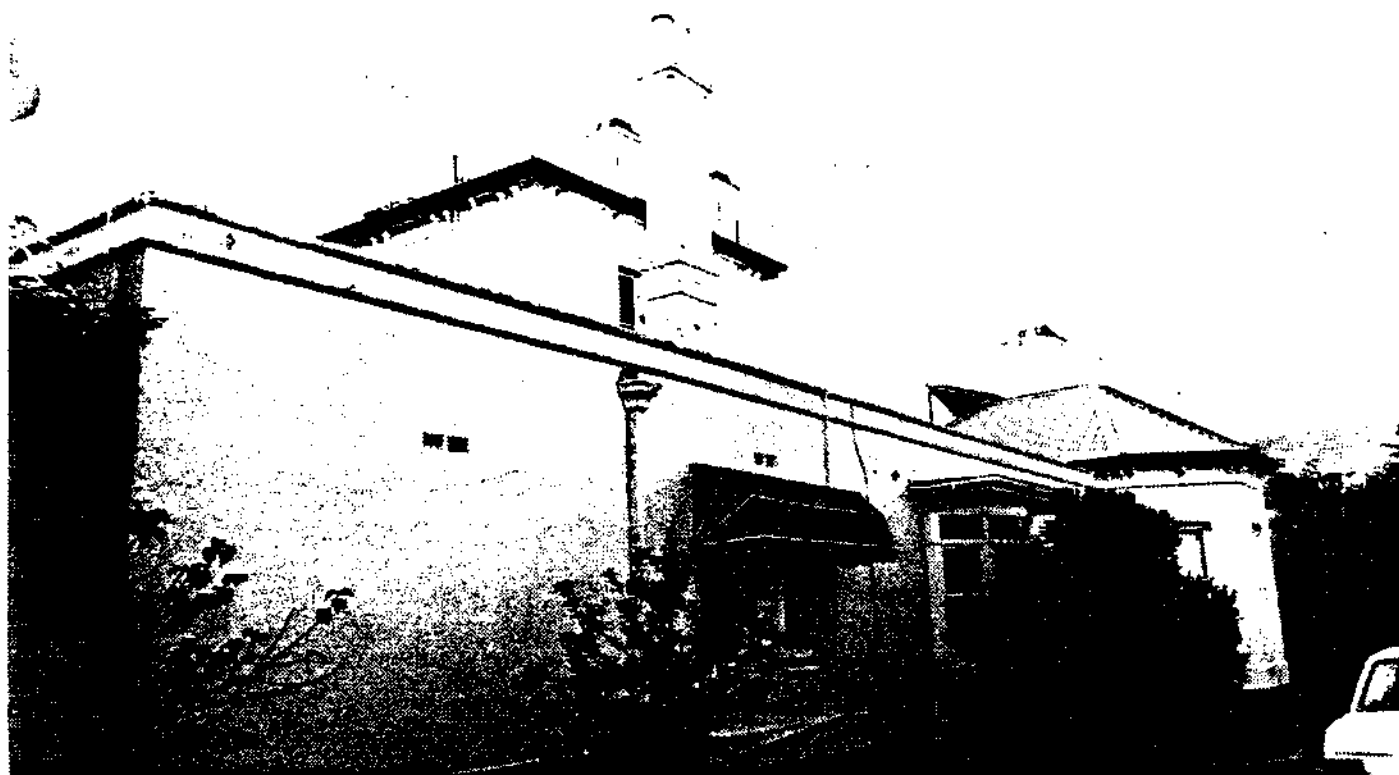
The McLean Brothers operated a tannery at Alfred Street, North Melbourne, also acting as leather merchants in Lonsdale Street East<sup>3</sup>. About 1880 they constructed a new tannery at the corner of Dennis and High Streets which they expanded in 1895<sup>4</sup>. This building was burnt out in 1904; having been inactive for some time<sup>5</sup>. Meanwhile Thomas had entered the Northcote Council, in 1890, to be among those who first used the new town hall. He was voted as mayor for two consecutive terms, 1895-7, and left the council in 1899<sup>6</sup>. He died in Ararat nine years later<sup>7</sup>.

By 1905 he had left Benvenula and Charles Trescowthick, the boot manufacturer, had replaced him<sup>8</sup>. Trescowthick had started a factory at Roseneath Street, Clifton Hill in about 1892. By the early 1900's his three-storey factory was described as ... 'one of the most flourishing businesses .. in the State'<sup>9</sup>.

By 1919, part of Francis Grove was formed from Benvenula's grounds<sup>10</sup>. Ten years later, John Barclay who was a builder, owned Benvenula and was selling more allotments for home building.

Benvenula is a generally two-storeyed stuccoed mansion which consists of a number of connected pavillions of one and two levels. The roofs are slated, the eaves bracketted and sparing stucco ornament applied to the walls. A major and unusual element of the building is a tower supported, at the four corners, by four corniced chimney shafts. Between each is balustrading, composed of cast-iron panels. Benvenula originally faced Wales Street and a verandah existed on its eastern face: this has since been altered. Flat building has encroached on the south-east corner and substantial alterations have occurred to the building elsewhere.

Benvenula was owned by two of Northcote's more powerful industrialists, Trescowthick and McLean, who had strong links to the tanneries established there from the 1860's. However, their historical associations with this building are marred by the lack of fidelity Benvenula now possesses to their time of residence there.

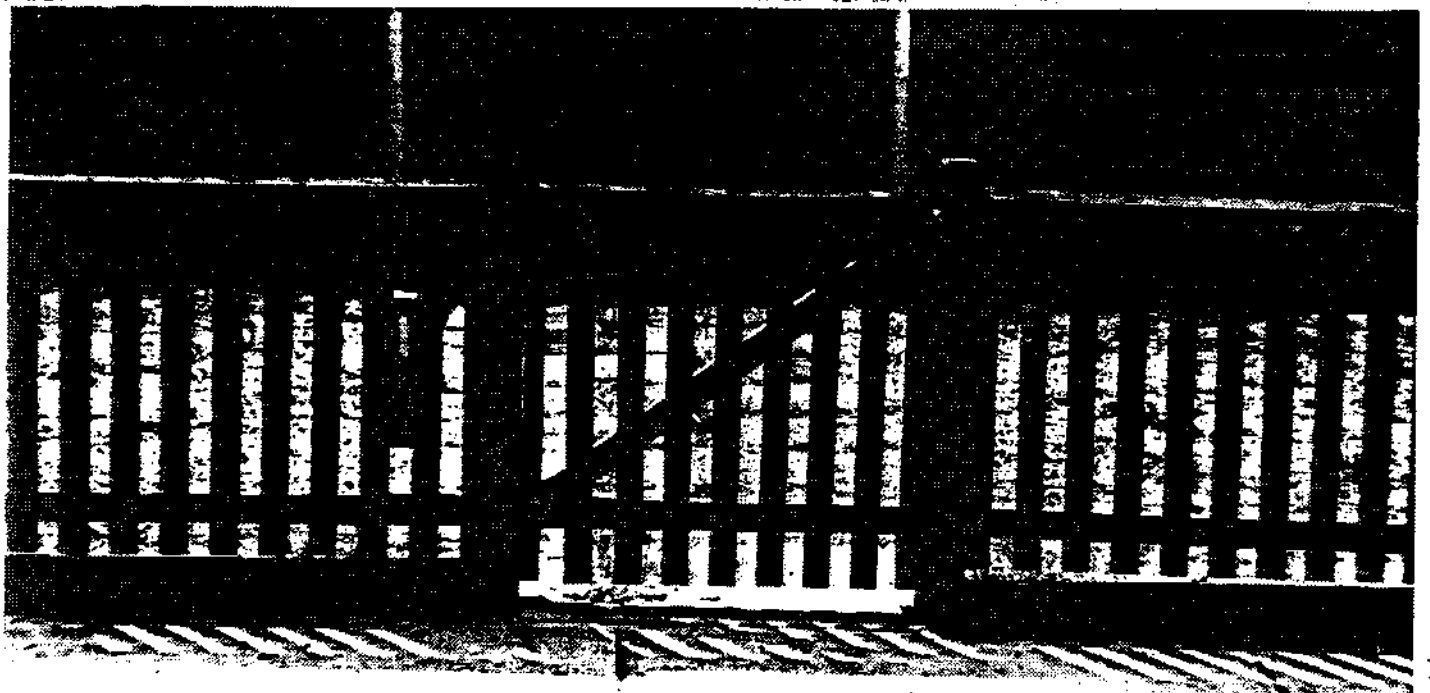


## KAIBA, 175 GILLIES STREET.

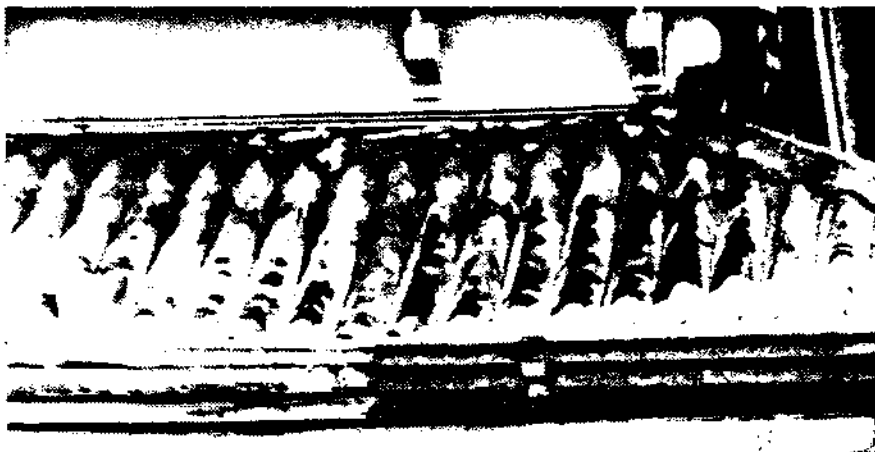
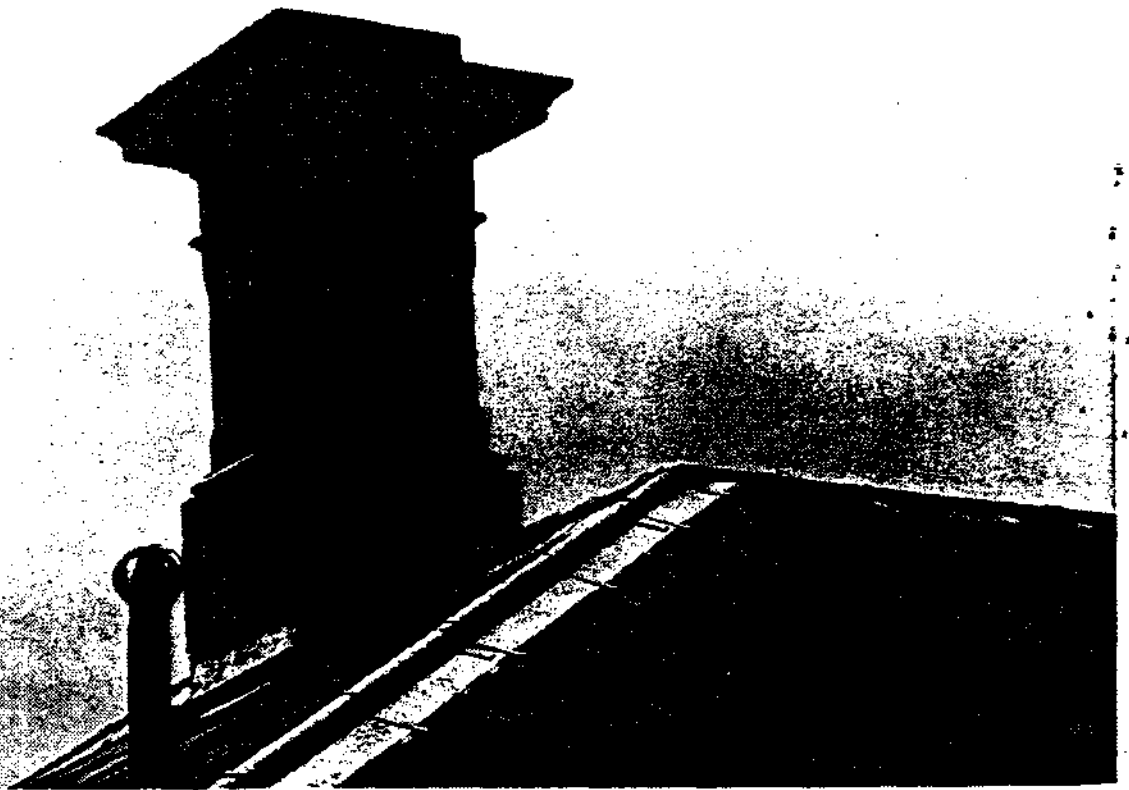
C.H. James subdivided A Walker's Crown Grant of ninety two acres, into the Fairfield Park Estate and named one of its long streets after the Hon. Duncan Gillies<sup>1</sup>.

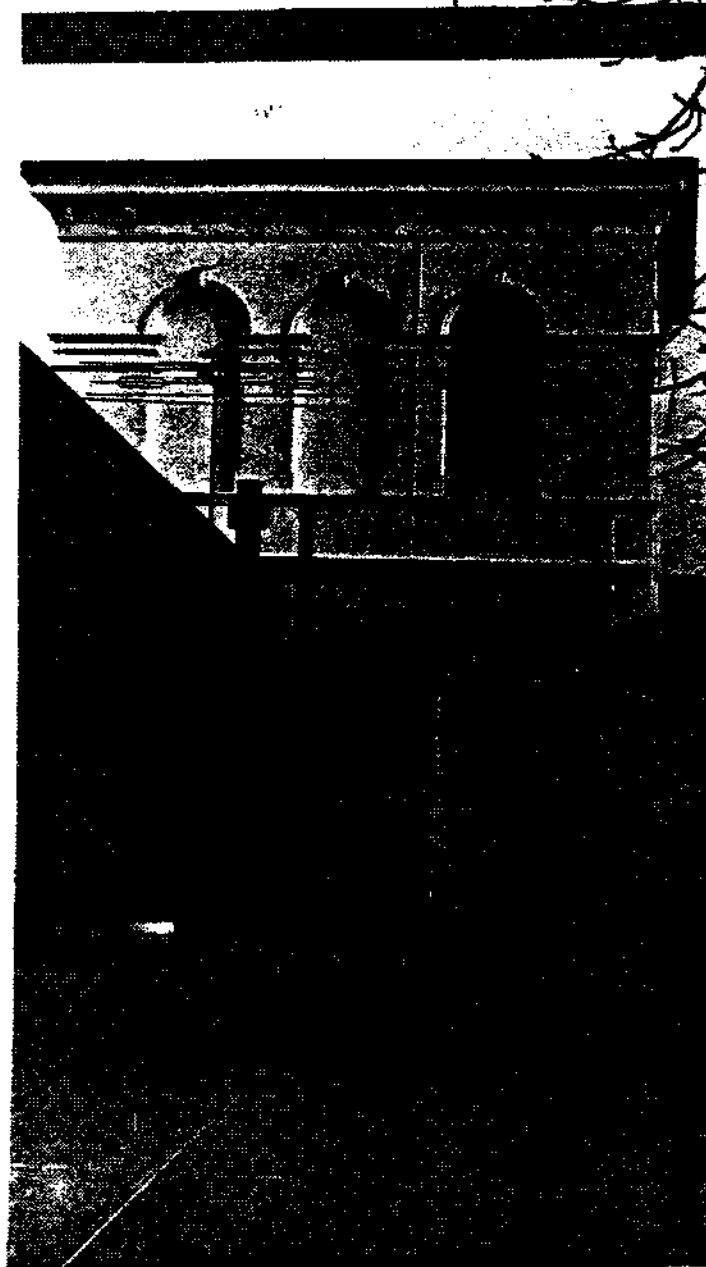
At the northern end of the estate, in 'Extension Four', the builder-speculator Giles Beeley built Kaiba in 1906<sup>2</sup>. He leased it to an advertising agent, Bernard Ingleby, and later to one Harry Robbins<sup>3</sup>. The Robbins family have lived there ever since, until quite recently, in the persons of Eleanor, Marjory and Colin.<sup>4</sup>.

Kaiba is a near original house from Northcote's most prolific building era. It is double-fronted, timber 'ashlar' fronted and has a return cast-iron verandah, with a concave roof. The eaves are bracketed, the front, fretted screen door intact, and the ogee profile gutter unbroken. The cast-iron brackets, columns and friezes are intact, the heavy chimney cornices complete and a capped picket fence runs along the front. Kaiba is a relatively large house of the area, and from the era: it is intact externally, unlike perhaps any other house from the period in Northcote.



KATBA, 175 GILLIES STREET.



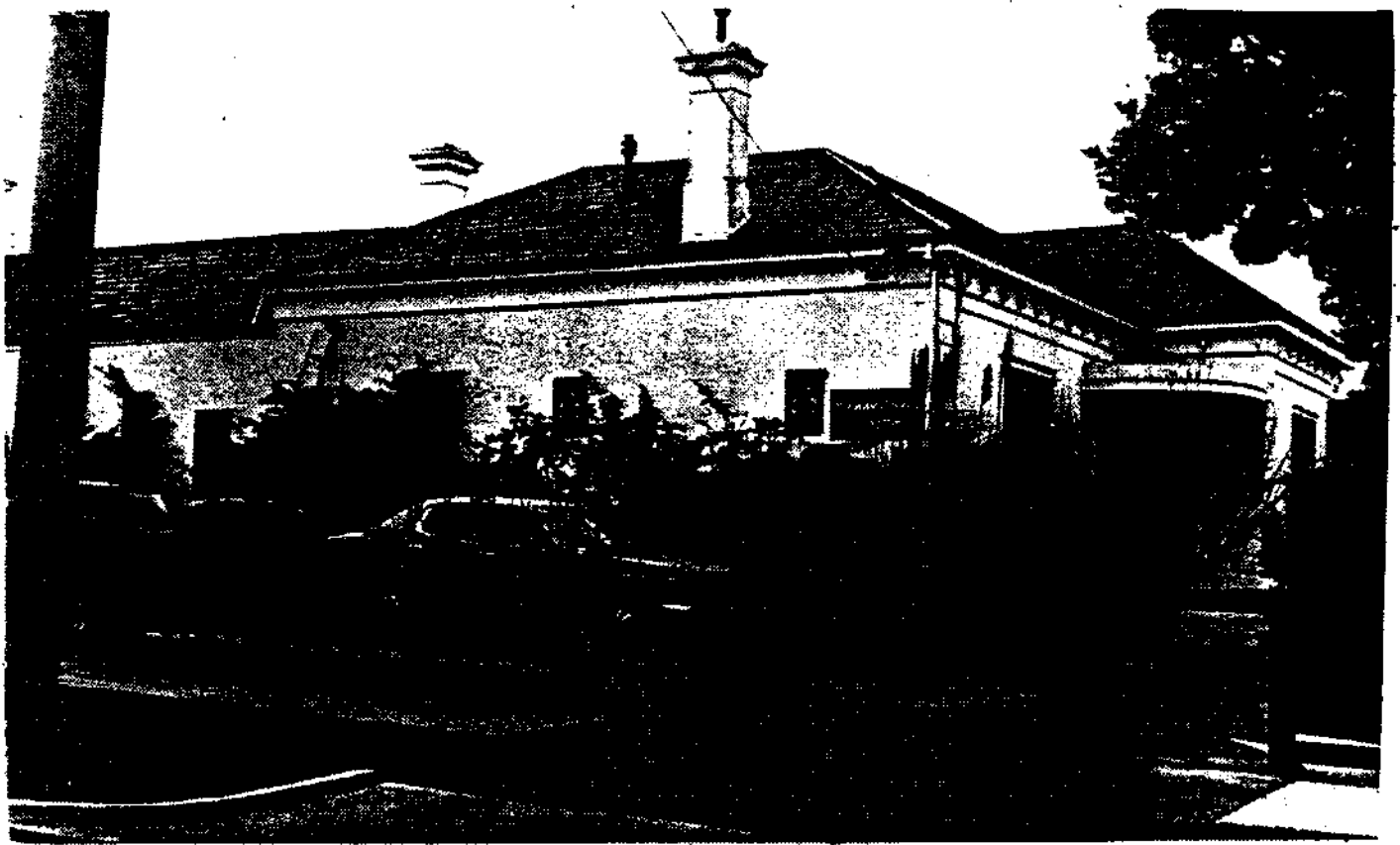


**HANSLOPE**  
12 HANSLOPE AVENUE

J.W. Gosling purchased Crown Portion 116 in June 1840.<sup>1</sup> As an early subdivision from this land, Thomas Tame, who was a bootmaker in Gertrude Street, Fitzroy, purchased about 6½ acres on the Heidelberg Road as well as allotments in the Lucerne and Knockando Estates.<sup>2</sup> By the end of 1883, he had constructed Hanslope to face, across the Heidelberg Road, to the Yarra Valley.<sup>3</sup> Seventeen years' later, Thomas died, aged 63 years, and his property was carried on by Ann Tame who was presumably his wife.<sup>4</sup> By 1913, Ann resided at Waldemar Road, Heidelberg: Hanslope and one acre was leased to a Mr. Kelton.<sup>5</sup>

E.A. McKay appears to have lived there in the 1920's: followed by Mrs. M. Andresen and, more recently, Bruna Borgesi.<sup>6</sup> Today Hanslope exists on a double block; the grounds having been subdivided and built upon in the 1920's. It serves as a private nursing home.

Hanslope is a stuccoed brick villa, in the Italianate manner, with hipped slate roofs and bracketted eaves. Quoining exists on the south facade and a quadrant porch exists now where once there was a verandah. A distinguishing aspect of the house was the arcaded tower which resembled that at the Grand



View Hotel qv: however, as with the hotel, the tower roof has been replaced and, at Hanslope, the arcade blocked in. Generally Hanslope has been extensively altered and non-matching face-brick additions placed on the east side.

It, like Rosebank qv, Edgebaston qv and Hillsvievw qv, are remnants of the large houses built by the rising manufacturing class during the 1880's and the, then, semi-pastoral banks of the Yarra. All but the first of this group have been sadly altered.



HOUSE, 9 HARTINGTON STREET.

J. Cunningham's Crown Grant of 139 acres was subdivided as a continuation of the Kirk's Paddock Estate of 1883. Hartington Street was included on this plan first and extended in the next subdivision. It was not until past 1900 that the development of the area and the grounds of the mansion, Thornbank, ensued.

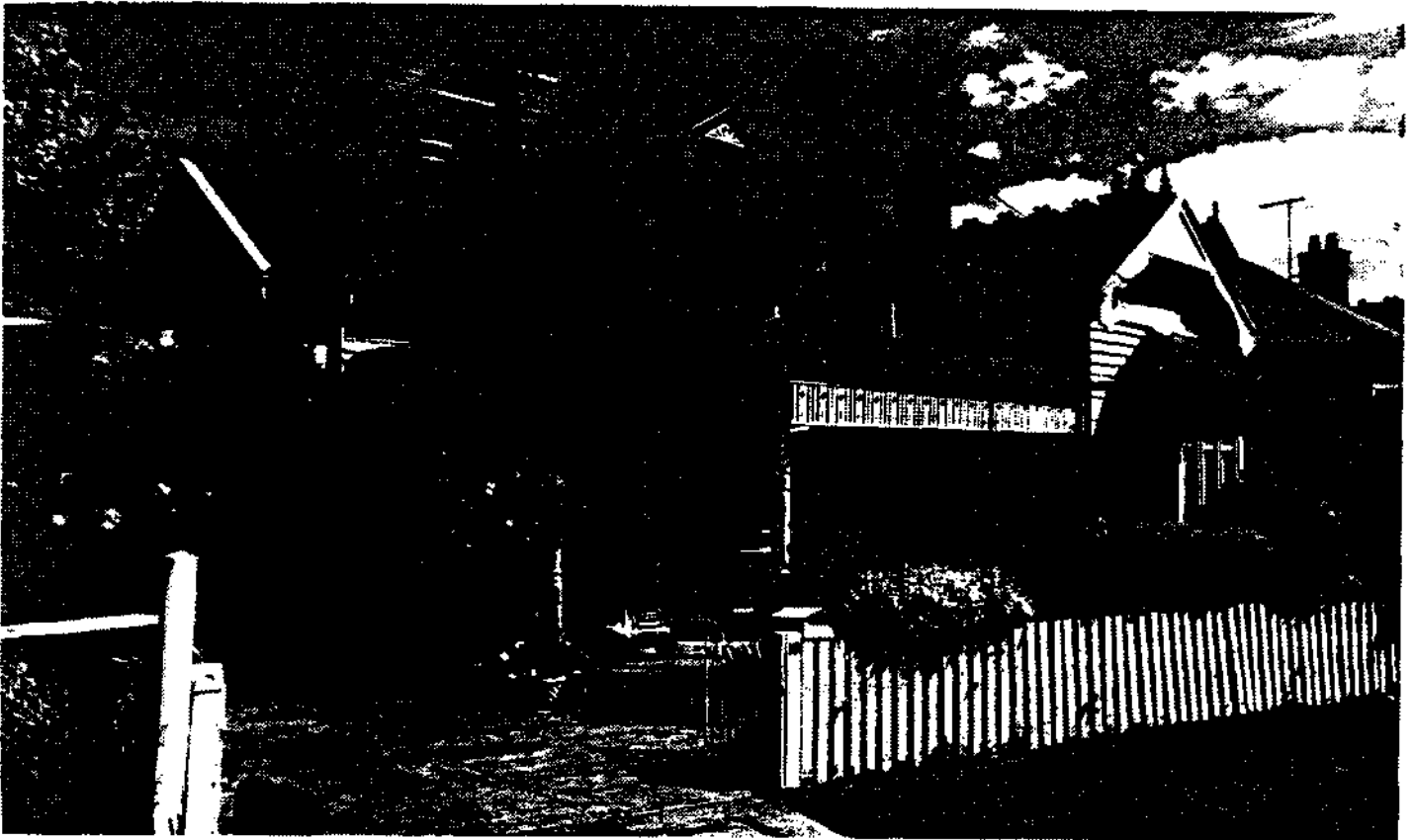
Alfred Balett, a joiner, built 9 Hartington Street on lot 17 of a subsequent subdivision. He and his wife, Fanny, lived there from its construction date, in 1911, for over fifty years.

9 Hartington Street is a timber double-fronted house, set on a bayed, asymmetrical plan. There is a small bullnose-roof verandah, the typical half-timbered gables and a bayed window. Ashlar pattern boarding

clads the house facade and the original spade-head picket fence surrounds the block. The house is notable for its restrained use of decoration: the verandah eaves are bracketted as are the main eaves, a key-hole fretted valance skirts the bay window roof and the arched verandah is dentillated with fretted scroll work in the spandrels. The roof is hipped with a relatively simple Dutchgable and terracotta ridging. Of particular note is a horse-shoe shaped leadlight window on the south facade.

9 Hartington Street is an intact example of its building type with unusual detailing. It is the terminating point of the Hartington Street Precinct.



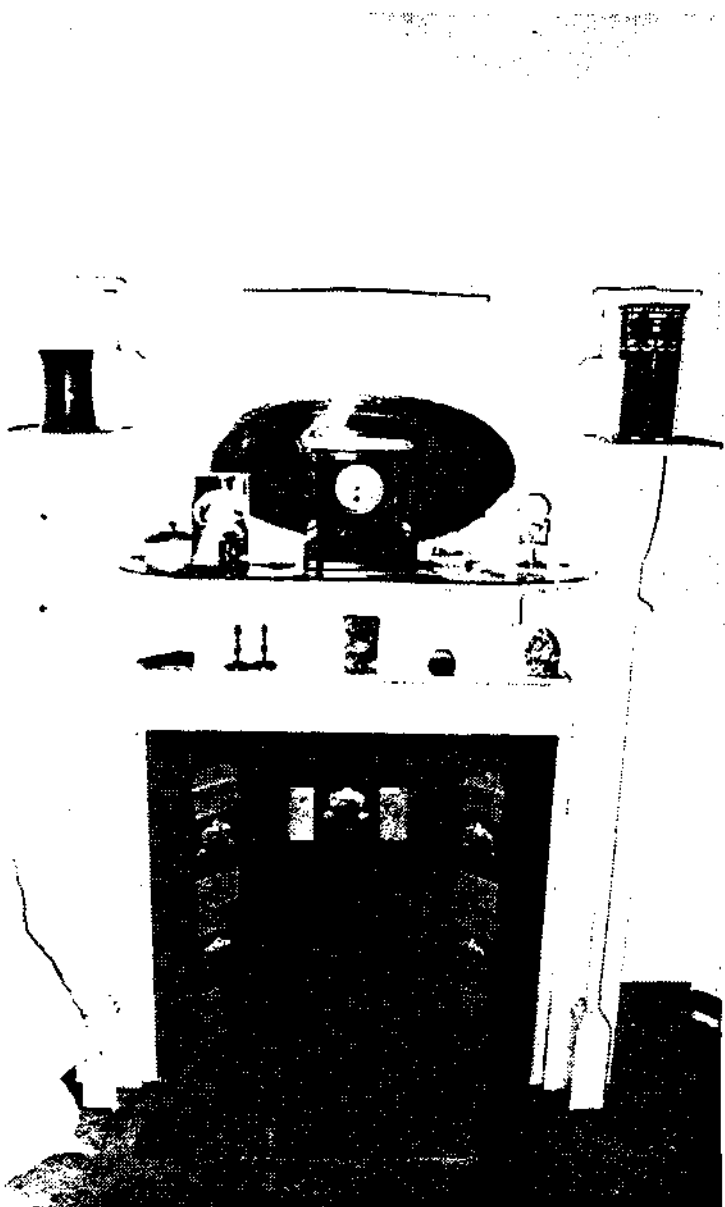
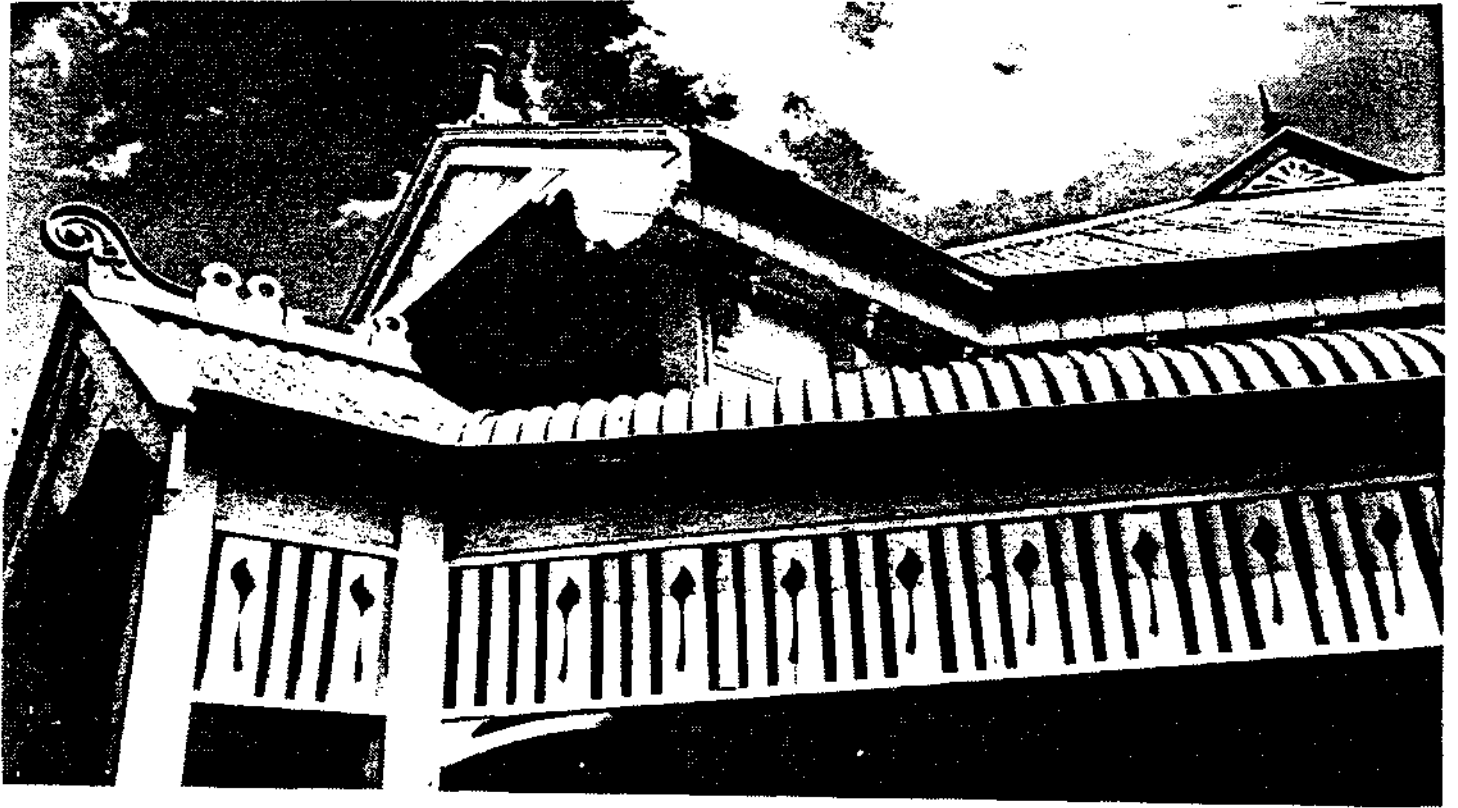


Land which had been sold to Rucker, in 1840, at seven pounds, ten shillings per acre, was redivided to create Hartington Street by 1883<sub>2</sub>. By 1889 the Whittlesea railway had been located adjacent to the street but it remained surprisingly devoid of housing and was unformed. Development, after 1900, ensued on Cunningham's original block to the north of Rucker and Hartington Street was extended north<sub>3</sub>. With the boom in housing, commencing around 1900, and increasing up until the war, Hartington Street received its present character.

Next to 18 Hartington Street, on the corner of McCracken Avenue, one Michael Fitzgerald who was a builder, owned an allotment. He also owned the land at No. 18. It is probable that Fitzgerald built, first No. 17 in 1910, for himself which he later sold to a wool merchant, by the name of Albert Peacock and two years later, built an almost identical house, at No. 18, for one Thomas Tunnecliffe<sub>4</sub>. Fitzgerald saved the corner site for himself.

Thomas Tunnecliffe, son of an Irishman, but native to Victoria, first entered the Legislative Assembly for West Melbourne, 1903-4. Eaglehawk came next (1907-20) and as the member for Collingwood (1921- ), he became Chief Secretary under the Prendergast Labour Ministry (1924), Minister of Railways and Electrical Undertakings (1927-8) and Chief Secretary to the Hogan administration (1929-32). He was acting Premier of Victoria in 1932 and was subsequently Leader of the Opposition. His second wife was Bertha Gross whom he married in 1913: the Gross family rebuilt the Croxton Park Hotel<sub>qv</sub> in 1897. Throughout his career, Tunnecliffe was an essential part of the Socialist movement, in Victoria and nationally<sub>5</sub>.

18 Hartington Street is of a multi-bayed plan: each bay being expressed by a prominent half-timbered gable and a bayed and hooded window-bay. Similarly the return bullnose-roof verandah is interrupted by a gable which repeats in the main roof, over pressed metal fish-scale panels are also used





within the gables whilst bracketted eaves, keyhole-fretted gutter fascias and extended and pierced brackets add to a profusion of ornament and form.

The major facade of the house is clad with typical ashlar-pattern blocks, originally expressed in sandstone colouring against white coursing, whilst secondary walls are of square-edge, weather boards.

Despite this cladding pattern, typical of the late nineteenth century, the period of 18 Hartington is expressed in a band of stained shingles which interrupts the balance of the pseudo-stone facade.

The roof line is pitched to a central, Dutch-hip, with fretted ventilation grills filling the gable. Terracotta ridging further complicates the roofline as do the turned finials to the apices.

18 Hartington, built at the peak of the pre-war era, expresses fully the exuberance of detail and colour which was to slowly disappear after the war.

Internally, the hall is dominated by a horse-shoe arched portal, in fretted timber, with balustrade and plant patterns whilst the entrance door has leadlight top and side lights with similar, symmetrical-pattern plant motifs. Highly coloured plant motifs, of another design, are used on the glazed hood, border and hearth tiles of the fireplaces; their mantels being of polished timber (blackwood) and of typically tall proportions.

Externally, some of the verandah frieze is missing, and the simple arrow-head picket fence has been replaced in the 1920's. A bay has been added on the south soon after its construction and is totally in sympathy to the house.

18 Hartington Street is a near complete example of the height of its period, as executed in timber. It is the more ornate of a near identical pair of houses, built by an owner-builder. It achieves some historical significance from its brief association with the prominent socialist politician, Thomas Tunnecliffe who was its second owner. It is a key building in the Hartington Street precinct.

HOUSE, 24 HARTINGTON STREET.

Part of W F A Rucker's Crown Portion 101, was subdivided as Kirk's Paddock in 1883<sub>1</sub>. Hartington Street was shown in this plan. Despite the Whittlesea railway shifting from its proposed location west of St George's Road to its present line, in 1889<sub>2</sub>, the existence of the mansion, Thornbank, in the area may have influenced the slow development of Hartington Street. Benjamin E. Johnson owned lots in Hartington in the early 1900's and the agent, Scott, also had an interest in the site of 24 Hartington Street<sub>3</sub>. Michael Fitzgerald who was a builder constructed a house on this allotment in 1914 and immediately leased it. In the first year it became a doctor's surgery, under Siegwart Bruchl, but was still owned by Fitzgerald<sub>4</sub>. He sold it to E.M. Rowell in the following year<sub>5</sub>.

24 Hartington Street is perhaps the most ornate of the small timber villas in Northcote if not Melbourne. It also has a close resemblance to other Hartington Street houses (17, 18 Hartington<sub>qv</sub>). As a corner building it fully utilizes the site with an octagonal corner-tower and major gabled bays facing each street. The tower has fish-scale terracotta shingling to its concave segment-roof and matching timber shingling to its walls: these would have been stained with cressets colours. The fretted gables have scrolled patterns and the half-timbered effect is achieved with metal 'rough-cast'. Under the roof gable, a further trussed and fretted gable covers a protruding window bay which also has the bellied 'rough-cast' infill. A bullnose return verandah links the two main bays and skirts to the tower. Cast-iron friezes adorn the turned verandah posts where even the verandah eaves have tiny timber brackets. The ogee-profile spouting is intact throughout and the hipped and Dutch gabled roof shapes are finished with terracotta ridgeing and finials. The fence and colour scheme are the major external alterations.

24 Hartington Street is near original and exemplifies the considerable array of detail possible within the timber architecture of 1900-15. It is a major element in the Hartington Street Precinct<sub>qv</sub>.

*Note: 24 Hartington Street has since been defaced.*



## HOUSE, 1 HAWTHORN ROAD

1 Hawthorn Street occupies lot 32 of a subdivision of part of Cunningham's original Crown Portion 106. The mansion, Thornbank, stood on this land and survived the subdivisions of the 1850 s under Peter McCracken's ownership. Hawthorn Road was its access point and named after a previous owner, a Mr Hawthorn 1. Hawthorn Road is approximately where its gatehouse stood 1.

Benjamin E Johnson, who then lived in Bay View Terrace owned many of the lots, including lot 32, prior to its sale to David Morgan in 1913<sub>2</sub>. By the following year Morgan had built 1 Hawthorn Street and leased it to Edward Orton, an engineer, who became its owner in 1914-15<sub>3</sub>.

1 Hawthorn is typically bayed, in plan, with matching gables to the roof in elevation. Half-timbering to



the gables, terracotta ridgeing, leadlight casement windows and a bullnose roof return-verandah, with cast-iron friezes and turned posts, are all accessories to the style. A picket fence to the front and a mature palm complete the picture. Paint colours have also maintained the original character.

1 Hawthorn Street gives a complete picture of a small house in its garden from the early twentieth century. It is also the termination of the Hawthorn Street Precinct<sup>qv</sup>.



CENTENARY DAIRY  
181-7 HEIDELBERG ROAD

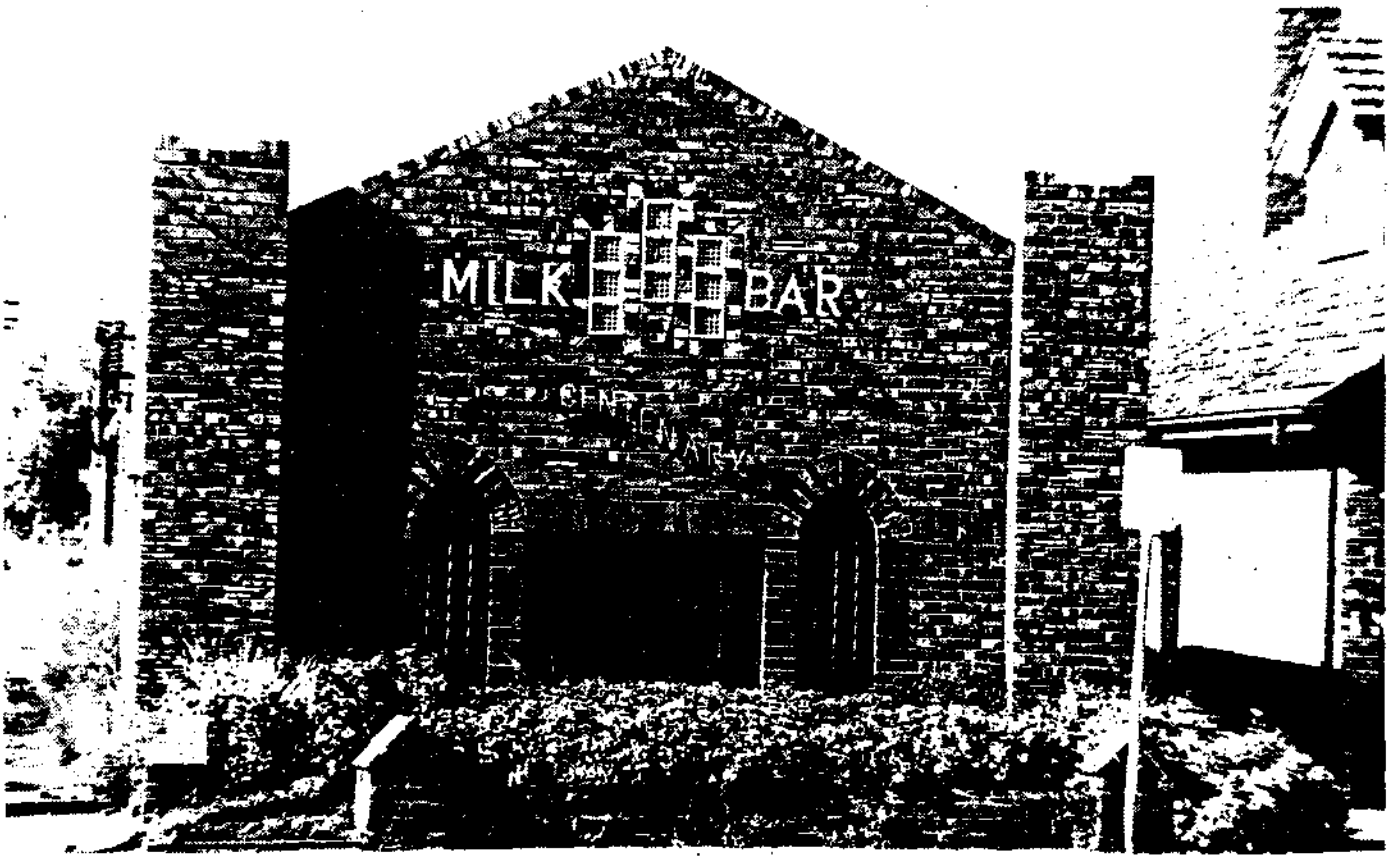
Township allotments were surveyed and sold to the east of the Northcote Government Township, prior to and during 1884. This 'township' was proclaimed in 1906.<sup>1</sup> By the 1920's, Mrs. Agnes Cutts owned a corner allotment at Westfield Street (formerly Bower) and the Heidelberg Road, which had been first purchased by Samuel Lyons in 1884.<sup>2</sup> By 1933 she had acquired W.M. Deagne's neighbouring allotment which he had purchased in 1886, but which then belonged to Arthur and George Edwards and William Wetchall.<sup>3</sup> In the following year George and Agnes Cutts were the occupiers and owners of a brick dairy, house and milkbar which they still own today.<sup>4</sup>

The milkbar and dairy building is an almost ecclesiastically styled structure: with two flanking 'towers' or piers, a central gable and two pointed-arch windows arranged symmetrically on the lower facade. To complete this image, a trio of tripartite ventilators are positioned centrally in the gable. The walls are of clinker brickwork; built in header and stretcher bond with soldier coursing and varigated headers are distributed

in an informal chevron pattern across the face. Original sand-blasted lettering survives in the glazing. The house is attic-styled with Marseille pattern tiles to the roof and clinker-brick walls. Half-timbering in both gables echoes the domestic Tudor period architecture of England whilst the overlapping gables and horizontal emphasis given to window groups reflects the influence of the Bungalow style. Heavy piers and brackets give visual weight to the porch, whilst detached Ionic columns provide an unexpected frame to the entrance. A further house of more modest proportions and little individual importance exists to the east, but this adds another element to the complex. The front fence and planting appear intact, adding a unifying aspect to the group. Internally, the house is apparently original with murals to some walls.

This is a near intact and representative group from the period; the style used being commonly employed in Tudor revival flat buildings elsewhere and has not been seen applied to a dairy.







C. H. James created the Fairfield Park Estate from F. Vidal's Crown Portion 114 (early in the 1880 s)<sup>1</sup>. A railway had run through the estate, from Clifton Hill to Alphington, since 1883 but did not connect directly with Melbourne. The promise existed, which was realised in 1888, to extend this to the then rural Heidelberg<sup>2</sup>. To augment this so far directionless line, James had constructed a horse tramway from the Fairfield Park Station, up Station Street for over a mile. It was intended to take it to Preston. For this purpose he had obtained 45lb rails and a tramcar from Adelaide. Gas and water were also promised in 1885<sup>3</sup>.

When the Heidelberg station was opened in May 1888, so too did the Grand View Hotel<sup>4</sup>. It was close to Fairfield Park station and on the Heidelberg Road: cornering two markets. In addition it commanded views of the Yarra River valley. Dominick Norris built and occupied the hotel in the early 1890 s;

Alex C. Lyons becoming the licensee in the mid 1890's and Florence Beresford in the early 1900 s. The Grand View Hotel is a stuccoed three-level building with a square tower placed centrally on its south face. The tower roof has been removed. The fenestration varies from arched, on the south-west, to a mixture of pedimented and arched openings elsewhere. Sparse decoration is applied to the storey string-courses and stucco swags divide the name panel and a pedimented niche, sheltering a statue. The pierced parapet has a balustrade formed, in stucco, from the guilloche motif and the cornice is supported with bracket pairs. The whole design is based on the palazzo prototypes of the Italian Renaissance but despite its relatively original condition, is clumsily composed. A large neon sign fights with the tower for prominence on the skyline. Of note is the resemblance of the tower to that of Sanslope<sup>qv</sup>.

SHOP AND RESIDENCE,  
457 HEIDELBERG ROAD.



C H James and Percy Dobson, subdivided what been Vidal's Crown Portion of 1840, in the period 1881-6.

Joseph Brown, a baker from Fifeshire, Scotland, purchased lots 15 and 16 at James' Fairfield Park Estate in 1886. Brown had come to Melbourne only six years before from New Zealand. After six months as a journeyman baker with Thomas Reid of North Melbourne, Brown decided on his own business in the new suburb of Fairfield Park. He purchased the lots from Albert Kennedy and built 457 Heidelberg Road as a shop and residence, in 1886, and beside it he built a hay and corn store before 1889<sub>2</sub>. Brown, as well as being a baker, acted as postmaster in 1888 but gave up 457 Heidelberg Road, in 1890, to Hugh Clark who was a grocer: Brown then used his former hay and corn store as a bakery<sub>3</sub>. James Fegan followed Clark; Ann Kington and William Edwards followed Fegan<sub>4</sub>. All were grocers. Fruitcraters then took over with Alfred Newburn and Harry Rose<sub>5</sub> in the 1920's, whilst confectioners returned in the 1950's, with Mrs Benn and, in the 1940's Mrs E. Butler<sub>6</sub>.

457 Heidelberg Road is a two-level, stuccoed brick building, designed as an upper level residence and ground-level shop. A dentillated string course divides the building horizontally and bracketted pediments are placed over each window opening; bracketted sills and guilloche-pattern architraves add to the decoration. Incised scrolling has been introduced below the pediments. Alterations include the blocking of one show window and part of the door, and the introduction of an obtrusive sign at the upper level.

Based on the Italian Renaissance Palazzo form, 457 Heidelberg Road is a successful design for a corner lot. The fenestration is effectively used as concentrated points of ornament on an otherwise bland facade. The building marks the earliest surviving introduction of a commercial use in the residential subdivision of the 1880's along Heidelberg Road.

SHOP AND RESIDENCE,  
756-8 HEIDELBERG ROAD.

Alphington Village was created from Charles William Roemer's original Crown Portion 120, of 1840. James Manning purchased the lot from the Sydney-based Roemer in 1841, completing the purchase in 1852. Two years later, William Montague Manning, who was Solicitor General of New South Wales, and James' brother, began selling village allotments along Heidelberg Road and large pastoral lots near the Yarra and the Darebin Creek. One such block was sold with another to John Mason, in 1855, for one hundred and thirty five pounds and sometime in the late 1850's or early 1860's, 756-8 Heidelberg Road was constructed.

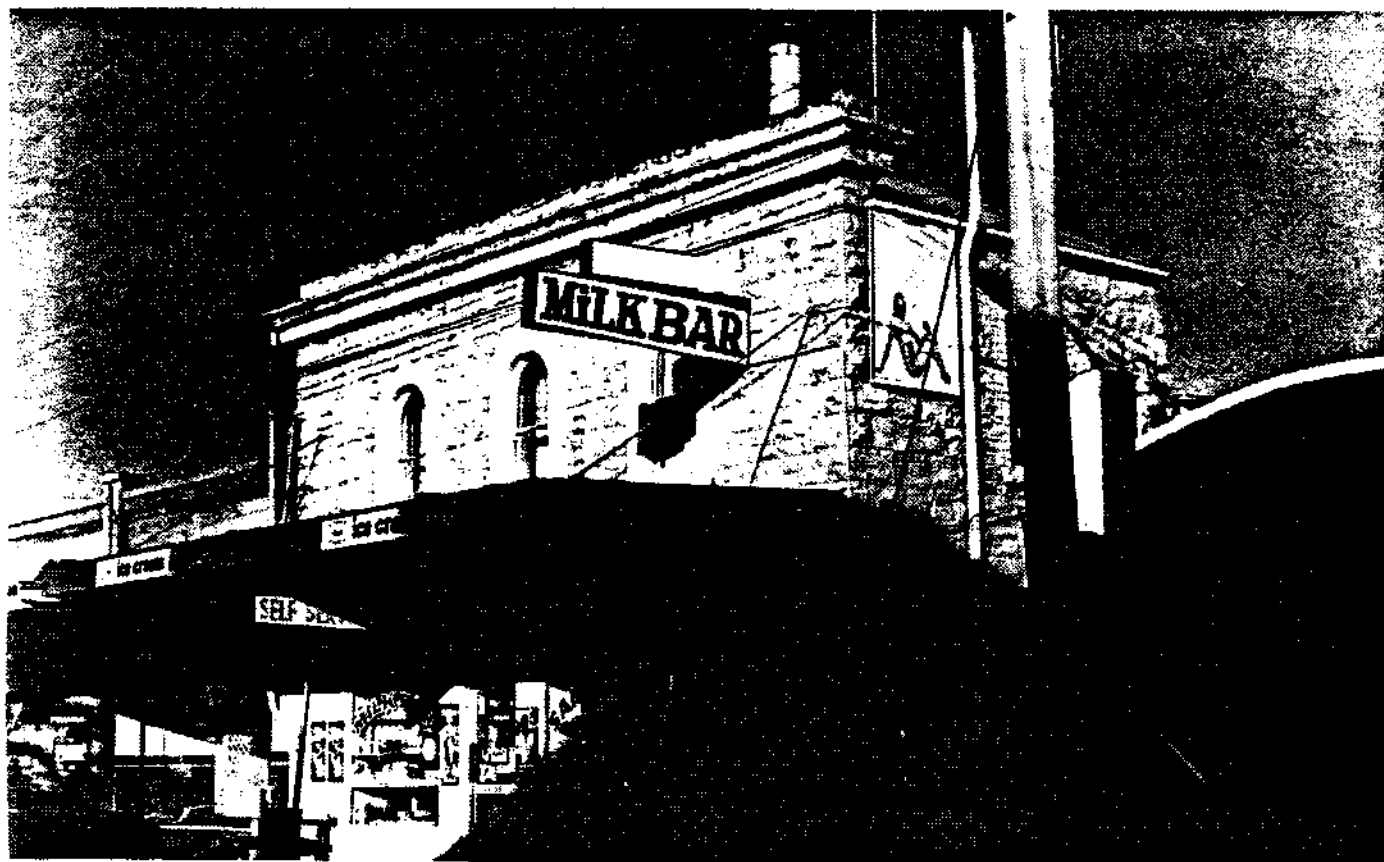
In 1863, Thomas King(s) owned it as a butcher's shop and dwelling, with a slaughter house and yards on the east, whilst Richard King owned a baker's shop to the west which was leased to Guest and Ball among others<sub>3</sub>. John Sharp Adams owned a store further to the east as did Thomas H. Bear lease out a wine shop to almost complete the village shops of the 1860's<sub>4</sub>.

The building appears to have undergone improvements in 1865 and, in 1868, but otherwise King owned and

occupied it until its purchase by John Woolcock in c1879. King still operated the slaughter yard next door<sub>5</sub>. Sam Whittaker took it in the 1880's; returning to Woolcock, or his executors, who leased it to butchers such as John Cogle, F R Vizard and Arthur E Wortley. William Eldridge tenanted the building in 1935<sub>6</sub>.

756 Heidelberg Road and the former Methodist Church<sup>qv</sup> are all that remain of the Alphington Village of the 1850-60's. 756 Heidelberg Road hence is of great historical importance to the Northcote Municipality and the Heidelberg Road as perhaps the oldest commercial building, excluding hotels, surviving on the road, east of its commencement at the former Plenty Road (High Street).

756 Heidelberg Road is a two level coursed basalt shop and residence. It possesses a basalt cornice and three arched and keystone windows in the upper level; these are formed in bricks. A cantilever verandah and signs have been added and the shop-front and interior altered but the basic fabric of the building is clearly seen.



UNITING AND FORMER METHODIST  
CHURCH,  
797 HEIDELBERG ROAD.



Methodism was established in Alphington during 1856. Services had been conducted at Meagher's Barn in Greensborough, around 1850, by the Rev S. Waterhouse and the Rev. J. Harcourt and in William Hordern's building at Heidelberg, but Methodism officially commenced at Alphington when the bluestone Church was opened, in 1859, on land which was originally part of Thomas Wills' Lucerne Farm. The Reverends Henry Moore, E.C Oldmeadow and Henry Saloway, lived nearby from the 1890's to c1910, whilst the Rev W H Hodge presided over the opening of a new church in 1916. Designed in the style of early English Parish Church, the Alphington Methodist Church is constructed of coursed basalt rubble, smooth-faced, and openings are formed in red brickwork. Simulated plate tracery

has been used on the three light window at the eastern end whilst stop-chamfered arrises are the general finish detail on the jambs. 'Fancy White' brick double-header courses are used as a capping for the gable which is topped by a crocket finial. A brick porch was added by the architect Robert Adamson, in 1873, and other minor additions have followed more recently. The church interior is simple and undistinguished.

Serving Manning's new Alphington Village of the 1850's, this Church, like 156-8 Heidelberg Road, is a historic memorial to this early phase of Heidelberg and Northcote's development.

## HILLS VIEW

849 HEIDELBERG ROAD.

As a continuation of A D Hodgson's first subdivision of Wills' Lucerne Farm, in 1885, the Lucerne North Estate was created. This was land which appears to have been consolidated by William Manning, in 1852, with his subdivision of Roemer's Crown Portion, on the west, and later taken up by John Sharp Adams as part of his farming activities.<sup>2</sup>

India rubber manufacturer Earnest Glass purchased five of these lots, next to the Darebin Creek, on the new alignment of Heidelberg Road. Here he constructed a 'handsome villa' called Hills View.<sup>3</sup>

Earnest Glass, who was Polish, arrived in Melbourne from Manchester in 1877; having learnt his trade there. He started in Lincoln Square, Carlton; manufacturing rubberised clothing for the first time in the Colony. By 1882, he had moved to Queensberry Street, North Melbourne, where he resided

next to his three-storey factory. Expansion meant absorption of his residence and his decision to build Hills View in 1890.<sup>4</sup>

After investigatory trips to England (when Hills View was leased out to Professor G B Halford), and the establishment of a branch in Adelaide, a new plant was brought from England and installed in large new premises at Kensington in 1898.<sup>5</sup>

By 1903, Glass had sold Hills View to quarry owner, Thomas Adams, who was the son of John Sharpe Adams, storekeeper of Alphington.<sup>6</sup> By 1930, Thomas's wife Annie E Adams lived at Hills View whilst her son, Frederick Reginald Adams lived there in the 1950's.

Frederick Adams, perhaps Hills View's last owner from the Adams family, was born at Alphington in 1892.



HILLS VIEW,  
849 HEIDELBERG ROAD.

Educated at Scotch College, Melbourne and Manchester Universities, he became a lecturer at Brighton Grammar before entering the A.I.F. for the first war. He taught economics at Manchester University and in 1929 became Head Master of Launceston Church of England Grammar School. By the 1960's, Hills View had become the Bretheran Home for the Aged. Hills View is a typical High Victorian mansion. Stucco-decorated, it is set on a bayed plan and possesses a return cast-iron verandah, with an ogee

profile roof. The roofline is parapetted with balustrading, piers, urns and a pedimented entablature bearing its name. Above the roof, the chimney shafts are corniced with barrelled tops.

A continuous impost moulding adorns the lower walls striking the serlian window configuration, with its Corinthian Order colonettes, and continuing around the bayed window. Arched niches are set into the stucco whilst quoining has been added at the corners. An unusual, arched porch opens from the



verandah where a richly decorated doorway and segmented fanlight lie beyond an original screen door.

Hills View has lost most of its cast-iron verandah balustrading, some of its urns, and has been added to on the northern side, fortunately not obtrusively.

The Hills View Estate of c1920 has taken most of Hills View's grounds and its tennis court<sup>10</sup>. Some mature conifers remain on the east. Hills View

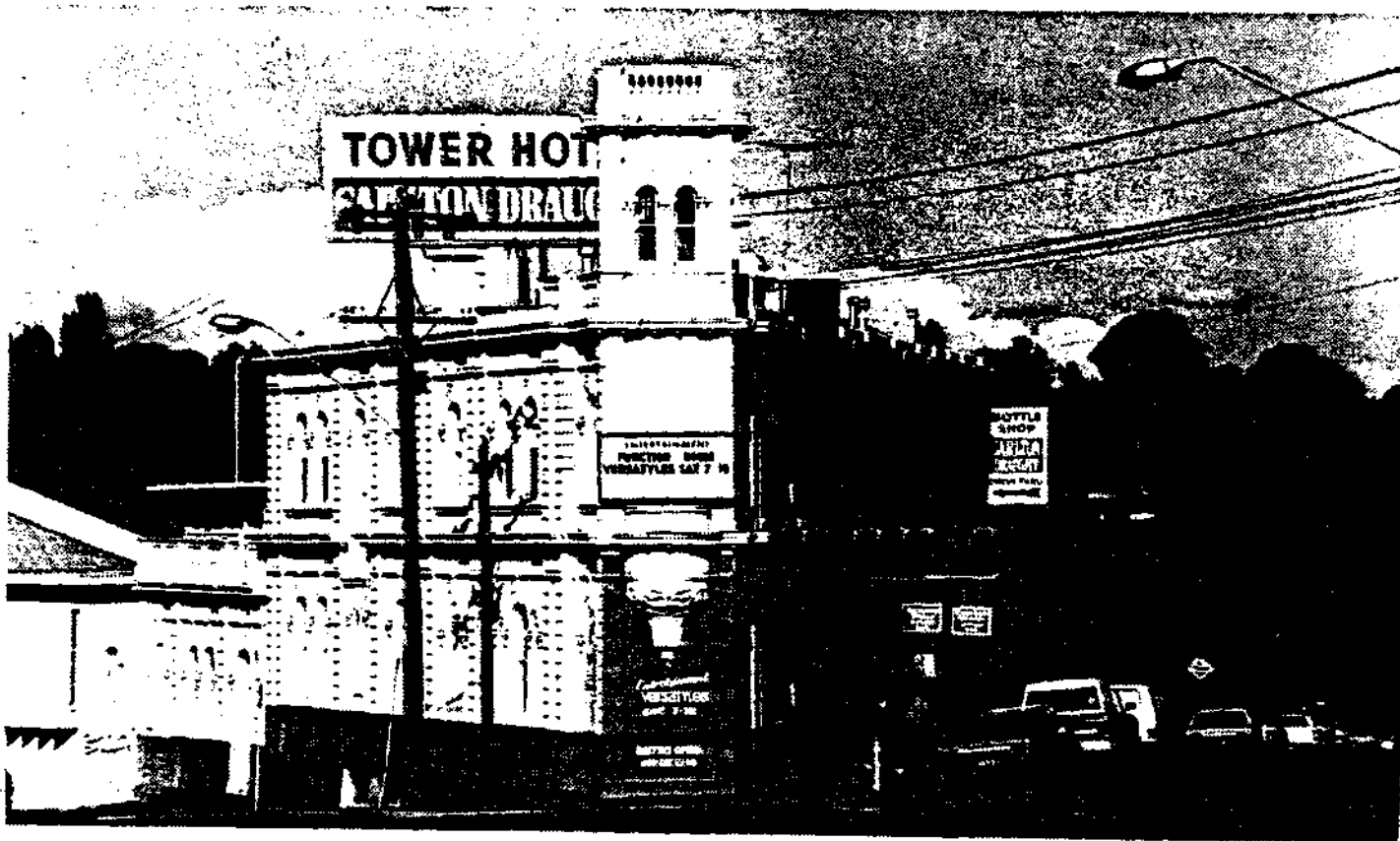
represents the later phases of the quest by some Melbourne industrialists to build substantial homes with rural views which existed prior to the profuse construction of the 1900s, on the 1880s subdivisions. It was built as the home of Barnet Glass, Australia's first India Rubber manufacturer and subsequently, was the home of a pioneering Alphington family.

Hotels were established along the Heidelberg Road, at Alphington, from the early 1850's and appear to have arisen with Manning's first urban subdivision of Charles Roemer's rural paddocks<sup>1</sup>. Across the Darebin Creek, the Darebin Bridge Hotel had been owned by William Dunn since the 1850's<sup>2</sup>. In the 1860's, Joseph G. Foulkes owned the Alphington Hotel (further west) which still survives<sup>3</sup>, and Thomas H. Bear leased a wine shop to publicans such as Emmanuel King and Roger Croker: he called it the Vine Tree Hotel<sup>4</sup>.

Further east and, not far from the Darebin Bridge Hotel, Thomas Wills of Lucerna Farm leased a modest hotel to John Lane in the late 1860's<sup>5</sup>. It was possibly these premises that William Lucombe presided over as the Half-way House Hotel in the 1880's<sup>6</sup> and Bridget Fawcett owned and occupied up until 1891<sup>7</sup>.

In that year William George Frew purchased the hotel and rebuilt it as the Tower Hotel, possibly to the design of architect, T. Anthoness<sup>8</sup>. Two years later Frew had sold to Ellen Murphy and, after her, came Eliza Peters<sup>9</sup>. Changes of licensees were followed by the change in route of the Heidelberg Road over the Darebin. What had been the original ford crossing, prior to 1856, had again become a crossing place after 1903 such that the road traversed the north side of the hotel<sup>10</sup>.

The Tower Hotel is a two-level stucco brick building designed in the manner of the Italian Renaissance. Arched fenestration is dominant; being set against a trabeated facade where shallow pilasters, with extensive vermiculated quoining, support a heavy bracketed cornice and string course. Corinthian order pilaster capitals serve as the impost mouldings for the arches which lie within this trabeation.



The building emulates, in plan, and takes full advantage of, its corner siting with the placement of an Elizabethan inspired oriel, at the corner, and a square tower, with a balustraded parapet, above.

The tower stucco is also vermiculated and arched windowpairs fill each face. Alterations include the blocking of ground and first level openings and additions have been placed in the north. The extensive signage detracts from the building, particularly at the corner face. The Tower Hotel is a success-

fully composed and highly decorated building which has the advantage of corner siting and a creek valley setting. Sited on the axis of Heidelberg Road, it serves as the subject of vistas, both from the east and the west and is one of two hotels in Alphington which evolved from the 1880's subdivision whilst, in the Tower's case, building on a site occupied by a hotel since the 1860's.



NORTHCOTE STATE SCHOOL,  
SS 1401, HELEN STREET.

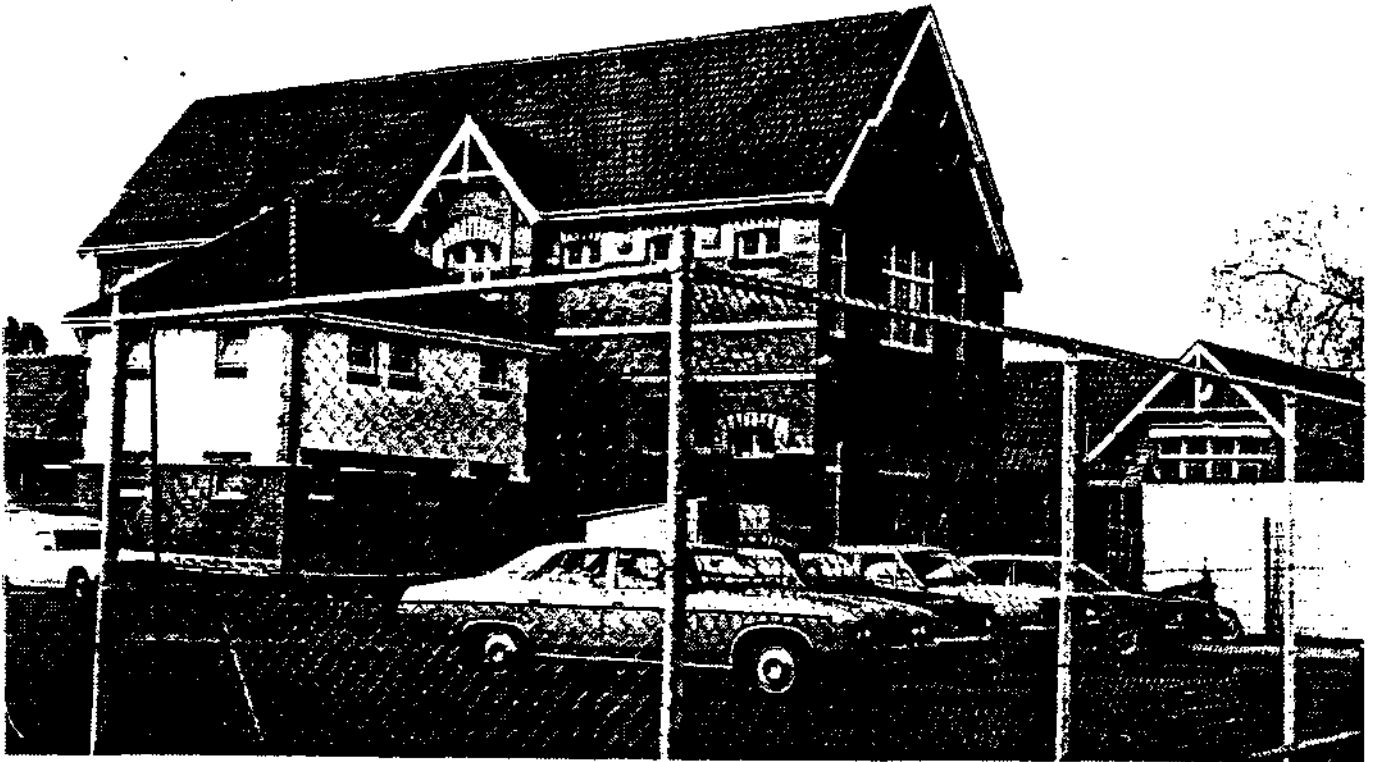
The Education Act of 1872 provided free and compulsory education, from the Colonial Government. At Northcote, the Wesleyan and All Saints School rooms, which were both in High Street, had served as denominational schools and were considered for acquisition by the Education Department for a government school.

The Jika Jika Shire Board of Advice, chaired by Francis Beaver, advised on the selection of a site and the proposed capacity of a new building. Land could be taken from the subdivision of Kirk's Paddock and a school should accommodate 500. George Kirk sold the Department about two acres for 275 pounds and builder, L. Bloomfield of Prahran completed a school for 250 scholars in April 1874.

It was designed by the future Chief architect of the Public Works Department (1884-94) Henry Bestow.

Richard Tobin transferred from the Wesleyan school-room to be headmaster at the Helen Street School at its opening on the first of May 1874. His wife, Mrs F L. Tobin was his assistant and the average annual attendance of the school was 165<sub>1</sub>.

Overcrowding in 1885 determined that W R. Cooper should construct additions, to the value of 1,590 pounds, to raise the capacity to 416 children<sub>2</sub>. Two years later, builder, J Deagus added a further 1,118 pounds worth of accommodation to meet the population explosion caused by the subdivisions<sub>3</sub>.



The capacity added by Deagus gave a total of around 570 but by 1899, 1100 students attended the school. In the year following, four new classrooms in a two-storey building, followed. So did overcrowding until six classrooms were added, in 1910, to a design which was described at the time as too elaborate. However, overcrowding was again the problem by 1914<sub>4</sub>.

Northcote State School has been the object of many extensions; the original building which faces Helen Street to the south of the complex, having been absorbed into a fabric of similarly styled

architecture. The first building followed the Public Works Department style adopted in most public buildings, including post-offices and court houses. This style was comprised of face red brickwork high crussed gables, flat arched openings and dichrome voussairs. It borrowed from medieval sources: the English Tudor period and the Italian Romanesque.

The original part of the Northcote State School was the first to be built in the Northcote Municipality but is architecturally unimportant, although the later northern wing is a notable example of the Federation Style. It has been altered, and added to albeit in character.

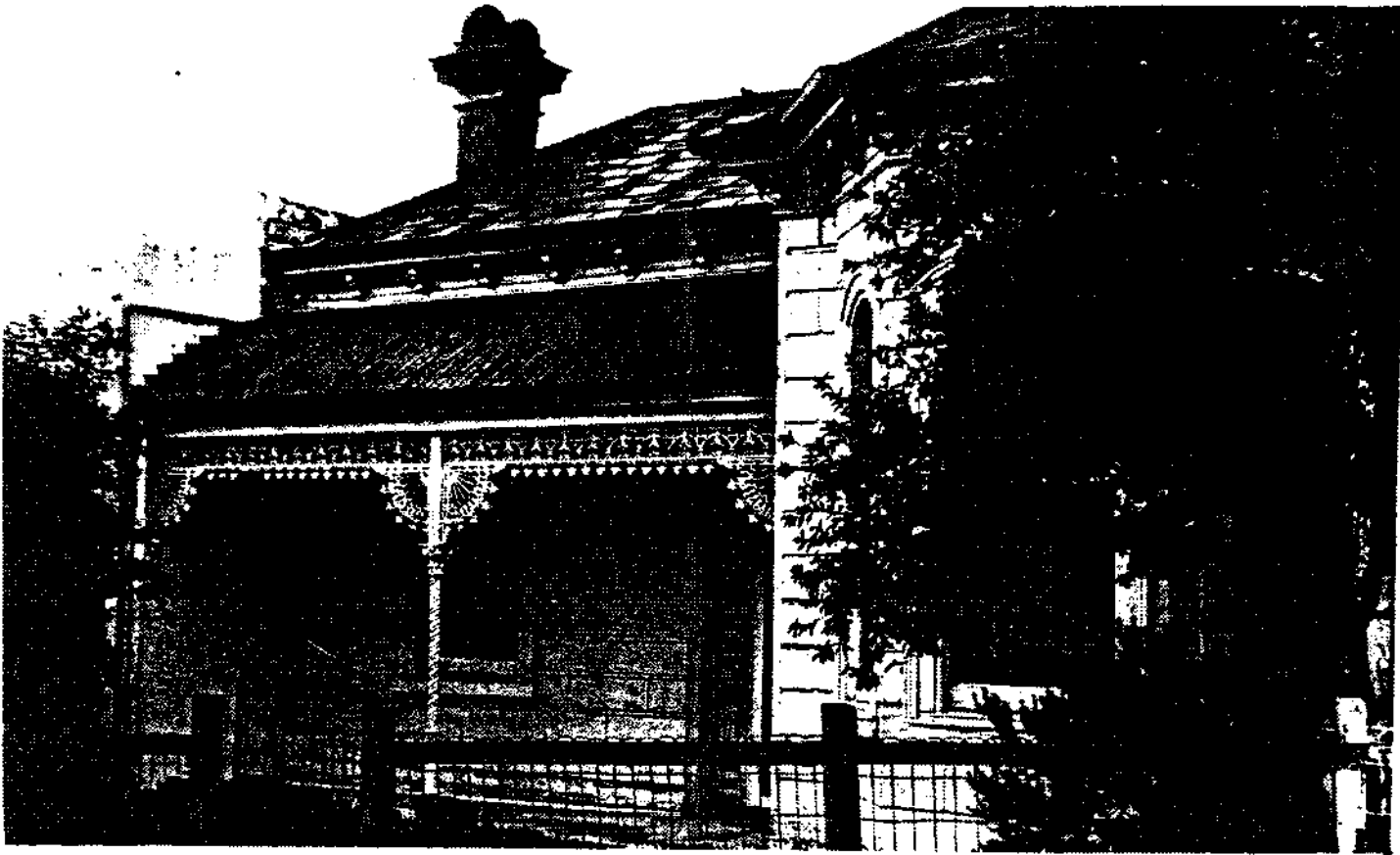
Allocments were sold by the Kirk family, from Rucker's original Crown Portion 101, from 1853 onwards. One sale was announced by agents, Crows and Arkie, as lots from a part of 'Mrs Kirk's Park': this was December, 1883.<sup>2</sup>

Richard Wallis, the Collingwood ovenmaker, had purchased lots on the east side of Helen Street and, by 1891, had constructed four timber villas as a row.<sup>3</sup> Wallis and his brother, had taken over their father's business in 1873 and had since won a number of prizes and awards in exhibitions, such as the Victorian Jubilee Exhibition of 1884-5.<sup>4</sup> Wallis himself lived in Helen Street at No. 24 (demolished 1981), situated to the north of the row.<sup>5</sup>

Among the first occupants of the houses were John Kaleher, Edna Hall, James Wallis who was an ironmaker and no doubt a relation, and John Mahoney, a brick maker.<sup>6</sup> The occupations of the tenants varied but were generally that of tradesmen or of a semi-professional status: William Hall, a teacher, lived at No. 16, in 1899 and John Nairn, a minister, lived at No. 12.<sup>7</sup>

12-18 Helen Street are unusual in that they are common assymetrically planned, double-fronted timber villa type which normally are free-standing or semi-detached. In this case, they are all joined.

12-18 Helen Street were originally roofed with slate.



had cast-iron decoration to their verandahs and bayed windows to the assymetrical wings. However, since their construction, No. 16 has been clad with brickwork and the roof tiled whilst No. 14 has replaced its slate roof with aluminium tile replicas. Only Nos. 18 and 12 have slate roofs and Nos 18 and 14 have cast-iron friezework to the verandah. Remnants of timber picket dividing fences exist, between Nos 12 and 14, but all of the front picket

fences have been replaced. Other minor alterations have been made.

12-18 Helen Street, as a row, is notable for its unusual construction and performs a role in the streetscape of that locality. It is not in original condition but the replacement of major elements such as the front fences could provide the visual cohesion necessary to restore them, if only as a row.

WESLEYAN MANSE,  
26 HELEN STREET.

From Sucker's original Crown Portion 101, William Kirk (of Kirk's Bazaar) had purchased what became known as Kirk's paddock, in 1853<sub>1</sub>. Subsequently, allotments were taken from it, including one for the Northcote State School and, by the 1880 s, the area was virtually sold. The Wesleyan Church<sup>qv</sup> had established their new church on the west side of High Street, in 1869-70, and the trustees of the church, Jeremiah Wimble, W.E Dennis and B Burrows, eventually purchased a site for a manse from Kirk's paddock, situated in Helen Street<sub>2</sub>. After its construction, in 1891<sub>3</sub>, Henry Charles Ingamells was the first to occupy it, followed closely by the Rev. Samuel Scholes in 1893<sub>4</sub>. Other Methodist clergy have included

Samuel Harris, Henry Bride Barber, Percy Knight and William Holtham<sub>5</sub>.

26 Helen Street is a double-fronted stuccoed brick villa, set on an asymmetrical plan. It has a two-level cast-iron verandah with duplex, composite order posts and both the friezes and balustrade panels appear intact. A denticulated string-mould divides the window bay horizontally whilst vermiculated panels underscore each opening and divide each eaves bracket or bracket pair. Flat-arched and full-arched openings are emphasised with keystone stucco architraves and an impost moulding, with attached rosettes, decorates the verandah walls.



The ruled stucco facing is unpainted and this adds to, what is externally, a near to intact Victorian villa. What may have been an iron picket fence has been replaced and spouting has been renewed.

This type and scale of building is unusual in Northcote: its original condition and links with the establishment of the Northcote Methodist Church make it very important to the municipality.

Formerly part of Kirk's Paddock, purchased by William Kirk in 1853 and used for spelling horses prior to sale at Kirk's Bazaar, Herbert Street was created in the 1880 s<sub>1</sub>. 74 and 76 Herbert Street, however, were constructed during the period of renewed building activity of 1900-1914. From a subdivision, surveyed by Thomas Muntz in 1882-3<sub>2</sub>, Henry Hansen acquired two allotments totalling a 52 feet frontage<sub>3</sub>. He built No. 76 during 1904 and leased it to Nicholas J. Rogan who was a valuer<sub>4</sub>. William H. Kay, a foreman, followed him: this time as an owner<sub>5</sub>.

The adjoining lot was sold four years later to Charles

R. Boston, a baker, and he had constructed No. 74, as his own home, by 1908<sub>6</sub>. However, by 1914, both Kay and Boston were leasing their properties: Boston to a farmer, Francis Muntz and Kay to a Salvation Army Officer, Fred Saunders<sub>7</sub>. Kay lived at Sandringham and Boston eventually lived in Toorak<sub>8</sub>. John Lawley and Alfred Craig each occupied and owned one of the houses by the late 1920 s<sub>9</sub>.

74 and 76 Herbert Street are typical, well preserved, Northcote houses: double fronted, timber 'ashlar' facing, bullnose verandahs and cast-iron frieze-work. The fences may be original but the colour schemes are not. However, they are good examples of their period and type and form part of a fairly homogenous precinct.



ALL SAINTS CHURCH OF  
ENGLAND,  
14-16 HIGH STREET.

What had been originally a Police Reserve in Hoddle's Northcote township of 1853 was subdivided to provide a temporary reserve for the Anglican Church,<sup>1</sup>

The reserve became permanent when the Crown Grant was issued in January 1861,<sup>2</sup> but only after the foundation stone of All Saints Church was laid, one year before.<sup>3</sup> Architect, Nathaniel Billing, had called tenders for the first stage of construction in November 1858,<sup>4</sup> and Bacchus Marsh basalt was to be quarried for the purpose.<sup>5</sup> Two months later the Governor, Sir Henry Barkly, laid the foundation stone of a church estimated to cost 2,500 pounds. The first service was held at All Saints in August of the following year.<sup>6</sup>

Once complete, the Brunswick parish (of which Northcote was a part), applied to the Denominational Schools Board for the salaries of a headteacher and an assistant. Like the Wesleyan Chapel, All Saints became the church, day school and Sunday School, all in one, by the end of 1860 under headteacher, Mr Sweetman, until a separate schoolroom was opened, south of the church, in 1861.<sup>7</sup> It functioned as a school until its closure in 1874. It was demolished and another built in its place by 1896. This in turn, was demolished for the present vicarage which replaced the former vicarage, at the Ross and Cunningham Streets' corner. The old vicarage was

purchased for an Aboriginal hostel in 1938.<sup>8</sup>

During the term of the Rev. Digby Berry (1885-8), the number of parishioners increased dramatically. Hence renovations to All Saints Church took place in 1885: new cedar pews replaced the old forms and a new gabled porch was added at the west end.<sup>9</sup>

A vestry, at the east end, was added in 1896 but has since been rebuilt.<sup>10</sup>

All Saints is typical of the Early English parish church of the thirteenth century with its simple, gabled form and graduated buttresses at the sides. The windows are simple, with surrounding quoining, and reach a maximum complexity, at the west end, where there is a window-group of three. Unfortunately, the added porch impinges, at its gable-apex, the sill line of this window-group. A cross is placed at the apex of both the nave and porch gables and a smaller chancel is located at the west end.

All Saints is not notable architecturally, however, it performs a key role in the High Street garden precinct: contributing architecturally and with the ornamental *Cupressus Sempervirens* (Mediterranean Cypress) at its north-west corner. Historically, it is Northcote's oldest intact church or public building.

\* Note: the Cypress has since been removed



As part of the Township of Northcote, surveyed and declared in 1853, one M Blundell acquired two blocks at the corner of High and Cunningham Streets<sup>1</sup>. The Cunningham Street resident and land developer, Joseph Wigg, owned these allotments around 1900: selling them to Winifred Anderson in 1903<sup>2</sup>. She built Durham in that year; leasing it, on completion, to Alex Cornwell who was a traveller<sup>3</sup>. Winifred Anderson it appears also resided there and continued to do so until the mid 1920 s<sup>4</sup>. By 1929, William Anderson resided there and continued the family occupation until the early 1940 s<sup>5</sup>.

Durham is a large and early example of this typical house-type in Northcote. Apart from the bullnose cast-iron verandah, 'ashlar' timber facing and double-fronted construction, the house was given further bays, one of which faces Cunningham Street and so distinguishing it from similar buildings in Northcote. The original fence has been replaced but recent renovations have been carried out in sympathy with the character of the house. Durham is externally a good example of its type.



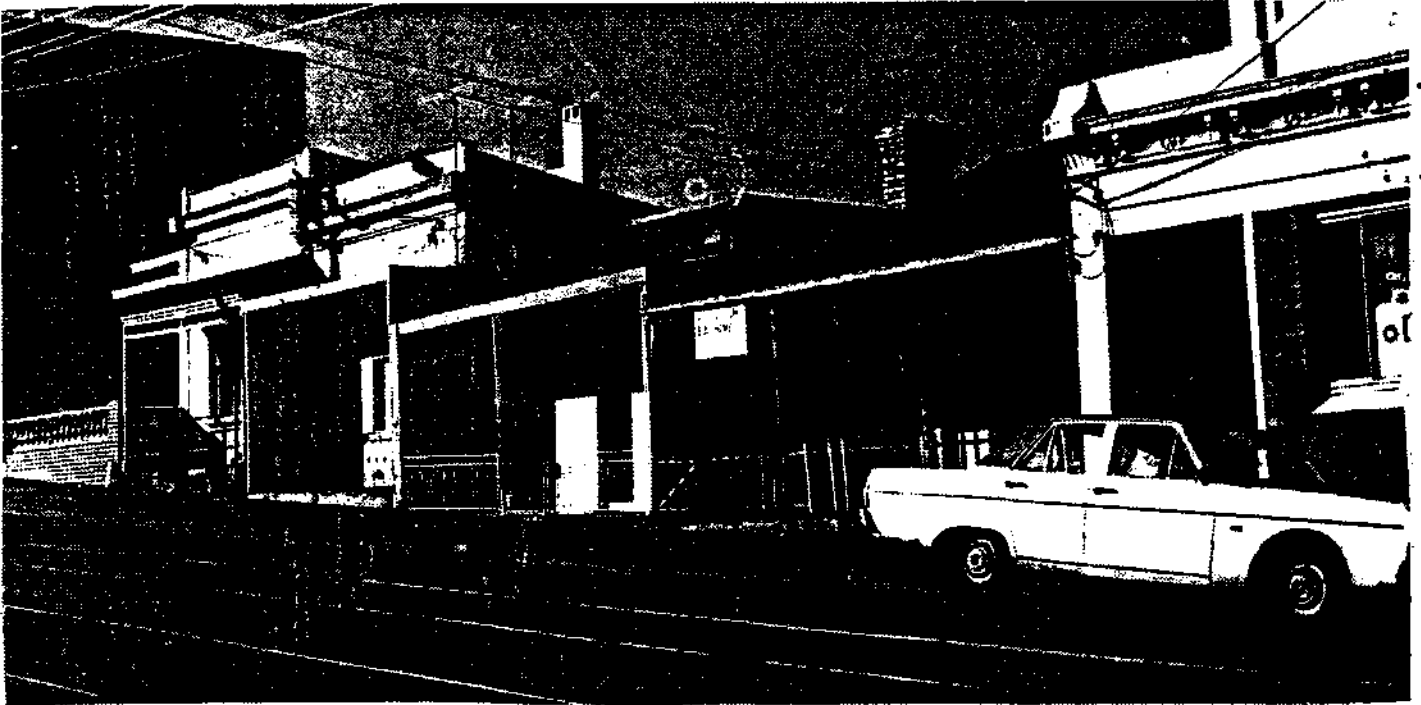
#### 42 HIGH STREET

M. Blundell purchased two allotments, in the Northcote Township of 1853, at the corner of Cunningham and High Streets<sup>1</sup>. Part of Allotment twenty was divided off and one Henry Toennies, a dairymen, purchased it and constructed 42 High Street in c1882<sup>2</sup>. Toennies and his wife, Sophia, operated a dairy there until the sale of the premises to the grocer, John Scott in 1885<sup>3</sup>.

Scott was born in Dublin, in 1827, and first went to Adelaide in 1854 before coming to Melbourne soon afterwards. He was a contractor and then a hotelier at the Collingwood Rochester Hotel; eventually commencing a grocery business at 56 Johnston Street, Collingwood. He chose 42 High Street as his private residence until his death in c1897<sup>4</sup>. Eliza Scott then leased the house to Charles Rumbold, an accountant, followed by Victor Patterson, a confectioner, and

Ernest Wyatt who was a printer. Wyatt eventually purchased it<sup>5</sup>. 42 High Street is a double-fronted brick house with a hipped roof and a bull-nose roof verandah; cast iron friezework is used on the verandah. It is likely that Wyatt replaced the original verandah when he purchased the house in c1902. Beside the house is a basalt pitched laneway which leads to an original stables and coach-house building at the rear; possibly being connected with Toennies' original dairy. Alterations include the replacement of the front fence with a chainwire timber-framed fence and the painting of the facade. The pergolas at the gateways, presumably from the 1920 s are notable.





SHOPS AND RESIDENCE  
144-36 HIGH STREET

Severin Salting of Sydney purchased and divided Charles Gerrard's Crown Portion 95 in 1854. Among the lots sold was that at the High and Clarke Street corner: this changed ownership many times in 1856 and was further divided to provide frontages of 22 feet.<sup>1</sup> Brache's plan of Upper Northcote (c1866) shows four cottages built near the street frontage in this location and, by 1883, the Borough's First Ratebook lists Frederick G. Hughes (a dealer), John White (a traveller), John Walsh (labourer) and Annie Nichol as residents of this mixed row of shops and cottages; an architect, George Reilly Cox, having been the owner of Walsh's cottage and George Gibson, the owner of the brick shop and house next to the corner, occupied by Hughes and White. Cox, himself, occupied the timber cottage in 1885.<sup>2</sup> All of the houses were brought closer to the street alignment when Ruckers Hill was widened in 1888 for the tramway.<sup>3</sup>

It is the timber cottage (138 High), with its high pitched hip-roof and simple elevation, which appears to be by far the oldest of the group. 142-4 High Street appears to have been built (or rebuilt) as a pair in the 1870-80 period, whilst 136 is later still. Only 140 High Street, with its low hip roof and brick chimney, approaches 138 High Street in age: although 138 High Street has been renovated (c1925). The architraves have been replaced and the facade refaced.

This group epitomises perhaps the earliest residential-row subdivision in Northcote and 138 High Street is one of the municipality's early houses



**NORTHCOTE FREE LIBRARY,  
185-7 HIGH STREET.**

Rucker's Crown Portion 100 was subdivided, in 1854 by the Union Bank. Thirty one years later, a piece was redivided as Bell Vue Park and sales continued under auctioneer, E Parslow, from January to May of 1884. James Street was part of this subdivision<sup>1</sup>. In 1911 the Free Library was constructed on the corner made by James with High Street<sup>2</sup>.

Richard Tobin suggested, in 1889, that the funds of the defunct Health League, of 1883, be used to establish a library in Northcote, and that a deputation approach the Council for a room in the new town hall. The space allocated to the library, in the original design, had been taken by the surveyor but a room and a corridor were found, in 1891, after further urging by the new Leader Proprietor, R J Whalley (among others). Under a council appointed committee of Councillors and residents, the first library came into being during January 1893, in a room in the town hall.

The library committee president was the mayor, G R Coady, and the secretary was E C Blamy<sup>3</sup>.

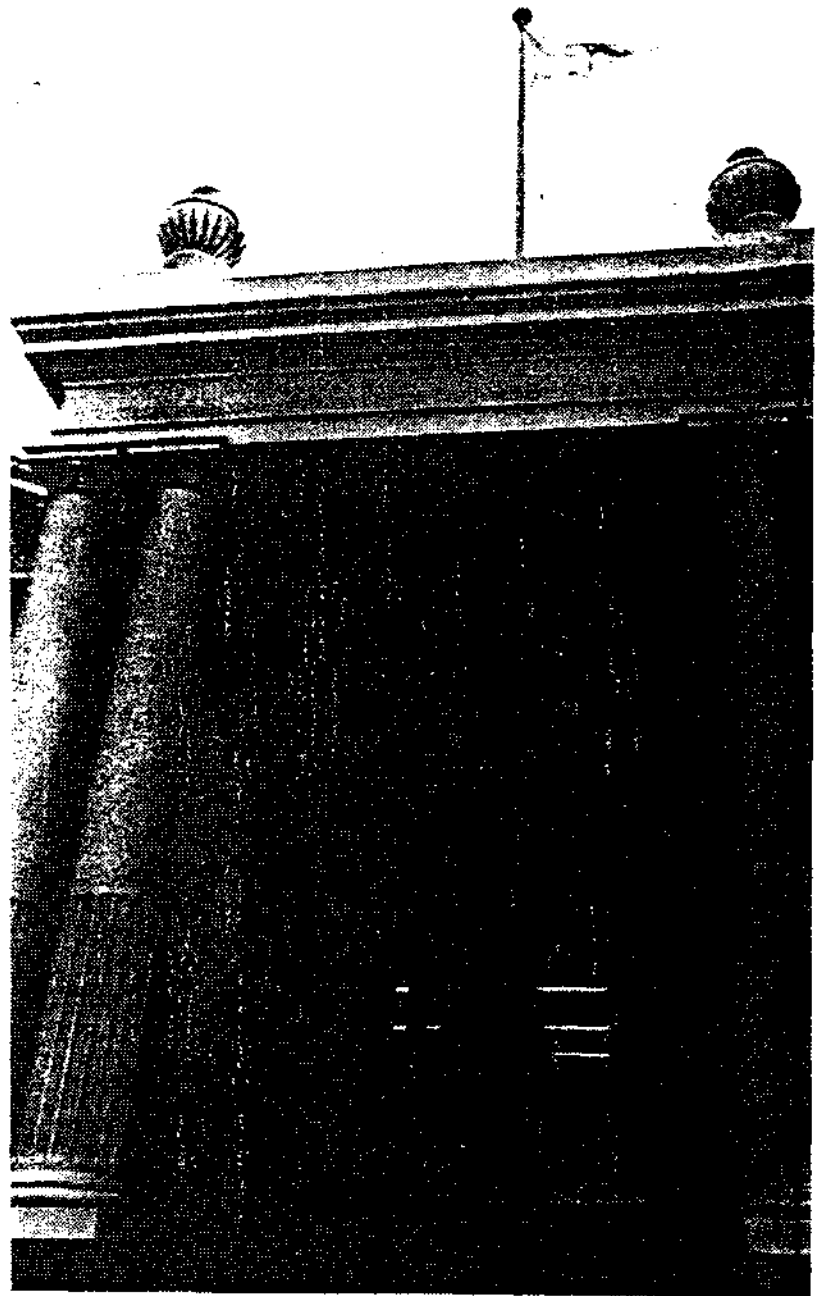
Nine years later, land adjoining the Municipal offices in High Street, was acquired by council for 530 pounds only to be extended to James Street in the following months<sup>4</sup>.

In the years following, R J Whalley again sought better library facilities by approaching the American philanthropist, Andrew Carnegie, for a donation. Carnegie replied with a conditional grant of 3,000 pounds and certain stipulations were made about local architect Edward Twenyman's (Jnr) design for the building. The foundation stone was laid by the mayor, Cr. R. Archbold, in February 1911, and it was opened six months later by the State Governor, Sir John Fuller<sup>5</sup>.

The design, possibly to Carnegie's dictation, was of a conservative Classical revival manner which harmonised, by the repetition of prominent pediments, with the town hall of 1888. The stylised ornament, as seen in the pilaster capitals, the widely spaced triglyphs, and the simple parapet entablature, and the axial open-planning of the interior suggest the influence of the Beaux Arts. However, the window details, the foliated tympanums, the fenestration colonettes, the balustrading and the Gibbs surrounds, to the pilasters, are all seen as replicas of the earlier building. The set back does not correspond but a Tuscan order portico achieves the visual alignment, both laterally and horizontally. Alterations include the painting of the stucco, the replacement of the entry doors, the like-colour painting of the joinery, the absence of

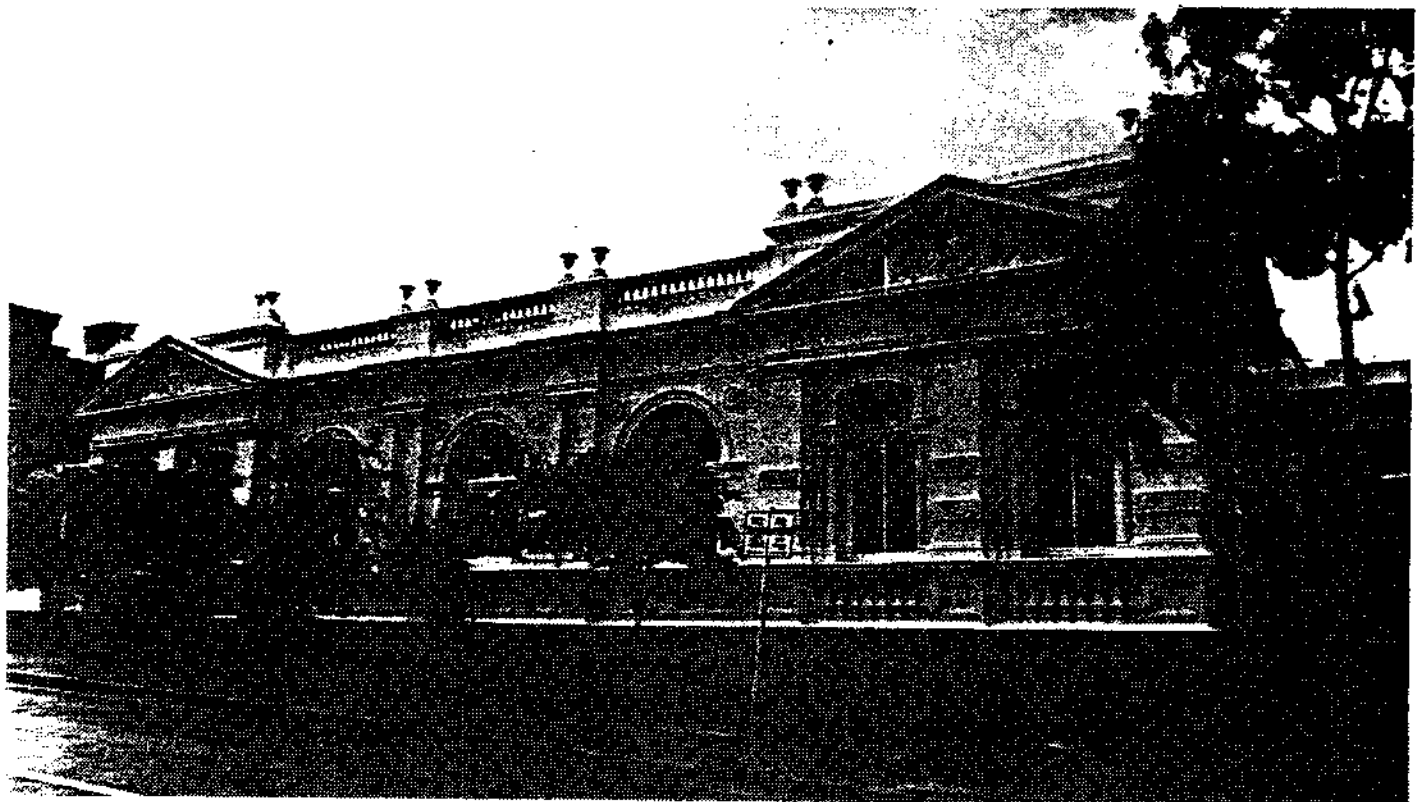


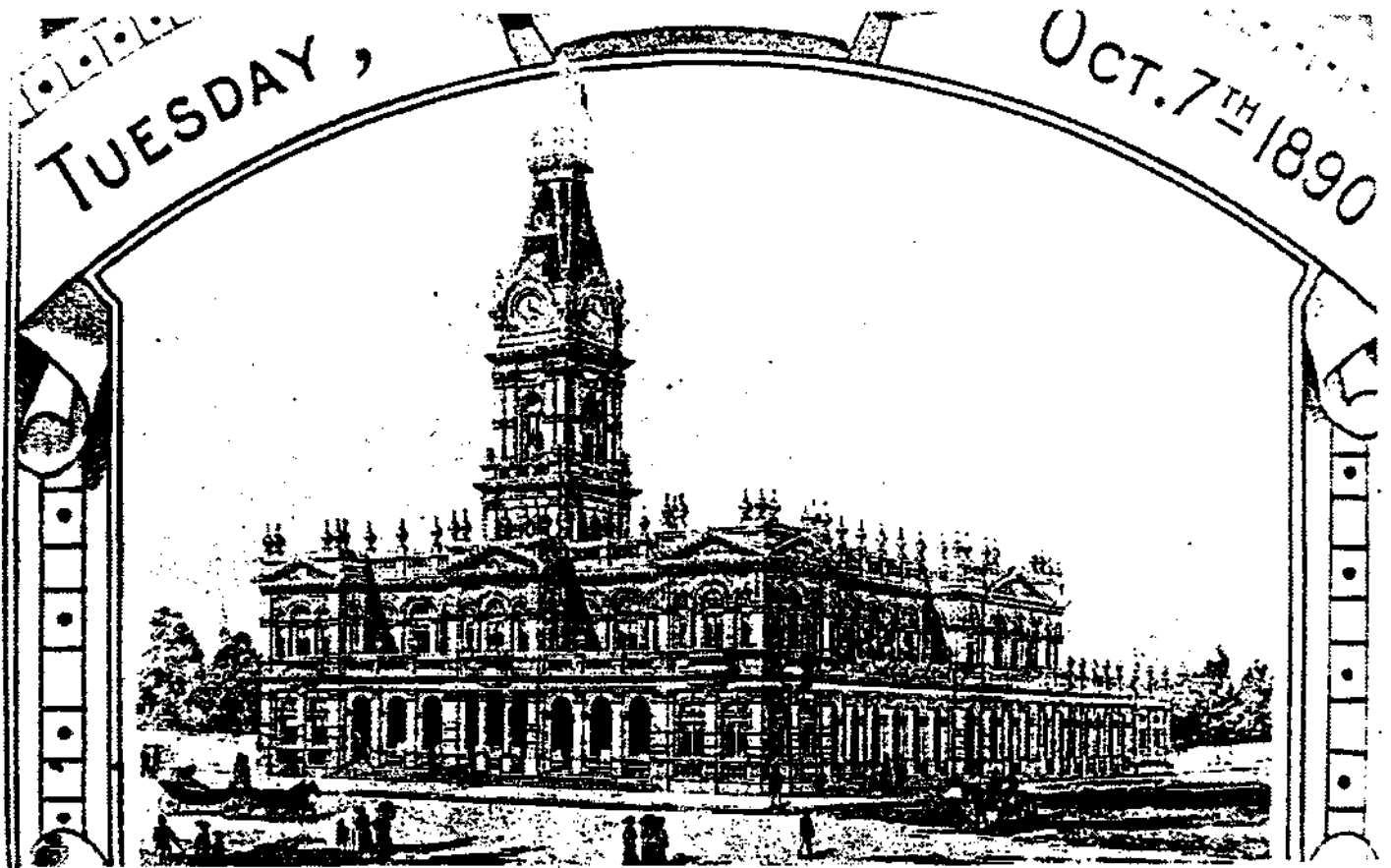
NORTHCOTE FREE LIBRARY,  
185-7 HIGH STREET.



the handles from the portico urns and the replacement of the former grassed, rockery-enclosed forecourt, by asphalt. The interior has been renovated.

The Northcote Free Library is, externally, a near original example of an imposing Classical revival styled building which has been successfully designed as a complement to the Town Hall.





**NORTHCOTE TOWN HALL**  
197-201 HIGH STREET

Part of the Bell Vue estate, of 1884, was purchased for a town hall site at the corner of Westbourne Grove and High Street. Councillors, Bastings, Dennis, Wallis and Verso, paid 715 pounds of their own money for the site, pending the achievement of a loan by the new Council.<sup>1</sup>

The site was fenced during 1884-5, and the Council obtained temporary offices and a Council Chamber in the Wesleyan schoolroom.<sup>2</sup>

Made more financial by the subdivision of the municipality's broad acres, the Council called for designs, in 1887, for a permanent town hall. Architects, Sydney W. Smith, Fred Harrison, Alfred Dunn and George R. Johnson submitted designs; the latter being successful due to recent triumphs with the Collingwood and Fitzroy Town Halls.<sup>3</sup> Johnson's design was described as overly expensive but was gone ahead with, in part, as the first stage. A tower, similar to that at Collingwood, was omitted from the construction.<sup>4</sup>

The Mayor, Cr. Verso, laid the foundation stone in August 1888 and presided over the first meeting at the hall in the future post office on the 4th of October 1889.<sup>5</sup> The Post Office which attracted a 3,000 pound subsidy from the government, the Court House and the Council Chamber were completed by March of 1891.

Tenders for the next stage of the works were accepted from J. Potter (the first stage contractor) for 3,053 pounds.<sup>6</sup> Within these works were a public library (which became the Surveyor's office), the Town Clerk's office, that of the Rate Collector, the Mayor's and Magistrate's rooms which opened off the Municipal Chambers, and the Post and Telegraph Office in the north-east wing of the building.<sup>7</sup> The furnishings, like the building, were based on those at the Fitzroy Town Hall: three hundred Vienna chairs were ordered, two-thirds with walnut seats and the balance with blackwood.<sup>8</sup> One arm-chair was to be made to match and Wallach's obtained the commission. The Councillors' chairs were to be of a walnut frame with leather covers.<sup>9</sup>



In time, the space used as the town hall (originally designed as a supper room) proved too small and a descendent of the unsuccessful architectural competitors of 1887, Sydney Smith and Ogg, designed a new Town Hall in 1912. Mayor, Cr. B.E. Johnson laid the foundation stone in December 1912.<sup>10</sup>

From the arcaded gallery facing Westbourne Grove, a large pedimented wing, with arcading at two levels was extended to meet what was the Police Court.<sup>11</sup> Whilst similar in form to the former bays, the new wing was simpler in detail.

Harry Norris, the architect who had designed the Memorial Hall qv, was called upon to rebuild the town hall lobby in 1930. Morrison Brothers were the builders and the work consisted of a new staircase and re-appointment of the space it served on two levels.<sup>12</sup> A finishing act to this refurbishment was a reconstruction of the town hall interior, just twenty years after it was built.

V.J. Bradley, the City Engineer, designed a lavish Art Deco inspired layer of fibrous plaster over the interior walls. A reinforced concrete balcony for the orchestra was added at the west end; the proscenium was redesigned with recessed lighting and heavy velvet curtains; balconettes with floodlights within were attached to the walls and upward facing light fittings were placed at the base of new pilasters. Seven feet high, panelled dadoes of Queensland maple, which carpenters Kerr and Smith had installed, were integrated with sunbursts and timber over doors. Bronze finish metalwork pervaded and three large electroliers hung from octagonal plaster roses in the ceiling. The geometrically shaped plaster work was by Clifton Hill Plaster and reports of the day took pride from the fact that the job was almost totally designed and executed by Northcote residents. The colours chosen were atypical to the innovative designs; old ivory tints (a typical base colour)

were the sole colours and latter day, gold-leaf enrichments were used. Comparison may be drawn to the contemporary renovations done at the Collingwood Town Hall where ancient Egyptian or Aztec-inspired colours picked out motifs against the old ivory.<sup>13</sup> Nevertheless, the decorative treatment, although a little thinly applied, is quite successful and remains an outstanding and original example of Art Deco plasterwork.

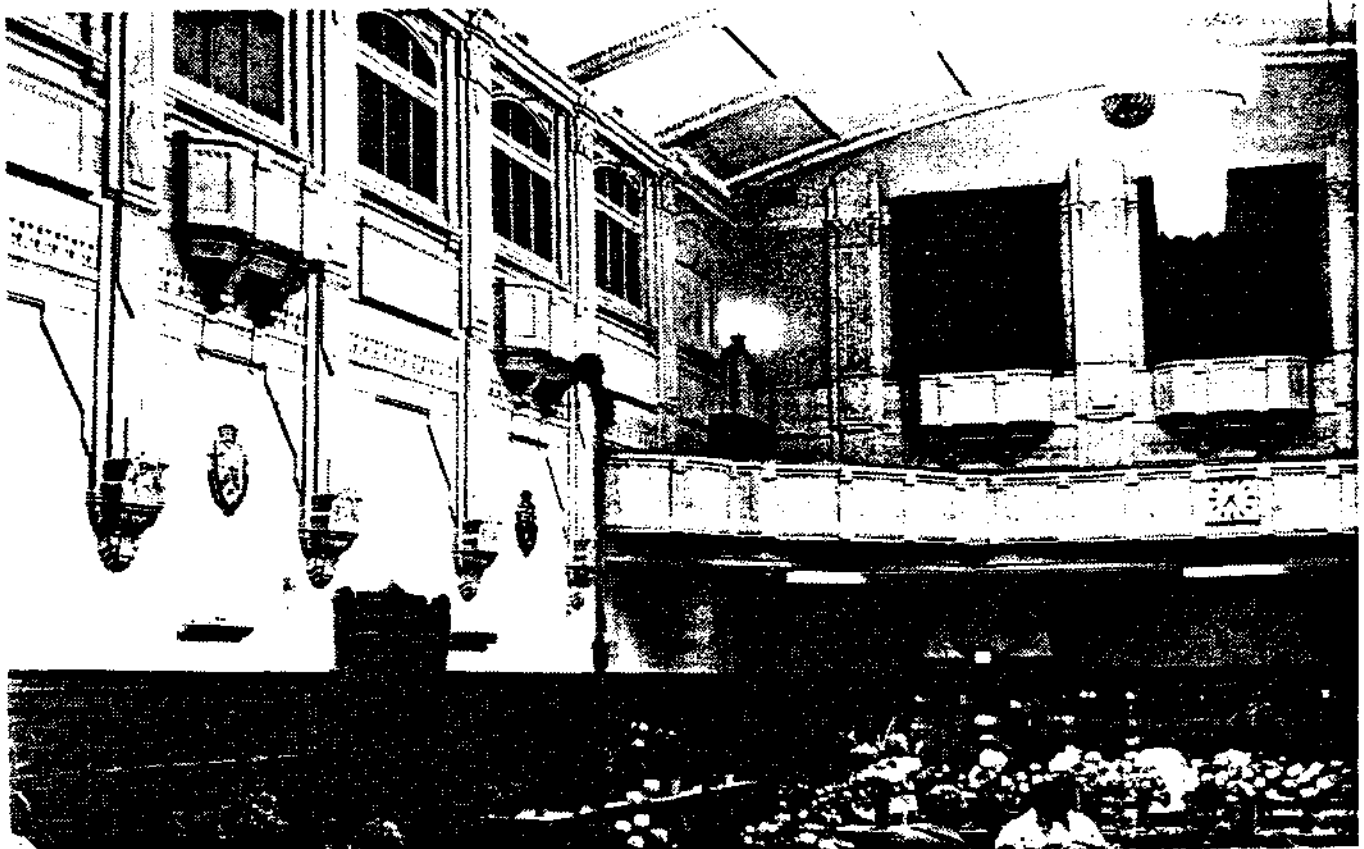
From the Victorian period, the former police court represents a fairly original interior; most others have been modified.

Externally, the Town Hall belies its staged construction appearing as an entity. The style used is that of the French Second Empire which was commonly used in Europe and Australia for public buildings. Compared to the Fitzroy and Collingwood designs, Northcote's achieves a more

exuberant manner from its elevations. The semi-circular balustraded balconettes re-occur to create an undulating series of curves which complement on another plane, the serlian motifs of the windows over. This plasticity of design contrasts with the more severe Classicism of the Baroque Fitzroy and Collingwood Town Halls and perhaps indicates the development of Johnson's architectural vocabulary.

Alterations include the loss of all parapet urns, the establishment of planters on the east podium and the painting of the stucco and basalt footings. Other details include the erection of lamp brackets on the facade (c1950's).

The municipal offices and Town Hall dominate this part of the Northcote hill and form part of a fine Public building group, with the library and Court house.



DUPLEX SHOP AND RESIDENCE  
203-5 HIGH STREET

Westbourne Grove lies on Rucker's Crown Portion 100, granted to him in 1839 and subdivided by the Union Bank in 1853.<sup>1</sup>

At its corner with High Street storekeeper, Edwin Bastings, owned some allotments next to his bluestone premises. He demolished the timber house that formerly stood thereon and constructed, in 1888, a trio of stucco brick shops, with residential accommodation on the upper level.<sup>2</sup>

His first tenants were two well known Northcote names. At the corner was J. Lacrobe Bagley, of Bagley Brothers auctioneers and land agents, and next to him Samuel Angior who had been a chemist in Northcote since its beginning.<sup>3</sup>

J.L. Bagley was born in Galway. Arriving in Victoria in 1863, he received a complete education at Scotch College which enabled him to rise quickly within the National Bank organization and to become first relieving manager and then manager of the Northcote branch qv. After ten years at Northcote, he witnessed the development of the land boom there and left the bank to join his brother Samuel, as land agents at the corner of Westbourne Grove and High Street.<sup>4</sup> There was born the Northcote and Preston Permanent Building and Investment Society as a subsidiary to their business and a sign of the times.<sup>5</sup>

By the end of the Century, Bagley was living in Grange Road, Toorak<sup>6</sup> whilst in his place Richard Chester, a painter and decorator had been leasing 203 High Street since c1893 and in Angior's place William Hayes, the builder, had his business.<sup>7</sup> Edwin C. Wedgwood, an ironmonger continued the association with the building trade; taking both shops in 1904.<sup>8</sup> Next to the pair the estate agent firm, Stott and Bastings, practised; this firm eventually moving to the corner (now F.W. Stott & Co.) to restore the original use of the building.<sup>9</sup>

203-5 High Street is a two-level, stuccoed brick pair each with an arched and piers parapet entablature, a pronounced bracketted and dentillated cornice, and arched fenestration to the upper level. Each building is bifocated by a pilaster which terminates on the cornice with an acanthus leaf console and a nail-point moulding which decorates the face of a dwarf wall above it. Stucco rosettes occur at the spandrels, architraves and impost mouldings at the window-heads, and a deep, bracketted



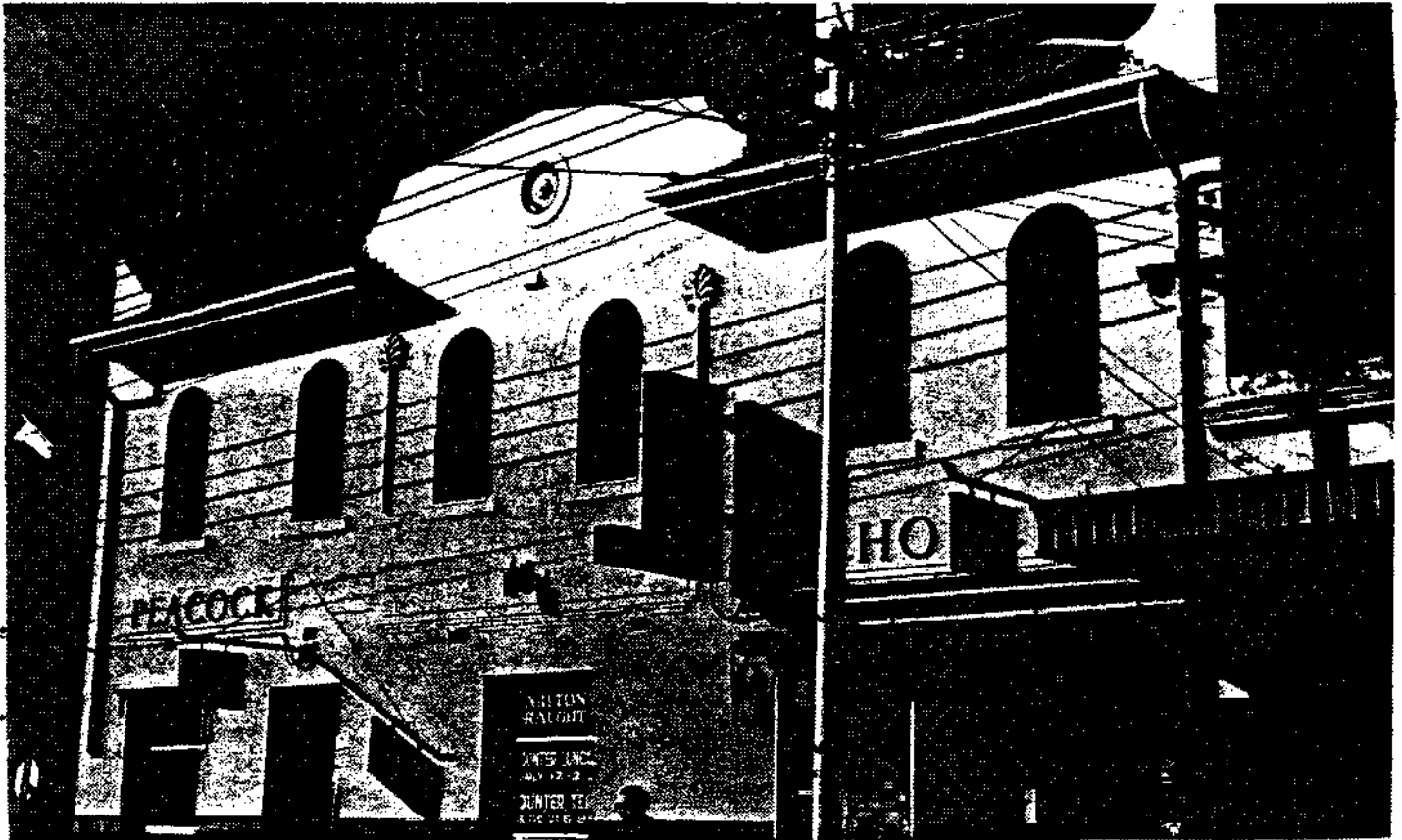
moulding at the sills. Beneath the sills is a heavy string-mould. Originally, there was no verandah and the proprietor's nameboard extended under this moulding. One shop front (205) had the typical residential and shop entrances at each end of the facade with the show window splaying into the doorway. The corner building had its residential entrance in Westbourne Grove, allowing a larger shopfront.<sup>10</sup> Both shop fronts have since been replaced and a cantilever verandah erected. This pair is sited opposite the Town Hall qv and complements its stucco decoration; forming a suitable environ for the public building precinct. The pair also possesses rich stucco decoration and therefore a degree of architectural importance: its association, with Bastings, perhaps Northcote's most well know pioneer, and the boom period firm of Bagley Brothers also bestowing some historical importance.

PEACOCK HOTEL, 210 HIGH  
STREET.

Rucker's Crown Portion 100 was subdivided by the Union Bank in 1853<sup>1</sup>. In 1854, the Basting Brothers, Horace and Edwin, built a general store on one side of High Street and a hotel, the original Peacock, on the other<sup>2</sup>. This was Northcote's second hotel. George Plant, a Yorkshire man, came to Victoria in the following year, aged 21. He indulged in road contracting, greyhound racing and butchering. Plant became a municipal mayor and councillor (1884-91) and eventually owned the Peacock Hotel<sup>3</sup>. The old building served under Plant until it was rebuilt in 1890 and renovated in 1897<sup>4</sup>. During that time, the licensees after Plant, were William H. Clerk, Richard Walker and Catherine Plant<sup>5</sup>. Plant died in 1895.

Another phase began when a new facade was put on, around 1932, under the licensee and owner, Martha Coghlan<sup>6</sup>.

The Peacock Hotel is a building of the 1890s which has been faced with new Egyptian-style stucco and glazed dado-tiling. The parapet has been cut back, except at the central entablature, and the roof-line taken through to create overhanging eaves which are boxed in to a curved profile. The Egyptian pylon motif is thus created and, in bas-relief, two papyrus plants are placed symmetrically on the facade. Although an uncommon style, and thus an important one, in Victoria, this is not a full developed example. However, it is the only one in Northcote



and occupied a historic site for the municipality, being the nucleus of the original commercial centre.

One aspect of the hotel's environment does relate to the era of George Plant; that being 208 High Street. The steep gabled roofline may be seen above a simple parapet, to the south of the hotel. This was a shop owned by Plant and occupied by him in the 1880s<sup>7</sup>.

It was leased by Palmer Smith, a printer, for a long period and Mary Ann Smith followed him. Thomas Plant lived, and conducted a business, at the shop in 1900<sup>8</sup>. This may be all that survives of the original building.

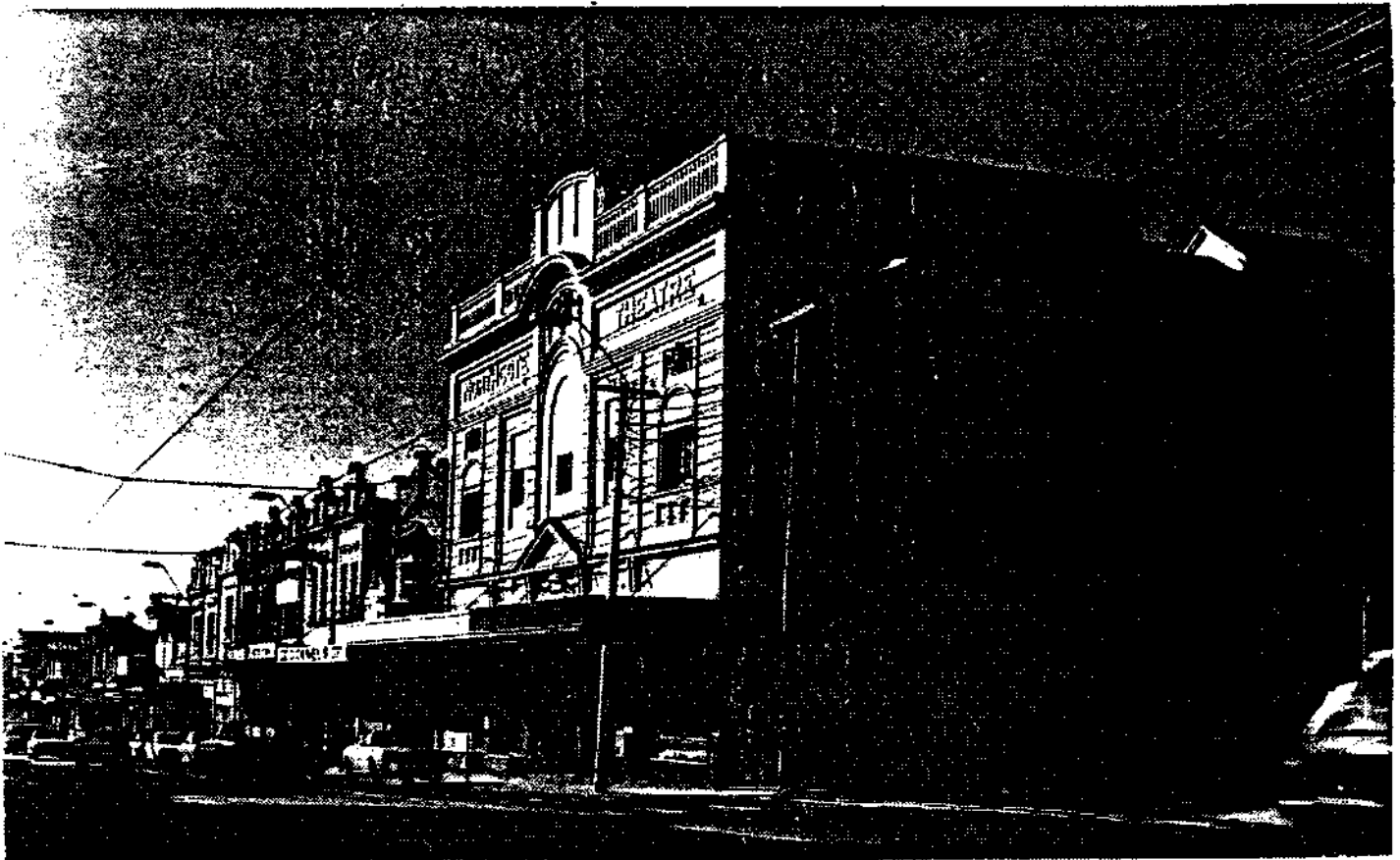
Note: architects for the hotel may have been Peck and Kempter (See Queensbridge Hotel, South Bank Conservation Study, 1982)

## ITALIA HALL, FORMER

NORTHCOTE THEATRE, 212-20 HIGH STREET.

W F A Rucker's Crown Portion 101 was sub-divided by the Union Bank in the 1850's<sub>1</sub>. On part of this original subdivision, which was a vacant site at the High and Bastings Streets' corner, the Northcote Picture Theatre Company constructed a new, stuccoed brick picture theatre<sub>2</sub>. It was at the advent of feature-length films, which first occurred regularly between 1910-12, that inspired the company to purchase land from William Edgar and W R. Burrows, R J Whalley, the Leader proprietor, with the baker, B E Johnson and A M Lorie, a solicitor, formed the company at about the time that Whalley was instrumental in building the Free Library further south in High Street<sub>3</sub>. Local architect, Edward Twentymen Jnr, designed both buildings in two differing styles<sub>4</sub>.

The theatre was opened by Robert McLeish in June, 1912 and remains perhaps the earliest surviving picture theatre designed in Victoria. It possessed a balcony, stalls, its own electricity generator and a stage which was adaptable for Vaudeville. As such it was the first building in Northcote to be lighted by electricity. Amalgamated Pictures Ltd supplied the theatre with its silent cinema and the Northcote Mayoral Ball was held there late in 1912. Robert McLeish remained as its general manager but was to become, as well, the President of the Cinematograph Exhibitor's Association and Chairman of the Hoyts Victorian Executive<sub>5</sub>. The cinema closed in 1960<sub>6</sub>.



The Northcote Theatre was designed in a manner followed by many other cinemas such as the Pavillion in Brisbane (c1913), The Express in Sydney (1913) and the Melbourne Majestic Theatre (1912) which was also an Amalgamated Pictures outlet<sub>7</sub>. There was the dominant central tall-arched motif, flanked by flat-headed openings and surmounted by an arched denticulated cornice. Smooth stucco rustication fills in the body of the facade whilst two string-moulds contain panelled areas and a central pediment at first level dado height. Stucco ornament was applied in the French Beaux Arts Style. Missing today is the iron, arched street verandah, with its concave roof form and scrolled wrought-iron end-in-fill. At a later date, this was the vehicle for

neon illumination of the exterior. Ox-bow arches top the window openings and the central parapet entablature.

Alterations include the erection of a cantilever verandah, the filling in of the characteristic central arch and the partial enclosure of the upper-level balcony. The ground-level has been extensively altered<sub>8</sub>. The theatre with its simplified revival styling has streetscape links with the Peacock Hotel<sub>9</sub> opposite.

The Northcote Theatre was the first purpose-designed cinema in Northcote and the earliest known cinema to survive in Victoria.



WALLIS BUILDINGS  
ROW, SHOPS AND RESIDENCES  
223-43 HIGH STREET

W.F.A. Rucker's Crown Portion was subdivided by the Union Bank from 1853.<sup>1</sup> A subsequent subdivision of this land yielded allotments for Northcote builder, William Wallis, to commence construction upon in 1836. By the end of that year he had built five shops and residences; three centred around 231 High Street and two located to the north being Nos. 241-3. He occupied one and leased the others to N. Neilsen (draper), Moran and Cato (grocers), Henry Pearch (bookseller) and H.L. Saunders (tailor).<sup>2</sup> Three years later, he had added three shops<sup>3</sup> and by 1891, the total was the current eleven.<sup>4</sup> Wallis was dead soon afterwards and his property was gradually purchased by Edmund Ailchin; leaving some of the row in the hands of The Trustees, Executors and Agency Company.<sup>5</sup>

Occupiers in 1905 listed from 223, included William Angliss and Co., butchers; Fanny and Laura Thompson, fruiterers; Charles Field, Chemist; J. Ward, watchmaker; W. Barry, bootmaker; Moran and Cato retained their centre position; Mitchell Brothers, estate agents; David Peach, Plumber; F. Groves of the Singer Sewing Machine Company; J. Sicree, a cigar manufacturer; and William Dimmick, a bootmaker.<sup>6</sup>

Wallis was born in England and arrived in Victoria in 1833.<sup>7</sup> He is shown in early maps of Northcote

occupying the site of his row and claimed to have arrived there in 1855.<sup>8</sup> He stood for the first council election in 1883 but narrowly missed election, polling 191 votes.<sup>9</sup> By 1884 he was a councillor, remaining so for two years.<sup>10</sup>

Besides the Wallis Buildings, Wallis claimed to have constructed over 100 private residences, mainly in the northern suburbs.<sup>11</sup>

Wallis Buildings are conventionally designed; being of stuccoed brick and on two levels. The parapet is stepped, for the hillside, and balustraded; the original central building being pedimented. Arched and architraved windows occur on the upper level with a linking impost mould between each.

The original post verandahs have been removed and, in some cases, cantilever verandahs have replaced them. The parapet balustrading is gone from 223 High Street, all of the parapet orbs are missing, and superficial alterations and attached signs are numerous. Remnants of the original shop fronts may be seen on 225, 229 and 233 High Street.

Wallis' Buildings possess little individual architectural importance, however they contribute homogeneity of scale, finish and detail to this important part of the High Street elevation.



66

SHOP ROW,

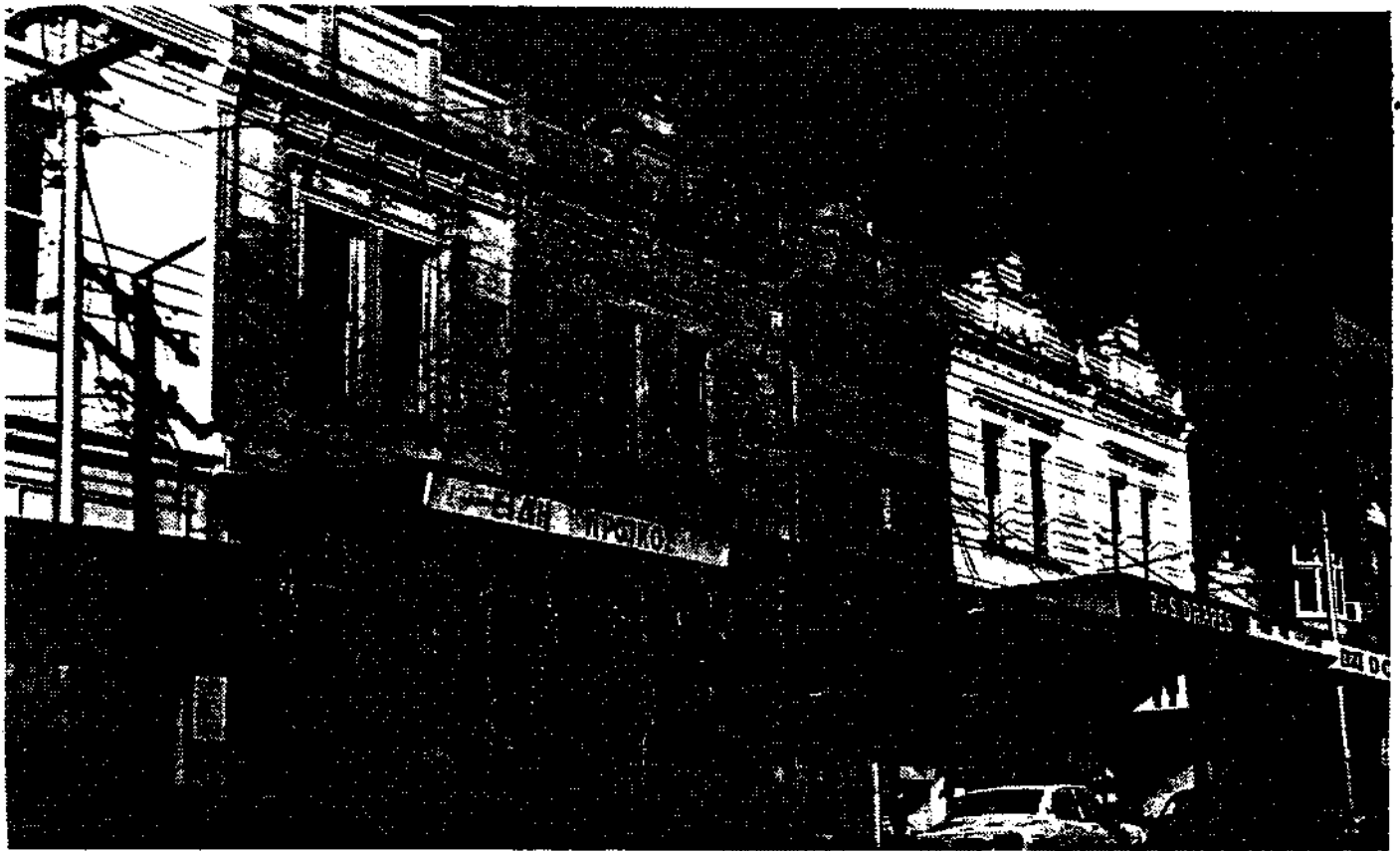
232-26 HIGH STREET.

Following the 1850 s subdivision of W. F. A. Rucker's land<sub>1</sub>, Nehemiah Wimble, Ralph Brown and Robert Burrows became the owners of further subdivided lots, along High Street<sub>2</sub>. Wimble lived at St Neots, which was where St Neots Court is now located, and was also Secretary of the Lands Department. Burrows was an estate agent but little is known of Brown<sub>3</sub>.

The group built a row of four shops and residences on the site, in 1889-90<sub>4</sub>. Early occupants were Cornelius Fields, a chemist (228) and William George Smith, a bootmaker (232)<sub>5</sub>.

At the turn of the century, Francis Rowe who was a grocer (230) and Alfred Sim, a carpenter (236) leased shops from the current owner<sub>6</sub>, William Duncan, who had taken over from Burrows in c1895<sub>7</sub>.

The row is two-storey and stuccoed. A bracketted cornice runs off the parapet which is pierced, with a central pedimented entablature. Two square-headed windows have been placed within shallow stuccoed architraves which support a connecting string-course.



The original iron-post verandahs have been replaced with cantilever verandahs and the shop fronts have been all extensively altered except 232 High Street<sub>8</sub>. Diverse colours, applied to the stucco, have

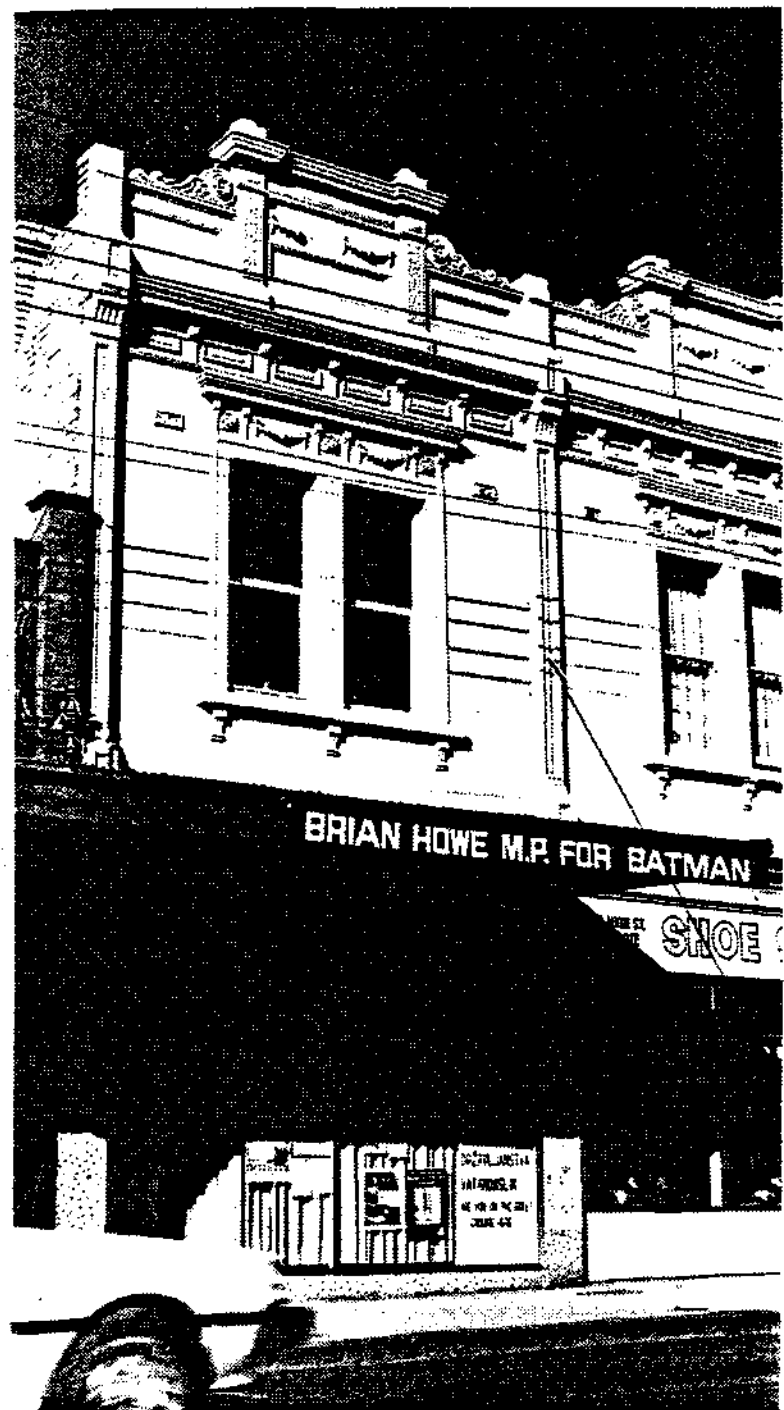
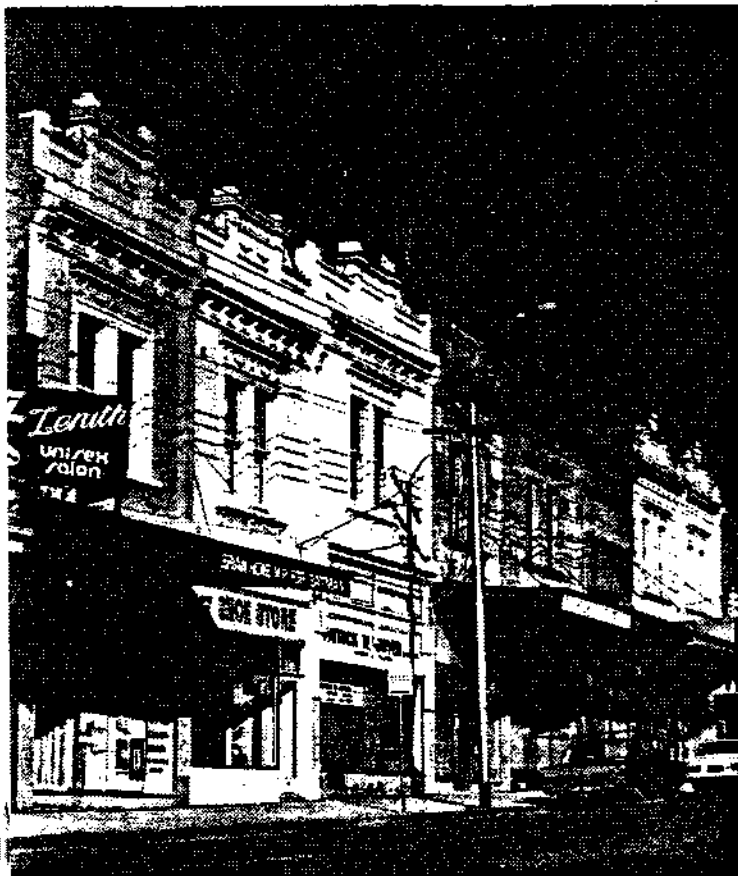
obscured the row-unity and a panel applied to No. 230 obstructs the fenestration. 232-26 High Street is one of an important series of Victorian shop rows in this area.

SHOP ROW,  
234-40 HIGH STREET.

Like 232-26 High Street<sup>qv</sup>, this row was built on land owned by Nehemiah Wimble, Ralph Brown and Robert Burrows which had been originally part of the Union Bank's subdivision of Rucker's Crown Fortion<sup>1</sup>. By 1893, when this row was built Burrows, an agent, was the sole owner<sup>2</sup>.

Jones and Son, the undertakers (234), David C Wright, a plumber (236), and grocers, William Shedden and Sons (238), were tenants of this row soon after its construction<sup>3</sup>. Shedden remained there for many years whilst John Hunter, a tea merchant took No. 234 and Howse Brothers, Butchers, leased 240 High Street<sup>4</sup>.

Almost identical to the row to the south, 234-40 High Street differs only in its greater decorative richness. A similar parapet device is used but a horizontal cornice was favoured rather than the pediment of 226-32. Instead, urns (now gone) were the dominant vertical elements on the parapet skyline. Bracketted cornices are used over the upper window-pair which is unified by a stucco architrave. Shopfronts have been mainly replaced with the exception of 240 High Street; street verandahs have been removed or replaced. The two rows combine to create an important part of the nineteenth century High Street elevation; combining further with the Wallis Buildings<sup>qv</sup>, opposite, to create a precinct.





SHOP AND RESIDENCE,  
245 HIGH STREET

The Union Bank subdivided William Rucker's Crown Portion 101 in 1853.<sup>1</sup> A number of allotments were sold along High Street (then Plenty Road) among them Edwin Bastings' land which became the site of his store. Angoiz, the chemist, and the baker, Wimble owned premises to the north of Bastings' store during the 1860's<sup>2</sup> and William Wallis had his timber yard and residence nearer the second Wesleyan Church by the 1880's.<sup>3</sup>

Today two buildings adjoin this church; at 245-7 High Street; the latter having been altered extensively. Robert Burrows, the storekeeper, had 247 High Street in 1883 and Thomas Miles, a draper, leased the more original 245 High Street from the timber merchant William Wallis.<sup>4</sup> Later occupiers of this shop included Joseph Edwards (c1890), Mrs. Kate Stephens (c1895-9) and F.A. Smith (c1905-10) who were all drapers.<sup>5</sup> By the 1920's the use had changed to a furniture dealer's establishment owned by George Lucas and leased by Arthur and Didier Paull.<sup>6</sup>

The upper facade of 245 High Street displays the typical manner of the 1860-70 period of commercial architectural design. The stuccoed facade is corniced and the windows have wide architraves. The lower level however has been completely replaced, numerous signs attached to the facade and a cantilever verandah erected. Number 247 High Street, having been originally of a similar design to 245, has suffered much more from subsequent alterations.

This shop and residence probably shares a similar date of construction to 358-6 High Street and, similarly, represents the early commercial development of the High Street which was overwhelmed during later periods of development in the 1880's and 1900-20. Unlike 358-6 High Street, this shop is at the first commercial centre which was situated around Bastings' store and post office and the hotel opposite. However, also unlike 358-6 High Street, this shop has been altered.

FORMER WESLEYAN CHAPEL  
AND SCHOOLROOM,  
248-50 HIGH STREET

W.F.A. Rucker's Crown Portion 101, forfeited to the Union Bank in the late 1840's was subdivided and sold in 1853.

With the localised growth of population, caused by this release of land, a post office was established and opened at Basting's store, on August first 1854. As well, the Wesleyans had commenced to build a bluestone school and chapel, twenty-two feet square, on the opposite side of the Flency Road (High Street).

They were initially in the Melbourne circuit but, when this building was completed, Northcote was included in the Brunswick area.

Robert S. Bunn, headteacher, opened the school in October 1854 and received an average attendance of fifty-five children who probably paid a small fee for the privilege. The Denominational School Board had provided 300 pounds of the 700 pounds estimated cost of the building and were requested to pay Bunn's yearly salary, as well. As more allotments sold, and as the only school in the area, the Wesleyan schoolroom was forced to expand to twice its original length, one year later.



As Northcote's first public building, it was also its first formal place of worship, first common school, first Sunday school, first School of Design, first Court of Petty Sessions and, in July 1883, the first meeting place for the Borough Council. Then two rooms were hired, in the schoolroom, to serve as Municipal offices. Meanwhile, Richard Tobin had taken over as head teacher in 1863: the schoolroom being judged, ten years later, as in poor order and able to accommodate 110 pupils. The Helen Street Government school was constructed in 1873-4 and Tobin became its first headteacher: the Wesleyan school then ceased. However, as the official town hall until 1894, the building was used as a meeting place for the public, as well as a Sunday school.

With the boom years of the 1880's and the rapid rise

in population, the Wesleyans also enlarged their Sunday school: calling tenders, in 1888, for a design by architect James Birtwhistle. Although this was for a timber addition, what appeared seems to have been of brick and was completed at the commencement of 1889.

Awaiting another boom era, this time of the 1900-10 period, the Sunday and day school was established next to the church opposite in 1908 and it was reported that the old school would become offices. This was probably when the present shops were built across the front. Before then, the schoolroom had been leased by Miss L. Roxburgh, Alice Davidson, and before her, a Miss Williams and a Mary Holt under the style of the Northcote College. It was later absorbed into Westleigh College by the Westgarth sisters.

FORMER WESLEYAN CHAPEL  
AND SCHOOLROOM,  
248-50 HIGH STREET



In 1910 it was the premises of Angove and Fetting, jewellers, whilst Ernest Lees, auctioneer and estate agent, took the other half<sup>11</sup>.

The former Wesleyan Chapel exists in three stages: that of the coursed rubble of 1854 and 1855 and the Colonial bonded brickwork of c1889. Both the stone and brick sections take a simple, gabled form, with oculi centred within the gables and, on the brick wing, a double header-course forms the parapet. Inside, the building serves as auction rooms. Prior to 1908, this primitive Classical building was set back behind a spade-head picket fence. The

gable-parapet was stuccoed, as were the quoined architraves to the two front windows. Between these windows was an arched doorway with a fanlight and, on the side walls were five, hopper-vented diamond-pane windows. Central to the gable, was an oculus with a trefoil-shaped piercing: the roof was of corrugated iron<sup>12</sup>.

The former Wesleyan Chapel is Northcote's oldest public building, dating from the early subdivision of the first Crown Portions. It has been a venue for the meetings of many Northcote organisations and served as Northcote's first town hall.

It may also be the oldest Wesleyan Church in Victoria.

FORMER WESLEYAN CHURCH  
249-51 HIGH STREET

The site of this church was obtained from Rucker's Crown Portion 101, granted in 1839.<sup>1</sup> The Northcote Wesleyan Church, as part of the Brunswick Circuit,<sup>2</sup> purchased an allotment of 60 feet by 150 feet in High Street in 1869, almost directly opposite the old Wesleyan Chapel of 1854. This allotment was to be the site of a larger place of worship; the foundation stone of which being laid in November, 1869.<sup>3</sup> A Californian Minister, the Rev. William Taylor, laid the stone and the opening service was conducted eight months later, by the Rev. Dr. Waugh, Joseph Dare and J. Eggleston, all of the Brunswick Circuit. The cost was 1,400 pounds and the capacity was 250 persons.

With the increasing population, generated by the numerous new subdivisions, extra land was purchased in 1884, and money was collected 1,800 pounds, in 1886, to allow the addition of the transepts organ loft and choir, at the west end; the seating capacity was increased by 300, at a cost of 1,577 pounds.<sup>5</sup> Further building activity occurred in 1909 when a new Sunday School was built adjacent to the church whilst the old chapel, opposite, was sold as 'offices'.<sup>6</sup>

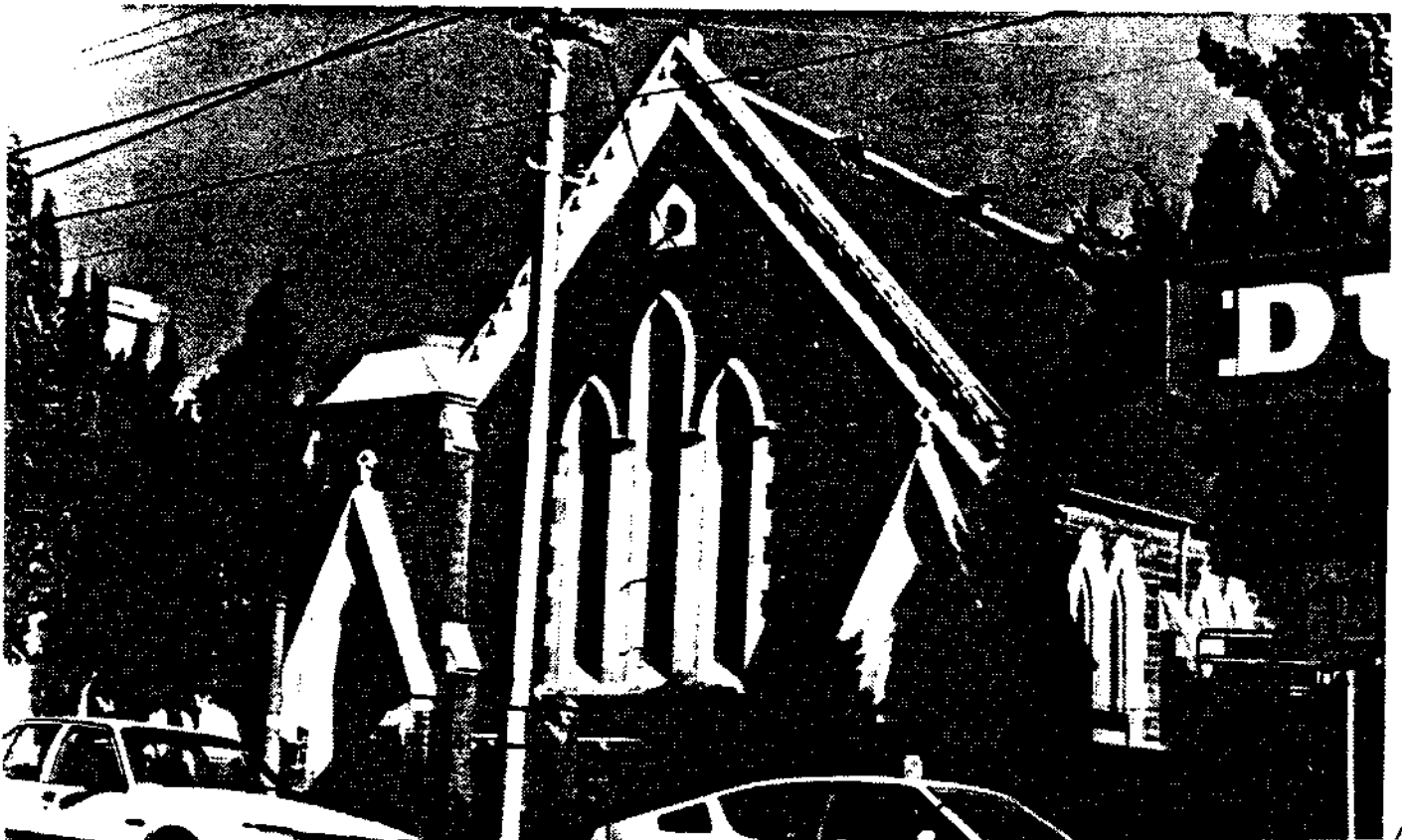
The Wesleyan Church is built in the style of an Early English Parish Church. Coursed basalt rubble is used in the walls with dressings of stucco and white terracotta and the roof is slated in both a

plain and a fish-scale pattern. Although the style used is a simple one, the execution of the design is unusual. Two gabled porches, set symmetrically on the east facade, appear to be asymmetrically disposed because of the location of one of these at the tower base. As a consequence, the raked cappings of the buttresses are seen to echo and reinforce only the northern porch; thus counterbalancing the visual weight of the asymmetrically located tower.

Decoration is confined to a quatrefoil piercing within the main gable oculus which is repeated in the stuccoed porch gable. Three pointed arched windows form the main group, at the east end each with diamond-pane leading. Originally, an unusual timber spire and belfry was constructed on the tower that remains at the south-east corner. A picturesque effect was achieved by quatrefoil piercings and similarly profiled archways below, to each side of the octagonal belfry.

This spire and belfry have been demolished, as has the scalloped picket fence to the street frontage. Otherwise the church appears to be original externally, with some mature Roman Cypress surviving in the grounds.

Architecturally, if complete, this church would possess some importance, however, in its present condition, it is of local importance only.



## SHOP AND RESIDENCE,

262 HIGH STREET.

Built on Rucker's Crown Portion, which was subdivided in 1853, by the Union Bank, this shop and residence was erected for William James Jordan who had occupied a wooden shop on the same site previously. Jordan, who was a fruiterer, built 262 High Street, in 1889, at the height of the land boom, and remained there until soon after 1900 when James Oacs, another fruiterer, occupied the shop.

262 High Street is a typical shop and residence, with an upper-level balcony. The cast-iron posts,

friezes and balustrading are intact as is the arched entablature and piers (minus urns) of the parapet. The shop front retains its original form if not its original finish whilst the post verandah has been replaced. Obtrusive signage and an unsympathetic colour scheme downgrade the building's appearance. It is an isolated but relatively original element in the High Street streetscape.





SHOP AND RESIDENCE,  
285 HIGH STREET

Crown Portion 101 was purchased by W.F.A. Rucker in 1839. During 1869, the chemist, Frederick Eagles moved from his former premises, further south in High Street, to a shop and dwelling, on a subdivision of this land, described at the time as "one of the most handsome structures in the street" and a credit to its architect.<sup>1</sup> This was probably James Birtwistle, then of Speight Street, Northcote.<sup>2</sup>

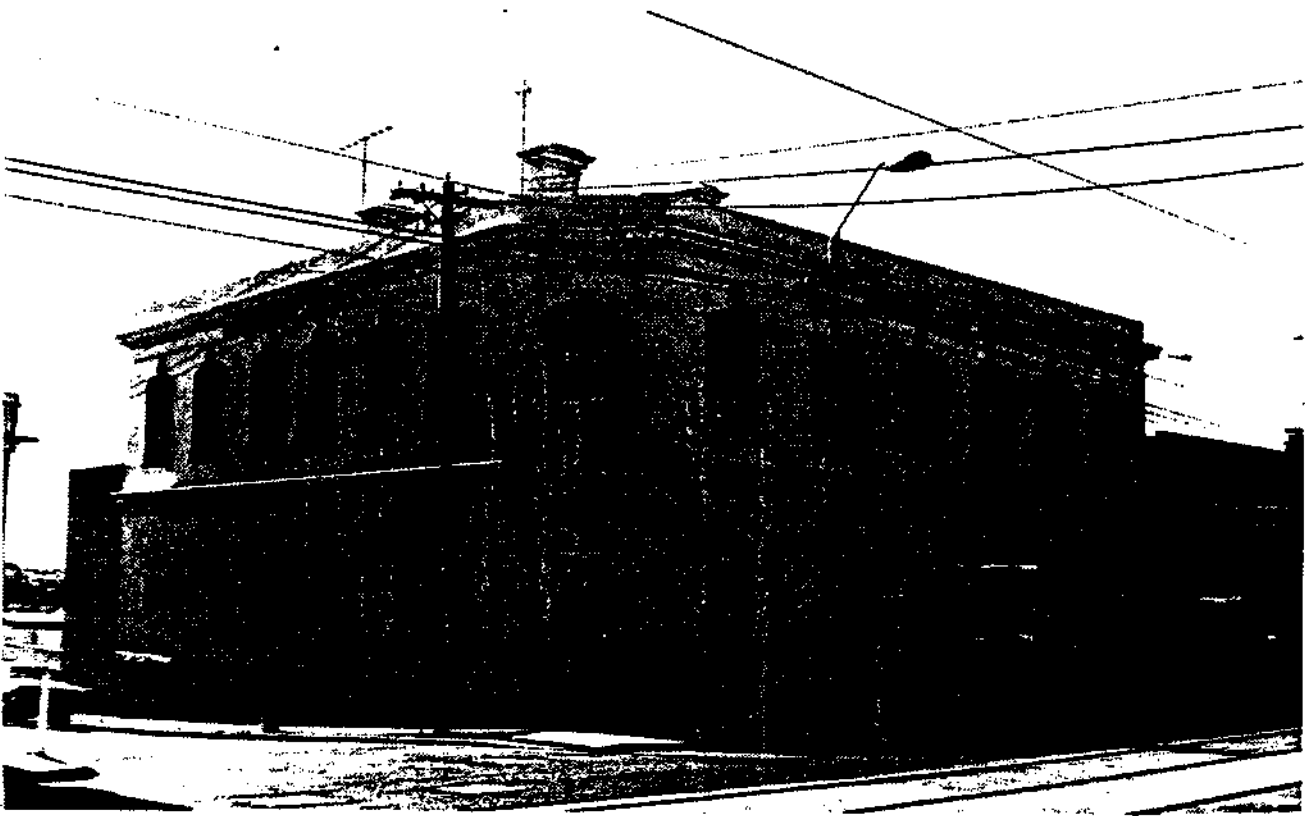
Frederick Eagles was one of a family who had resided at Poplar House, in Northcote. Henry Eagles, himself the son of William Barnfather Eagles of Sussex, had been at Northcote for a fair period prior to his death in 1877, leaving his wife, Amelia and family.<sup>3</sup>

Frederick Eagles stayed in High Street until c1904 when he retired and leased his shop to James A. Walker, another chemist.<sup>4</sup>

285 High Street is a two-level stucco and brick shop and residence. Like the Northcote Town Hall it is characterised by its use of the serlian motif, in the upper-level arcading, but becomes relatively more exotic with the stilted parapet entablature and its eight-point star, above. This entablature has fluted pilasters and stylised scrolls to support it and above the bayed cornice is a stucco cresting. Balustrading to the parapet and the now absent, draped urns, at the piers, completes this boldly composed parapet. Below a string-mould, twin scrolls form wings to the keystone and mask of the main upper-level arch. Diaper-work fills the spandrel of the central arch, surmounting the side arches. Medieval foliated capitals, with reeding and fluting to the shafts and a piered and balustraded podium take the facade to the first floor level. A face-brick and stucco replication of the upper facade occurs as a facing to the wall, within the balcony. The original post verandah at the street was unusual, employing multiple gables and ornate friezework. Below this a cantilever verandah and new shopfront are completely averse to the facade above. All of the building above the first level appears to be near to original.

285 High Street uses the typical Italian Renaissance derived vocabulary of other shop rows in High Street but, with the use of the balcony device, the exotic decorative stucco and its original condition, the building has acquired relative architectural importance. Standing midst a group of shops, each decorated in a similar manner 285 High Street becomes an important streetscape element. It also terminates the vista down Mitchell Street.





COMMERCIAL HOTEL,  
301 HIGH STREET

J. Cunningham purchased Crown Portion 106 in 1839. The grazier and banker, W.F.A. Rucker purchased his lot and, in turn, the Union Bank took Rucker's land. They subdivided it in 1853 forming Hawthorn Road.<sup>1</sup> Near its corner with High Street, the Shannon Hotel (a stone building) was built in 1854 to serve the teamsters and travellers journeying on the Plenty Road, during the gold period.<sup>2</sup>

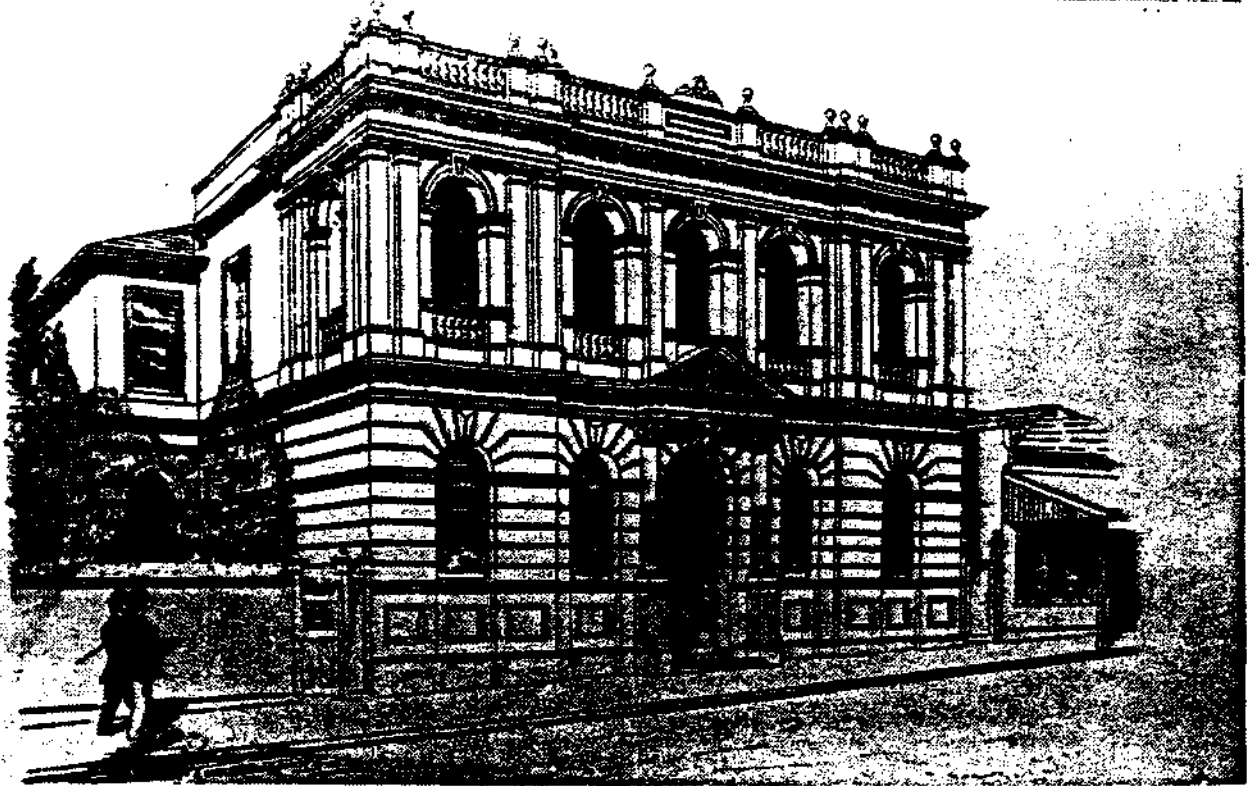
The Shannon was renamed the Commercial and subsequently, J.P. Flannigan rebuilt the Commercial nearer to the corner in 1887-8<sup>3</sup>: the old Commercial was condemned in 1894 and sold for removal.<sup>4</sup> John Humphreys remained the licensee until 1889, when Michael Jones took charge. Jones lasted well past the new century; providing the venue, in 1891, for the founding meeting of the

Trades Hall's Progressive Political League which was to become the Labor Party which first contested elections in that year.<sup>4</sup>

The Commercial Hotel is a two-level, stuccoed brick building, patterned on the Italian Renaissance palazzo manner and built to a cantilever corner plan. A simple cornice and string-mould divide the storeys and the upper fenestration employs keystone segmented arches and bracketed sills. A cast-iron balconette once decorated the corner window. This same fenestration originally existed at ground-level; forming windows and doors, linked by an impost mould. Today this simple design has been completely altered at ground-level although the basic form and the upper level has survived. Having little architectural importance, this hotel gains historical importance as the Victorian birthplace of the Labor Party.

NATIONAL BANK,  
312 HIGH STREET.

THE AUSTRALASIAN BUILDER AND CONTRACTORS' NEWS, OCTOBER 3, 1892.



Crown Portion 106 was purchased by J. Cunningham in 1840<sub>1</sub>. Subsequently, further subdivisions allowed the National Bank of Australasia to purchase a thirty three feet allotment in High Street and erect the current bank premises during 1890<sub>2</sub>.

The National Bank had commenced in Victoria, in 1858, during the post-separation post-gold rush boom which had spawned many other banking groups<sub>3</sub>. At Northcote the bank had taken over the original branch opened by the Commercial Bank, in 1876, when the Kelly bush-ranger scare of 1878-9 period decided that the Commercial should close their agency. After the Primitive Methodists had vacated their old church, presumably due to the proximity of the Wesleyan's new church in High Street, the National Bank had acquired and occupied the old building<sub>4</sub>.

In December 1889, architect George Jobbins called tenders for the removal of the old bank premises and the excavation of the site for the foundations of the present building. Builders, William Pierson and Thomas Wright were successful, among twenty-two other tenderers, in acquiring the main contract with a price of 4,483 pounds. The contract was

signed in February of 1890 and the bank opened later that year<sub>5</sub>, under manager, Gerald Moulden. Other managers who have followed include F. Smith and B. Rattray<sub>6</sub>.

The Northcote National Bank is a two-level, stuccoed building designed in the High Renaissance manner of Italy.

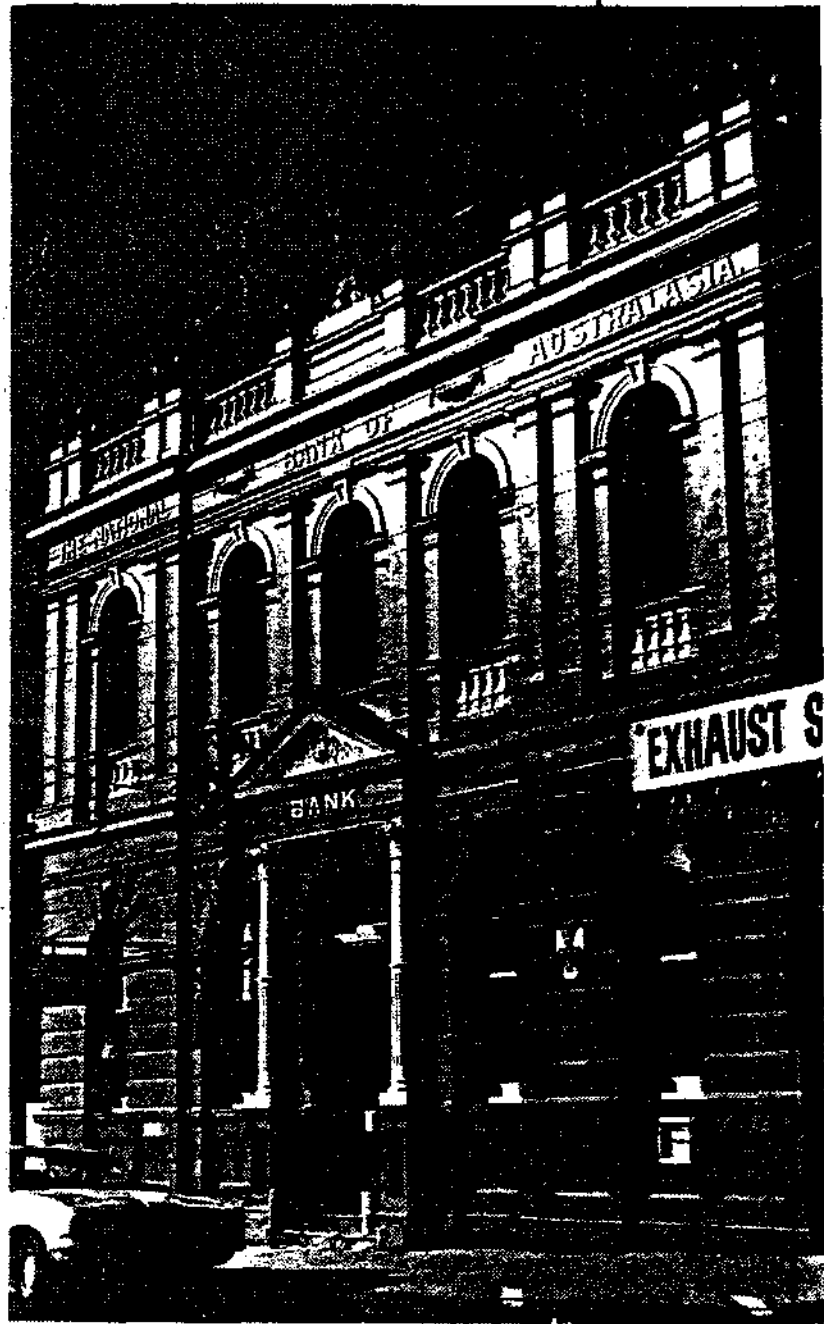
The upper level is arcaded with an overlayer of pilasters which also support the entablature and stucco garlands above. Above the cornice, the parapet is balustraded on either side of a central entablature which is crowned by an acroterion, flanked by scrolls. On each parapet pier, stucco balls are supported on turned bases. At the lower level, the entrance is flanked by Composite order columns which support a pediment and entablature. The stucco is rusticated and rests on a panelled plinth which, in turn, rests on basalt footings. The bank's crest lies within the pediment. Alterations include the addition of an illuminated sign, a night-safe, the bank's escutcheon to the lower walls and the replacement of the side fence, which was originally of capped corrugated iron.

NATIONAL BANK,  
312 HIGH STREET.

The interior was designed with a banking chamber, manager's room, strong room, dining room, kitchen and scullery, at ground level, and the balance of the residential section on the upper-level: a drawing room, five bedrooms, and a housemaid's sink on the rear verandah.<sup>7</sup>

Other National Bank's designed by Jobbins include one at Newstead (1886-7), at Boort (1889), Newlyn (1889), Whill (1888) and many others for the Colonial Bank. Most of these designs are more conservative than at Northcote, being derived from the Palazzo designs of the Italian Renaissance.<sup>8</sup> Only the Colonial Bank at Brunswick (1888) matched the vigour of Northcote in fact, in its exuberant styling, appears relatively Baroque.<sup>9</sup>

The Northcote National Bank is a well composed, intact application of the Italian High Renaissance.



#### FORMER LONDON CHARTERED BANK OF AUSTRALIA,

342 HIGH STREET.

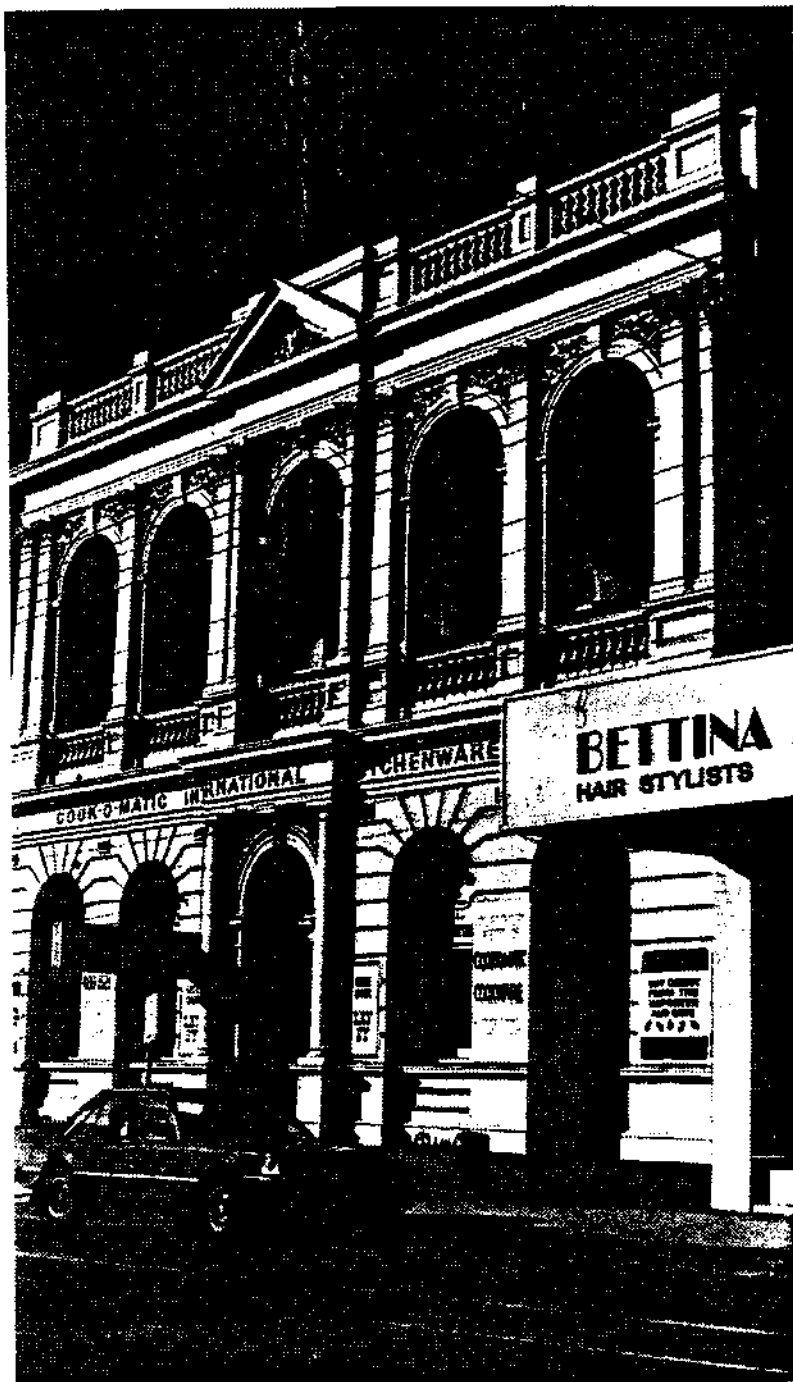
Within the same Crown Portion (106) as the National Bank<sup>7</sup> had purchased their allotment, so too did the London Bank in October, 1889.<sup>1</sup>

The London Bank, with two other English banks, first opened in Victoria during 1852. Their first branch was opened in Northcote at the south-east corner of High and Lawry Streets, in November 1887.<sup>2</sup> After their second building, at 342 High Street, was opened (October 1891), the old premises reverted to a shoe shop run by Agnes Glaw; William Selcher remaining the owner. The manager of the new bank was Gilbert F Major and he remained so until 1917.<sup>3</sup>

Barely three years after the building was opened, it was temporarily closed during the bank moratorium of 1893. The Northcote municipality held its account there then but was little effected by the crisis.<sup>4</sup>

The E.S. & A. Banking Company absorbed the London Bank in 1921; later merging, in 1970, with the A.N.Z bank.<sup>5</sup> Early in the bank's history, architect Leonard Terry designed many of their branches including the Collins Street chambers. The Northcote branch was designed by the inheritors of his practice, Percy Oakden, G H Addison and Henry Kemp.

FORMER LONDON CHARTERED BANK  
OF AUSTRALIA,  
342 HIGH STREET.



Their design was similar to that used by architect, Jobbins, at the National Bank. The Italian High Renaissance was their inspiration also but more ornament was applied to the London Bank. The parapet was balustraded and the pediment device, used on the National Bank, was raised a storey to be placed in front of the parapet entablature on the London Bank: the London Coat of Arms was placed within this pediment. To strengthen this central motif, Corinthian order columns rise to support the pediment whilst flanking pilasters support the entablature between successive arches. Florid stucco ornamentation fills the spandrels to the arcade and like the National Bank, the lower level is rusticated; Tuscan columns support a plain entablature and dentillated cornice above the entrance arch. The facade is symmetrical excepting the replacement of a window, at ground level, by the secondary entrance to the residence.

Presumably urns or orbs would have topped the parapet piers originally, an illuminated sign has been fixed to the building and inappropriate painted signs have been applied between the arches. Of the two banks, this one is the more successful. The generous width of the arches, in the first-level arcade, and the superposed, columns at, and above the entrance, promote a more grand elevation.

Comparable banks would include the State Savings Bank, Ballarat (1872); the former Bank of N.S.W. (facade), Melbourne University; and the C.B.A. Bank, Carlton (1873).

SHOP AND RESIDENCE,  
356-8 HIGH STREET.

William Shade purchased a lot, near the corner of High and Separation Streets, from Dr Peter Macarthur's subdivision of H Worsley's Crown Portion. This was by September of 1852<sup>1</sup>. Prior to this, Shade and his family had apparently lived, since 1848, in a tent near the site of Bastings' Store: presumably following the ironmongery trade<sup>2</sup>.

William Shade was first listed in the Melbourne Directory of 1863 and was first rated by the new Northcote municipality, in his wife Mary's name,

during 1883<sup>3</sup>. By that date, a small brick residence was being built, beside Shade's shop, which was to be occupied by Edmund Shade, a plumber<sup>4</sup>. From 1885, Mary Shade leased the shop to first, Henry Hansen (also an ironmonger) and then to Henry Bayliss, a greengrocer<sup>5</sup>. Butchers, James and Elijah Bostock, leased it in 1890 whilst Henry Grant had it, in 1906<sup>6</sup>, when a Miss Facey, who was a dressmaker occupied the little brick building, attached on the south<sup>6</sup>, Mary



Shade continued as the owner of the shop until well into the present century<sup>7</sup>.

The shop and residence is a two-level stucco-fronted building which has been described as being of stone (presumably basalt)<sup>8</sup>. It possess a simple parapet cornice and a steep, hipped roof behind.

What was a concave-roofed, timber-post verandah has been replaced, as has the shopfront; the latter adopting the original profile. The brick residence (c.1884), beside it, has been given a false parapet

and a shop front in place of its window and door<sup>9</sup>. Neither the new verandah or the signage is sympathetic to the main building but its basic form has been preserved. 356-8 High Street remains from the pre-counship days of Northcote where farms and passing coach traffic, on the Plenty Road, were supplied with ironmongery and may relate, in its construction date, to the first provision of a substantial bridge at the Merri Creek, in 1857. It was said to be the first ironmonger's shop in Northcote and still dispenses the type of goods sold at that time.

NORTHCOTE SOLDIERS' AND  
SAILORS' MEMORIAL HALL

496 HIGH STREET.

Two thousand Northcote men enlisted for service in the first war. One eighth were killed in action and an honour roll to their memory was erected in the town hall (1918). As well, funds were raised for the construction of a memorial hall, for the use of those who returned, and the municipal council contributed 2,500 pounds of the total 6,000 pounds, furnished cost of the building.

Architect, Harry A. Norris designed perhaps the earliest major building of his long career and Bennett and Son won the contract to build it. The Memorial Hall foundation stone was laid by the Chief Commissioner of Police, Sir John Gellibrand, K.C.B., D.S.O., in August of 1921, with the mayor, Cr. C W Timmins, in attendance. Cr McDonnell, opened the building whilst the Governor of Victoria, Lord

Stradbroke, unveiled the broken column in the forecourt.

The hall has been designed in a neo-classical style which superficially was typical of contemporary styles, if not the later works of the architect. The simplified classical ornament and a concave Tuscan order colonnade are both typical of Beaux-Arts influenced design in Europe, Australia and England, and the monumentalism used in other war memorials in Victoria. Smooth rustication relieves the otherwise austere design of the facade. Symmetrically arranged, curved garden walls enclose the forecourt and the pedestal-mounted column.

Alterations include the replacement of most of the leadlight window glazing with aluminium-framed obscured glass. The replacement of the entry



, the replacement of the basalt garden borders with concrete and the painting of the stucco finish. An illuminated sign, on a standard, has been located at the street alignment.

The hall exhibits the influence of Europe as revived

by the architect's return from war service, continuing from the pre-war commercial buildings of the Beaux-Arts style, seen in Chapel and Flinders Streets. It does, however, have the advantage of being free-standing and possesses the unusual concave-plan colonnade which has not been repeated in Victoria.

The original hotel on this site, and the first in Northcote, was the Pilgrim Inn, reputed to have been built in 1850 by a Mr. Robert Duff. This was on Thomas Ritchie's Crown Portion 131, of 1839.

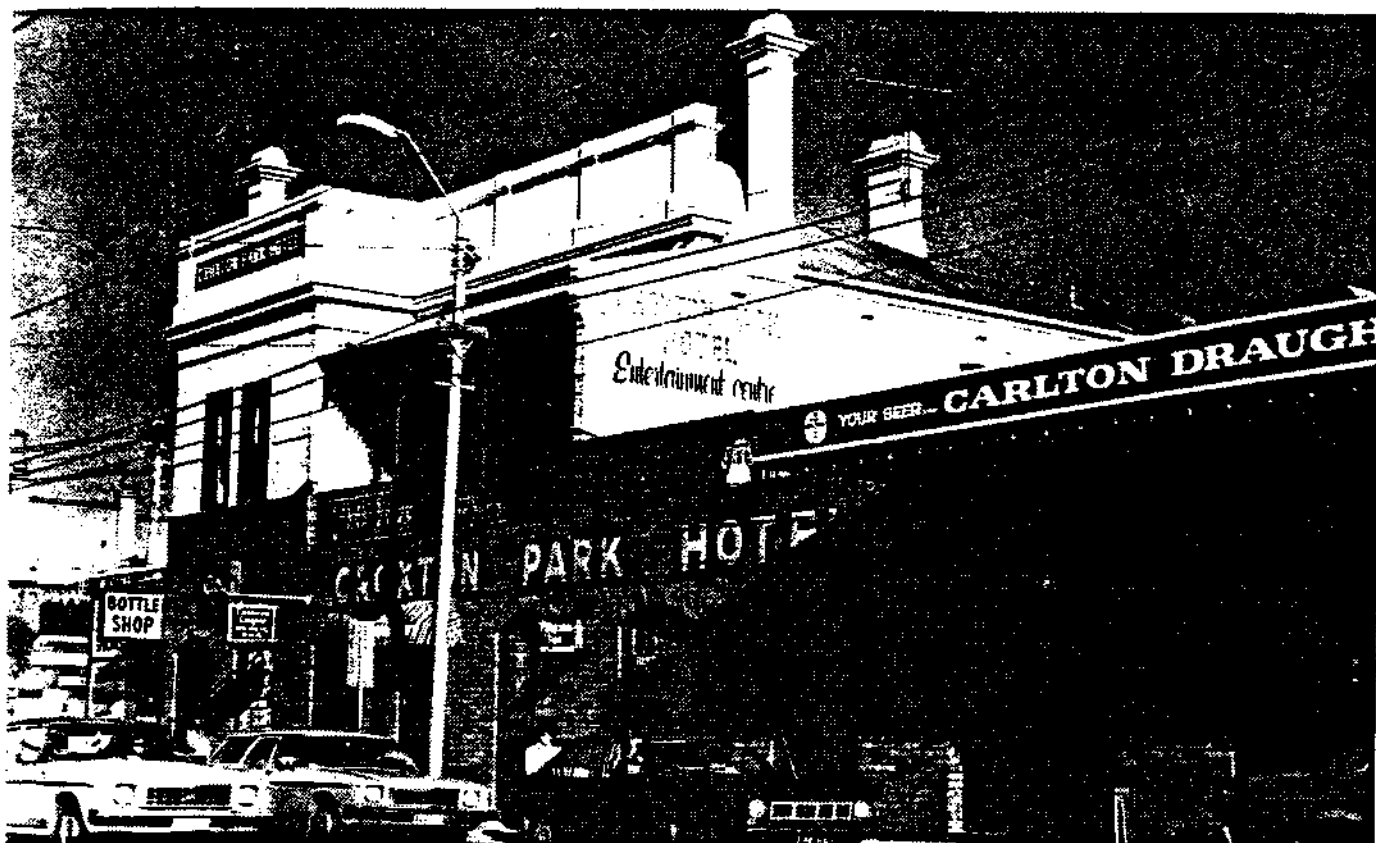
The hotel catered for travellers and teamsters and hence the name - however, this changed to the Red House, named after an English inn with sporting pretensions, when it was acquired by J. Goyder. Goyder painted the hotel red and procured permission from Job Smith, whose Thornbury farm adjoined to the west to hold race meetings on one of his paddocks. It was soon ranked second only to Flemington as a sporting venue and, with a primitive grandstand and extensive stables, the ground provided for international foot racing, championship pigeon matches, rabbit coursing and, of course, horse racing.<sup>1</sup> This venue was to last until well past 1900.

The new owner in c1878, a Mr. Hutchins, remodelled the Red House and changed the name to Croxton Park; he was a billiard champion. A wrestler, Donald Dinnie, followed him<sup>2</sup> and later James H. Randall operated the hotel for its owner, Bernard Marks who renovated the building in 1889-90.<sup>3</sup> The London Discount and Mortgage Bank took Mark's property in the mid 1890's and by 1897, Sydney Gross owned the hotel.<sup>4</sup> Apparently he then rebuilt it, during

1897-8; completing the basis of today's Croxton Park Hotel<sup>5</sup> and with James and Jane Randall continuing as licensees.

Randall died in 1919, but before this conducted a battle against Rechabite pressure to close the Croxton Park ground, despite its use by the Northcote Football Club and, after 1911, for moving pictures.<sup>6</sup> Randall owned the hotel in that period and developed the grounds with a new grandstand and training rooms, in 1909.<sup>7</sup> The ground has since been subdivided but was, during its boom period of the 1870-90's, one of Melbourne's better known sporting centres.

The Croxton Park Hotel is a typical Classically inspired structure of the late nineteenth century. On two levels, the hotel's residential component is expressed by cast-iron balustrading, at the upper level, to a balcony which terminates on an asymmetrically placed wing at the south-east corner. The face brickwork and stucco dressings have since been painted the one colour. However, more devastating to the hotel's original design, is the new brown face brickwork used in the facing and extension of the ground level. Any fidelity to the hotel's former appearance has almost disappeared.







FORMER CABLE TRAM ENGINE HOUSE,  
626 HIGH STREET

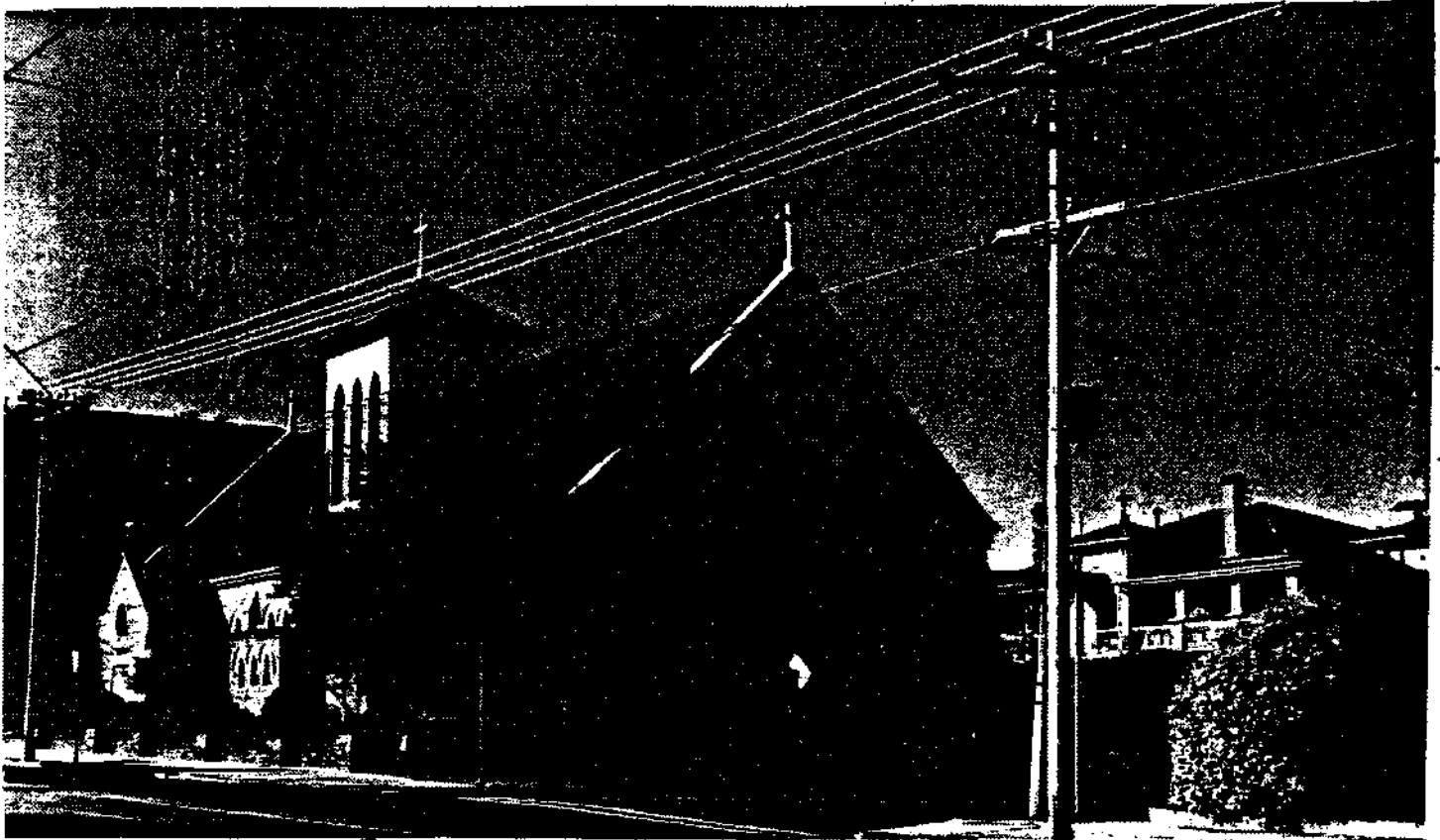
With the increasing urbanisation of Northcote which, because of the physiological restraints of two watercourses, was taken in a linear fashion to the north, came a demand for transport to serve those who could not afford a horse and spring cart. The route for such a transport link was obviously best placed on High Street; thus providing transport to other locations, such as the factories of Collingwood, via the local commercial centre. The need for such a system was compounded by the absence of a logical railway service until 1904.

A tramway could both serve and create urban areas. The furniture retailer, George Clausen, launched the Clifton Hill to Northcote and Preston Tram Company via the Articles of Association, dated 31 May, 1888, and among its directors were those who had large land holdings or interests in other service industries to the building boom; such as the Northcote Brick Company and the Northern Gas Company.<sup>1</sup> The proposed tramway greatly increased values along High Street and also caused an increase in building activity.

After the approval of the tramway, major roadworks were carried out, including the widening of the Merri Creek bridge and the roadway up Rucker's Hill which included a massive basalt and brick retaining wall. The tramway itself was serviced by

an engine house and trashed at the northern end of the line. The engineer in charge was George Duncan and the builders were Verso and Knott, for a contract price of 4,933 pounds. The foundation stone was laid in May 1889 and the entire system began operation in February 1890; the total cost had been 77,998 pounds, part of which was borne by the Council and the Government.<sup>2</sup> The bleak 1890's meant closure for a period but the Federation era provoked a revival and the Council decided to purchase the system in 1900. They owned it until 1920 when the Metropolitan Tramways Board took possession, and actually operated the system in the period 1916-20; this was claimed to be the first municipal-run tramway in Victoria.<sup>3</sup> The system ceased operation in October 1940.<sup>4</sup>

The engine house and trashed is typically in the Elizabethan revival style with face brickwork (now painted) and stucco dressings. Two gabled parapets, with oculi, emphasise the two entrance doors and a cornice and impost string-moulds link these entry bays with the rest of the facade. Segmented arches are used on all of the openings. Despite the painted brickwork, this engine house is externally the most original of those that remain in Melbourne and perhaps the last to cease operation.<sup>5</sup>

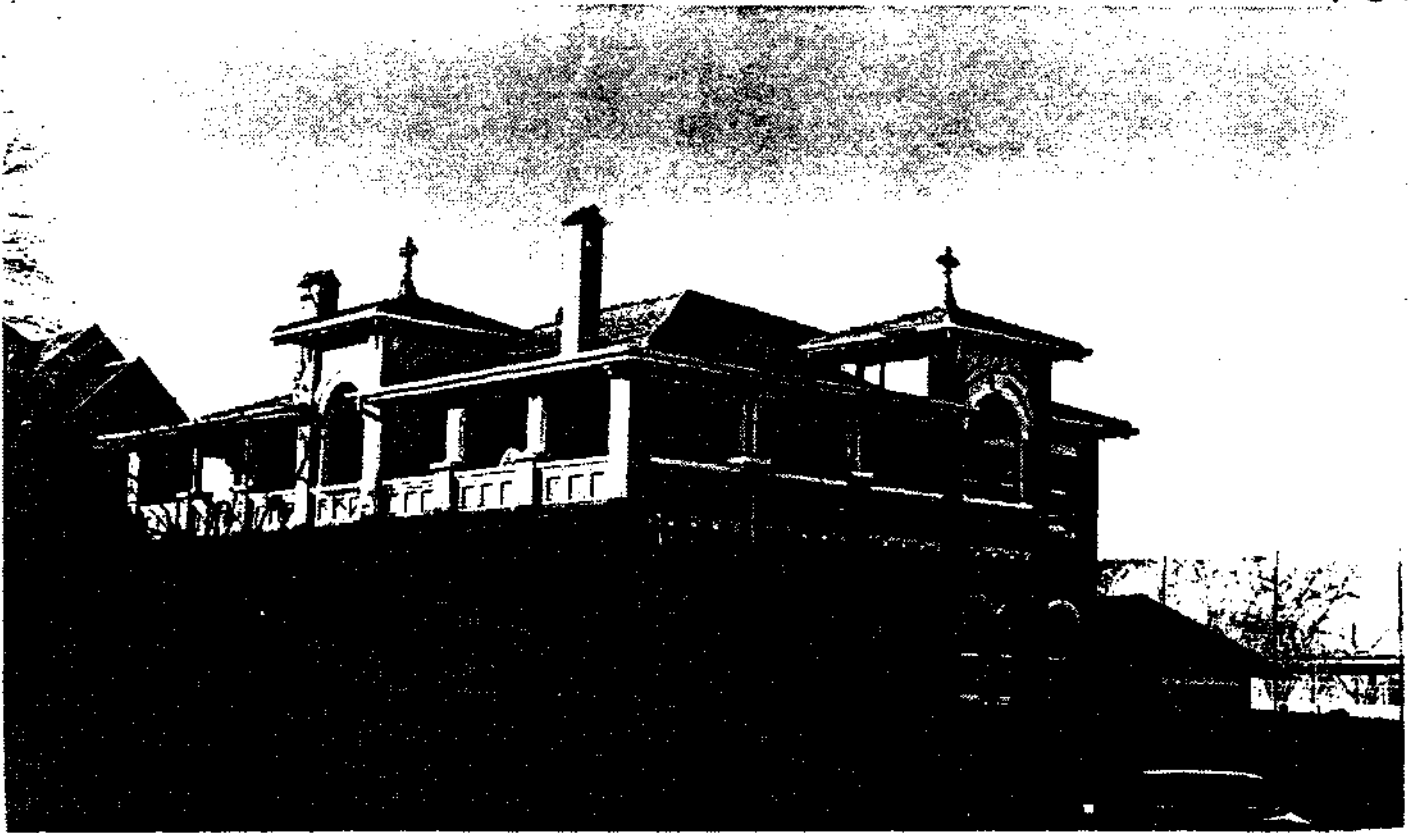


ST MARY'S ROMAN CATHOLIC  
CHURCH,  
718-30 HIGH STREET.

During 1915 the Victorian Government decided to subdivide and sell a section of the Thornbury estate next to the quarry it leased to the Glen Iris Brick Company<sup>1</sup>. This and other estates, together with public works in the north such as extending Victoria Road to Dundas Street (1909) and the straightening of Arthurton Road (1909-11), assisted in the population of the empty spaces of Thornbury<sup>2</sup>.

In response a catholic church, hall and school were built on the brow of the Thornbury hill in High Street. The Melbourne Archbishop, the Most Rev T J Carr, D.D., laid the church foundation stone, in February 1916, at which time he also opened and blessed the building.

C W Vanhime, an architect, often used in catholic commissions, designed St Mary's and Stahl Brother's constructed it<sup>3</sup>. The design was that of basically an Early English church, built in red brick with stucco dressings (showing the Italian influence) with an angle-buttressed asymmetrically placed tower of Italian stylistic origin. Geometric tracery is employed in a large south-facing window. The various stylistic derivations are simplified and adapted into a single cohesive concept. Accessory to the building are the pierced brick fence and clipped topiary of the private hedge behind. The church, sited next to the presbytery<sup>4</sup>, is reinforced by the latter's design, and is advantaged by the corner siting and its original condition.



ST MARY'S PRESBYTERY,  
 REAR OF 718-30 HIGH  
 STREET.

Following the erection of the church<sup>qv</sup>, hall and school, the foundation stone of St Mary's presbytery was laid by the next Archbishop of Melbourne, the Most Rev. Dr Daniel Mannix, D.D., in June 1929<sup>1</sup>. It replaced the former presbytery, which was described as an 'old cottage', and was built by W D Mahony who was the son of the builder of the earlier hall on the site. The contract price was 3,500 pounds, paid for a two-level red brick house of tea rooms and 'ample balcony space'<sup>2</sup> which was, in design, not unlike the presbytery at Our Lady of Mt Carmel, Middle Park. The occupying parish priest was the Rev. Fr. M A Vaughan, P.F. and he attended with, John Cain, M.L.A. and Frank Brennan M.H.R. to participate in the laying of the stone<sup>3</sup>.

Like the church tower, the presbytery design exhibited an Italian influence with its low, hip-roofed towers and brick arcading at the ground-level. Duplex columns supported a wide verandah roof at the upper level and terracotta tiling to the roofs which add to the Mediterranean character. The low brick fence, enclosing the church and the residence, probably emanated from this period. Similarly, the privet, copiary may have been established then. The complex is intact and, despite the varying periods of construction, achieves a homogenous appearance.

The architects were Schreiber and Jorgensen



SHOP AND RESIDENCE,  
731 HIGH STREET

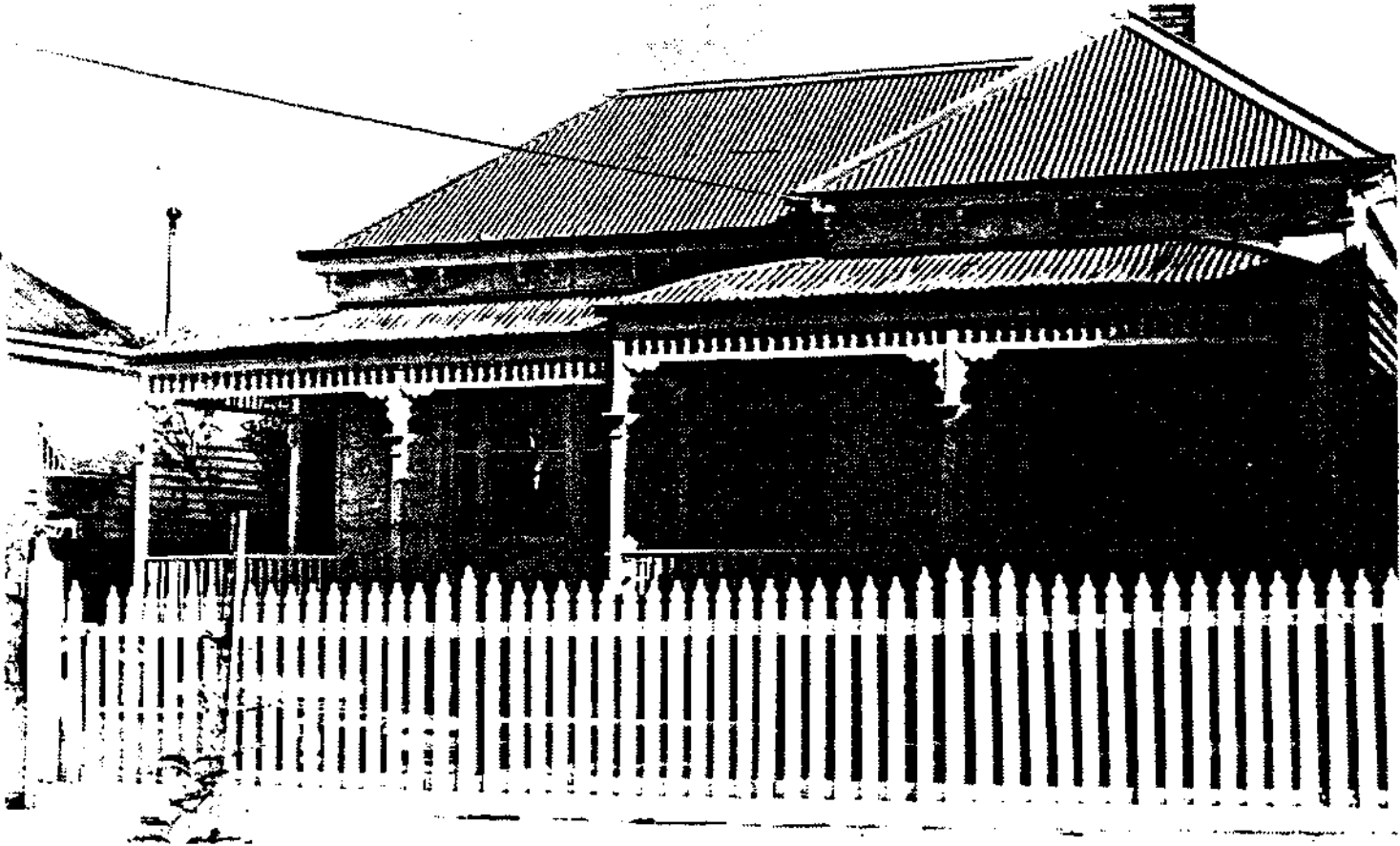
On lot thirteen of a later subdivision of Thomas Ritchie's Crown Portion 131, William T. Clapham constructed this shop and residence in 1888.<sup>1</sup> A butcher by trade, Clapham was also a Borough Councillor from 1889-92, was among those to first meet in the new Town Hall, in 1889, and represented West Ward after the creation of wards, in 1890.<sup>2</sup> By 1893, Richard McLann, a bootmaker, occupied Clapham's shop and the new owners were Edward Tranchard, Henry Rowe and John Peck: James McAdam, a butcher, leased it in the following year.<sup>3</sup> Towards the end of the century, grocer John T. Coles, took the shop and remained there until at least 1905.<sup>4</sup> By 1910 it was again a butcher's shop under the Hallandale Brothers.<sup>5</sup>

731 High Street is a two-level face-brick shop with stucco decoration, which has separately expressed residential section facing Ballantyne Street. This residential facade repeats the shop elevation but with the addition of a set-back from the street to create a garden and upper-level balcony. A cast-iron picket fence remains at ground level but the former cast-iron balustrade

panels of the balcony have been replaced with wrought-iron. The High Street elevation has a balustraded and piers parapet (where draped urns were once positioned) and beneath a heavy bracketed cornice and stucco entablature. Stucco string-moulds are used at the impost and at the sill level of the flat arched windows, with stylised stucco lintels and keystones. Two of these upper level windows have been enclosed with brickwork at an early date and those facing High Street have cast-iron balconettes.

The shop appears to have not been provided with a street verandah originally but now possesses a heavy, cantilevered verandah.<sup>6</sup> The show windows, although altered in detail, are near to original. At the rear of the shop there appears to be the original stable building. The overall design is very similar to a smaller shop-pair at 299 High Street.

This shop and residence is a substantial and nearly original example; its corner siting allowing full expression of both the retail and residential use of the building.



GREENDALE  
25 JACKSON STREET

George Plant had run a trotting track on part of George Urquhart's Crown Portion 89, prior to his sale of the land to the Railways Department in the 1880's. The Railways subdivided the old track in 1905<sup>1</sup>, naming streets after past councillors; Jackson Street being named after C.J. Jackson. Local developer, Joseph Wigg purchased over twenty of these lots by 1905.<sup>2</sup> He sold one, lot 21, to Jacob R. Victor in 1909 and may have sold Greendale with it.<sup>3</sup> However, Victor departed within a year, selling to Edward C. Lee, a bootmaker, and thus may have been the builder-developer of the allotment.<sup>4</sup> William Baker, whose occupation was that of foreman, owned it within the next decade and remained there well into the 1920's.<sup>5</sup>

Greendale is one of a number of houses in the street which date from this period. Unlike many

of these, it is styled after the Victorian age, then past by nine years. It is of timber, double-fronted and set on an asymmetrical plan. A convex roof verandah is attached to both the thrust bay and, as normal, over the doorway. Echoing the Classicism of Victorian times, the roof is hipped and the eaves bracketted. Fretted timber brackets and panelled slatting form the decoration to the verandah which is further enhanced by fretted timber balustrading; intact balustrading being uncommon in this type of house.

Across the frontage is an intact spade-head picket fence and the common, ashlar-pattern boarding is used as the facade wall facing. Greendale is an original (paint colours excepted) example of a house-type which typifies Northcote and other timber-built suburbs in the growth period of 1900-10.



## HOUSE

1 JAMES STREET

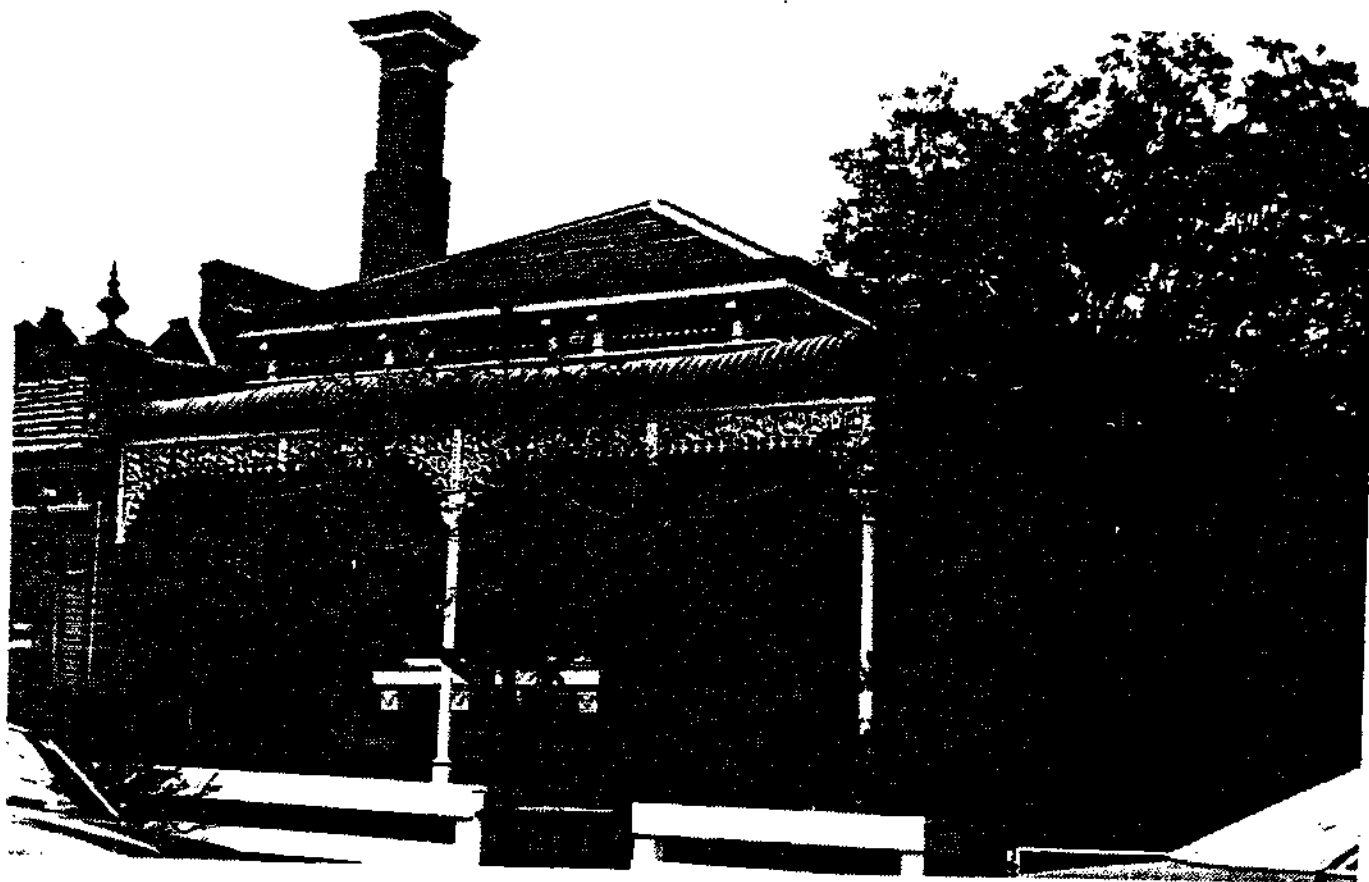
Crown Portion 100 was granted to W.F.A. Rucker in 1839.<sup>1</sup> Merri Street was surveyed in 1854 as Robert Jacomb's subdivision of part of Rucker's estate.<sup>2</sup> Across High Street and thirty years later, James Street, named after G. James, was formed and sold as part of the Bellevue Park estate. The surveyors of the estate were Brofors and Brain.<sup>3</sup>

On part of this land (lot 42), formerly owned by J. Morrison, the building contractor, William Hayes, constructed 1 James Street in 1887.<sup>4</sup> He lived there until 1890 when it was leased to Nathaniel Faulkhead, an accountant. A clerk, Donald Campbell, followed by 1893 and, by 1899, the Australian Widows Fund had obtained the house and Mary L. Jones was in residence.<sup>5</sup> William H. Gray, a civil servant, was the next major resident; from early in 1900 and retained his ownership until the late 1920's.<sup>6</sup> William Hayes was elected a Northcote councillor for the two periods 1904-20 and 1924-7., he served as mayor in 1909-10. After his many years in the Council, it was thought appropriate that, when the municipality acquired seven acres from the Pender's Grove estate in the mid 1920's,

that the new park should be named after this distinguished North Ward representative.<sup>7</sup>

1 James Street is a double-fronted and bayed, stucco and brick villa with a cast-iron, gabled return verandah. The main roof is hipped with minor hips at the bays and is slated in both a plain and fish-scale patterns. The eaves are bracketted and the entrance door is a substantial bifocated, six-panel door; lead lights have since been placed in the side lights to the door.

The house displays the adherence to the Italian Renaissance examples as prototypes for the comfortable suburban villa. Alterations to 1 James Street include the unfortunate painting of the brickwork and minor alterations to the verandah roof and spouting. The boundary fence, which was probably picket, has been replaced with an inappropriate brick fence. The house is of some architectural importance, although altered, but its significance lies with it being constructed by a prominent Northcote resident and serving as his first residence in the municipality.



WALLINGFORD,  
36 JAMES STREET

- On lot 72 of a subdivision of Rucker's Crown Portion 100, John Timmins who was a builder, constructed Wallingford in 1901.<sup>1</sup> Timmins resided there for at least a decade to be replaced by Mary Casey in the late 1920's.<sup>2</sup>

Wallingford is sited midst a number of similar face-brick houses but generally of a later vintage. Wallingford obtains significance from its highly patterned, polychrome brickwork and unusual diaper-pattern, glazed ceramic tiles which are used, at the eaves, between the terracotta brackets (painted). The house is single-fronted with a recessed entrance under a return, cast-iron and bullnose roofed verandah. The verandah floor is typically of ceramic encaustic tiling and the steps

to it have vermiculated stucco side walls. Further decoration occurs at the sill brackets and the unpainted and intact stucco-work to the verandah and party walls' parapets; this includes a mask, fluting, vermiculation and panelled foliation. Long shafted, dichrome brick chimneys support heavy stucco cornices over a patterned slated roof. Alterations include the replacement of the front fence.

The house represents the penultimate of precisely applied brickwork and decoration and particularly the craft of its owner-builder, although late in its stylistic theme.

PRESBYTERIAN CHURCH AND HALL  
40-2 JAMES STREET

James Street lies in Rucker's Crown Portion 100 of 1839. During 1890, the Northcote Presbyterians who desired a more central location for a larger church obtained land in James Street at 11 pounds ten shillings per foot. Previously they had worshipped in the Primitive Methodist Hall (1367-76) until receipt of a Government reserve, near the corner of Cunningham and High Street, allowed them to erect a timber church, in 1876, and enlarge it in 1877<sup>1</sup> with the creation of the Heidelberg Parish.

In 1869 came the appointment of the first minister, the Rev. Duncan Fraser; a person who became prominent in many areas of Northcote's community. He is reputed to have given the first exhibition of the telephone in Victoria, at the Wesleyan school-room qv; being also a scientist.<sup>2</sup> Fraser came to live in Northcote in 1875, in the new manse at the north-east corner of Ross and Cunningham Street.<sup>3</sup>

Fraser left Northcote the year prior to the laying of the foundation stone of the present church, in February 1894, by Cr. A. McIntosh. Four months later, the church was completed and opened.<sup>4</sup>

The old church was moved to the site in 1896, as a Sunday school, and remained there until its replacement, in 1906, by the present hall.<sup>5</sup>

Architect J. Preston designed, and builder G. Sain, constructed a church in the French Romanesque manner as epitomised by its broach spire.<sup>6</sup> Red face brickwork, laid in English bond, provides the major part of the walling, but the Italian influence is seen in the inclusion of cream brick voisseurs, string-moulds and bracketting, as well as the brown brick used in the wall over the porch. The gable above uses a different brick treatment, reverting to reds with what appears to be a masonry paint over. Decorative devices are incorporated in the form of blind oculi, corbelled panelling in the brickwork and the extended timber brackets at the spire eaves. Stucco is used as the main parapet capping and as gabled caps to the buttresses. Blind window openings presumably awaited donations for the lead-lighting. Alterations are few and only the removal of the spade-head picket fence and the fitting of tubular steel handrails to each entrance, are evident. The nearby gabled brick hall is near to original but of little architectural importance.



The Northcote Presbyterian Church is notable for the use of the French Romanesque, in polychrome brickwork, during an era when the Italian Romanesque was used only in second preference to Early English and Decorated Gothic; the French Romanesque being used only rarely. The church is a key part of a precinct characterised by the use of face-brickwork in public and domestic buildings alike. It is also a landmark, with the Epiphany Church; being elevated and clearly visible for many miles.

(Refer to church in Yann St. Preston, 1888, for comparison



NORTHCOTE POLICE STATION AND RESIDENCE  
43 JAMES STREET

The Belle Vue estate was created in 1884, from Crown Portion 100, granted to William Rucker in 1839.<sup>1</sup> The Colonial Government of Victoria had established a station and residence in 1861 at 24 Walker Street qv, following the creation of the Government village of Northcote near the Merri Creek. Proving to be a failure, the village's lack of development meant the shift, like that of the Presbyterian Church qv, of the police station to the Northcote hill, to reach the population.

Under Chief Architect, Henry Bastow, the Public Works architectural department designed a two-level, Elizabethan styled residence, barracks and office to be executed in red face-brickwork by Northcote builders, Charles Verso and Harry Knott. The contract was signed in April 1891 and the cost was to be 2,624 pounds 7 shillings and four pence.<sup>2</sup>

At the ground-level, the Sergeant's residence was entered through the front door, off a two-level timber verandah, whilst the office and Constables' quarters were entered, from the eastern side, through an arched porch. The east and south elevations were thus designed as the major facades of the building.

On the south, the elevation was asymmetrically arranged with a prominent half-timbered gable and 'fancy' brick voissours at the openings and a balconette at the first-level. (the balconette

has been removed and flush rendered). The two-level verandah used duplex turned posts and vertical timber balusters, with arcading between which were set down on corniced brick piers (demolished). To complete the Medieval flavour, the top sashes to each window were multi-paned and presumably glazed with coloured obscured glass (mostly reglazed). The east elevation was perhaps the most interesting, with a skillful arrangement of a stair tower, a large gable and grouped chimney shafts to provide a balanced composition from a variety of massive elements. At the roof was an observation platform similar to those employed on Lugano and Mandalay qv twenty years later.<sup>3</sup> This has since been demolished despite its frequent use as a lookout tower for both policy and the Government; in particular, during the investigation by a Parliamentary committee on the railways question in 1894.<sup>4</sup> A similar (but intact) police station to that at Northcote has survived in Kilmore.

Although once a significant example of the early use of the Elizabethan revival, in a form similar to that called the Queen Anne or Federation style in Edwardian period domestic architecture, this building has been so defaced as to remove any architectural importance.





BUENA VISTA  
51 JAMES STREET

James Street was renamed from Merri Street which was itself created by Robert Jacomb's 1854 subdivision of Rucker's Crown Portion 100. About 1883 the teacher, Richard Robin, built 51 James Street on part of one of Jacomb's allotments.<sup>1</sup> Tobin was appointed as the first headmaster of the Helen Street State School, in 1874, after teaching at the High Street Wesleyan School qv, since c1863, and achieving a good reputation in the community.<sup>2</sup> Tobin stayed at the school for twenty-nine years; with his wife, Mrs. Panny Tobin, being active as his assistant and, later, on her own account, in the Northcote Benevolent Society.<sup>3</sup> Tobin concerned himself in civil matters as well as cultural pursuits. It was he who called for the formation of a separate Northcote Borough from the Jika Jika Shire in 1883. He arranged a public meeting and started a petition with the Health League lending full support. The result was the establishment on 25th May, 1883, of the Northcote Borough.<sup>4</sup> Tobin retired, after two years at the North Fitzroy school, in 1894<sup>5</sup> and his name was crossed out from

the ratebooks in 1915. Archibald Arnott and, later, Alice Chidzey owned the house.<sup>6</sup>

At 51 James Street, Tobin had constructed a double-fronted stuccoed brick house with a slated hip-roof and a verandah. Following the Classical influence then prevailing in domestic architecture, the house possessed bracketted eaves and elegantly corniced chimneys which contrasted with the heavier cornices of the 1885-90 period. However, after his departure from the house, it was altered to include new terracotta ridgeing, and cappings, terracotta chimney pots, a new timber verandah, with slated friezes and fretted onion motifs in the panels, and a wire-fabric palisade fence.

Despite these alterations, the house has considerable significance in Northcote's history as the first surviving home of Richard Tobin, in the municipality and his place of residence from some 32 years.



## HOUSE

57 JAMES STREET

James, once Merri Street, was surveyed in 1854 as part of Jacomb's subdivision of Rucker's Crown Portion 100.<sup>1</sup> During 1908, one John Latham, then a barrister, built his first marital home<sup>2</sup> for himself and his bride, of the previous year who was Eleanor M. Tobin, the daughter of teacher, Richard Tobin qv. The Tobins, lived nearby, in 51 James Street.

Latham was born in 1877, the son of Thomas Latham at Ascot Vale. He attended Scotch College and Melbourne University; obtaining exhibitions and scholarships in logic, philosophy and law. He was called to the Bar, in 1904, but remained at Melbourne University where he lectured until entering the Navy in World War One. After the war, he was a member of staff at the Australian delegation to the Peace Conference of 1919. On his return he represented Kooyong in the House of Representatives (1922-34) and was appointed Attorney General (1925-9 and 1931-4); Deputy Prime Minister, Minister for External Affairs and Minister for Industry (1931-4). He attended the League of Nations as Australia's delegate in 1926 and 1932, and became

leader of the opposition in 1929-31. He was made a Chief Justice of the High Court in 1935 and Chancellor of Melbourne University for 1939-41. In 1920 he was made a Companion of the Order of St. Michael and St. George and later Knight Grand Cross of the Order; he became a Privy Councillor in 1933 and a King's Counsel in 1922.<sup>3</sup>

57 James Street is a timber house of the Federation or Queen Anne style of domestic architecture and possesses a series of gabled and hipped roofs, clad with Marseille pattern tiles, and is set on a bayed plan. Half-timbered gables, tall face-brick and stucco chimneys and mature conifer shrubs from the period are all accessories to the style. A wire-fabric fence was replaced with what may have been a square-head picket fence at the frontage (see 69 James Street).

This house is of some architectural importance but its historical associations far outway this. As the first house built and occupied by Latham it achieves a degree of historical significance.

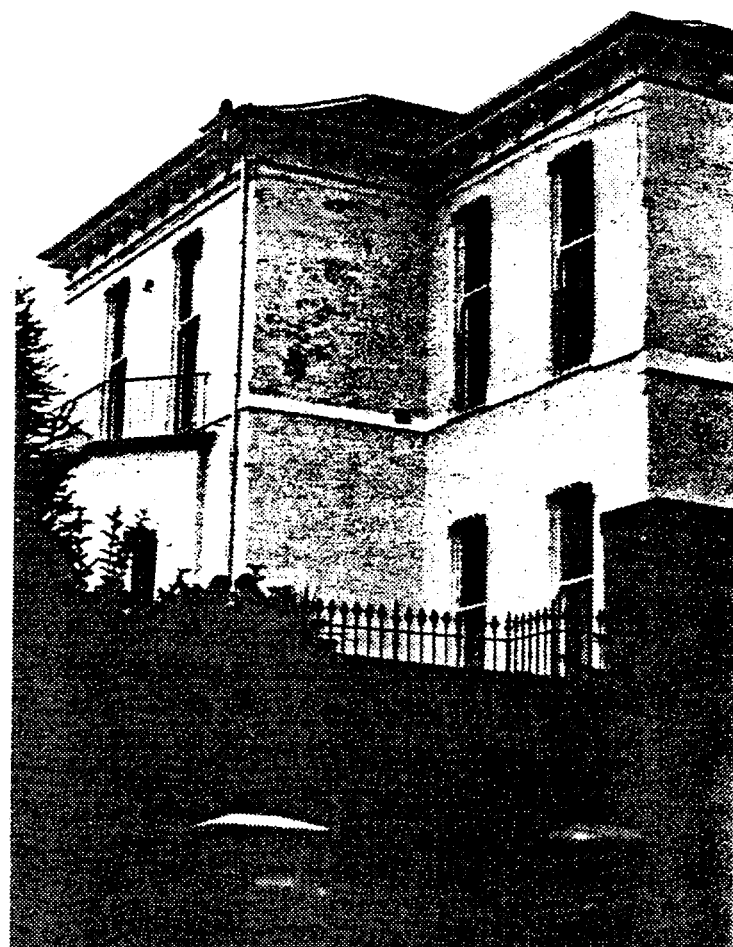
YARROCK,  
68 JAMES STREET

James, once Merri Street, was formed in 1854 by Jacobb's subdivision of Rucker's Crown Portion 100.<sup>1</sup> A Frederick Catherwood, who was recorded as, by occupation, a gentleman, built Yarrock on an allotment there in c1881.<sup>2</sup>

However, in 1883 the retired graziers, Patrick Peter and Hugh McGuiness took the house and remained there, in the name of Hugh McGuiness, until late in the first decade of this century.<sup>3</sup> Pat McGuiness who was a recorded owner of Yarrock arrived at Port Phillip in 1840 and established the pastoral lease, at Mt. Pleasant, on the Moyne River in 1843. After seven years he terminated the lease and, in the following year, started the Tower Hill run.<sup>4</sup> After McGuiness's departure from Yarrock, it became a private hospital, under Mrs. Mary Phillips, and later under Emma Gilchrist.<sup>5</sup>

Yarrock is typical of the early mansions on Rucker's Hill; stuccoed brick on two-levels, with hipped and slated roofs to provide the Classical elevation, inspired from the Italian Renaissance. The plan is asymmetrical with a lower-level window bay to the east which once terminated on the first-level of a return, two-storey verandah. Extensive wings stretched down the hill to the south but the major part of the grounds lay to the east, in the direction of the Dandenongs.<sup>6</sup> The upper and lower windows are flat-arched; their only decoration being stop-chamfered corners. Typically, the eaves are bracketted and the chimney shafts stuccoed and corniced, with barrelled tops. An arched and architraved entrance porch lies near the main gate.

Like Beaumont qv, which has survived in almost original condition, Yarrock relies upon simplicity of form and elegance of detail. However, with the removal of the verandah, which has resulted in the subsequent unintended exposure of the window bay, and the fitting of an inappropriate wrought-iron balustrade, the house loses much of its integrity. This has been compounded by the strictures of the current site which is made worse by the high brick wall which surrounds it. Other external alterations include the fitting of wrought-iron grills to the upper-level windows and the installation of a wrought and cast-iron gate. As with Benvenula qv, Yarrock has once housed an important family and is one of the fast disappearing mansions of Northcote's early post-pastoral period, but as also with Benvenula, alterations have diminished its architectural worth.





HOUSE,

69 JAMES STREET

James Street, once Merri Street, was formed in 1854 by Jacob's subdivision of Rucker's Crown Portion 100.<sup>1</sup> From another subdivision, created early this century, Robert Stanley purchased an allotment and built 69 James Street in 1912.

Stanley was elected to the Legislative Assembly to sit in five parliaments, during the period 1900-11, and serve under Sir George Turner, Peacock, Irvine, Thomas Bent and John Murray.<sup>2</sup> Decimus Mott was listed as a later occupier; the owners being recorded as George H and Walter H. Mott.<sup>3</sup>

Decimus H. Mott and Sons took over the publication of the Northcote *Leader* from Messrs. R.J. and J.S. Whalley in May of 1924<sup>4</sup> and the Motts were to occupy 69 James Street for many years to come.

69 James Street is a bayed, asymmetrically planned house basically in the Federation or Queen Anne style of architecture, but with some late Victorian period attributes, such as the Jacobean flavour cast-iron friezes to the verandah and the bullnose verandah roof profile. Otherwise, the Dutch gable to the roof apex, the cantilevered half-timbered gables and the tall cushion-capital chimney cornices belong to this century. The house is of timber and the roof, corrugated iron. The front square-head picket fence is intact.

This house is original, apart from the paintwork, and was the home of two historically important personalities in Northcote.



LORETTO,  
64 KEON STREET

Job. Smith's Crown Portion 136, of 1839, was one of the late developers among the Northcote subdivisions; it was remote from the village centre and was able to be utilised profitably as farmland. The Post-war surge for housing demanded new and closer subdivisions in these areas and Loretto epitomises the type of house built. John S. Friggard, a carpenter by trade, built Loretto in 1925; moving there from Albert Park.<sup>1</sup> He had purchased this 30 feet allotment from Philip and Rae McGrath who had, in turn, purchased it in 1920 from the Thornbury Park Company; the creators of the estate.<sup>2</sup>

Loretto is a double-fronted weatherboard dwelling, set on an asymmetrical plan, with the major gable, deriving from Edwardian times, on the street

elevation. Other influences from the Bungalow style of West-coast America determined that the verandah shape follow the main roof slope and find support on tapered stucco piers. This influence and its Oriental connections also determined that rafter-ends be exposed below the eaves. The familiar, bowed window on the thrust bay is retained, but now has diamond-pattern leading, with little coloured glass decoration, and the window hood is flat, not sloped as previously. A similar, bowed window occurs under the verandah. Completing the picture, a wire-fabric fence was erected (the wrought-iron gate on Loretto being a replacement) and a cypress hedge established behind. Loretto is typical of this 'war-loan' housing, although the colour scheme has been changed.



ROW HOUSES,

LANGWELLS (sic) PARADE AND ROBB'S PARADE

From part of William Minniethorpe's Crown Portion 112, the Northcote Brick Company subdivided some of their land, next to their clay hole, for workers' cottages. This was during the furtive period of the late 1880's when new subdivisions were rife. A director of the Company, architect Thomas Crouch, designed two rows of brick single-fronted cottages and two cul-de-sac streets were created to provide access to them; their names echoed those of two other directors, Ronald Robb and Peter Langwill.

Despite an ironic shortfall in the brick quality supplied to the contractor, the Robb's Parade row was completed in February 1888 and the row in Langwill's Parade a year later.<sup>1</sup> The occupiers were either brick carters or labourers; Charles Ricardo, James Jennings, William J. Price, Morris Fitzgerald, George Fox, Richard Fitzgerald, James Jamieson, John Golding, Richard Ewart, George Spiers and Richard Evans, in Robb's, and Ezekiel Smiley, Pat Readie, John Dell, Edward Walker, Charles Dyer, James Bryant, Thomas Wilmott and John Wallace in Langwill's.<sup>2</sup>



HOUSE,  
53 LUCERNE CRESCENT

The Lucerne Estate was commenced in 1885 by A.D. Hodgson as a subdivision of Thomas Wills' Crown Portion 121, of 1840. The estate was sold in two parts, north and south and it was the latter and the later which included Lucerne Crescent.<sup>1</sup>

George W. Whitcher who was a law clerk living at 80 Greaves Street Fitzroy, purchased lots 61-3 of the Lucerne South No. 2 Estate and, in 1899, constructed 53 Lucerne Crescent.<sup>2</sup>

Unlike many of the later houses in the area, it was of polychrome brickwork and designed in the late Victorian Classical manner, with a cast-iron verandah on three sides. The house is double-fronted and symmetrically planned with a slated, M-hip roof profile, face-brick stucco corniced chimneys and a convex roof verandah which is supported on cast-

iron dogtoothed posts and decorated with brackets and friezework. Quoining is expressed with cream and brown bricks against a red body brick. Colonettes and side lights are used on the main openings. At the rear is the stable and some original outbuildings as well as an impressive *Eucalyptus citriodora* which dominates the corner site. Other mature exotic species grow in the garden.

Alterations include the replacement of the perimeter fence which would possibly have been iron or timber pickets, the division of the verandah, and the addition of a skillion to the east side. Otherwise, the house is original externally (spouting and some post details excepted), has retained its outbuildings and represents the beginning of the later stage of the estate's development which was to continue for thirty years.





## HOUSE

## 54 LUCERNE CRESCENT

A.D. Hodgson's Lucerne Estate was created from Thomas Will's original Lucerne Farm property, purchased in 1840. Land sales commenced in 1885 but many lots remained vacant until the 1920's.<sup>1</sup>

Painter, William McInnes purchased one of the lots facing the Yarra River and constructed 54 Lucerne Crescent in 1919.

William Beckwith McInnes was born in St. Kilda in 1889.<sup>2</sup> He attended the National Gallery Art School and achieved fame as a landscape and portrait painter, winning the Archibald Prize many times and being commissioned with H.S. Power to paint the opening of the Federal Parliament by HRH, Duke of York, in 1927. His works are exhibited in the Sydney, Melbourne and National Galleries; as well as being represented in the Melbourne University Collection. He married Violet Musgrave who was herself a renowned artist and a co-founding member of the Australian Academy of Fine Art. His contemporary, artist William Frater, lived next door in a modest dwelling at 56 Lucerne Crescent.<sup>2</sup>

54 Lucerne Crescent is built in the Swiss Chalet style of architecture; with its projecting eaves, long unequal gable roof, attic-windows and verandah-less construction. A simple timber hood shelters the entrance door. Windows and doors are distributed across its gabled face, placed asymmetrically to form a balanced composition. Plain bullnose architraves, with shall hoods and rudimentary sills, surround the openings. The roof is tiled with terracotta, hinting at the changed colour-range of the present paint scheme. A tall, tapered insitu concrete chimney provides counterpoint to the high roof line. The much favoured *Eucalyptus citriodora* is a valuable accessory to the design.

54 Lucerne Crescent was the home of a prominent Australian artist and is a successful example of an unusual style in Victoria.

It was designed by the renowned architect Harold Desbrowe Annear.



HOUSE,  
65 LUCERNE CRESCENT

A.D. Hodgson's Lucerne Estate was created from Hill's Lucerne Farm, purchased at a Government auction in 1840. Hodgson sold allotments from the estate from 1885<sup>1</sup> but it was not until much later that the grocer, Thomas H. Chenoweth, purchased lots 28-9 of the Lucerne South No. 2 Estate<sup>2</sup>. He built 65 Lucerne Crescent there in 1901.<sup>3</sup>

65 Lucerne Crescent is a Federation style face-brick house with rough-cast stucco panels above impost height, and half-timbered gables. The

roof is of slate, the finials and ridgeing in terracotta and the return-verandah of timber. Timber slatted decoration is applied in panels, under the verandah eaves and timber brackets take the panels onto the capitals of the turned timber posts. The plan is bayed, with two major gables and, under the verandah, is a bayed corner window. A square-head picket fence survives at the frontage.

The house is typical of this style of domestic architecture and is an early example at the suburban villa scale.



INNISFAIL,  
75 LUCERNE CRESCENT

Innisfail was built in 1913<sup>1</sup> on A.D. Hodgson's Lucerne Estate. Hodgson had commenced in 1885, to sell allotments from his subdivision of Will's former Lucerne Farm.<sup>2</sup> Florence O'Sullivan purchased lot 9 of one of these estates and, after a number of years, built Innisfail.<sup>3</sup> She remained there until her death.<sup>4</sup> Innisfail is superbly sited for its 'Federation' styling. Its gabled bays face both Lucerne Crescent and St. Bernard Street and the verandah level is elevated. Half-timbered gables, rough-cast stucco and Marseille pattern tiles, ridgeing and finials, provide the main elements of the style. Of particular note is the timber "woongate" arch, at

the splayed corner to the verandah, and the long, timber slats which fill the spandrels under the bressumer. Slatted panels follow the verandah profile and are supported by Orient mannered horn-shape brackets onto turned timber posts. What was probably slatted balustrading has been removed from the verandah. Lead light side and top lights flank the doorway and twin leaded oculi face each street. New brick steps have been provided to the verandah with a wrought-iron balustrade. A new fence has been built and a new colour scheme applied.

Innisfail is a notable house from the period which is prominently sited.

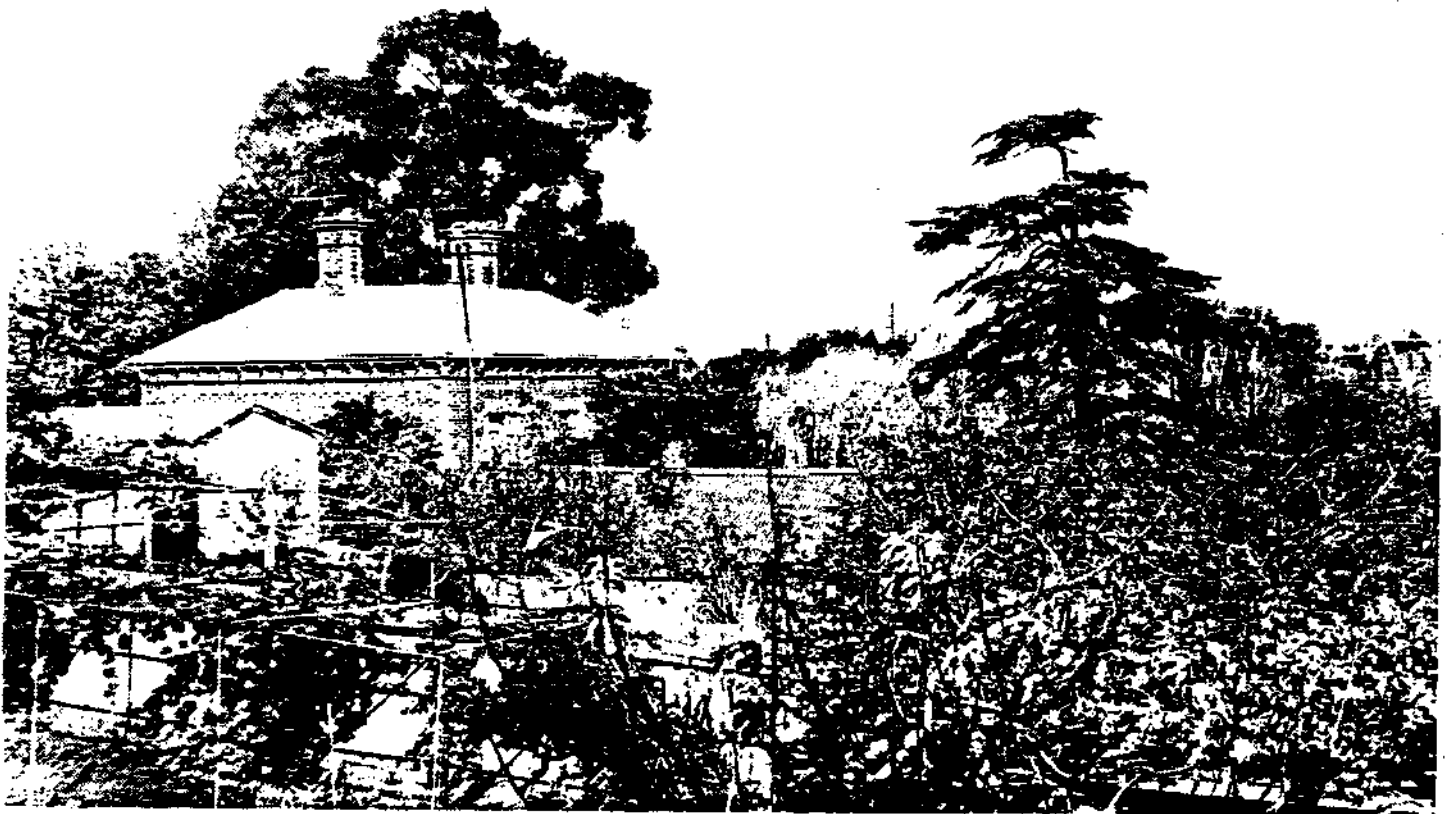


HOUSE,  
93 LUCERNE CRESCENT

A.D. Hodgson's Lucerne Estate subdivision was commenced in 1885 from the original Will's Lucerne Farm purchased in 1840.<sup>1</sup> Alice Brown owned lots in the Lucerne South No. 1 Estate, around 1900,<sup>2</sup> selling them in 1910 to the engineer, John Grindrod who already lived in the street.<sup>3</sup> Grindrod sold lot 24 to an architect, Arthur May in 1924, and in the following year May had designed and built 93 Lucerne Crescent.<sup>4</sup> May lived there for a time until he leased it to Samuel O'Dea. Charles Layfield, a bootmaker, followed in 1934.<sup>5</sup>

93 Lucerne Crescent, with its double basket-arched verandah bays and the matching "moongate" arch entrance, is a distinctive house, designed after the manner of Desbrowe Annear's three houses in the Eyris, Eaglemont. Like 75 Lucerne Crescent qv, the long timber slatting provides a

distinct outline for each arch. The verandah supports a large gabled roof bay which is shingled (now painted). The character of the Orient is expressed with the long expanse of Marseille pattern terracotta tiling, protruding rafter ends and the sharp, gable fascia ends. An element from the Bungalow style may be seen in the bayed window and hood next to the verandah, with the vented roof gable over, lending emphasis. Diamond-pattern lead light glazing is used throughout in horizontal groups of double-hung windows. Internally, the house is open planned and relatively original. Alterations include the new side entrance to the verandah and a new picket fence to the frontage. The house is a good example of a distinctly Australian style, executed in timber and confined to this part of the Yarra Valley in its expression.



TERRACEDALE,  
3 McLACHLAN STREET

The township of Northcote was proclaimed in 1853 and lots sold from that date. T. Winter and J. McElroy purchased lots four and five of section ten<sup>1</sup> and subsequently these lots were sold to William B. Brown, an engineer. By 1878 Brown had built Terracedale.<sup>2</sup>

William Brown and Co. had started as an engineering firm in Elizabeth Street during 1867. By 1883, E.T. Brown took charge of the firm changing the style to Brown and Blythe. They commenced a new factory at the corner of Reilly and Reeves Street, Collingwood which they named the Augenora engine works where brick and stone processing machinery was manufactured and torpedo gear, for the Government defences at the heads.<sup>3</sup>

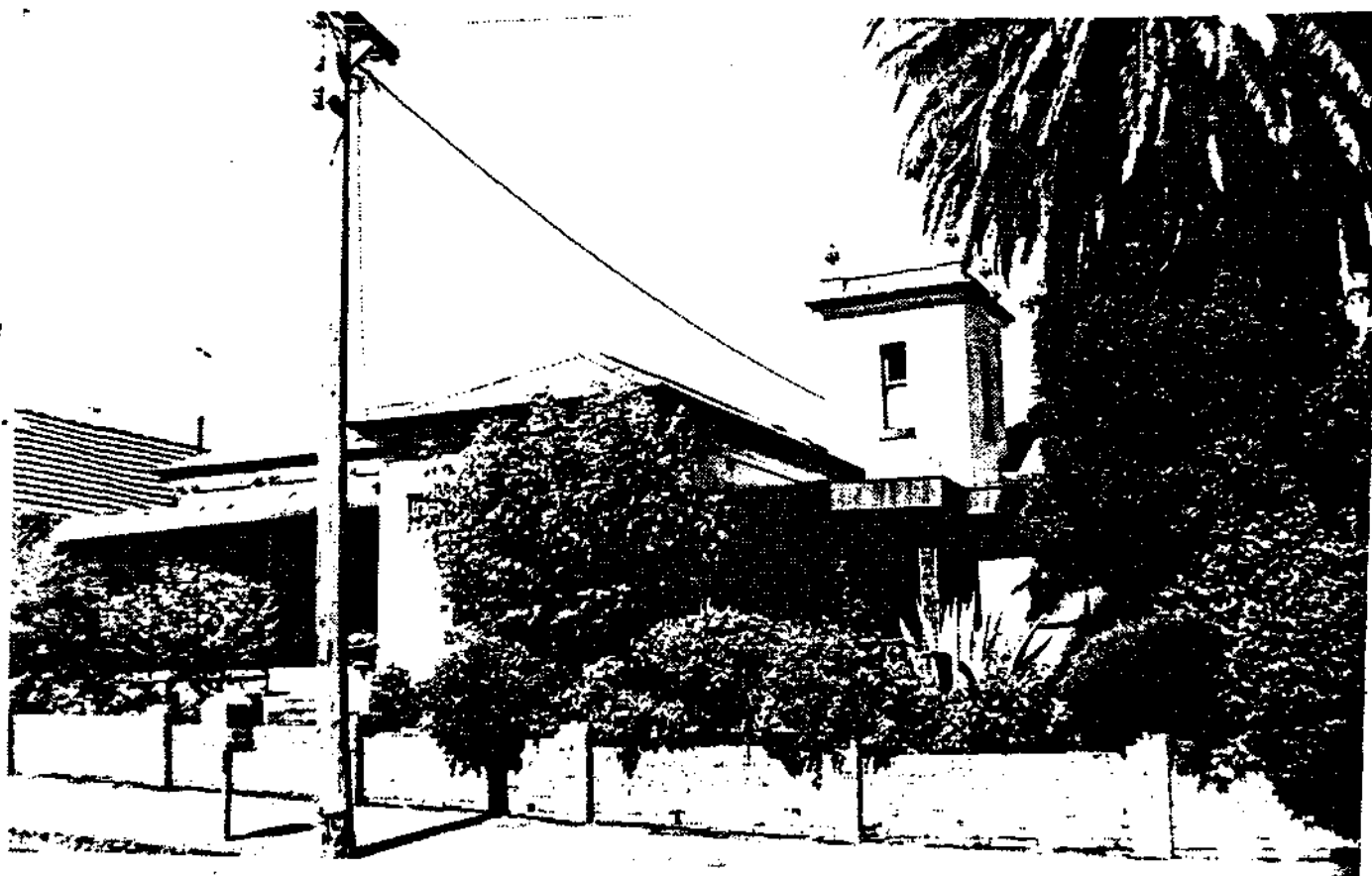
It was E.T. Brown who assisted the sons of Duncan Fraser (Presbyterian Minister), J. Fraser to erect what was claimed to be the first telephone line in Australia, from Terracedale to the church, near the corner of Cunningham and High Streets. Duncan Fraser, a scientist as well as a minister, had already demonstrated the telephone for the first time in Victoria, at the Wesleyan schoolroom (his son was to become Chief Engineer of Ways and Works for the Railways Department).<sup>4</sup> Terracedale was to remain the property of Alice Brown until well past 1900<sup>5</sup> and George Alexander owned it in the 1920's.<sup>5</sup>



Terracedale is built on two levels of polychrome brickwork. Two hipped-roof bays present continuous, horizontal bracketed eaves around the building and two terracotta corniced chimneys are arranged symmetrically within the elevation. On the main facade, facing west, the building rests on lower-storey walls of coursed basalt rubble whilst above, three openings (two windows and a door) once opened onto a two-level verandah which encompassed three sides of the house (demolished). At the lower level, is the main entrance door. Cream brick 'quoining' is used at all openings and corners, against a red and brown brick body laid in Flemish bond. At the rear, facing McLachlan Street, the brickwork has been painted and a skillion added.

The setting of Terracedale is magnificent; given its siting on the Merri Creek Valley and its environs of mature Pepper Trees (*schinus molle*), conifers (*pinus pinaster*) and Eucalypts. Stabling exists to the north of the site; the stable being of architectural interest.

Terracedale, although altered, retains its face brickwork and basalt stone work and its setting. It is historically important as the claimed site of the first private telephone service in Australia (the church has been demolished). Terracedale is one of a group of houses at the McLachlan - Walker Streets' corner among the first to be built in the Government township of Northcote.



KIMBRAE,  
4, 4A McLACHLAN STREET

John Page received the grant for allotment one, section nine of the Northcote Township in September 1858. T. Fulton acquired the adjoining allotment twenty.<sup>1</sup> Subsequently it is probable that Peter Orr a clerk, purchased this land and built Kimbrae in c1879.<sup>2</sup> Orr owned the property until 1890 when the Bagley Brothers auctioned it, stating that the owner was going to England. They described it as a 'Stylish brick villa', cemented on the outside of 'hollow-wall', construction. It had seven rooms, servants' quarters, a scullery and a 'tower room'. The grounds covered half an acre wherein lay fruit trees, vines, flowers and croquet lawns. An extravagant boast was that nine houses could be fitted on the surplus land.<sup>3</sup>

However, by the following December, Harriet Orr is still listed as the owner and William Bailey, a sharebroker, was leasing the house.<sup>4</sup> Others followed including Albert Kirsten who was an accountant<sup>5</sup> and Thomas N. Collins. By the late 1920's, Mary Holford of Brighton was the owner and Cecil Vaughan leased Kimbrae with Cyril McPherson; they were both travellers.<sup>6</sup>

Kimbrae was once an elegant Italianate mansion, however it has since been sadly mutilated. The house is double-fronted and set on an asymmetrical plan with further asymmetry expressed by the parapetted tower; the urns on the towers corner piers having miraculously survived. A bullnose verandah and window hoods indicate renovation during Kirsten's tenure c1905 and later additions include wrought-iron standards and a sheet metal porch. Some mature exotics have survived *Phoenix canariensis* in the garden, but an inappropriate cream brick and pebble-mix fence has been built where probably a picket fence was originally.

Kimbrae is an important part of a precinct of old houses which were among the first to be built in the Government township of Northcote. It is fortunately not beyond restoration to its former 'stylish brick villa' period.



## WEST BEND

## S McLAGHLIN STREET

John Grindrod of Collingwood purchased allotments two and three of section ten, in the Northcote Township during October of 1855<sup>1</sup>. Soon afterwards he was claimed to have built West Bend and moved there with his wife Ann. Thus it would appear to have been the first house built in Northcote,<sup>2</sup> but the first listing of the Grindrods in Melbourne Directories, is in 1874.

The Grindrods had twelve children; John dying relatively early in life and Ann living to the age of 95 when she died at West Bend in 1910.<sup>3</sup> During the latter part of her life she leased the house to James Gibbs who was a contractor<sup>4</sup> and after her death, it was owned by Lillian and John Hewitt.<sup>5</sup> The Grindrods were perhaps the first family of Northcote and thus it was appropriate the Ann's grand-daughter, Dorothea should marry the Hon. John Cain, in 1925<sup>6</sup>, as a representative of a prominent Northcote family of the Twentieth Century.

West Bend is a double-fronted house which consisted of three stages of development: that of the 1850's (being of stone<sup>7</sup>); that of c1880 which was of brickwork; and the last renovation in c1910. Old photographs reveal that the original stone section has been demolished and it is evident that the second stage (probably of polychrome brickwork similar to Terracedale qv) has been stuccoed; leaving only the eaves brackets and quoining on the east wall. This stuccoed facade has an entrance recess surmounted by a basket arch and windows on either side.

This may have been Northcote's first house, as is still evidenced by its off street aspect, looking across the Merri Creek, but the original section has been demolished and that which remains, defaced.





HOUSE,  
11 McLACHLAN STREET

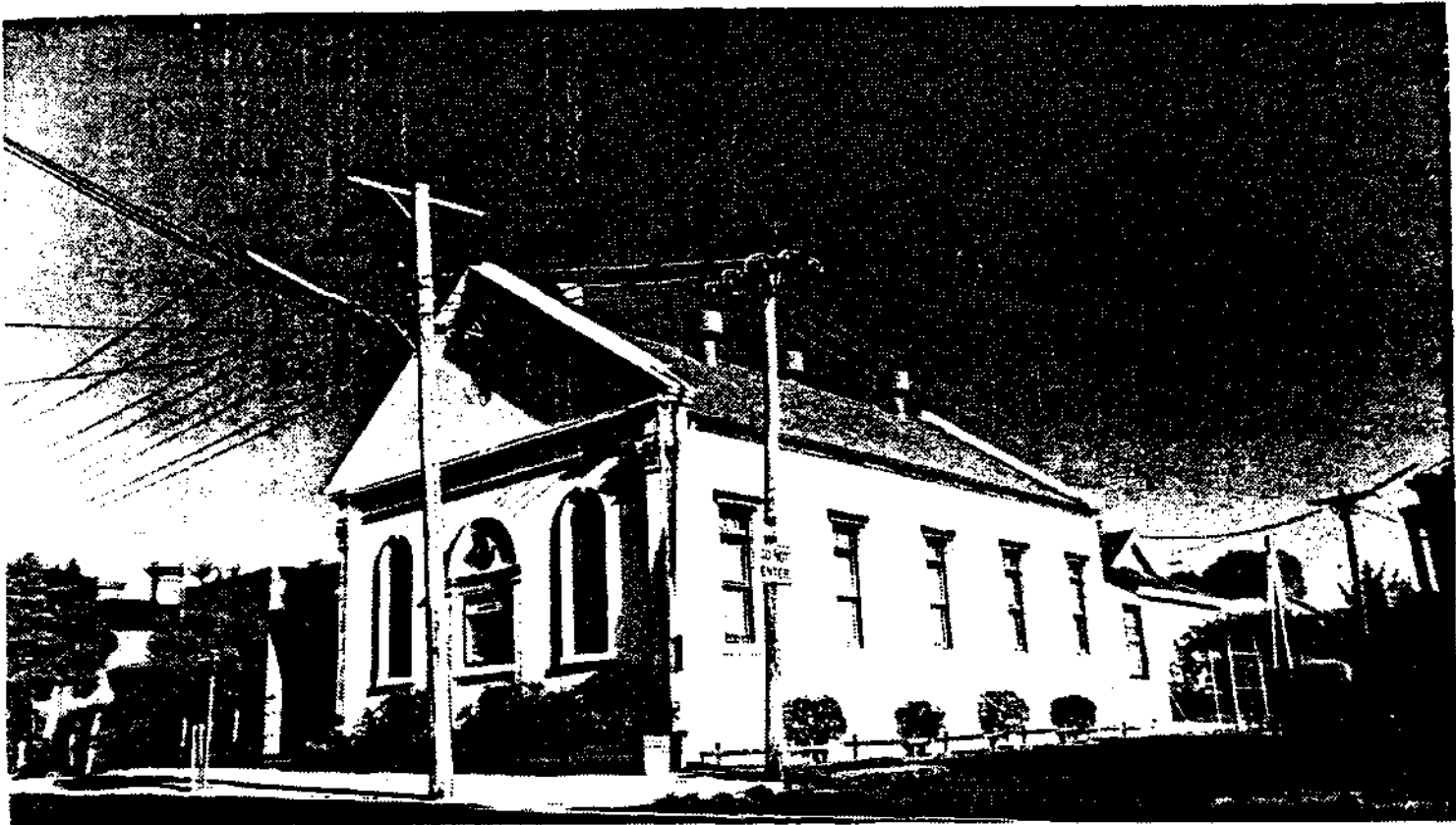
J. Watson purchased allotment one section ten of the Northcote Township during the 1850's.<sup>1</sup> On a subsequent resubdivision of the allotment, Sarah Gainfort built 11 McLachlan Street in 1908<sup>2</sup>, presumably as an investment and resold it in the next year to Jane and Stanley Smith.<sup>3</sup> A later owner was Bertha Cole.<sup>4</sup>

11 McLachlan Street is built of timber on an asymmetrical plan. Two main, gabled bays face Cunningham and McLachlan Streets; a verandah terminates on one whilst a porch rests against the other. The gables are half-timbered after the English Tudor style, with king-post finials at

each apex and the roofs are of iron, with face-brick chimneys above. Bracketted window hoods are held in place by serpentine struts whilst the verandahs have arcaded timber friezes, held in place by match-stick brackets and, within the porch and verandah gables, there are rising sun motifs, in bas-relief. The square-head picket fence, if not the gate, appears original.

Although of modest size, this house encompasses almost the full gamut of decorative timber work; it is also near to original. Northcote's housing is predominantly of timber and this house evokes the character seen elsewhere in the municipality.

SALVATION ARMY HALL,  
FORMER PRIMITIVE METHODIST CHURCH,  
18 MITCHELL STREET



The Primitive Methodist Church was established in Northcote after meetings had first been held at the south-east corner of Clarke and High Streets. A hall was constructed where the present National Bank stands and this was used for both worship and a school house from 1859 onwards.<sup>1</sup> In time the church amalgamated with the Wesleyans, after the new Wesleyan Church of was constructed in 1869-70. The Primitive Methodist hall was sold for use as the Colonial Bank which was demolished, in turn, when the new National Bank was erected in 1890-1.<sup>2</sup>

The growth of Northcote's population meant the return of the Primitive Methodists and a timber hall for a Sabbath School and Chapel was shifted from North Fitzroy, late in 1886, to a site in Mitchell Street.<sup>3</sup> By mid 1889, the trustees had acquired more land in Mitchell Street in preparation for a new church. Plans had been approved and there was 400 pounds to raise prior to building.<sup>4</sup> Meanwhile, crowding had become a problem in the new Sunday School and relief was foreseen after the new church was opened at the end of 1889.<sup>5</sup> The Rev. Thomas Copeland was the minister for that period whilst the Rev. George Grey served during the 1890's. The Salvation Army eventually purchased the church after the sale of their old hall in Wimble Street to the Druids, in 1903.<sup>6</sup>

The former Primitive Methodist Church is designed in the Roman manner with a gabled facade and Corinthian Order pilasters at the corners. Within the stuccoed tympanum is a trefoil recess and two arched openings flank what was an arched entrance (now closed in). The roof is of iron and the side walls Colonial bonded brickwork.

This former church is one of a small number designed in the Roman temple form Baptist and Wesleyan Churches being more likely to be constructed in this style (e.g. Baptist Churches, Albert Street, East Melbourne and Collins Street, Melbourne and the Lutheran Church, Doveton Street South, Ballarat). Most are from an earlier date than the Mitchell Street church.

Alterations include the painting of the brickwork, the closing in of the entrance, the addition of an unsympathetically designed, cream brick entrance block to the east and the construction of a brick planter box in front of the old building. This is the only Classically designed church in Northcote and one of a few, in the Roman manner, in the State.



NYORA,  
22 NORMANBY STREET

P.W. Welsh purchased Crown Portion 128 in 1839. On part of this land the Thornbury Park Estate was auctioned in 1882 by J.B. Patterson<sup>1</sup>; this included the allotment chosen, at the beginning of this century, by Oliver Gilpin to build Nyora. Gilpin, who was listed as an underclothing manufacturer, proved to be more of an entrepreneur when he made his greens available to the Thornbury Bowling Club in 1907, as a private venture, and then sold them to the Club before leaving the district in 1910. Gilpin started a similar arrangement at his next place of residence in Malvern, and eventually amassed the riches required to build the palatial Avon in Balwyn.

Nyora is a typical double-fronted villa, set on an asymmetrical plan, with a return cast-iron verandah. The house has remained relatively original but around it, numerous additions have totally altered the character of Gilpin's former bowling club.



VILLAS AT FAIRFIELD.

PART ANDEMBACH,  
51 PARK CRESCENT

C.H. James and Percy Dobson's St. James Park Extension Estate was created from Vidal's Crown Portion 114.<sup>1</sup> Investor, Henry Littlewood of St. Kilda, purchased a number of lots from the estate in 1894.<sup>2</sup> Subsequently, William J. Brewer purchased part of lot 51 and all of lots 52 and 3 and constructed Andembach over a period which began in 1894.<sup>3</sup>

Brewer was a timber merchant importer, sawmiller, builder, joiner, ironmonger, case maker, painter and paperhanger at Grant Street Clifton Hill and Elizabeth Street in Melbourne.

He was born in Heidelberg in 1860, the son of John Brewer who was an old 'colonist' of the area. Educated in Heidelberg and Melbourne, William commenced a contracting business in 1881 with his brother, known as Brewer Brothers. The brother,



J.H. Brewer died in 1889 and thus the contracting side of the business lapsed. William specialised in importation of oregon, deal, walnut and cedar, whilst for the local market, he had developed portable iron buildings of all sizes for farming in remote areas. As well he was investing in real estate; having released 107 allotments in the suburbanisation of Ivanhoe (Rangewerthy Estate).<sup>4</sup> For his own home he chose the already suburbanised banks of the Yarra at Fairfield and from there represented the Heidelberg Council, from 1896-1904.<sup>5</sup> Brewer lived there until the 1920's, James Sanderson was there in the 1930's and Thomas and A. McFarlane in the 1940's.

Andembach, commenced in 1894 and extended in 1901 and 1906<sup>6</sup>, consisted of a number of towered pavilion buildings surrounded by gardens which were terraced down to the boat reserve at the Yarra. An Orientally inspired summer house with a cupola, was the centre-piece to this riverside garden.<sup>7</sup> Subsequently, flat development determined that Andembach and

Lamoka, to the east, should be demolished. All that remained is the Federation Style ballroom, to the west of Andembach, which was linked to its corner tower and attached on the west to a large fernery. The castellated, former motor garage has survived on the west boundary, but the stables, formerly on the north-east corner, have gone. The ballroom has a hipped lantern roof set centrally upon the hipped main roof. Both roofs are clad with Marseille pattern terracotta tiles with the associated cappings, ridging and finials. However, all of this has been unfortunately painted grey. The walls are of timber and the eaves are bracketted. A new, cream brick chimney has been built through the former ballroom and an attic room built into the roof space.

Although considerably altered, this building of c1906, with the later garage, represents the last of Andembach which was the most palatial of the riverside mansions of Fairfield, Northcote and Alphington.



## ONTARIO

## 44 PARK CRESCENT

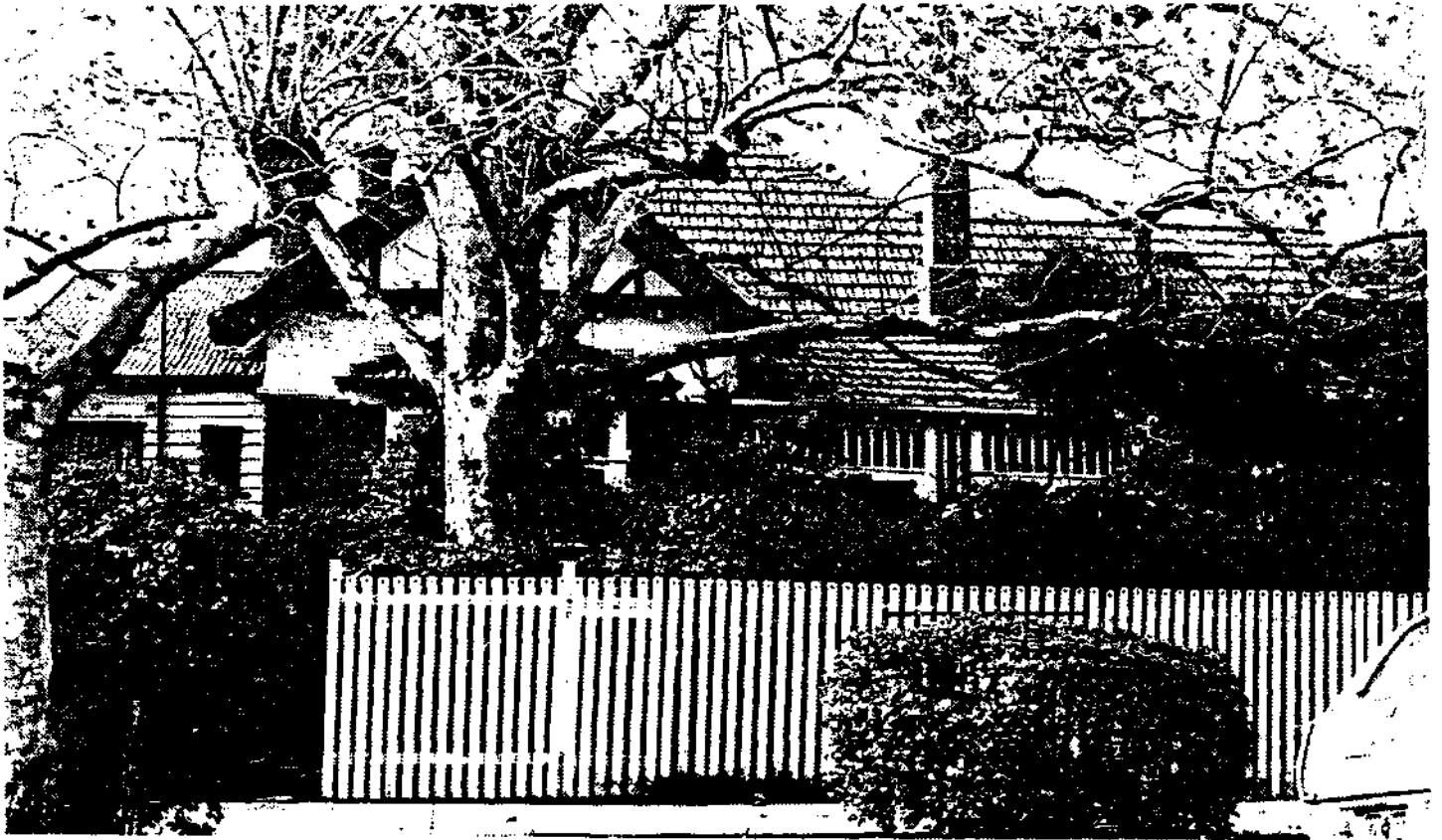
C.H. James and Percy Dobson created the St. James Park Estate and Extension in the early 1880's from Vidal's Crown Portion 114. Surveyor, Thomas B. Muntz declared the Extension 'A' in December, 1883.<sup>1</sup> The Merchant, Albert J. Thurgood, had land in Gillies Street during 1902 but, by 1903, he had lot 38 in Park Crescent and had constructed Ontario there.<sup>2</sup>

The architect, Horace MacKenna married Agnes Thomas whose sister, Ida, had married Thurgood. MacKenna designed Ontario and it was named in respect to Ida Thomas' birthplace in Canada.<sup>3</sup> The Thurgoods lived at Ontario until the 1920's when George Lee took the house; Ada Rogers was a later resident.<sup>4</sup> The original owner, Thurgood was one of the Essendon Football Club greats.<sup>5</sup>

Ontario is designed in the Federation Style with emphasis on the Orient, via the roof shape and decoration, and on the English Arts and Crafts Movement, via leadlight designs and glazed tiling.

Marseille pattern terracotta tiles clad the roof and rough-cast stucco creates the half-timbered gables and upper wall finish. The many gables of the roof reflect the bayed floor plan. At the entrance is a two-bay verandah with segmented arched opening in timber on tapered and fluted stucco columns. Leadlight window bays, with hipped roofs, occurred under the main gables but one has now been replaced by an inappropriate skillion roof addition to the south-west.<sup>6</sup> The former Coach house and stable remain in fairly original condition at the rear and the pierced, round-head picket fence has survived at the boundary.

Ontario is one of two similar houses at the Arthur Street-Park Crescent corner; together with their mature planting and the garden of Hadley Wold, opposite, they form a precinct of Edwardian character. Ontario is a relatively large property for the area and the era, as exemplified by its two-level stable block, however prominent alterations have diminished the prospective architectural importance of the house.



STRANHAER,  
46 PARK CRESCENT

C.H. James and Percy Dobson created the St. James Park Extension in 1883 from Vidal's original Crown Portion 114.<sup>1</sup>

Horace John MacKenna, architect, designed and had built the house, Stranhaer, on lot 39 of this estate. This was in 1903; the same date as Ontario qv, opposite.<sup>2</sup>

MacKenna was born in 1875: the son of John Simpson MacKenna, a Scottish sculptor. Horace and Bertram (later Sir Bertram) MacKenna were educated at private schools and Kings College prior to arriving in Australia. Horace was articled, as part of his architectural training, to the firm Smith and Johnson and worked with the Melbourne and Metropolitan Board of Works for some years. He transferred to the Public Works Department and, after Federation, to the Commonwealth Department of Works. From 1914 onwards, he was the Works Director for Victoria. Large projects that became his responsibility included the Parcel Post Building in Spencer Street and the Police Hospital in

St. Kilda Road. Meanwhile his brother, Bertram was to become world famous as a sculptor. Stranhaer is still occupied by the MacKenna family.<sup>3</sup>

Stranhaer, like Ontario qv, is designed in the Federation or Queen Anne Style of architecture. Marseille pattern terracotta tiles, half-timbered gables, leadlight bay windows and rough-cast stucco brick walling are all attributes of this style. A round-head, pierced picket fence surrounds a wild garden of mature exotic trees and shrubs. Of particular note, is the tall Cabbage Tree Palm at the front of the property which echoes the same species in Hadley Wold, opposite. A large *Platanus orientalis* (Plane tree) grows on the west boundary and a clipped privet hedge marks a serpentine path to the front door. Unlike Ontario, Stranhaer has been little altered and remains a good example of a Federation or Queen Anne Style suburban villa, situated in its mature garden.



IOLANTHE,  
15 PROSPECT GROVE

W.F.A. Rucker purchased Crown Portion 101 in 1839. Subsequently it was divided up by his creditor, the Union Bank and, later still, as the Fairfield Hill Estate, in the late 1880's.<sup>1</sup>

John Drew, a clerk by occupation, purchased lot 12 of the estate and built Iolanthe in 1889<sup>2</sup> then leased the house late in the century to such persons as Ernest Wyatt, a printer, until selling to Thomas Plant whose occupation was listed as salesman.<sup>3</sup> Plant had previously lived beside George Plant's Peacock Hotel on High Street and may have been his son.<sup>4</sup> Another salesman, Charles Woodruffe, owned it in the 1920's.<sup>5</sup>

Iolanthe is a double-fronted, originally polychrome brick house. Its distinguishing attribute is its

central, arched porch and the general design in the manner of Palladio's smaller villas in Italy of the Sixteenth Century; the hipped slated roofs, with bracketted eaves, being other important elements. However, Iolanthe's tuck-pointed facade has been painted and hence the cream brick voisseurs at each opening, have been obscured.

Iolanthe probably once possessed a verandah along the east facade.<sup>6</sup> Other alterations include the replacement of the front door, reglazing of the side and top lights and the removal of cast-iron ridging and finials.

This, with 15 Prospect Grove, once formed a distinctive pair; superficial alterations have since, however, destroyed this association.





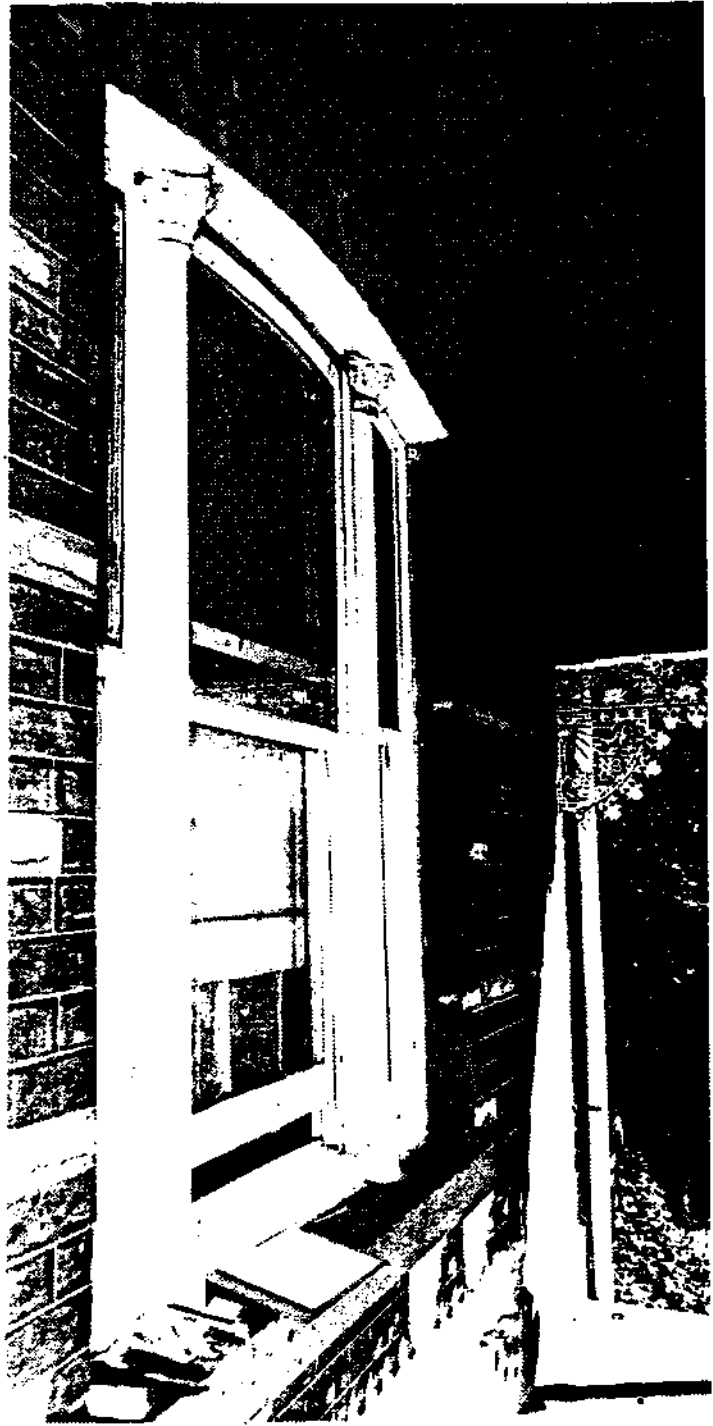
OLINDA,  
15 PROSPECT GROVE.

Originally as part of Crown Portion 101 purchased by W F A Rucker in 1840, Olinda was built on land subdivided in the late 1880 s as the Fairfield Hill Estate. Allotments were sold there by auctioneer, one Mr Robertson of Carlton in February of 1885. His boast was that the Borough Council's offices were adjacent to the estate, in the old Wesleyan School-room, and that the new Fairfield Park estate lay between the Dandenongs and the Fairfield Hill allotments, constituting a grand view <sup>2</sup>.

William G Swift, the new town clerk of Northcote Borough, purchased two of these allotments from one L. Oldfield in 1885. By the start of 1888 he had built Olinda there<sup>3</sup>. Swift had been the former Town Clerk at Collingwood, prior to his replacing Goodwin at Northcote in 1885, and, soon after his arrival in the new suburb of Northcote, in April 1886, he had commenced a real estate agency. By 1887 this business had ceased and he had commenced to build Olinda<sup>4</sup>.

Olinda is of assymetrical plan, with a gabled window bay, and a cast-iron convex-roofed verandah flanking the entrance. The facade is of polychrome, tuck pointed brickwork whilst the side walls are of plain reds; the products of the New Northcote Brickworks<sup>5</sup>. The roof is of slate, with cemented chimney shafts, and the front-gable valence is decorated with trefoil piercings. Further decorative elements include the bracket-pairs to the eaves and cast-iron colonettes to the front window. Internally, there are two notable, Jacobean styled marble mantels of brown and white marble; one possessing its cast-iron grate.

Swift appears to have renovated the house, internally, in the first decade of this century when a fretted Jacobean-pattern arch was placed across the window bay, timber mantels added to the rear rooms and, externally, a capped picket fence was placed across the front<sup>6</sup>.



Swift lived at Olinda for forty years; retiring from his position with the municipality as Town Clerk and Treasurer, in 1923, and shifting to Ivanhoe, after having written *The History of Northcote, From Its First Settlement To A City* in 1928. William Swift was to die in October, 1945 at the age of 83.

Subsequent owners include the Dihm family and the Finlay families. The solicitor, Frank Brannan who was M.H.R. for Batman c1911-31, 1934-9 and Attorney General (1929-31), leased Olinda from the Dihms for a period.

Olinda represents a building type which is relatively uncommon in Northcote (other examples being mainly confined to Prospect and Westbourne Groves, Clarke and James Streets) but is fairly common in other suburbs, such as Kaw, Camberwell and Hawthorn: it is in near original condition. However, its importance lies in its forty year association with Swift who was a man who had a larger involvement with the municipality than any other (his writing of Northcote's history perpetuated this involvement) and the prominent politician, Frank Brannan.

Olinda is a key part of the Prospect Grove precinct.



PISGAH,  
19 PROSPECT GROVE

W.F.A. Rucker's Crown Portion 101 was divided in the 1850's by the Union Bank and redivided in the late 1880's as the Fairfield Hill Estate.<sup>1</sup>

In 1887, William John Carne, built Pisgah on lot 8 of this estate.<sup>2</sup> Carne was recorded as the Assistant Municipal Inspector for the municipality and remained there into the 1890's until perhaps his death when Jane Carne leased Pisgah to William Shanaghan, a saddler, and later W.H. Jenkins, a civil servant.<sup>3</sup> Ernest Billins, an engineer, and William Upted, a lino-typist followed.<sup>4</sup> Next, T.R. Turner and W. Freebairn<sup>5</sup> had the house and by the 1920's it was leased by W.A. Roe to Robert Dempster, a belt manufacturer.<sup>6</sup>

Pisgah is a typical double-fronted, polychrome brick house, with a cast-iron verandah and a hipped, slated roof. Dogtooth brick cornices to the chimneys have been used instead of the typical stucco. Flared stuccoed wing-walls, to the verandah stairway, terminate on piers upon which the cement urns have survived (albeit painted). Pisgah is externally near to intact; the exceptions being the painted 'fancy white' bricks in the facade, painted chimneys and other stucco work. An inappropriate brick fence has replaced what probably was timber picket. It forms an original part of the row of polychrome brick villas which once lined the west side of Prospect Grove.



**GRAND VIEW  
25 PROSPECT GROVE.**

Like Olinda, Grand View was built on an 1880's subdivision, of Bucker's Crown Grant of 1840, which was called Fairfield Hill.

Like Olinda, it was built by a prominent man in Northcote's history: in this case William Smith. William Smith was born in Glasgow, in 1845, the fifth son of a warehouseman. He was educated in Scotland and apprenticed to the butchering firm of Joseph Butters, of Charing Cross, Glasgow.

Smith sailed to Fort Phillip on the *Royal Dane*, reaching Melbourne in July of 1866. After employment as a salesman in Fitzroy, William joined the pioneering butchering firm of Webster and Co., in Geelong. From there, he gained further experience, this time in bacon curing, at Watson and Paterson of Preston. He then became a partner, in 1879, of the firm, King Smith and Kenihan, who leased premises,

in High Street Northcote, from George Plant.

By the 1880's, butchering establishments in Northcote had achieved a bad reputation: giving off noxious smells near residential areas. Smith's firm moved from Plant's premises to a new factory, on the as yet uninhabited flats of Fairfield, in Basting's Street. Here his business concentrated on bacon curing and eliminated both the need for boiling down and much of the resultant bad odour. Ironically, when George Plant retired from the Northcote Shire Council in 1886, William Smith was elected in his place; serving there almost continuously until 1896.

A year before he was to become Northcote's mayor, in 1892, William Smith built Grand View on the Basting's Street hill, overlooking his factory.



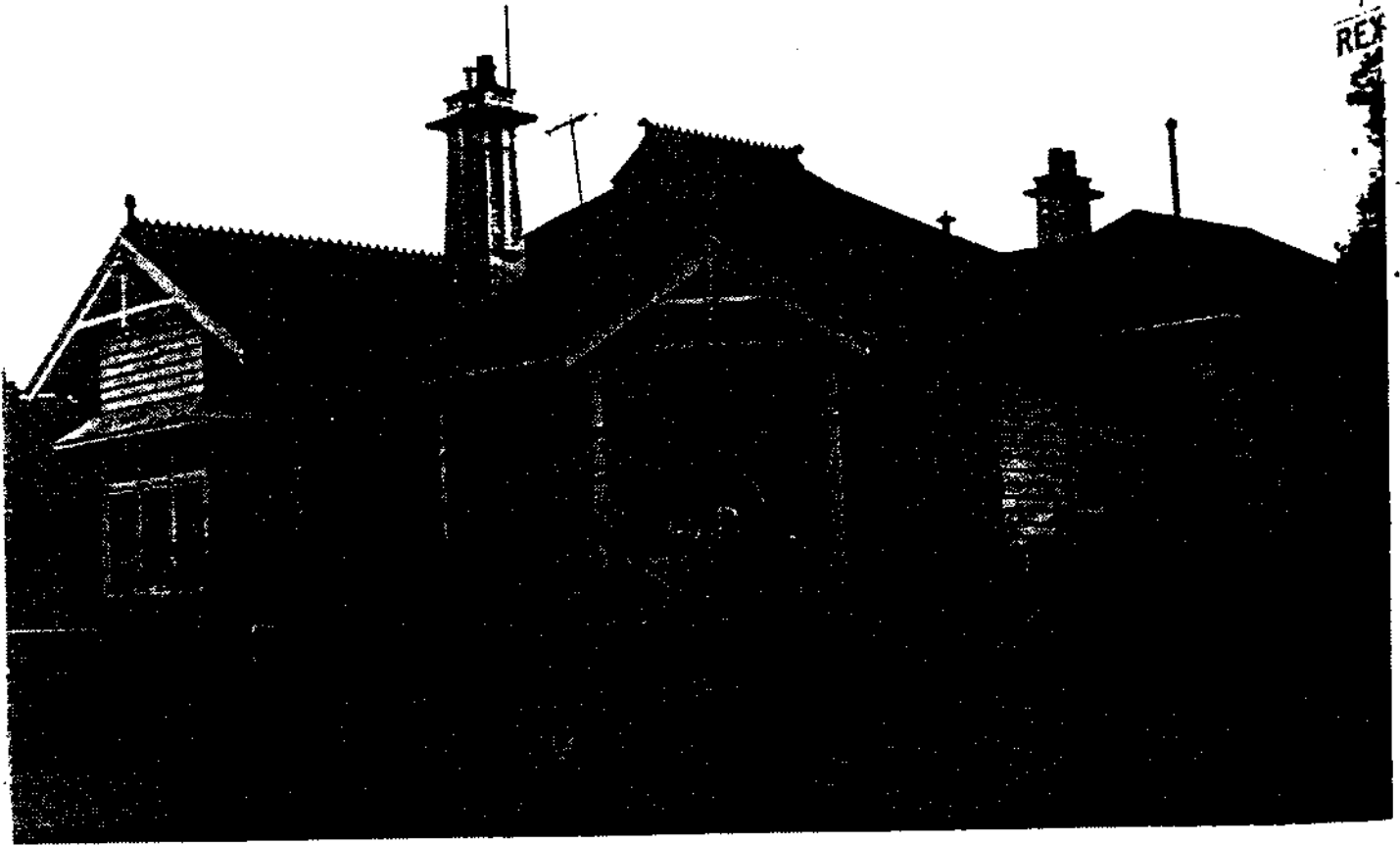
Grand View is a stuccoed brick double-fronted house, built on an asymmetrical plan and derives its basic styling from the Italian Renaissance Period, typically Palladio's villas.

It is unusual in that it possesses two different facades, one facing Prospect Grove and the other Mitchell Street, and thus provides virtually a business address and a private residence in the one building. A parapetted portico, placed centrally in a cast-iron verandah, provides the former whilst the latter has a typical, semi-hexagonal window bay which trims the end of another cast-iron verandah.

The stucco work is highly decorative, both internally and externally, with vermiculated quoining, eaves brackets, a scrolled entablature, pronounced hood-moulds to the windows, and numerous barrelled mouldings at their tops. A cast and wrought-iron picket fence encloses both facades, with capped and corniced corner and gate-posts. Internally, the plaster mouldings are continued in the ceiling roses.

Smith left the Northcote Council after 1896 and, later left Northcote. Like many others, caught by the bank crash of 1893, he sought gold in Western Australia 'to repair his lost fortune'. He returned in 1901 and operated a smallgoods shop in Fitzroy. The economic recovery of the Federation period allowed him to purchase and remodel the Hastings Street factory of King Smith and Kenihan and open it under the style of W. Smith and Sons. It became one of the larger bacon curing premises of the Commonwealth. He also returned to Council in 1903 and remained there for twelve years, until his death. His wife, Annie Smith remained the owner of Grand View for some years, leasing it to Carl Schwabach, the agent.

Grand View has been the residence of prominent people, both in the Northcote and State context. The external elevation is unusually but successfully composed and both the interior and the exterior are near to intact.



ARATAPU,  
 REX AVENUE (Lot 36),  
 (1 CHANDLER HIGHWAY)

A Klemms purchased Crown Portion 117 in 1840. Forth-three years later, the surveyor, Thomas Muntz, divided up the Perry Brothers Nursery and created the Fulham Grange Two Estate.<sup>1</sup> Oliver H. Forster, a jeweller and watch repairer, built Aratapu, during 1907, on lot 36 of the estate.<sup>2</sup> The street was first called Putney Avenue, later Fulham Avenue and finally Rex Avenue.<sup>3</sup> Oliver and Annie Forster remained there until c1920; John Bennett followed them and Hubert Pearce, a contractor lived there in the 1950's.<sup>4</sup>

Aratapu is a Federation or Queen Anne styled timber house, set on a bayed plan, with half-timbered gable elements dominating the elevation. Lead-light window bays occur under main gables; the verandah gable being expressed with a rising sun motif, set behind the normal king-post framing. Terracotta ridging decorates the iron cladding to the roof and a Dutch gable allows ventilation at its highest point. The boundary fence appears to have been replaced.

Aratapu forms part of a timber Edwardian precinct with 5-7 Rex Avenue cv.



HOUSE,  
5-7 REX AVENUE

The Fulham Grange Two Estate was created from A. Klemis' Crown Portion 117, in 1883.<sup>1</sup> William George Harless, a plasterer, purchased the land (Part lot 59) and built 5-7 Rex Avenue in 1907.<sup>2</sup> He leased the house almost immediately to Percy and Ada Penn. Percy, a printer, and Ada, stayed in the house until 1913<sup>3</sup>, when Harless returned from America and took it for his own use until past 1930.<sup>4</sup> Harold R. Harless, an engineer and William's son, followed him and lives there still.<sup>5</sup>

5-7 Rex Avenue is a Federation or Queen Anne style timber house. The Marseille tiled roof line is typically picturesque, with the normal Dutch hips and pronounced gables, combined with an octagonal tower and broach spire as well as a gabled attic dormer. Tall rough-cast stucco chimneys are set out on the diagonal and serve to underscore the nearby tower and spire. Under the tower is a

window bay, sheltered under a bayed and gabled verandah. Matching attic windows are mounted high in the roof; one looking south, the other north. The gables are half-timbered, the verandah brackets fretted and the friezework arcaded in timber. Below dado height are shingle-profile boards and, above, rough-cast stucco. The front door has been replaced and the verandah concreted; otherwise the house is generally original with the exception of the colour scheme and the absence of leading to the windows. A later wire-netting fence and two pergolas of a later date, are softened by a continuous clipped hedge behind and a mature Norfolk Island pine adds to the distinct character of the house. The house is a near original, timber version of the Queen Anne style, displaying its entire repertoire and is set in its original context, with the reinforcement of Aratapu (Rex Avenue, qv.) opposite.



ROSEMONT COTTAGE,  
3 ROEMER CRESCENT

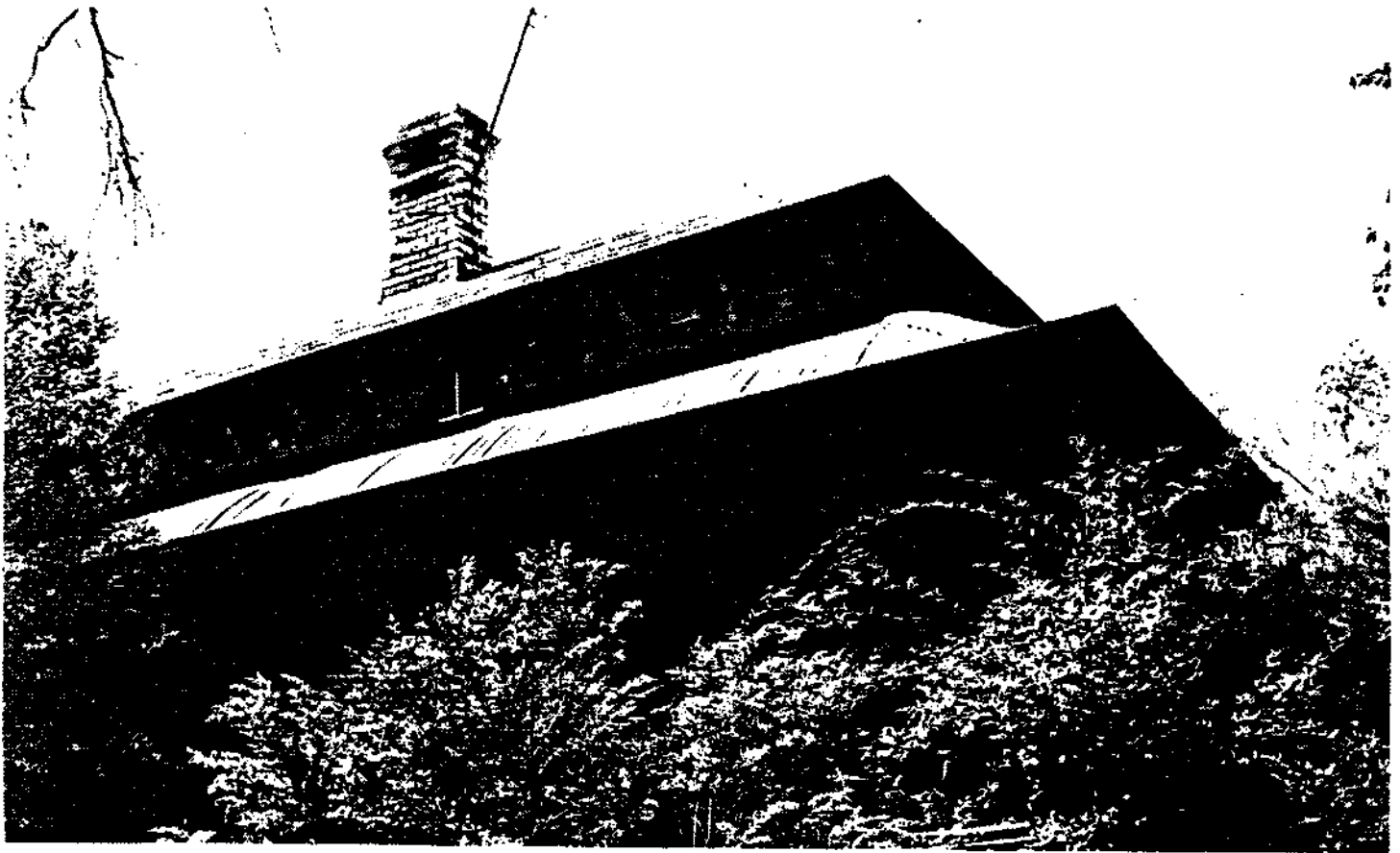
Charles W. Roemer of Sydney purchased Crown Portion 120 in 1840. In the following year he sold the major part of this land to James Manning, also of Sydney. By 1852 both James and William M. Manning owned all of the land to the south of Heidelberg Road and began to sell allotments from a subdivision centred on Yarra Street (Yarralea); Bank Street and Roemer Crescent were the two other streets of their estate.<sup>1</sup> In December, 1855, William Manning sold lot 33 of the estate to John Mason<sup>2</sup> but it was John Enticott, an ironmonger, who purchased seven acres of land facing Roemer Crescent, where he cultivated a garden in the late 1830's.<sup>3</sup> By 1889 he had built a house and stable on this land.<sup>4</sup>

John Enticott had established his business in the Colony during 1858; pioneering, among other products, the distribution of corrugated iron. He was born in 1834 at Chard, Somerset, where he was a plumber

and glazier's apprentice. After a stay in London, he left for Victoria; arriving in 1856. By 1901 he had retired and his sons, William and Charles managed the business, which John had developed since the 1850's, dealing with imported goods and sanitary ware manufacture. The place of his retirement was Rosemont Cottage at Alphington; after residing for a long time in Bay View Terrace, Collins Place Melbourne. The works were then at Little Collins Street but, by 1900, were in Little Lonsdale Street.<sup>5</sup>

Later residents at Rosemont Cottage, were Miss H. Enticott, Richard T. Carter, Elizabeth A. Carter, Miss W. Carter, Walter Turner, Francis S. Young and Elizabeth Young, who sold the house in 1968.<sup>6</sup>





Rosemont Cottage was built as a four-room, polychrome brick house with a central passage and a return-verandah to three sides. The verandah has an ogee-profile roof, panelled cast-iron friezes and cast-iron brackets and capitals; the posts have been replaced in part, as has the verandah floor. The M-Hip roof is slated and the eaves bracketted in terracotta; the same cream terracotta is employed in an ogee string-course. Cream bricks pick out diaper patterns, at the openings, against a brown body brick. At both ends of the passage the doorways have arched fanlights; the entrance to the north having border patterns, using coloured glazing in the fanlight and detailed pictorial transfers in the door panels which depict the arts, science commerce and other figurative scenes. The hallway has two, semi-engaged round columns at the arch and four white, Jacobean mannered marble mantels adorn the main rooms. There is a matching brick bay, housing bedrooms, which has probably been added in c1900, at the north-west; one marble mantel survives here.

Alterations include the addition of a timber bay to the south-east, the extension and replacement of the verandah balustrade, balustrade panels and, in part, the supports; the removal of the rear verandah and service yard and its replacement with a new room, and alterations, in detail, to the interior. The extent of the 'veritable Arcadia' of Enticott's garden has been reduced drastically in area and content.

Rosemont Cottage has still the qualities of Enticott's occupation, particularly in the interior, and is not beyond restoration externally. The aspect chosen by Enticott, his brother and another hardware merchant, William Delbridge, remains in the uninterrupted view of the Yarra River: the site of their species gardens and orchards. Rosemont is the only near original house remaining from this group of large houses.



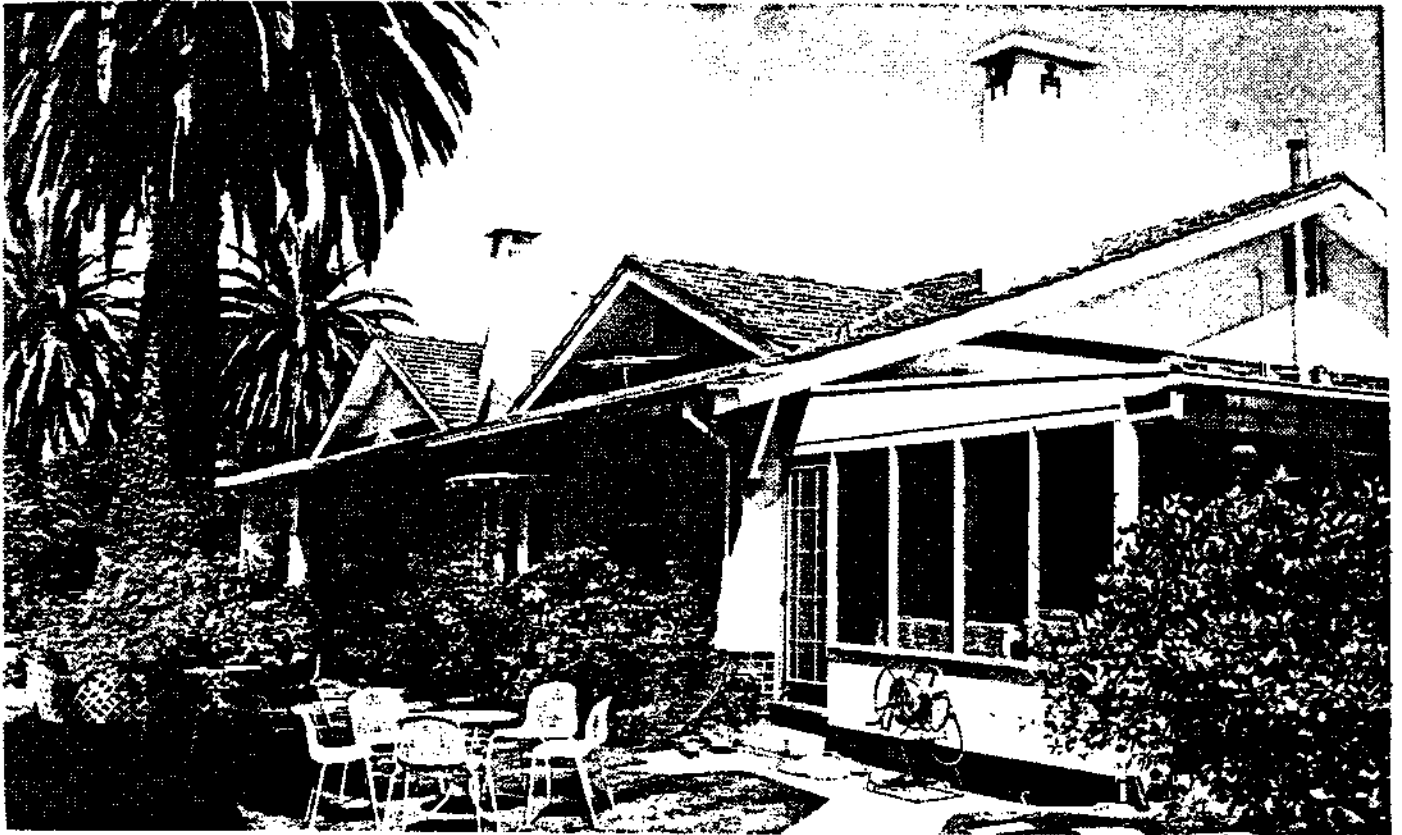
AVALON  
2 ROWE STREET

The northern section of Thomas Willis' Lucerne Farm (Crown Portion 121) was subdivided by auctioneers, Munro and Balleau in 1887.<sup>1</sup> The land was advertised as the Railway Estate. Percy J. Adams purchased lots 47-9 of the estate from the family pioneer, John Sharpe Adams, in 1921<sup>2</sup> and in the following year built the palatial Avalon.<sup>3</sup> Adams remained there until c1950.<sup>4</sup>

Avalon, draws in part from the smaller 'Californian Bungalow' style of architecture, and its oriental characteristics and the English Voysey manner, to create a long, low elevation with the Marseille pattern terracotta tiles being prominently displayed. Broad gables, tapered stuccoed chimneys bowed diamond-pattern, glazing and a verandah supported on heavy piers are other aspects of the style. Internally a library, lounge, 'spacious hall', a breakfast room, two large bathrooms and separate maids' and men's quarters were provided.<sup>5</sup>

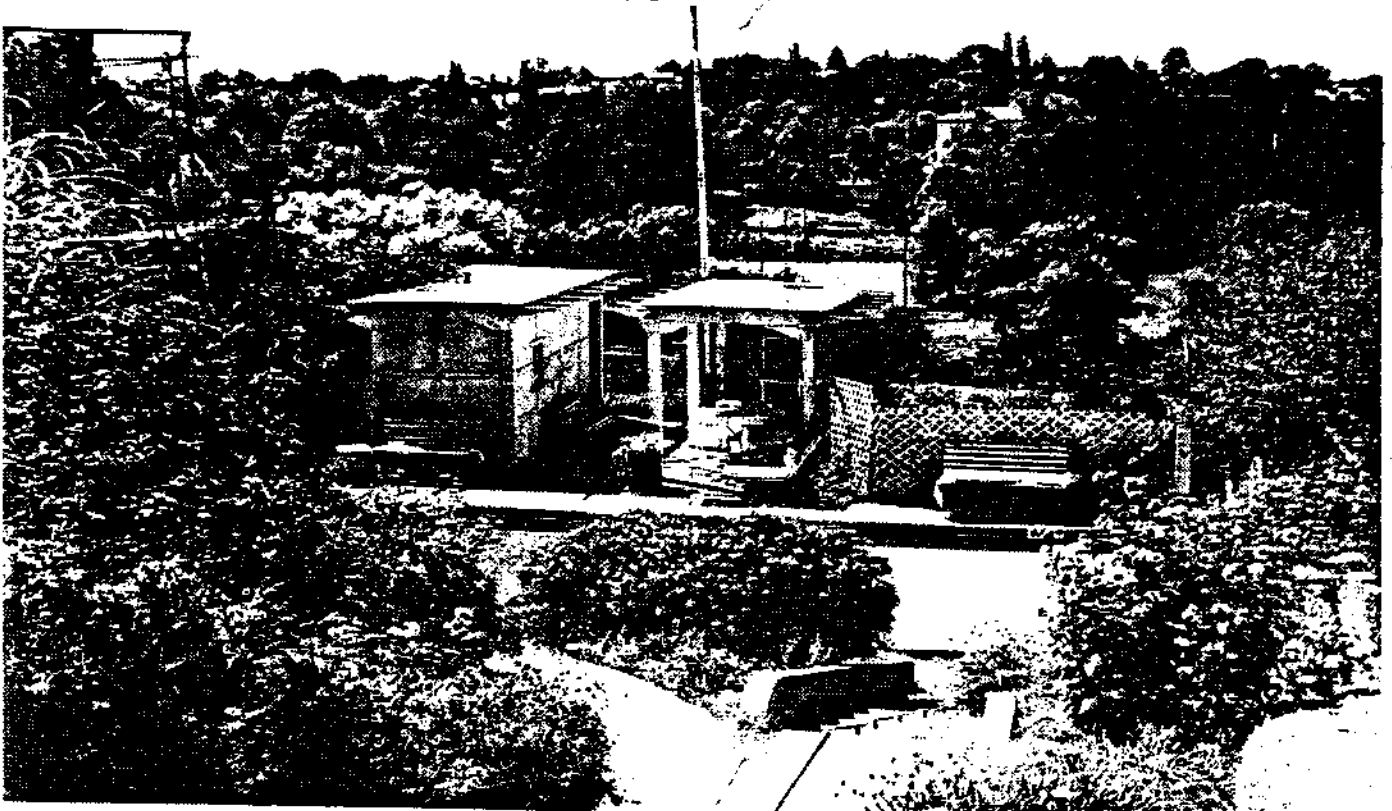
The garden and siting are major contributors to Avalon's importance, albeit overgrown. The conifer hedges, shrubs and crees (Roman Cypress) epitomise the era as do the exotic *Phoenix canariensis*, adding the tropical setting for the bungalow-styled house. Below the lawns, interwoven stone retaining walls supported terracing and flowering shrubs (roses being originally prominent) in the descent to the Darebin Creek. A conglomeration of evergreen shrubs and trees stood to the south of them whilst the tennis court and tennis pavilion were sited to the west. A swimming pool lay elsewhere. Most elements have survived but are obscured by overgrowth, whilst other shrubs have been taken out.

With the exception of subtle aspects of its colouring and a sunroom added on the north, the house is externally near to original.



Avalon and its grounds have remained relatively unchanged since the burst of American culture, after World War One, which spawned it and its leisure-orientated surrounds. There are few examples like it in inner-suburban Victoria.

Adams' father founded the Albion Quarry Company in 1912. Percy managed the company from 1921, founding the Alba Petroleum Company ten years' later. As deputy director of the Alba/Ampol merged petroleum companies, Adams gave his name to the largest oil tanker built in Australia (1961).





LITTLE SISTERS OF THE  
 POOR, HOME FOR THE  
 AGED POOR,  
 104-12 ST GEORGES RD.

Founded by Jeanne Jugan early in the nineteenth century at the seaport of St Servian, France, the Little Sisters soon became helpers of the aged poor on a global scale. A mother house was set up at La Tour and from here other houses were established throughout the world. In 1884, it was decided to found the order in Australia after Archbishop

Could had requested this on two previous occasions, 1875 and 1880<sub>2</sub>.

Eight Little Sisters left Marseille on the steamer, Sydney, and arrived in Melbourne during November, 1884<sub>3</sub>. Sister May who had recently founded the Calcutta order was with them and Sister Beatrice Maria was to be the Mother Superior of the order in Australia<sub>4</sub>.

During their stay at the temporary house, at the corner of Victoria Prde. and Vincent Street (now the site of St Vincents)<sup>5</sup>, they purchased rural land at Northcote for their permanent home. For a total of 10,000 pounds<sup>6</sup> they purchased the first seven acres from John McMahon and a Mr Lyons, in December, 1884; another two acres and two small houses were purchased from the Aird Brothers, three months later; and in April, 1885, they obtained nine acres, a farmhouse and outbuildings from a Mr Brown<sup>7</sup>. They paid dearly for land which had been sold to W F A Nuckar, in 1840, for near to 10 pound per acre<sup>8</sup>. At a cost of 300 pounds they added a large timber building to Brown's three-roomed farmhouse and a timber chapel which was blessed in December, 1885. The buildings were linked with timber galleries and served to house forty aged people.

An Appeal to the Charitable was announced in August of 1888<sup>10</sup> by the building committee treasurers, George Coppin and a Charles Hogan, for a new brick building to house the growing numbers of aged poor; then numbering eighty and of the average age of seventy<sup>11</sup>. The committee chairman was Dr Brownless. Architect, Leonard John Flanagan, had prepared the drawings for a verandahed stuccoed brick building, of two-levels and a lower-ground level, in the

Elizabethan style. Of what was designed as a typical E plan, the southern most part was to be constructed first: the total estimated cost being 21,386 pounds and the first part being 14,000 pounds<sup>12</sup>.

Builder, Robert Gamlin, won the contract and commenced by August; the foundation stones being laid by Archbishop Carr, in the presence of the Acting Governor of Victoria, Lord and Lady William Robinson, in September 1889. The trams, running via Brunswick Street to Bourke Street, were heavily laden with people wishing to witness the laying of the stone: they walked from the terminus, at the Merri Creek, across the pedestrian bridge and up the Yan Yean pipe track, passing the lesser building activity of home builders on the recently subdivided Fitzroy Junction Estate<sup>13</sup>.

Flanagan who was also responsible for early work at the Hotham (Nth Melbourne) Town Hall, the Catholic Convent and School at Yarrowonga and the Presbytery at Wangaratta, designed at Northcote, a plan with a central corridor and open eight feet wide cast-iron verandah on both sides of the building. Dormitories and recreation rooms opened off both the verandahs and the corridors on two levels; giving maximum access to the health-giving sea breezes.



A chapel was designed as the centre of the building coinciding with the loggia and vestibule entrance, but was left incomplete, in the first stage; as an oratory.

Prior to the completion of the southern wing, the home was opened on a Sunday afternoon, by Archbishop Carr in June 1890. It boasted fireproof verandahs, hose cocks for the fire brigade at each level, and adherence to all of the requirements of the Central Board of Health. Malsbury bluestone was used in the stairways throughout and decorative cast-iron columns formed the loggias of the central wing at each level (now removed)<sup>15</sup>.

By June 1890, the first stage was completed at a cost of 28,700 pounds and it housed 154 males and 30 females; the sexes being separated. The sisters, clad in black gowns, blue aprons and their white caps dutifully tended to the poor. High above the main entrance, the statue of St Joseph which had been carved by Perugia, was safely housed in a niche.<sup>16</sup>

Towards the completion of the original scheme, another architect, James Curtin of Carlton, was engaged to prepare designs for the northern arm of the E-plan and the chapel. In 1894, he submitted a plan of the chapel with a semi-hexagonal apse but this was modified, in 1895, to a semi-circular shape. From the existing central wing, the dormitories were extended northwards: this time with an outboard corridor, larger dormitories and dividing service blocks with lavatories, a scullery and a clothes room.<sup>17</sup> The external openings had flat-lintels and were not segmentally arched as before and the single cast-iron verandah columns replaced the more expensive, pairs of 1889: the whole was built more cheaply than before. This was to become the female section, on completion, in December 1896.<sup>18</sup>

The final stage was reached when another architectural firm was hired to complete the northern arm of the original E-plan. Kempson and Conolly, of Oxford Chambers, Melbourne, submitted plans to the Board of Public Health, in December 1908,<sup>19</sup> which led to the completion of the building, as it is today, minus the various additions to its eastern flanks. Also, the iron fence blew down in 1912 and was re-erected in brick.

Alterations which have occurred over the years include the early conversion of the paired double-flight entrance stairway to a single, straight flight: the building-in of the loggias in the central wing, converting them to arched windows. More recently, the open verandahs have been walled-up (retaining

most of the cast-iron); the lower-ground level loggias have been glazed in and the iron palisades removed; the interiors have been generally altered and details, such as polished slate mantels have been painted over. The chapel interior has been redecorated, a timber dado added and the fittings generally simplified.

Subdivision of the southern part of the grounds has occurred recently and, as a result, the original complex has been dissipated. One of the original timber structures (perhaps a dormitory of 1885), has been relocated to the east of the main building, and what is known as the original Brown's farmhouse has been relocated further to the north and renovated, both in 1885 and more recently. The nearby timber chapel (1885) has also been relocated and it appears to have a verandah, added in c1910. Many minor additions and alterations have taken place, including the removal of the timber lodge which formerly stood at the St Georges Road entrance; the addition of brick cottages along the driveway; and the recent addition of a priests home at the southern end of the main building.<sup>20</sup>

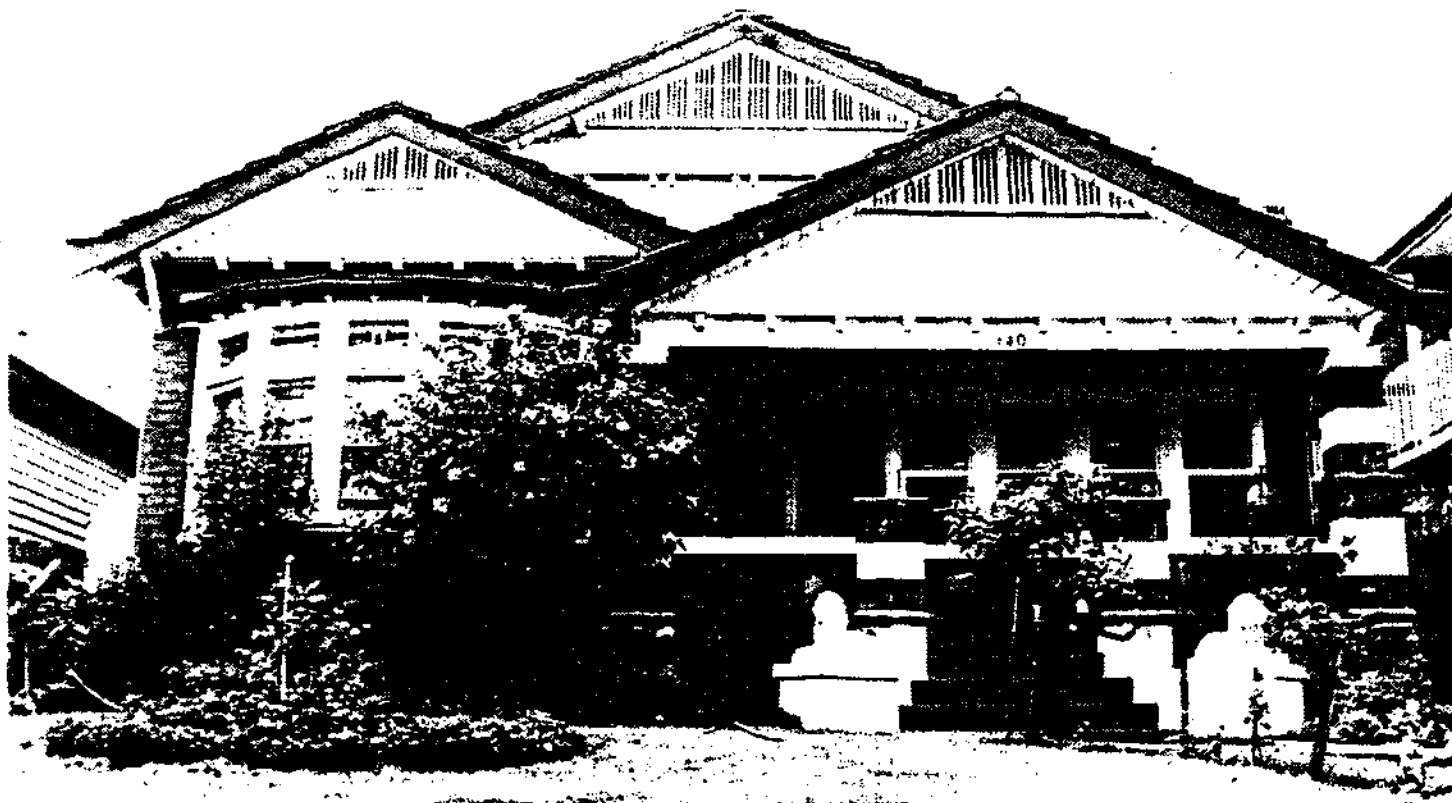
The architectural importance of this building is confined to the exterior and is determined by its immense scale and elevated siting also the pervasive Elizabethan-styled character which dominates the main building, despite the later additions and the diverse architectural firms commissioned for the work. It is evident that Flanagan's original plan was carried out faithfully, despite changes in detail.

These two aspects, of size and style, interrelate in that the steeply pitched, gabled roofs add yet more visual massiveness to what was essentially a three-level building. Similarly, the picturesque roofline of the main building is visible above the urban periphery, particularly as approached along Park Street, and provides visual variety of scale among the small scale buildings surrounding it. Its massive scale is best viewed from St Georges Road where the building is seen above the landscaped grounds on the flat land fronting the ridge upon which it is built.

Of historic importance is that it is the first permanent house to be established by the Sisters in Australia. Similarly, it was the first institution to be formed specifically to care for the aged poor in Australia. The home acquired world notoriety when Lady Meach visited there in 1891 and returned to England to urge the Anglican Church to establish a similar institution.<sup>21</sup>

Of further historic interest, is the possibility that one of the original timber buildings may be Brown's farmhouse which is said to date from 1865. A building owned by Brown is shown on Brache's survey of c1864 but is located further to the west which concurs with description of the existing conditions, as related from the *Sister's Foundation Book*. However, a preliminary inspection of the building indicates that, if it was Brown's house, substantial renovation has taken place and little remains from the 1860's.





HOUSE,  
140 ST. GEORGES ROAD

Peter McCracken owned the Thornbank property in the 1880's; having taken his land from Cunningham's original Crown Portion 106.<sup>1</sup> Later an estate was formed from the farm and by 1923 a Mrs. B. O'Neil of Clauson Street, North Fitzroy, had an allotment at the site of 140 St. Georges Road.<sup>2</sup> In the following year, James Thomson, who was a wood merchant appears to have both married Mrs. O'Neil and built a house on the land. Mrs. B.E. Thompson was the recorded owner.<sup>3</sup>

140 St. Georges Road is, like 31 Yarraford Avenue qv, a fully developed brick example of the Californian Bungalow style. Triple, overlapping roof gables

lend the inherent oriental roof massing whilst shingled gables with slatted ventilators in the apex reflect the hallmarks of the style. Ceiling joist-ends are expressed below the gables as are the rafter ends at the eaves. A large bowed, leadlight window balances visually, the heavily pierced porch-verandah. Multi-sash windows above dado-height, look out onto the verandah. The lions, although not original, appear fitting sentinels to the steps leading to the verandah.

The house is near to original and a superior example of the style that covered much of Northcote (usually in timber) after World War One.



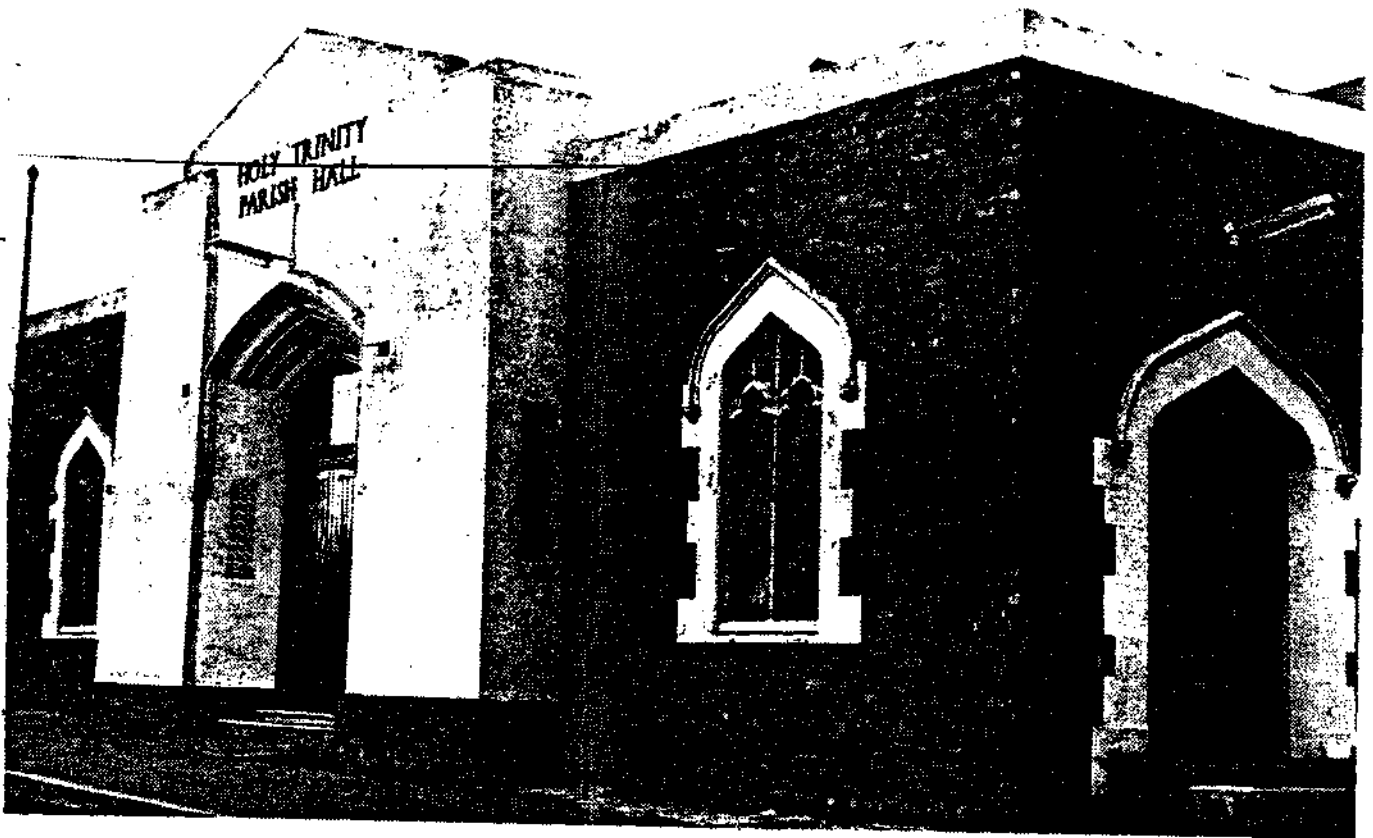


HOLY TRINITY  
CHURCH OF ENGLAND, VICARAGE AND PARISH HALL,  
SHAFTSBURY STREET

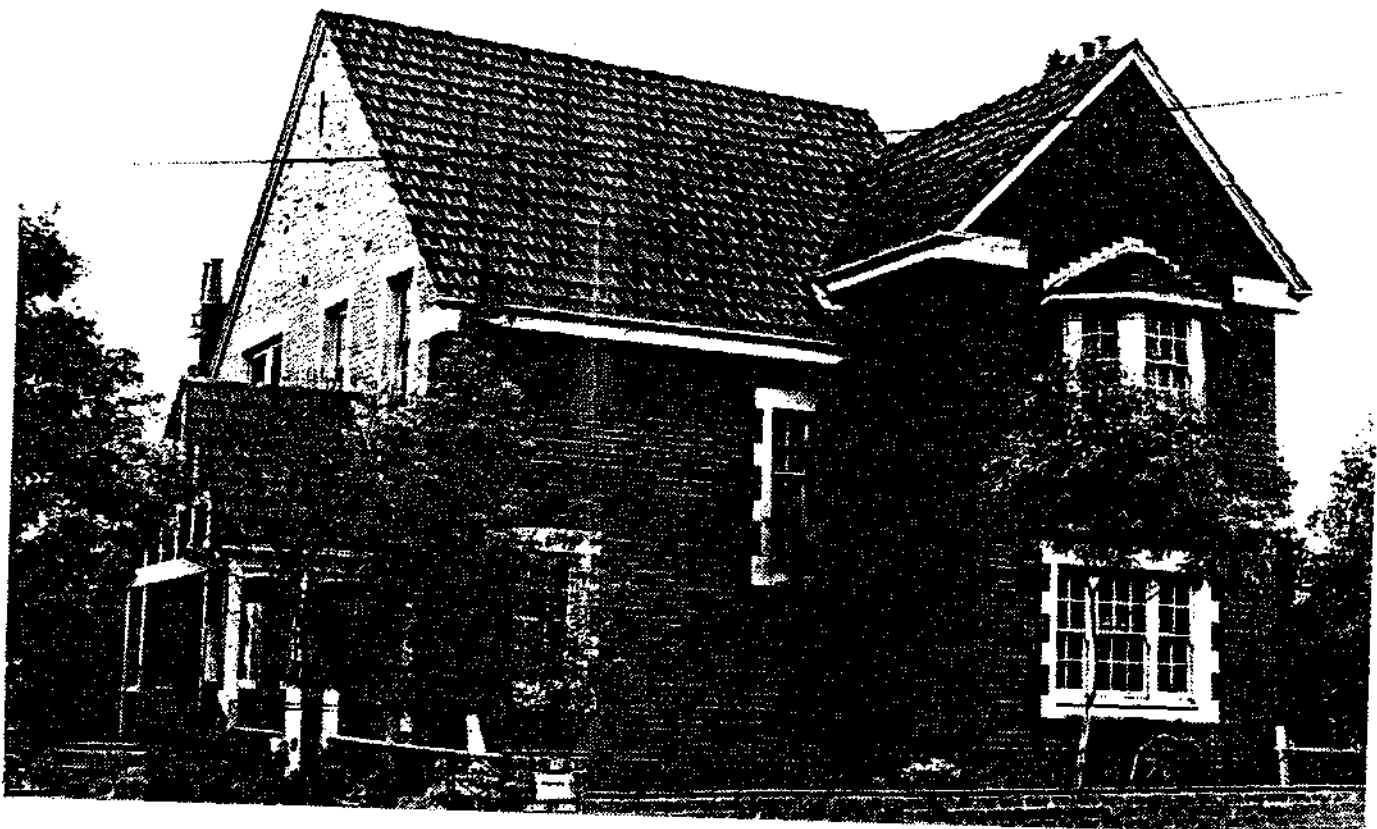
Subdivision of G.S. Brodie's Crown Portion 129 provided a part of the suburb, Thornbury, along with Job Smith's farm of the same name and the Pender's Grove estate. Lots in Shaftsbury Street sold over a period of two weeks, in October 1885, by Langridge and Sons<sup>2</sup> but it was not until the Federation boom that many of these lots were built upon. The Thornbury Bowling Club (1907 Gilpin cv), the Thornbury Picture Theatre (1911), the Glen Iris Brick Works (1913) and the first Holy Trinity Church of England, a vicarage and a hall were built in 1916.<sup>3</sup> However a hot night, a strong wind and a delayed fire brigade meant the destruction of the complex in January 1932. The vicar, Rev. Wilfred Chamberlain, launched an immediate appeal and by the following August, the Premier, Sir Stanley Argyle, laid the foundation stone of a new church, hall and vicarage; the church being opened four months later.<sup>4</sup>

The result was a red brick and stucco, Neo-Gothic church, a clinker-brick hall and a Tudor flavoured brick vicarage; all to the design of Carleton and Carleton. McLennan Brothers were the builders. The church and the two level vicarage have Marseille pattern terracotta tile roofs, whilst the hall adopts a more contemporary, low pitched roof behind a parapet. Geometric tracery with diamond pattern glazing occurs consistently under stucco ogee-arches and hood-moulds on the hall and the church, whilst the vicarage adopts simple flat-arched heads and quoins.

The resultant complex has a homogeneity of materials and style with the church acting as the hub to the corner. Evidently a spire was intended at this corner and its absence provides a weak link between the pronounced high gables of the two church elevations. However, these buildings offer a



unified group and an illustration of the approach to church architecture in the 1930's; the construction of churches between the wars being relatively uncommon. Of the three buildings, the hall offers the most successful contemporary design; the church being secondary due to the absence of the tower.





MARISTOWE,  
31 STATION STREET

C.H. James and Percy Dobson divided up F. Vidal's Crown Portion 114 as part of the large Fairfield Park Estate.<sup>1</sup> The Confectionary manufacturer, MacPherson Robertson purchased many lots on the east side of station street; building on some of them his own house, Carmalea qv. On lot 52 and part of lot 51, MacPherson also constructed Maristowe, from 1911-13, for his new son-in-law Herbert W. Brewer<sup>2</sup> and his only daughter, Stella Robertson.<sup>3</sup> Brewer stayed there until after World War One when other occupiers included Rupert McGrath and Mrs. Annie Buchanan, when it had become a private hospital.<sup>4</sup>

Maristowe is a red face-brick house in the Queen Anne or Federation Style. The high, hipped roof is slated and enriched with terracotta ridging and cappings. Crocket finials and minor statuary decorate gable apices and the tower roof. The plan is asymmetrical, with its corner round tower

providing counterpoint for the major gabled bay on the north, which is matched, in shape and graduated scale, by an intermediate gable. The bowed and leaded light of the major northern bay has a clumsily scaled, half-hipped half-domed hood over, counterpointed by a more successful hood over the minor gabled bay. The verandah on the south which once opened onto grounds, stretching to Heidelberg Road, has been enclosed; the verandah itself having a combination of roof forms. A new fence has been erected.

Maristowe relates in materials and style aspects to the Carmalea renovations further to the north and their common original ownership perhaps indicates a common architect also. However, individually, neither building has great architectural importance and both have been altered. Their importance lies with their association with MacPherson Robertson.



## HOUSE

36 STATION STREET

C.H. James and Percy Dobson subdivided Vidal's and Walker's original Crown Portions of 114 and 113 for the Fairfield Park Estates.<sup>1</sup> The Fairfield Park Extension Estate was declared in December 1883<sup>2</sup>. Four years later in 1887 Albert P. Emery came from 25 Chapel Street, St. Kilda to a new house which occupied lots 31-2 of this estate.<sup>3</sup> By late 1890, William Kidder Emery occupied the house which he did into the 1890's.<sup>4</sup> John C. Sibthorpe was there early this century whilst, after Wilhelmina Foster came a number of medical men. Dr. E.S. Hefferman followed Dr. H. Greenshields, in 1914, and Dr. James Alexander occupied the house in the 1930's. Today Dr. Edward Perlman is the owner.<sup>6</sup>

36 Station Street is a double-fronted timber house with ashlar-pattern boarding, a hipped iron-clad roof and a cast-iron verandah. Cast-iron friezework, brackets and columns decorate the verandah, side lights occur at windows and doors; and the eaves are bracketted. The house is typical of many built much later in Northcote and compares with 23 Alphington Street qv (1887) as an early house on the estate and an early use of what was to become Northcote's most common style of the period 1900-10. It also has a long association with the medical profession in Fairfield.



GEORGINA HOUSE,  
FORMERLY CARMALEA,  
43 STATION STREET

Charles H. James and Percy Dobson created a series of estates under the name Fairfield Park, from the early 1880's onwards. From Vidal's original Crown Portion 114, the Fairfield Park Extension Estate was surveyed by Thomas Muntz and declared in 1883, for James and Dobson.<sup>1</sup>

The confectioner, MacPherson Robertson purchased several lots from this estate and on lots 54-6, built Carmalea in 1892.<sup>2</sup> He appears to have substantially rebuilt it early this century.<sup>3</sup>

Robertson was born in Ballarat, the son of two Scots, David and Margaret Robertson. He joined the Victorian Confectionary Company in 1857 and later went to the firm, Black and Spence. From here he launched in 1880, MacRobertson's Confectionary Company which became the largest firm of its type in the southern hemisphere. Subsidiary companies soon evolved including the Fitzroy Box Works, the Delta Manufacturing Co. (to distribute medicated sweets) and Robertson

became involved in other companies such as Dandy Starch, Maize Oil products, the Federal Milk Co. and the Federal Timber Co.; being just a few. Robertson achieved additional fame as a great benefactor. He helped fund Sir Douglas Mawson's Antarctic expeditions and, in 1934, bestowed 'gifts' such as The Girls High School in Albert Road, South Melbourne and a bridge over the Yarra at Chapel St. He aided the 'Big Boulevard' Scheme, gave money for the State Herbarium at the Botanical Gardens and provided for an illuminated fountain as a National Soliders' Memorial.

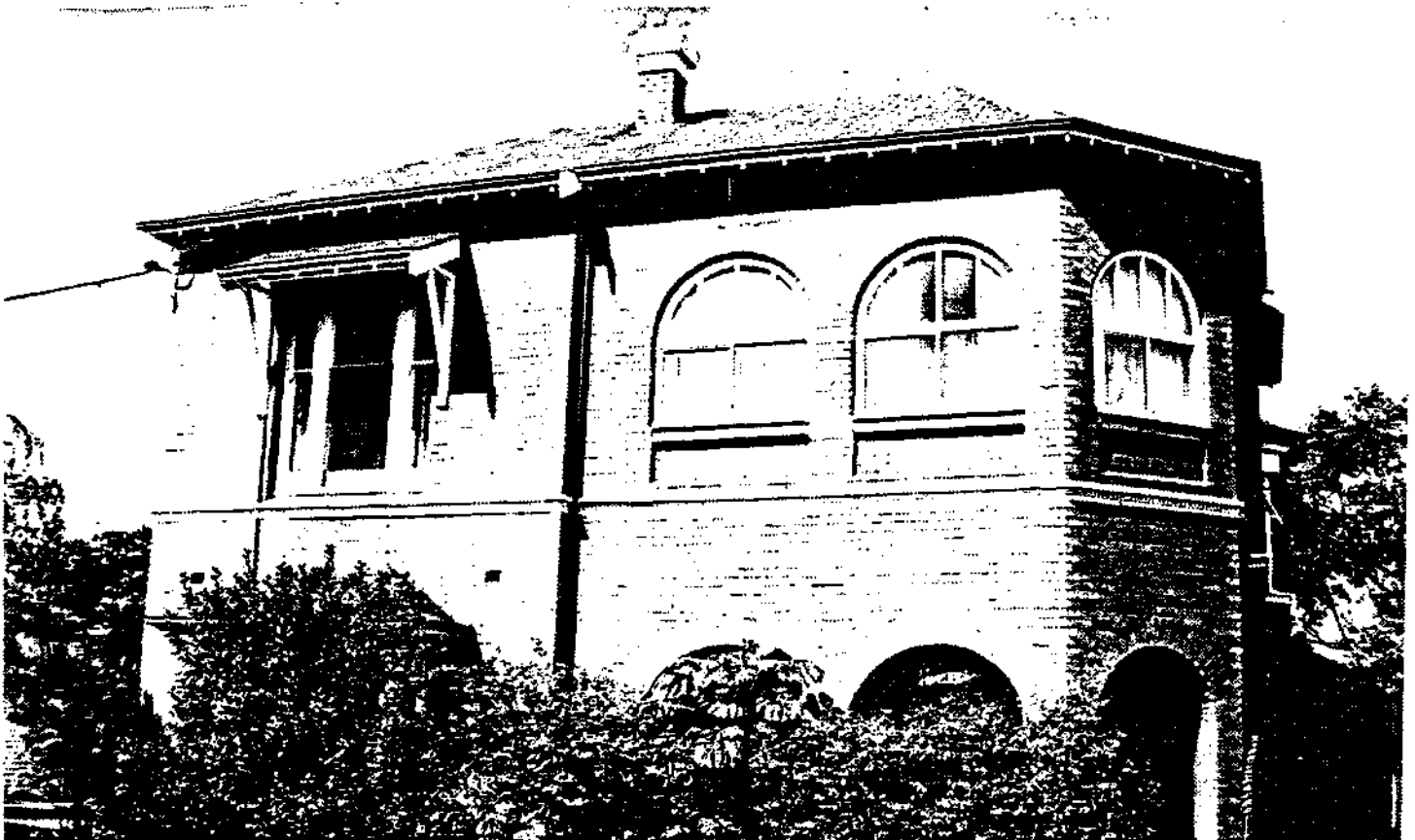
He became a Fellow of the Royal Geographic Society in 1931 and in June 1932 became a Knight Bachelor. He was cited in the *Australian Biographical Dictionary* as 'probably the most remarkable man in the history of industrial enterprise in the Commonwealth'.<sup>4</sup>

Carmalea was the first house to be built by Robertson for his own use; his address being, prior to 1892, at the Argyle Street factory in Fitzroy.<sup>5</sup> He lived at Carmalea through the first generation of this century; a Mrs. U. Robinson being the occupier until Carmalea became the Methodist Girls Memorial Home under Dr. Georgina Sweet and Matron D. Arnold in 1922.<sup>6</sup> The Central Methodist Mission is the current owner.

During Robertson's occupation of Carmalea, he surrounded himself with gardens and such recreation facilities as a gymnasium, a croquet lawn, and a small train which would circumnavigate the grounds.<sup>7</sup>

Carmalea is a two-level red, face-brick house with a slated roof which has evolved from two periods of construction. Its corniced, barrel-top chimneys relate to the 1893 period whilst such of the walling facing Station Street, which includes two arcaded levels and details such as the exposed rafters at the eaves and the window hoods, relate to the period c1913. This section replaced the 1893 bayed facade which once faced Station Street.<sup>8</sup> Since 1913, the arcades have been enclosed at the upper level, a new fence erected, additions made to the east and minor roof plumbing alterations carried out. The stables remain but the grounds have been drastically reduced, however, and no mature species survive except outside the property.

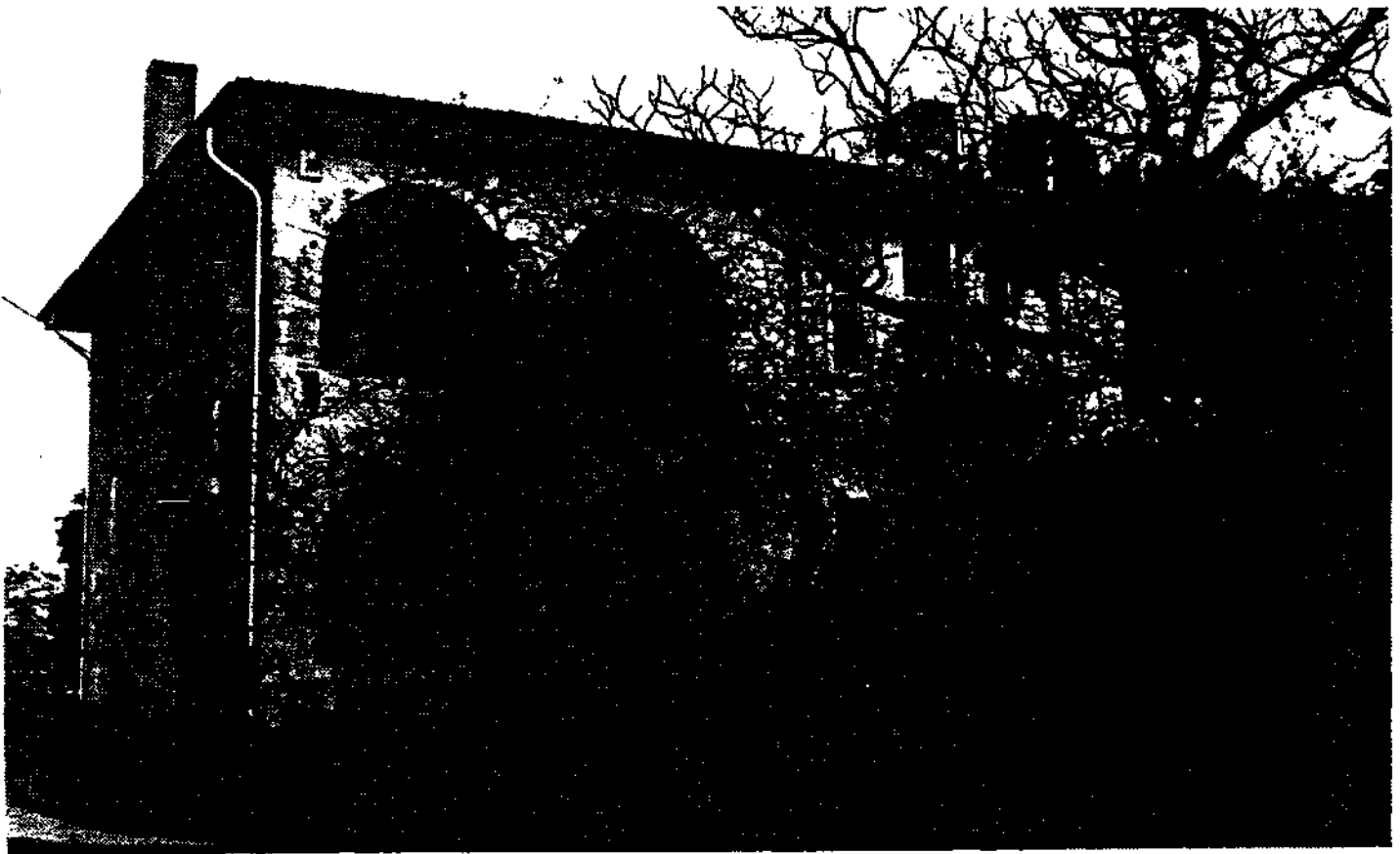
Possibly, because of the dual character of the house, the result is architecturally confusing with wall and roof bays being unrelated and a general conflict of detail and scale being apparent in the building.



Internally the front rooms reflect their Twentieth Century derivation with pressed metal ceilings, patterned with plant motifs, leadlight windows and fretted trusswork across the window bay; timber mantels remain from this period. Further to the east the Victorian section is marked by the typical arches in corridors, a staircase, a coloured glass window to the stair-hall and, Jacobean period decoration to the large main room which occupied the whole south face of the original building. Here, ceilings are coved and diaper-patterns to the soffits match the character of the two mantels and remnant furnishings from the Robertson household. The interior is generally original with some superficial alteration to wall finishes and colours and by the Medieval association of both styles has some unity.

Carnalea possesses some architectural importance, given the basically unchanged interiors and the sweeping alterations to the exterior which has attempted to and succeeded in converting the 1892 section to the appearance, in detail, of the addition. However, the general external effect is unco-ordinated and unbalanced. Carnalea's real importance, however, relies on its close association with MacPherson Robertson; being his first major place of residence after the establishment of an enterprise which was to prove him to be Australia's greatest businessman of the era.





#### EDGEBASTON,

1 TOWER AVENUE.

JW Gosling's Crown Portion 116, of 1840, became Ferry's Fulham Grange farm of the 1860 s. Brothers, George and William Ferry and finally Emma and Elizabeth Perry owned the farm until the early 1880's when the land was subdivided<sub>1</sub>.

On seven acres of this land Thomas Stokes, then of the die-sinking and electroplating firm of Stokes and Martin, constructed Edgebaston during 1883-86<sub>2</sub>.

Stokes had come to the Colony, seeking gold, in the 1850 s. He was successful and was able to establish a firm in Melbourne. During the 1860 s, when legal tender was in short supply, Stokes struck most of the copper tokens which were issued by Melbourne tradesmen and businesshouses as a substitute. F G Martin joined his firm, then situated in Collins Street, and a new factory was opened in Collingwood East. After a disastrous fire there, in 1893, Martin left the firm and Stokes continued in partnership with his sons at Post Office Place<sub>3</sub>.

After Stokes's death, in 1910, Edgebaston was occupied by John Towers and later, Thomas A Rodda (possibly of Preston Grammar fame)<sub>4</sub>. By the late 1920 s, Tower Avenue was created and Edgebaston's grounds subdivided<sub>5</sub>. Presumably at the same time extensive renovations were carried out to the house: arches were added and rough cast stucco applied.

Edgebaston still retains its general shape; being a two-storey stuccoed brick house with window bays to two facades. However, what may have been timber or iron verandah's have been replaced with masonry arches, on two levels, and the roof-shape has been changed to suit.

Edgebaston is prominent, being the only two-storey house in the locality and is sited axially to Tower Avenue. It thus terminates a vista and retains the historical associations of the large houses which formerly were located both north and south of Heidelberg Road, along the Yarra River, prior to the suburban development.





## HOUSE

## 26 URQUHART STREET

26 Urquhart Street was built on B. Bell's allotment seven of section fourteen of the old Northcote Township of 1853.<sup>1</sup> John Johnson, a tramways employee built this large timber house in 1899<sup>2</sup> and stayed there for at least twenty-five years.<sup>3</sup> 26 Urquhart Street, like 8 Urquhart Street (1901), was built in a manner which was common in the Northcote of 1900-10. The house is double-fronted, set on a symmetrical plan, is ashlar-boarded faced, possesses a bullnose iron verandah and has a

hipped roof with corniced face-brick chimneys, symmetrically arranged in the elevation.

An extra decorative touch was the gable to the verandah with its finial, cast-iron cresting and tympanum frieze. Dentillation to the verandah eaves and bracketting to the main eaves complete the range of decorative elements. Alterations include the replacement of the fence, the colour scheme and the verandah floor.



HOUSE,  
44 URQUHART STREET

C.S. Haley purchased three allotments at the corner of Urquhart and Ross Streets in the old Northcote Township of 1853.<sup>1</sup> John Cosgrove, whose occupation was that of a gentleman, purchased these lots in the 1880's and built three, single-storey row-houses (38-42 Urquhart) and 44 Urquhart in 1887.<sup>2</sup> The first to lease this house was Richard Harrison who was a builder whilst Samuel Rainsbury, a commissioned agent had it in 1890.<sup>3</sup> Edward Madden, a stationer was there in 1893 and a Mrs. Ogden by 1900.<sup>4</sup> Cosgrove himself lived in 38 Urquhart but by the 1920's, Mary Cosgrove was both the occupier and owner of No. 44.<sup>5</sup>

44 Urquhart Street is a plain two-level, stuccoed brick row-house with a cast-iron verandah. The parapet has a simple decorative treatment comprised of a central entablature, flanked by scrolls and a cornice supported on brackets at either end. The cast-iron friezes, balustrading and brackets are complete. The front fence has been replaced and in the front garden two palms add an exotic touch. Although undistinguished architecturally and historically, the house forms an important two-storey element in the vista from the north in Ross Street, midst the single level housing and similarly can be readily seen from other vantage points looking into the Westgarth basin.



## BOKHARA,

### 1 VIEW STREET.

Solicitor General of New South Wales, William M Manning, subdivided Charles Roemer's Crown Portion, purchased in 1840 and began sales in 1854. He created the Alphington village, Yarra Street, and Roemer Crescent<sup>1</sup>.

East of Roemer Crescent, a road turned from Bank Street (Lucerna Gr.) followed the crescent to its centre and then headed south to the Yarra River.

In May 1854, Manning sold lots 43-4 to George Fitzsimmons. Lots 40 and 39 also went to Fitzsimmons to provide a total of six acres and two roads of rural land, fronting the Yarra<sup>2</sup>.

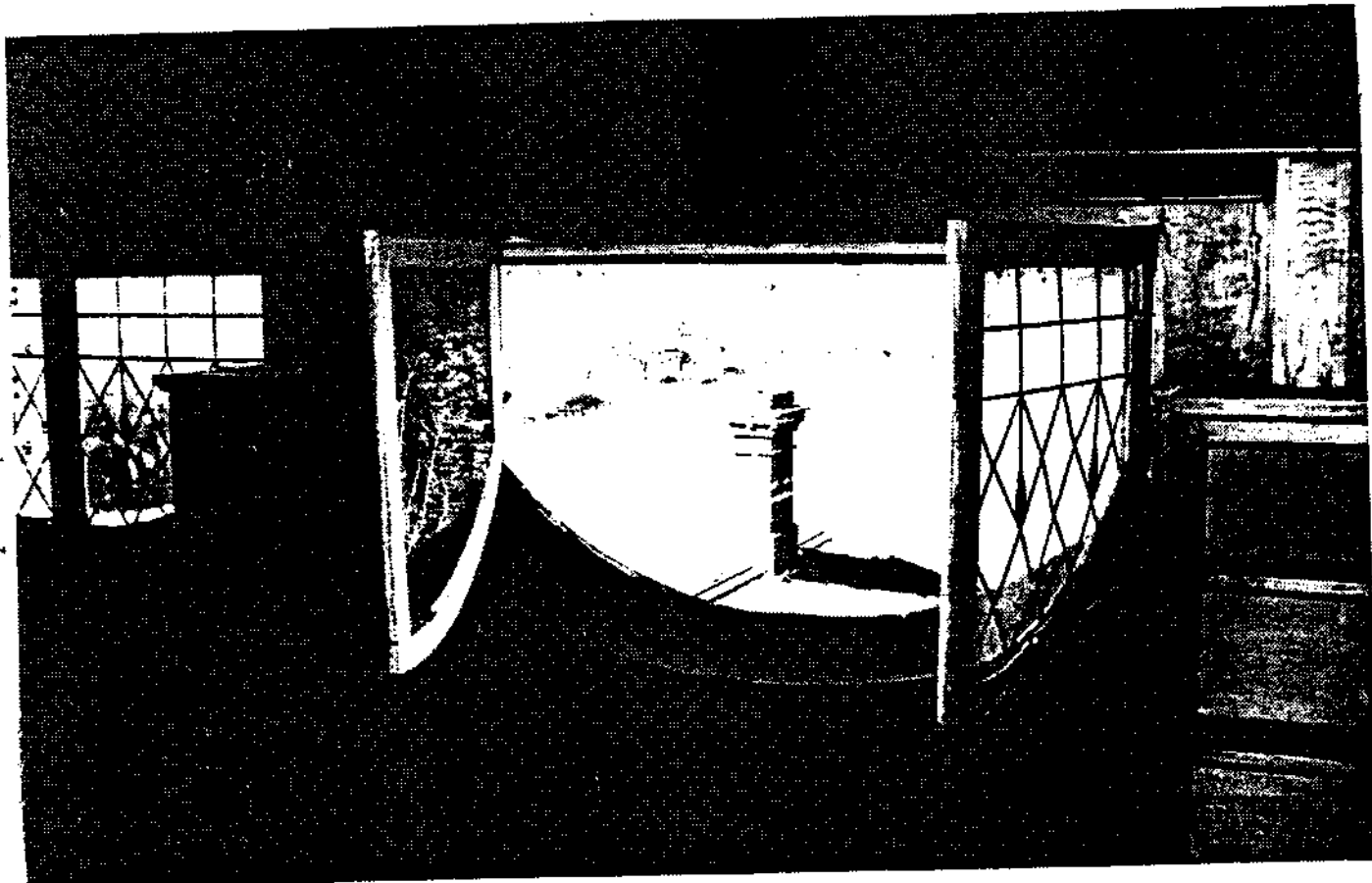
Forty years later, in 1892, Alfred Pridham had built the first stage of Bokhara at the top part of the site<sup>3</sup>.

Pridham was a butcher and probably used his six acres towards that purpose. Thomas Kings<sup>qv</sup> had established a butcher's shop and abattoirs, in the 1860s, on the Hedilberg Road directly to the north and thus completed the necessary chain from the paddocks by the river to the shop window by the roadside. Pridham had his own premises, however, at Metropolitan Meat Market and no doubt gave them priority<sup>4</sup>.

By 1900 Pridham was leasing his property to John Hinman, a dairyman, and after him William McDonald. Within the next five years the tobacco merchant, David W Keir, had purchased Bokhara and was again leasing it to those with rural pursuits such as Joseph Davis, a fruit merchant and John S Cogle, a butcher<sup>5</sup>.

Keir came to live at Bokhara after the first decade of 1900 but it seems, prior to this, he erected a strange tower to the north of the house<sup>6</sup>. Keir remained there for about thirty-five years: selling to James Robert McEabb in the late 1940s<sup>7</sup>.

The first part of Bokhara was a triple-fronted, hip-roof house of polychrome brickwork. A return verandah with a convex roof and cast-iron columns and friezes, face to the river and the east. Bokhara's roof is of corrugated iron. Internally, there is the typical, arched hallway with remnants of an embossed dado and border papers. Some rooms show renovations from the c1910 era whilst still retaining the Victorian ceiling roses and one rose is of an unusual design, containing plaster putti. The second part is the three-level, brick and stucco tower, built c1909-10.



Reputedly the upper level, with its diamond pane lunettes, and commanding views over the six acres of river flats, was built as a billiard room. It has stained plywood panelling to both the pitched ceiling and the walls; with inbuilt cupboards which divide the inverted curve of the sills. The lower levels appear to be service rooms and possess

typical multi-casement windows.

Architecturally, the house is undistinguished but the tower is unusual and possesses considerable aesthetic value. As well, it illustrates a typical response, in a unique form to the siting and views of the Yarra valley as seen in other buildings in Alphington Street and Park Crescent.





As the Northcote population grew towards Thornbury, so too did the need for a second government school increase. Beginning in 1891 under William Rowe at the old Wesleyan Chapel or building in High Street, the new school's permanent site had already been located elsewhere. The new location had followed William Hutton's suggestion in July of 1888 and the Wales Street land purchase proceeded in the following February. Four classrooms, a bell tower and an office opened at Wales Street, in October 1891, only to close again after a year for lack of pupils. This was during the depression years of the 1890's when out-of-work families left for rural settlements or sold in the west. The first permanent headteacher, Alfred H. Thurlby, was shared with the Helen Street School whilst the Wales Street School served as an adjunct to Helen Street. This remained as its status until 1903.

During the real expansion of Thornbury, from 1900 onwards, the school suffered from overcrowding. By 1913 the school which was constructed to hold 280 children, was accommodating 809. The school was remodelled and reopened in 1915 whilst extra land was also purchased; adding six classrooms, a sewing room, a staffroom and a hall at a cost of 5,600 pounds. It was now independent of any other school. By 1915 a two-storey brick infant school of eight classrooms, a sewing room, an office and a staffroom was added to house an extra 508: totalling 1147. From a recent low of 340

pupils in 1957, after a high of 1232 in 1920, the pupil population has increased and greatly diversified.<sup>1</sup>

The distinguishing aspect of the Wales Street design, executed under the chief architect Henry Bastow, was its French Romanesque styled bell-tower roof. Showing the Elizabethan revival style derivation of many other schools, the character of the Wales Street tower may be seen at relatively few e.g. Newtown SS 1887 (1877 architect Henry Bastow), Yarraville SS 1501 (1889 architect S.E. Bindley), an almost identical Moreland SS 2837, (1887-90), and the tower added to the old Kyneton SS 343 in 1879 to Bastow's design.<sup>2</sup>

The Wales Street original school may be seen in the tower and the gabled bay adjoining to the north which is characterised by its half-timbering in the Tudor manner. The added wings have been executed in a sympathetic form but, with their utilitarian design, lack the diversity of detail of the original building and tend to overpower it. The roof cladding material of all of the buildings have been replaced, which includes the new copper sheeting to the tower, and the windows of the original classrooms have been enlarged this century. The original picket fence has been replaced with chain wire which further underscores the delusion of the original ornamented design.



#### DUPLEX

1A, 3 WALKER STREET

A. Sutherland received the grant for allotment two section nine of the Government Township of Northcote.<sup>1</sup> However, it was Joseph Verso who, much later in 1887, had built this pair of houses at 1A-3 Walker Street.<sup>2</sup>

Verso was born in Dublin but emigrated to Melbourne in 1854 with his wife and daughter. Although a carpenter his involvement in music increased in the Colonial town. He played in Melbourne's first exhibition hall in William Street and at the Theatre Royal during Lola Montes' tour, for Bianchi's opera season and during Barry Sullivan's visit. He also played with William Saurin Lyster's opera orchestra for twenty-three years. He was also a storekeeper at Richmond for twelve years and, on his retirement, his son Charles Joseph Verso who was a member of the prolific Northcote building firm, Verso and Knott, constructed the two brick houses in Walker Street. One was as an investment; the other a home. Charles Verso was then Mayor of Northcote and his firm had executed many large commissions which included the Cole's Book Arcade facade and the Presbyterian Manse, Glenferrie Road, Hawthorn.<sup>3</sup>

Verso's first tenant neighbour, in 3 Walker Street, was William Pearl the bootdealer and Northcote Councillor (1890-1906) who was the 'prime-mover' for the division of the Borough into five wards during 1890.<sup>4</sup> Pat Tiernan, a draper, and Robert Maskiell, a manufacturer, followed. Meanwhile George Lush had acquired the pair and Verso had gone; Alf Doran and Alex Boyle, a paper ruler, replaced Verso as tenants.<sup>6</sup>

Later residents were the Cleeland family who acquired 1A Walker Street in 1919 and stayed for forty years.<sup>7</sup>

1A-3 Walker Street is of two-levels and built of cavity face brickwork in two colours; red and cream. Terracotta mouldings create impost and dado string-moulds around the building and the voisseurs are expressed, in cream, on both levels over the segmented arch openings. Bassit sills and footings have also been used. The basic Italian Renaissance palazzo form has been adopted with bracketted eaves and slated hipped roofs to express one building, but two window bays on the facade and the side entrances bely this illusion. Above

these bays are two balconies; each with unusual Jacobean-styled wrought-iron balustrading, whilst at the sides terraces have been extended south from an upper level doorway set at the rear of each building; these terraces appear to have been altered in extent. The central, common chimney also appears to have been altered. The surrounding garden contains mature species including symmetrically planted *Cupressus sempervirens*

(Roman Cypress) and a hedge fortunately obscures the fence which replaced the original pickets.

1A-3 Walker Street is an early use of cavity brickwork and although it utilises a style used much earlier at 49 Powlett Street (1864) and 117 Wellington Street, East Melbourne (1869), the wrought-iron balustrading adds an unusual element unseen elsewhere. The pair has also housed some of Northcote's more prominent citizens.

## HOUSE

7 WALKER STREET



T. Fulton and others purchased a number of lots in the Government Township of Northcote for speculation purposes; one being allotment three of section 9.<sup>1</sup> By c1873, Frederick Kelson, who was a gentleman by occupation, had acquired the allotment and built 7 Walker Street upon it.<sup>2</sup> Kelson lived there until past this century but little is known of him with the exception that he may have been related to Horatio Kelson who was President of the Coburg Shire in the late 1880's.<sup>3</sup> More recently a pianist, Basil Farrell, lived there with his mother.<sup>4</sup>

7 Walker Street is a faithful reproduction of the "Domestic Gothic" pattern-book style built of English bond face brickwork of browns and creams, the house is double-fronted and, set on an asymmetrical plan. Its 'Gothic' or Tudor character is introduced via its steeply gabled roofs and fretted timber barge-boards. Here quatrafoil piercings and long tracery-like shapes have survived in slim timber sections. A parapetted and corniced window bay, with iron colonettes, provides a further medieval element. A concave-roof verandah, supported on timber columns, is decorated with panelled cast-iron friezework, with finished iron brackets as supports.

Two mature *Phoenix canariensis* (Carnary Island Palms) grow in the garden whilst a privet hedge masks the fence which presumably replaced the original picket fence; this planting although perhaps not of the era of building, enhances the picturesque qualities of the house.

7 Walker Street is an original example of a style

which was developed, from picturesque garden 'ornaments' of early nineteenth century England, for suburban villas in the Medieval manner and commonly used in an extended form, for ecclesiastical residences. This is an original suburban villa set in a sympathetic suburban context.





FORMER NORTHCOTE POLICE STATION,  
24 WALKER STREET

A police reserve originally extended across allotments 16-19 of section twelve; taking the whole corner of High and Walker Streets.<sup>1</sup> The Anglican Church however were able to acquire half of it, in 1861:<sup>2</sup> it being evident by then that the Northcote Township was not to grow where the Government had ordained. What might have become the site of a Court house is now that of a church. However, the construction of a police office and residence, on the eastern half of the reserve in 1861, ensured that some public use would be made of the land.

Designed under the Public Works Department Chief Architect, William Wardell, the police station and lockup were erected, in face-brickwork, by contractors McMichael and Lees. The building cost was near 1,400 pounds; the lockup cost 498 pounds and 45 pounds was spent on the picket fence.<sup>3</sup> The bricks proved inferior, so the facade, was stuccoed in 1867.<sup>4</sup> This was Northcote's police station for thirty years until the construction of the new station on, in James Street, to be more central to the population. The old station was still a residence for police constables, with P. O'Sullivan residing there in 1911 until the Government reservation was revoked in 1938.<sup>5</sup>

24 Walker Street still has the recognisable attributes of an early public building. It is set on an asymmetrical plan, is double-fronted and has a gabled slate roof. The original brick chimneys were also stuccoed in 1867 and indicate the visual brick cornice profile underneath. However, subsequent changes, such as the removal of the probable concave-roof verandah, its replacement by a new porch and the wire fabric fence at the same era replacing the original picket fence, have taken much of the building's character.

Comparison may be made to a similar but intact police station at Kilmore built of basalt, which has survived, in detail, where the Northcote station has not.

Historically, however, the old station does mark the first and last Government building in this Government township although, from the reserves put aside, it is evident that many more were intended. For that reason it is also the second oldest Government building in the municipality.<sup>6</sup>



DUPLEX RESIDENCE,  
27-9 WALKER STREET

F. Clarke purchased allotment eight of section nine after the declaration of the Northcote, Government township in 1853.<sup>1</sup>

The Borough's first ratebook of 1883 listed A.T. Clarke of Alphington as the occupier-owner of the two houses and in the next year Alex M. Humphreys, a clerk, leased 27. William Mason, a hatter, occupied 29 by 1885.<sup>2</sup> By 1886 Francis Clark was the owner; remaining so until the mid 1890's when the London Bank took the property.<sup>3</sup> From 1901, D. Spence of Canterbury leased the houses to Charlotte Chappel (27) and George Moody (a gas stoker) in 29 Walker Street.<sup>4</sup> Mary Bessell had replaced Charlotte Chappell by the 1920's and Charlotte Moody had replaced D. Spence as owner of both properties.

Like 1A, 3 Walker Street, this duplex is two-storied and of dichrome brickwork; cream bricks pick out quoins around openings and red Colonial bond brickwork provides the base. Verso and Knott may also have been the builders. Two window bays indicate the dual tenancy whilst, above the stuccoed parapet, two arched entablatures with flanking scrolls, also mark the two buildings. An iron picket fence on a basalt plinth, unifies the frontage, but has lost one timber corner-post; the three gate-posts being of an original design in predominantly wrought-iron.

These houses are austere, yet fairly complete examples of the beginning of the land boom phase in the Government township of Northcote.



HOUSE,  
34 WALKER STREET

In 1856 William Henry Dennis purchased lots twelve and thirteen of section twelve in the Government Township of Northcote which was proclaimed in 1853. He paid 22 pounds and 26 pounds for the two.<sup>1</sup> By 1868 he is listed in a Melbourne directory as residing in Northcote<sup>2</sup> and, by 1883, the first Borough ratebook records a house owned by Dennis at 34 Walker Street. Prior to this a William Dennis resided in Oxford Street, East Collingwood and, in 1865, in Palmerston Street Carlton. In 1864 W.J. Dennis was a grocer in Madeline Street, Carlton<sup>3</sup>; he was to join W.H. Dennis in Walker Street at a later date. William also had a son of this name.

William Henry Dennis was born in Cornwall and came

to Victoria in 1853; purchasing his allotments soon after arrival. He claimed to have only waited 'a short time' before residing in Northcote and commencing his contracting business. In the late 1870's, he took up the Shepherd's Patent Composition Pavement and Stonebreaking Company agency and became the Company's manager.<sup>4</sup> He also served as a Northcote Councillor (1883-1904), a Jika Jika Shire Councillor (1872-82), was elected President of the Jika Jika Shire in 1879 as the second major to the new Borough (1884-5) and a mayor of the Township (1902-3).<sup>5</sup> He was also active in the institutions of the area; working for the Methodist Church and Sunday School since c1860 and serving as the Sunday School Superintendent for 32 years prior to his death in 1909.<sup>6</sup> His sons, W.J. Dennis and S. Dennis both became councillors.<sup>7</sup>

William Dennis may be said to be second only to Edwin Hastings among Northcote's prominent residents. His family owned 34 Walker Street at least until the late 1920's when Constable Alex Kennedy leased it.<sup>8</sup>

34 Walker Street consists of a number of stages of construction. Two that are evident are the coursed basalt rubble section at the rear and the face-brick verandahed addition on the street alignment, from c1885.<sup>9</sup> The latter has side walls of Colonial bond brickwork with special brown and cream bricks, to the facade, laid in Flemish bond; the creams have been since painted white. The verandah roof has a concave profile and is supported on timber posts which are placed off-centre to suit the entrance. Presumably this entrance is central to the earlier basalt building behind. Cast-iron, serpentine-pattern friezes and brackets, with a rounded pattern balustrade panel, provide the decoration to the

facade. Terracotta brackets occur at the eaves line above a scotia moulding.

New tiles, guttering and fascias have been added to the main roof and new guttering and a downpipe to the verandah. Unsympathetic metal gates adjoin the facade to the east. The chimneys of the front 1880's section, although in polychrome brickwork, have been built to match the nailhead cornice detail of the original red brick chimney at the rear. However this rear section, like the front, also has a new tile roof, gutter and fascia. A further gabled timber section exists at the rear of the stone wing which is said to predate it.

34 Walker Street is an interesting building group which belonged to Northcote's second most prominent personality, William Henry Dennis.

#### HOUSE

45 WALKER STREET



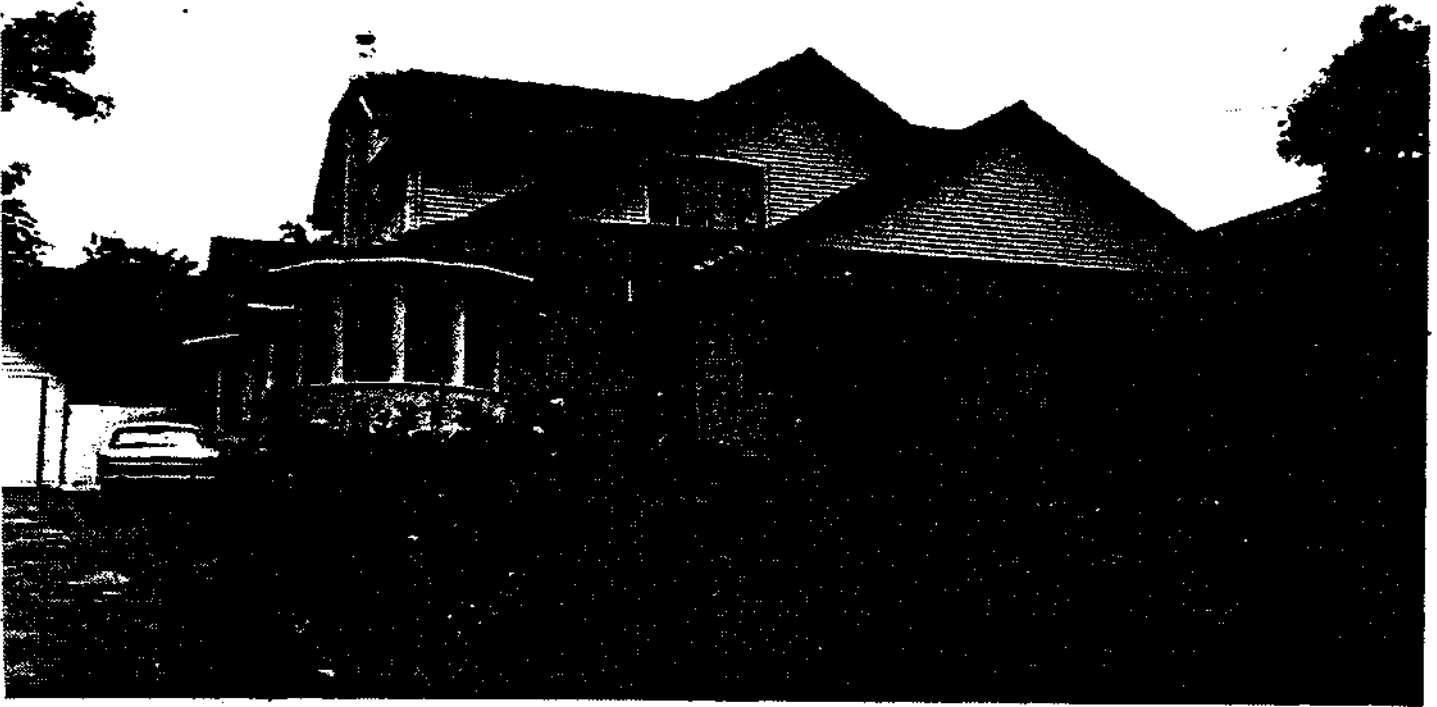
R. McNiece purchased allotment six, section eight of the Northcote Government Township some time after its first gazette in 1853.<sup>1</sup> John Gull Johnson, of Beaumont qv, owned the land at the turn of the century<sup>2</sup> until Isabella Cula, who was a nurse, purchased part of this lot and built 45 Walker Street in 1912-13.<sup>3</sup> Alex B. Strachen, a fitter, was the owner in the late 1920's.<sup>4</sup>

45 Walker Street is a nineteenth century row-house form which has lasted into this century and acquired the Medieval manner decoration of that period 1900-15. The building type is relatively

uncommon; being more so in the two-storey form. Instead of a parapet there is an expressed, half-timbered gable with rough-cast, above a bullnose roof verandah and cast-iron frieze-work, in the geometric Jacobean manner. The balustrade panels are of cast-iron and the lower level window bayed, with rough-cast panels below the sill; the walls being of red face-brickwork. A gesture to Victorian times is the Classically inspired acanthus-leaf brackets at the storey-levels. Alterations include the new brick fence which would have replaced a picket fence and the colour scheme to the trim.

#### HOUSE

3 WARDROP GROVE



Cunningham's Crown Portion 106, of 1839, was purchased by W. Rucker and, in turn, the Union Bank obtained and subdivided Rucker's holdings in the 1850's.<sup>1</sup> To the east of a large clayhole, worked by James Pimm in the 1880-90's, a driveway curved in from Mitchell Street to a large house. This driveway was approximately the route of Wardrop Grove. A tailor, George Wardrop, lived in this house in the first decade of this century<sup>2</sup> and eventually bequeathed it to the Y.M.C.A. (demolished). The southern part of the grounds of this house were severed in 1925<sup>4</sup> and by 1926 Ernest Bardsley, a hatter, had built 3 Wardrop Grove.<sup>5</sup>

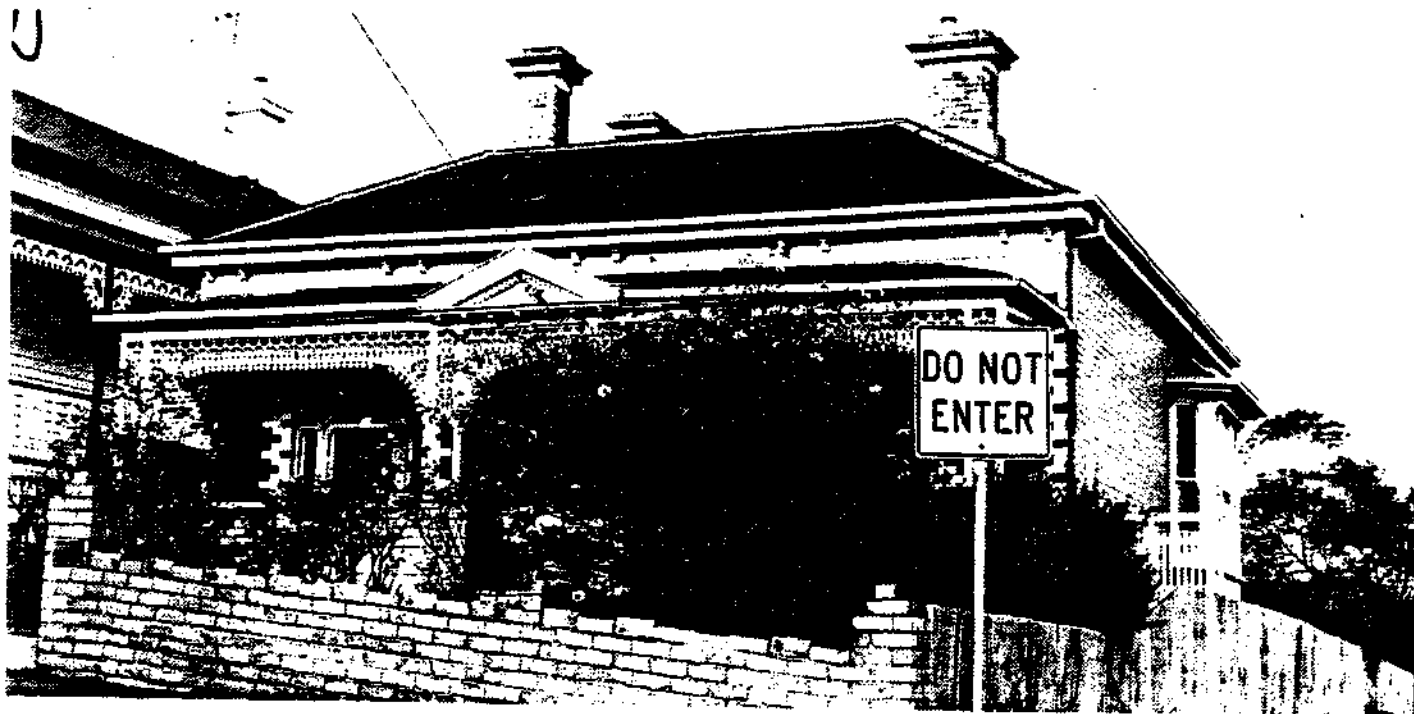
Similar to Avalon qv at 2 Rowe Street, this house is typical of large architect designed houses from the post-war period. American influence had grown from the Bungalow styles into larger equivalents notated the 'Shingle', 'Stick' and 'Matchstick' styles and a revival of the Californian 'Mission' style, of Mexican derivation. 3 Wardrop Grove has the overlapping gables of the smaller, Bungalow style and probably had shingling in these gables (now boarding). Overhanging eaves and exposed purlins carved as brackets, are underscored by a deep verandah which shelters under the hipped skirts of the roofs above. Heavy brick verandah

piers and balustrading continue the Bungalow manner, but the large circular rooms, with their continuous windows and flat roofs add a more expressive note to the other standard accessories. Between these two round rooms is a bungalow-like portico which is the main entrance. Above it is a Gambrel roof shape, bisected by a stucco chimney which adds another form to the succession of skillfully arranged gables, both high and low on the skyline. Alterations include the recladding of the gables,

the overpainting of the original colour scheme, the addition of non-matching windows to the gable and the painting of a notable face-brick fence at the boundary.

3 Wardrop Grove is an unusual species for Northcote; being more usually built in Toorak, Balwyn and the southern suburbs. It is, despite its alterations, a well composed assembly of wall and roof shapes.

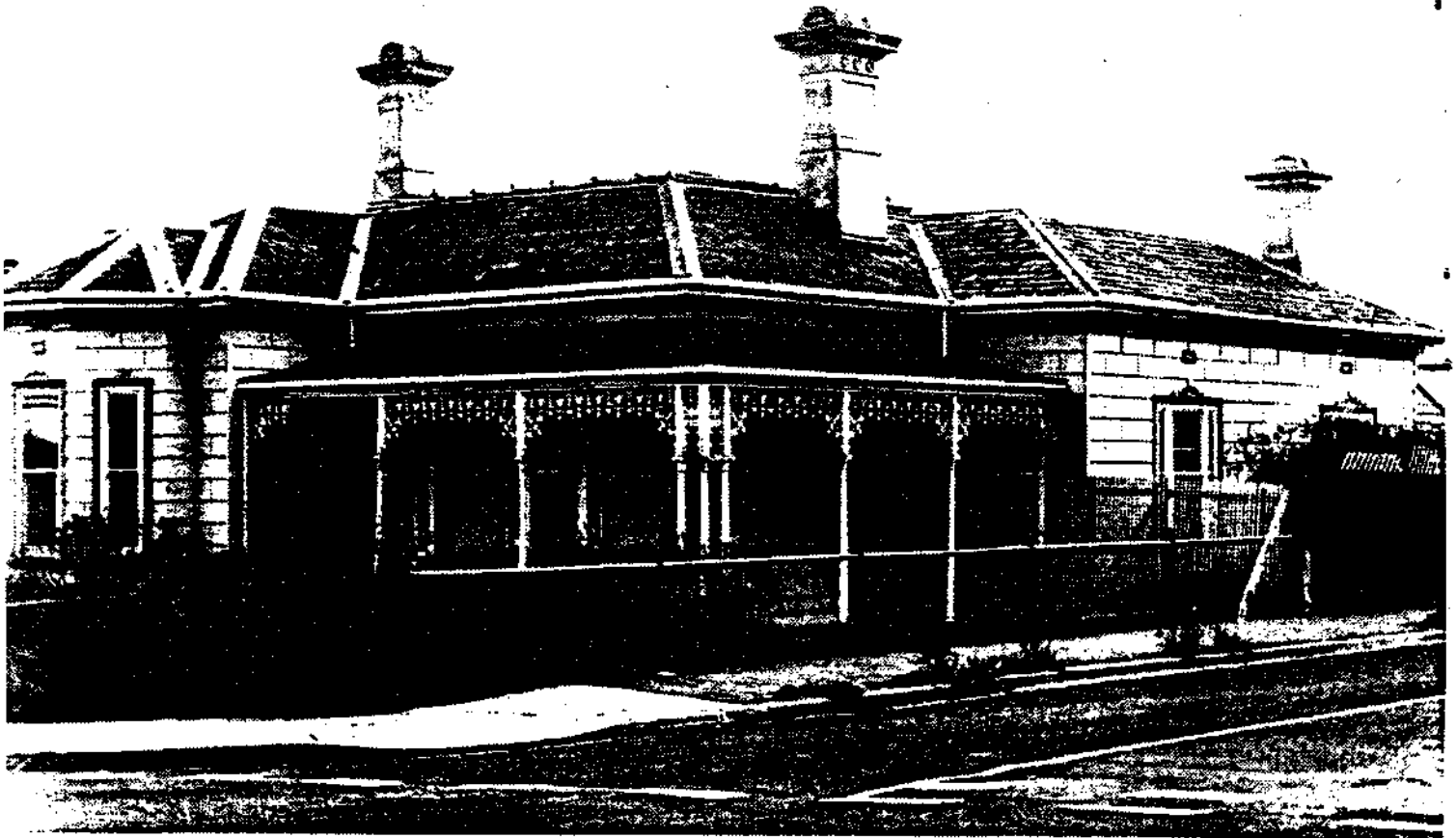
HOUSE  
92 WESTBOURNE GROVE



Westbourne Grove was created from the Union Bank's 1853 subdivision of W. Rucker's Crown Portion 100.<sup>1</sup> Other estates followed in the 1880's including the Bell Vue Park estate which was sold in January 1884 and dealt with lots on the southside of Westbourne Grove.<sup>2</sup> One Charles Griffiths owned many lots of this subdivision in 1885 but Alex C. Munro, the timber merchant, purchased lot 35 from him, in 1886, and built 92 Westbourne Grove.<sup>3</sup>

Munro was from an early timber supply firm in Northcote which was to close during the 1890's depression and re-establish strongly during the Federation period with yards at Croxton Station.<sup>4</sup> Around 1900, Joseph Wood (a driver) lived there; the owners then being the London Bank of Australasia.<sup>5</sup> He was followed by George Seillar, in 1905<sup>6</sup>, and George Fowler in 1910<sup>7</sup>.

The house is double-fronted, of polychrome face-brick and is verandahed. The verandah is the focal point of the house with its central pediment and dentillated cornice, its rich cast-iron friezework and the duplex columns that support it. Above the M-hip slate roof are face-brick chimneys with stucco cornices. A further interesting aspect is the window-bay, built on the side elevation, as a gesture to the street frontage there. Although richly decorated, this house has been altered in a number of unfortunate ways. Brick piers and walls have been built at the base of the verandah columns and all of the brickwork has been painted. The front fence has also been replaced in a manner unsympathetic to the buildings style. The house however, forms a major part of the Westbourne Grove streetscape.



## HOUSE

93 WESTBOURNE GROVE    Note: since cast-iron frieze work demolished

The Union Bank created Westbourne Grove in 1853; the result of a subdivision of William Rucker's Crown Portion 100.<sup>1</sup> On lot 31 of a further subdivision of this land the estate agent, Robert Burrows, built 93 Westbourne Grove in 1887.<sup>2</sup> James Yates owned it after Burrows had occupied the house for a number of years (during which time he was a Borough Councillor 1892-5) and leased it to the Presbyterian Minister, William Goyer around 1900.<sup>3</sup> The church eventually purchased 93 Westbourne Grove, as a manse, and a succession of clergy lived there including the Rev. Robert W. Rock<sup>4</sup> and John H. Bates in the 1920's.<sup>5</sup>

93 Westbourne Grove is a triple-fronted timber villa which has been set on an asymmetrical plan, and provided with a return, cast-iron verandah.

The house is in the Classical manner, deriving from the Italian Renaissance and possesses ashlar-pattern timber facing, bracketted eaves, a hipped and bayed slate roof and stucco, corniced chimneys. Unusual architrave detailing and a general decorative approach to the timber work make this badly maintained house of architectural interest. Burrows was, at the time of building, dealing with the architect James Birtwistle, probably for 95 Westbourne Grove.<sup>6</sup> He may also have been the architect for 93 Westbourne Grove.

The house is very much in character with the Westbourne Grove Precinct; resembling closely the brick house at 103 Westbourne Grove. Unlike that house it is fairly original; the major alteration being the replacement of the fence.



HOUSE,  
95 WESTBOURNE GROVE

The Union Bank created Westbourne Grove, then a dead-end street, in 1853 when they subdivided Rucker's Crown Portion 100.<sup>1</sup> A.J. Eastment owned many of the subsequent allotments on the north side of Westbourne Grove, in the 1880's. In 1889, Catherine Oliver purchased one prominent corner site and built a large two-storey brick house there in the same year.

Catherin Oliver was one of Northcote's butchering aristocracy; an aristocracy which had arisen since the setting up of large meat killing and processing works, in the 1850's, and one that has continued until today in equivalent forms. Catherine was born in London and arrived in Melbourne during 1862 with her husband. After his death, she remarried and with her new husband, Robert Oliver, was left to develop, what was claimed ten years later to be, a principal butchery of the district. Their shop was one of two in the 1860's. (T. Mitchell's being the other) which seemed local requirements as well as the bullock teams heading north. It was

situated near Normanby Road on the west side of High Street with a paddock at the rear. Catherine Oliver lived at 95 Westbourne Grove until at least the late 1920's.

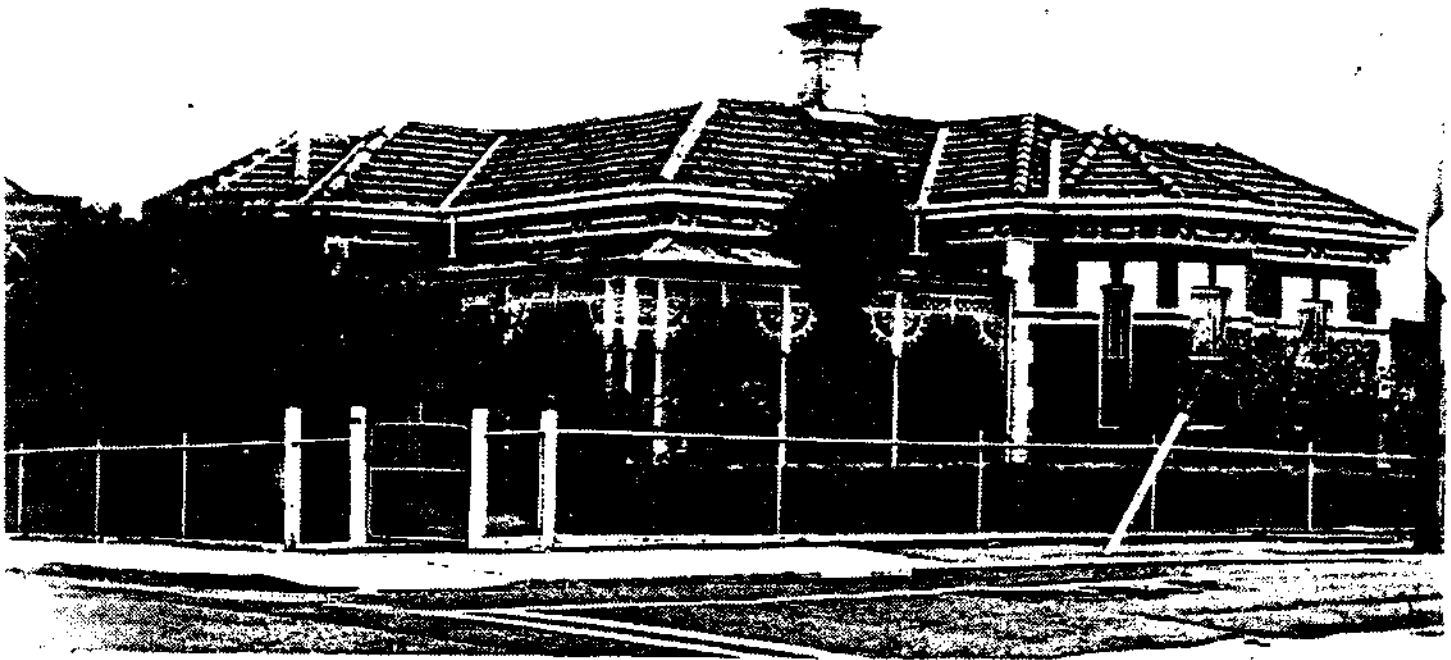
The house is Elizabethan revival in style; using red face-brickwork and stucco dressings. Unlike the similarly styled Police Station qv, in James Street, the two-level timber verandah has survived, on the south, as well as an unusual gabled entrance porch. The verandah has Tudor arched bays with a panelled iron frieze, above, in an unusual serpentine lace-pattern.

Similar lace-like perforations occur in the arch spandrels but more predictable, vertical balustrading occurs at the upper level. Typically the slated roof is steeply gabled; these gables being expressed as parapets on the two elevations whilst the plan is L-shape; allowing the verandah to terminate on the thrust bay. Stuccoed window bays rise two levels to be covered by a separate



hipped roof and like the later suburban villas of 1900-1915 the gable above is 'half-timbered' in stucco. A smaller bay occurs at the west facade which is more utilitarian in its treatment. A cast-iron palisade fence, with finial corner posts, rests on a basalt plinth for the major part of the boundary whilst a formerly capped metal fence enclosed the service yard. Alterations include the unfortunate painting of the face-brickwork on the south and the like-colour painting of the woodwork which obliterates the detail of the decoration. Other detailed changes have occurred such as roof plumbing and the alteration to the gabled porch.

BARINGO,  
103 WESTBOURNE GROVE



The Union Bank created Westbourne Grove from W.F.A. Rucker's Crown Portion 100 in 1853.<sup>1</sup> At the corner of Henry Street, Ada Clarke purchased land with a frontage of 158 feet. By 1902 she and her husband John built 103 Westbourne Grove on three-fifths of the lot and retained the remaining 66 feet as a building allotment.<sup>2</sup> John Clark was a tinsmith, by occupation and the family remained in the house for the next decade.<sup>3</sup>

Baringo is a triple-fronted face-brick house which is set on an asymmetrical plan, with a return cast-iron verandah to the south-east corner. The red brickwork has been enriched by contrasting string courses at impost level, which have been formed in stucco, as have the voussoirs and keystones to the windows. As with 118 Westbourne Grove, this mode of decoration replaces the polychrome brick

95 Westbourne Grove is an early essay in the Elizabethan style; possibly to the design of the local architect, James Birtwistle. Of particular interest is the use of the turned timber posts and decoration to the verandah which predates most other examples of the residential use of this style and is a precursor to the Federation or Queen Anne styles of 1900-15. (6 Chafsey Avenue, Mildura c1890's; Illawarra, 1 Illawarra Crescent, Toorak, 1888-9, also by Birtwistle).

Like 'Grand View' qv, Prospect Grove, this house is a monument to the leaders of the meat industry in Northcote which as a district in the nineteenth century was prominent in the Victorian context.

counterparts of the 1885-90 period (see 120 Westbourne Grove). In the Italian Renaissance mode the roof is hipped and bayed to cover the associated window bays and the eaves are bracketted, as are the stuccoed chimney cornices, and despite the use of the less expensive stucco and brick enrichment of the time, Baringo is late Victorian in nature. The cast-iron verandah is ornate and resembles the founders, Cochrane and Scott's, pattern of 1887. Unfortunately, given the exposed nature of the roof of Baringo when viewed from Westbourne Grove, the original material (probably corrugated iron) has been replaced with terracotta tiles. Because the sense of period has been destroyed by the new tiling, this has robbed the house of much of its architectural importance but, as a corner building, it serves an essential role in the Westbourne Grove precinct.



HOUSE,  
106 WESTBOURNE GROVE

Westbourne Grove was created when the Union Bank subdivided William Rucker's Crown Portion 100 in 1853.<sup>1</sup> Belle Vue Park was a further subdivision in 1884 and it was from the allotments created then, that Thomas H. Payne purchased lot 31. He sold the land to Ellen Jerram who, in turn, sold to a postal employee, Thomas J. Furlan. Furlan built 106 Westbourne Grove in 1914.<sup>2</sup>

The house combines contemporary influences into a Victorian shape; the roof is of an M-hip profile, the eaves bracketted and a cast-iron frieze decorates the verandah, albeit using contemporary patterns. The symmetrically placed bay windows disrupt the usually flat double-fronted timber facade and, similarly, the doorway is inset, in an

inverted bay. The windows have casement sashes and the timber cladding has shingle-profile boarding as a dado; both being contemporary elements. The bulbous verandah frieze is a geometric simplification of the Victorian shell motif whilst the brackets symbolise sunbursts, an Edwardian motif. The posts are turned and the gable to the verandah has rough-cast (probably simulated in metal) to its tympanum and is supported on deep, fretted brackets. The fence is original showing the capped variation on the broad, square-top picket these prevalent in Edwardian times.

The house, in detail, is an unusual mixture of periods but the general form is Victorian and aligns with the Westbourne Grove precinct character.



## HOUSE

## 112 WESTBOURNE GROVE

The Union Bank subdivided William Rucker's Crown Portion 100 in 1853 and created Westbourne Grove.<sup>1</sup> The Bellevue Park estate, that followed, in 1884<sup>2</sup>, further divided the allotments such that, after the speculative ownership of J.A. Coope and Reginald Thompson, a builder's foreman called Thomas James Morrow constructed 112 Westbourne Grove, on lot 29, in 1888.<sup>3</sup> Morrow retained ownership and leased the house after having resided there for a number of years. His tenants included John Best, an agent, and William Cox who was a warehouseman.<sup>4</sup> By 1910, Augustus-Smith, a gentleman, was the owner and occupier of this house and remained so for a generation.<sup>5</sup>

112 Westbourne Grove is a two-level double-fronted villa, set on an asymmetrical plan and built of stuccoed brickwork. A two-level cast-iron verandah fills the western facade, prior to the commencement of the recessed bay. The house is styled after the Italian Renaissance, as displayed by the hipped roof profile which achieves a horizontal eaves and the bracketting under the eaves. A two-level bay window is echoed in the roof bay and supports decorative devices such as stucco acanthus leaf

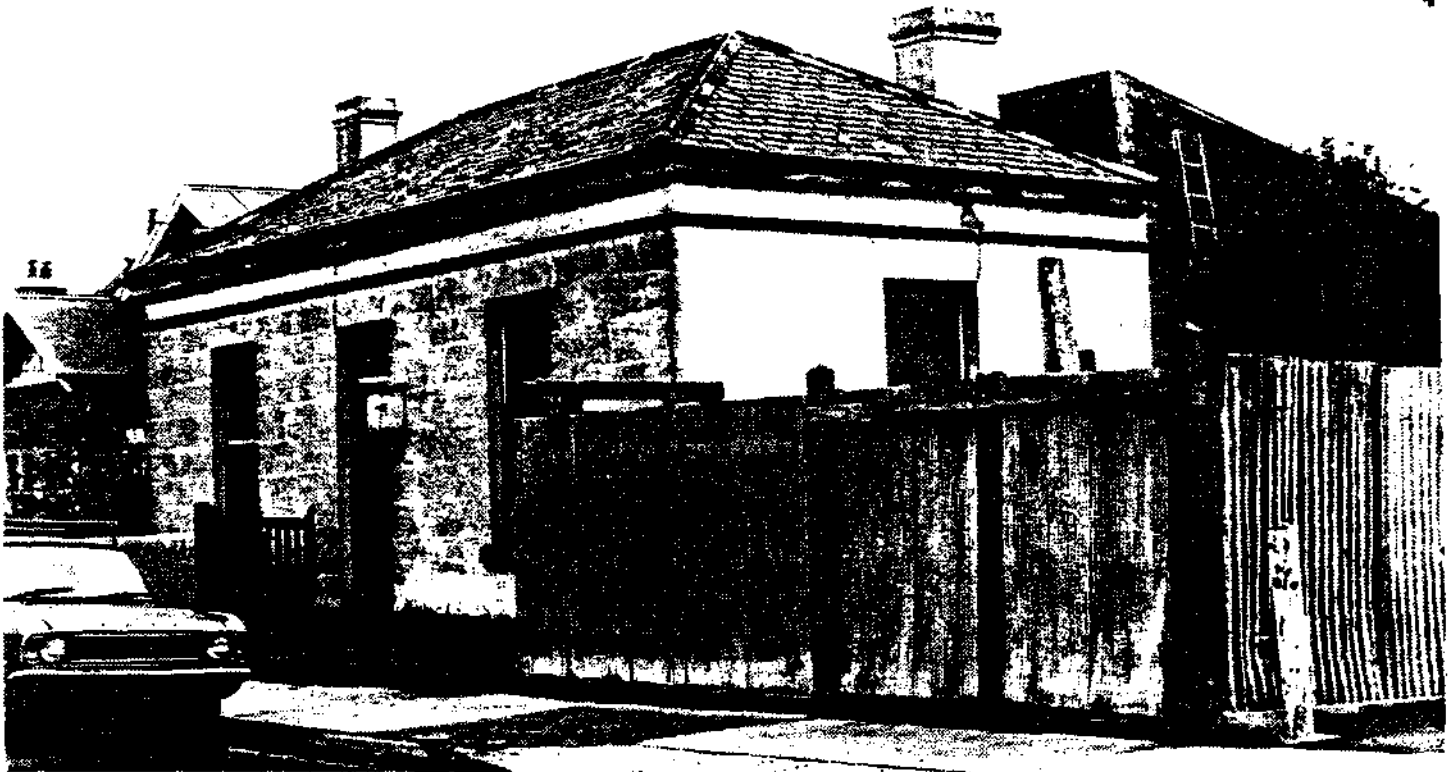
impost mouldings, balustrading to suggest a balconette and heavy architraves and keystones to the openings. The French influence may be seen in the swags, below the windows and the scrolled cresting above; the sills are also bracketted. A heavy string-mould divides the stories whilst the iron friezework depicts a repeating palmette motif. Alterations include the replacement of the front fence with inappropriate cream brickwork. The replacement of the roof cladding with glazed terracotta tiling and the alteration to the roofing and guttering of the verandah; the exposed roof gable-end would have possessed a decorative frieze or an embossed pattern in metalwork. Similarly, the fascia and guttering of the main roof has been altered and replaced.

This house is a larger but less original version of 26 Helen Street qv. However it commands a prominent site within a precinct of similarly styled houses and thus its architectural importance is reinforced.

## HOUSE

127 WESTBOURNE GROVE

Note: demolished late 1982.



The Union Bank subdivided Rucker's Crown Portion 100 in 1853.<sup>1</sup> The land north of Westbourne Grove became the property of William (1855) and later George Kirk (1863) of Kirk's horse bazaar in Melbourne, and was reputedly used as the spelling paddock for horses coming up for sale.<sup>2</sup>

The first Borough ratebook of 1883 lists the house at 127 Westbourne Grove, as the property of Thomas Guyart and its tenant as a gentleman called George Smith. Smith is listed in Melbourne Directories in 1882 but no earlier.<sup>3</sup> The property survey map, compiled by surveyor J. Brache in c1866, shows a building which is set back from the street in a similar position to 127 Westbourne Grove; it is annotated 'Johnstone' and may relate to this house.<sup>4</sup>

By 1884, John Alford who was an ironmonger, had become the occupier-owner and this was to remain so until c1905; a Mrs. Mary Alford being the occupier subsequently.<sup>5</sup>

127 Westbourne Grove is a stuccoed brick, double-fronted house with a slated, hipped roof. It is built close to the boundary and, behind it, is

a timber section, with a high hip roof, clad with corrugated iron. The stucco is ruled as ashlar, on the masonry section and the chimney has a minimal cornice; suggesting an original face-brick shaft which has been stuccoed since for waterproofing. The remnants of an early capped ripple-iron fence (c1885-90) exist at the frontage and the colour scheme of the stucco is an early one. A mature *Pinus radiata* exists at the rear of the house.

Inside the house has been redecorated in c1910 and is original to that period.

127 Westbourne Grove is an original, early Northcote house; the timber section being no later than c1870 and the masonry section of c1875.

As such it is the earliest house remaining in Westbourne Grove and the earliest to survive from that area in Northcote, west of High Street and outside of the old Government Township.

Although not of the era of most houses in the Westbourne Grove precinct, it lends perspective to the development of the street from Kirk's paddock to the row of villas built during 1880-90 and 1900-10.



The Union Bank subdivided Rucker's Crown Portion 100 in 1853, creating Westbourne Grove.<sup>1</sup> Later, the Bell Vue Park estate provided further subdivision.<sup>2</sup> A carpenter, James Harvey, had lots 20 and 21 on the south side of Westbourne Grove in 1889. In the following year he had commenced construction of Highfield villa and already sold 134 Westbourne Grove to Shrewsbury Kingsford;<sup>3</sup> having provided his name on the entablature of the cottage. James and Adeline Harvey occupied Highfield Villa until its repossession by the Standard Bank of Australasia in the mid 1890's.<sup>4</sup> The bank leased it to James Bradley until 1896 and it remained vacant in the next year until its sale to the new owner-occupier of Shrewsbury Villa, Jane Moodie.<sup>5</sup> Mrs. Jane Moodie lived there until at least 1910; leasing Highfield Villa to Herbert Morton, a bank clerk, and Henry Batten who was a printer.<sup>6</sup> By the 1920's, Mrs. Maud McCaughey owned both buildings, living in Shrewsbury Villa and leasing Highfield Villa to John Tucker, a labourer.<sup>7</sup>

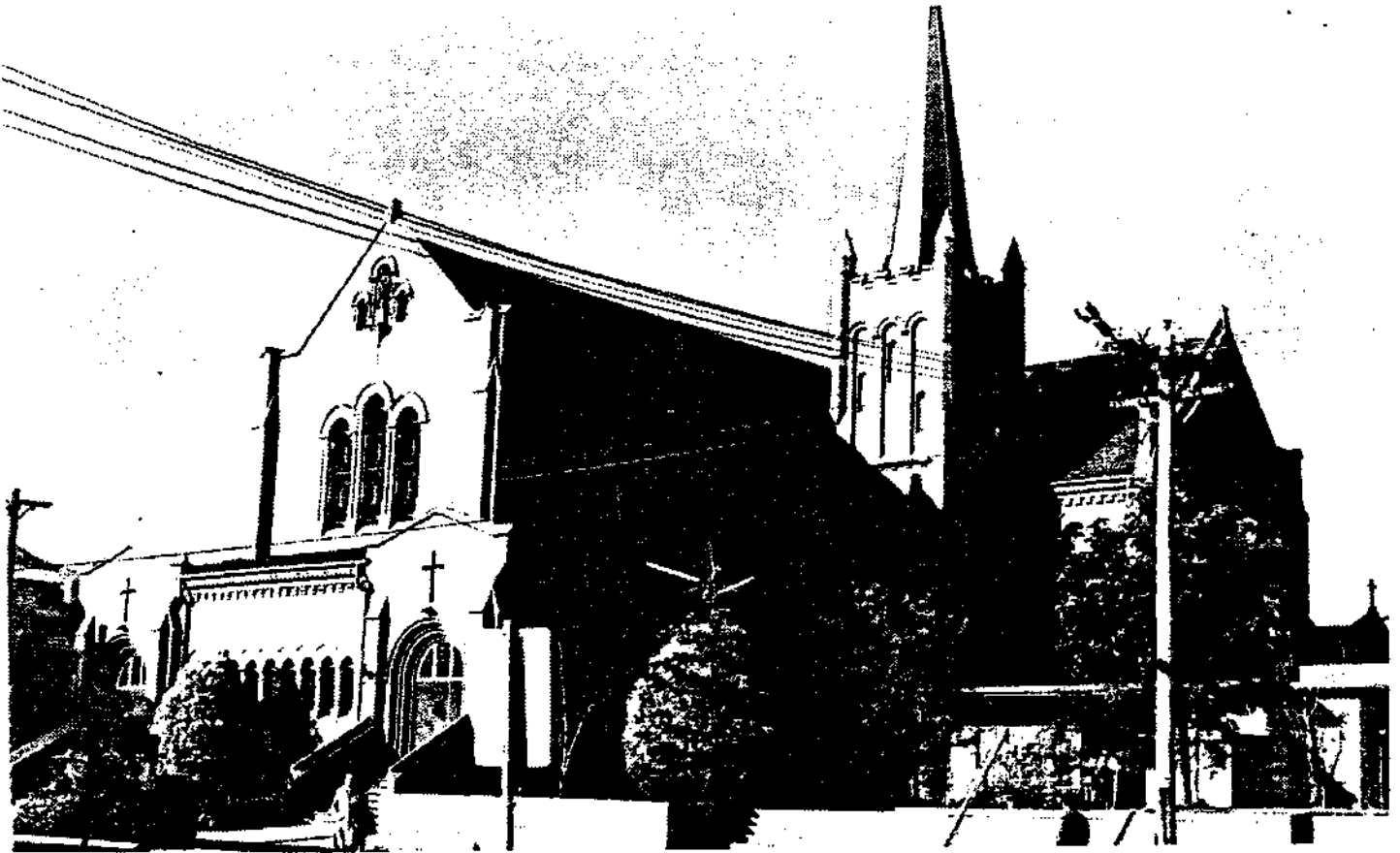
The two villas were near to identical originally. Each was a single-fronted, stuccoed brick house with a pedimented entablature supported by scrolls

and flanked by swags to the lower entablature. A dentillated string-mould surmounts yet another entablature which has matching panels of vermiculation either side of a rosette. Cement pineapples decorate the parapet piers of Highfield Villa but are missing from the other. The verandah roof was convex in profile set above an ogee-profile spouting and a dentillated fascia. Cast-iron serpentine-pattern friezework followed and this was probably matched by balustrading on the elevated floor which rests on basalt masonry. The front wall has an arched entrance-recess and hood-moulds surmount the window openings which appear to be the only differing aspects of the houses. A niche has been set into the verandah side-walls.

Both front and side fences have been replaced, as has the verandah balustrading. Face brickwork and bluestone have also been painted. The parapet ornament to Shrewsbury Villa is incomplete whereas that to Highfield Villa is intact.

The pair provide a valuable decorative aspect, in the Victorian manner, to the precinct as well as being relatively more original than their immediate neighbours and prominently sited.

SAINT JOSEPH'S ROMAN CATHOLIC CHURCH AND PRESBYTERY  
140 WESTBOURNE GROVE



St. Joseph's commenced during May of 1891 in a timber school building sited in Arthurton Road, to the east of Latham Street. The Rev. R. Collins as head of the Clifton Hill Mission, spent over 1,250 pounds on this building and its extension.

With the arrival of the Rev. Fr. T. Brazil and the creation of the Northcote and Preston Mission in 1892, land was acquired in Westbourne Grove and a presbytery built there in 1898.<sup>1</sup> The builder, E. Roberts, built a two-level, face brick house to the design of architect, T.A. Payne; Dean McKenna A.V.C., laid the foundation stone in September of 1898<sup>2</sup> and the estimated cost was 1,400 pounds. Later occupants of the presbytery included the Rev. Thomas S. Collins, the Rev. Joseph Pol and the Rev. John Gallivan, in the 1920's.<sup>3</sup> As finances allowed, the St. Joseph's Church was commenced, beside the presbytery, by the builder, H. Jones, in 1916. Architect, G.W. Vanheems had executed the design which was completed by March of the following year.<sup>4</sup> The development of the Westbourne Grove site was completed when the foundation stone to the school was laid by Archbishop Rev. D. Mannix in November 1918. At that point, the Arthurton Road site was sold and the buildings deployed elsewhere.<sup>5</sup>

The presbytery architect, T.A. Payne, was also involved in other works for the Catholic Church; these included St. Ambrose Church, Brunswick (1899) and an associated school (1902); a residence at Marist Brothers' Bendigo (c1893) and additions to the school there; a school at the Echuca Bridglatine Convent (c1894); St. Mary's College, Bendigo (c1897) and a church at Ormande (c1899). Payne practised in Brunswick and hence, served the adjoining parish as well.<sup>6</sup>

The presbytery is designed in the Classical mode, using details and general form from the Italian Renaissance in combination with the Elizabethan-inspired red brickwork which had become the fashion in England. The slated hip-roof and large timber eaves-brackets provide the 'Classical' details and the red Flemish-bond brickwork provides a good background for the extensive cast-iron, return-verandah which itself, supports an elegant, concave roof. The iron pattern consists of a stylised, repeating palmette motif.

An unusual aspect of the main roof is the terracotta finial and ridge decoration which typifies a later period (1900-15) and indicates replacement of the iron work. Most openings are segmentally arched,

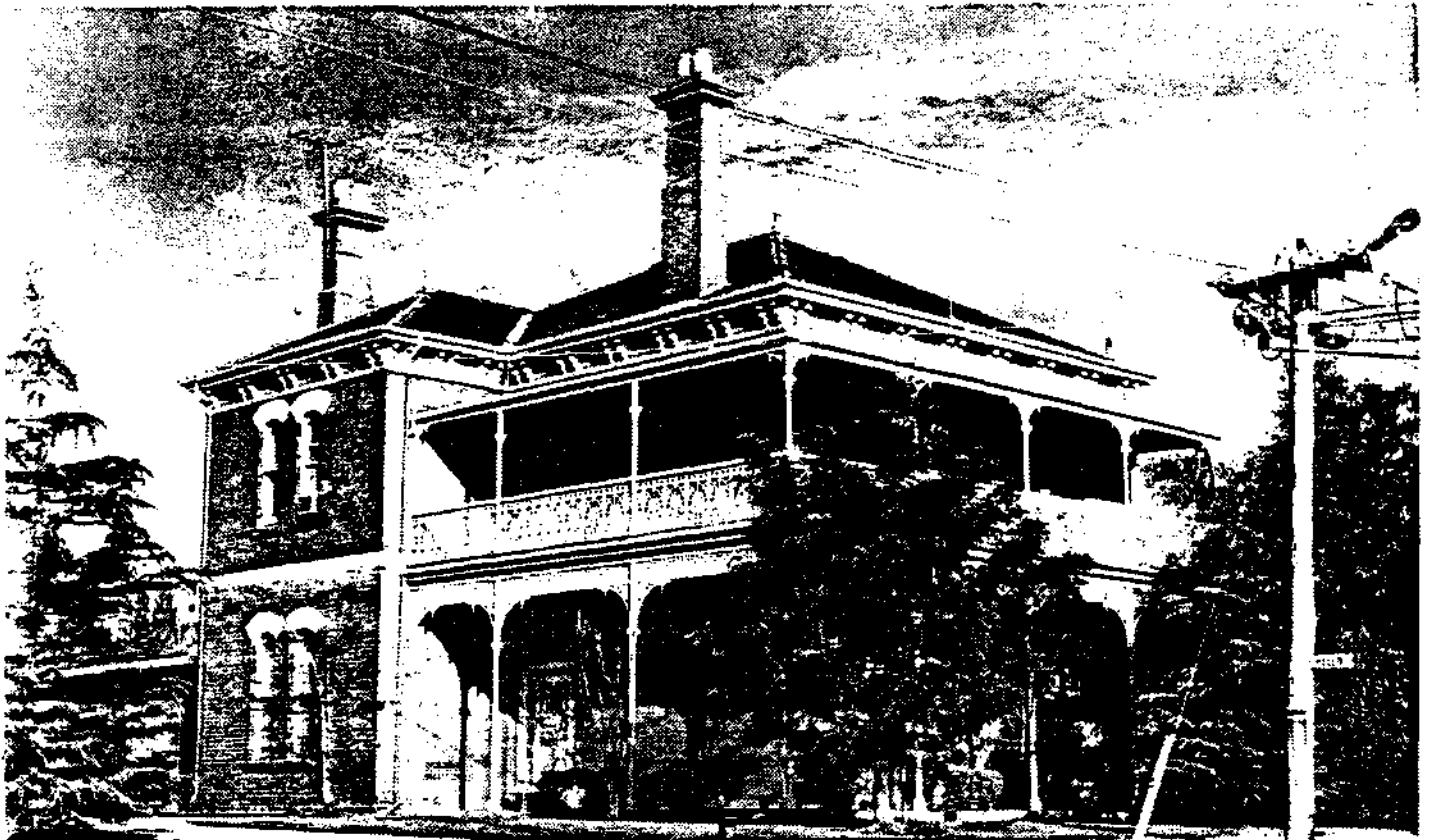
with stucco dressings over, and a dividing string-course marks the storey-line. Whilst the building is not an atypical design, it is externally original and prominently sited, almost axially to Helen Street.

The Church adjoining, which was to the design of Vanheems, reinforces the presbytery's impact. G.W. Vanheems was another architect, favoured in Catholic circles having designed Vaucluse Convent in Richmond and collaborated with W.P. Connolly to add the spires to St. Patricks, East Melbourne in 1937.<sup>7</sup> At Northcote Vanheems designed St. Mary's Church qv, Thornbury in 1916.

St. Josephs Church, like the Presbyterian Church in James Street, is designed in a Romanesque manner which, with its red brick and stucco dressings shows an Italian derivation. Designed with a nave and side-aisles plan, the external treatment involves division of the walls into buttress-bays and fenestration either in arcade-groups or as a single oculus to provide a visual focus within

these bays. The porch is arcaded, between the two entrance recesses and the dominant gable of the nave is repeated on the porch to emphasise these doors. Typically Romanesque brattishing and dentillation is achieved in brickwork, at the eaves, and adds to the generally evident enthusiasm for expression of the materials used. This church style was perfected by a former Northcote resident, architect A.A. Fritsch, in examples such as Our Lady of Mt. Carmel, Middle Park (1918- ), and particularly the Catholic church at Benalla.<sup>8</sup> What makes Northcote's St. Joseph's Church unusual, is the placement of the tower, off-centre at the crossing; being almost a gesture to the quadrangle created between the presbytery and the church. This tower has blind arcades to the walls, with unusual staggered placement of the ventilators; bartizan towers at each corner and brattishing to the parapet, complete the Medieval manner. Unusual conical caps have been placed on these towers.

St. Joseph's church is, like the presbytery, prominently sited and a good example of the departure from Gothic as the inspiration for twentieth century church designs.





COURT HOUSE  
WESTBOURNE GROVE

The first Court of Petty Sessions was held in Northcote at the old Wesleyan Chapel on 14 August 1886.<sup>1</sup> After the first contract for the Municipal Offices was completed, which included a separate Court House (now at the north-west corner of the building) and a Post Office (originally at the north-east corner), the Court opened there in March of 1890.<sup>2</sup>

Forty years later, the Chief Architect of the Public Works Department, E. Evan Smith, had designed a new Court house to stand to the west of the old one.<sup>3</sup> The builder, T.L. Phillips, signed a contract in March of 1929, worth 2,539 pounds<sup>4</sup> to construct a neo-Classic building typical of Smith's work (e.g. The Herbarium, South Yarra; Emily

MacPherson College of Domestic Economy, Russell Street, Melbourne). Using a dominating serlian motif, central to the major bay of the facade, Smith offset this element with an entrance porch sited to the west.<sup>5</sup> Since then, the entrance has been blocked, a side entry created and, with it, an ill-matched skillion roof affords skimpy shelter over the approach to the building.

Once a notable piece of neo-Classic architecture and hence dependent on simple proportion and detail, the make-shift alterations to the building have destroyed all but the main bay with its giant serlian window group. The Court house is a good contemporary equivalent to the existing Court house and Municipal Offices facade; providing an apt continuation to this fine group of public buildings.





#### HOUSES

##### 46-52 WESTGARTH STREET

Crown allotments four and five, and fourteen and fifteen, of section four in the Government township of Northcote was originally purchased by four unrelated persons; T. Clarke, E. Langton, J. Grundy and M. Dawson.<sup>1</sup> Some twenty years later, these four lots became the property of one William Lawrence who commenced a dye-works and oil-cloth factory, facing Cunningham Street, in 1874.

The real expansion of this company was undertaken from 1902, when William's nephew Robert, took over the business and created one of the larger dye-works and dry-cleaners in Melbourne.<sup>2</sup> However, in the 1880's, Lawrence decided to develop his unused Westgarth Street frontage and commenced to build a group of five cottages for investment. These were nos. 44 (1888), 46 (1884) 48 (1887), 50 (1887) and 52 (c1881)<sup>3</sup>; today 48-50, 46 and 52 remain as does part of the factory at the rear.



*52 Westgarth St*

Early occupiers included draper Louis Katz (52), and Lawrence himself in 46. Once all five were completed, an architect, Robert Lowe, resided at 44, Edwin Colson (46), Robert Broadhurst (gas inspector) at 48 Mary Bassett (domestic duties) at 50 and John Whelan in 52.<sup>4</sup> In the 1920's, Christina Lawrence owned 52-48 whilst 44-6 were retained by William, whose address was given as Kangaroo Ground. Alf Hunter (Maister) occupied 52, Albert Heaton (bootmaker) and Maria Jones were in 48-50 and 46 was leased by Jesse Howard, an agent.<sup>5</sup>

52 Westgarth Street and 48-50 are similarly constructed of timber, each being faced in the "ashlar" pattern boarding, and each having a concave-roof verandah.

48-50 Westgarth Street, however, is a duplex although externally its hipped slate roof is not divided and resembles that of 52. Both houses also have the typical Victorian stuccoed and corniced chimneys.

Unfortunately the elegance of the verandahs has been destroyed by the replacement of the posts with wrought-iron standards whilst general replacement of guttering and fascias has taken place elsewhere. 49 Westgarth Street, unlike 48-50 has been fundamentally altered, during c1920-30, and appears to be beyond restoration. An obtrusive chain-wire fence has replaced the original pickets, just as office usage has replaced residential.

48-52 Westgarth Street, like Langwill's and Robb's Parade qv, is an example of an industrialist investing in housing constructing dwellings of like-appearance, and thus creating his own streetscape. They also represent, with the factory behind, an early Northcote secondary industry; the first to locate itself in the Government township.



## HOUSE

## 127 WESTGARTH STREET

George Urquhart purchased Crown Portion 89 in 1839; being the first large parcel of land (106 acres) north of the Government Township. Westgarth Street itself was within the township<sup>1</sup> but in 1887, the surveyor Walter Madden, was able to make good use of it as frontage for a subdivision of Urquhart's original purchase.<sup>2</sup>

Ursula and Henry Johnstone owned land at the corner of Jessie Street and had already built Borrowdale at 125 Westgarth Street<sup>3</sup> when, in January 1912, a clerk Cleve Hooper is recorded as having purchased the Johnstone's corner site and possibly a house with it.<sup>4</sup> Johnstone was a builder by trade and the houses at 125 and 127 Westgarth are similar. Fred Denton, a tailor, was a later owner of this house.<sup>5</sup>

127 Westgarth Street is a fully developed example of the 'Queen Anne' or more accurately the Tudor

revival style of architecture, as executed in timber. Prominent half-timbered gables face both streets and the entrance achieves emphasis by a lesser gable facing the corner. The roof is slated with the terracotta ridges and finials whilst the chimneys are mainly face-brick, with stucco decorative panels and cornices. Arcading is expressed in the half-timbering above the lead top lights of the window bays below each gable. The verandah is bayed, with arcading again expressed with timber slatting, which is echoed by the scalloped profile of the picket fence to the east.

Two oculi have been placed at either side of the door. With the exception of the colour scheme and the removal of the picket fence on the south, this house is near to original and, like 18 Hartington Street qv, has all of the decorative elements of the style which is further enhanced by its corner location.



RESIDENCE,

189 WESTGARTH STREET Note: demolished 1982

George Urquhart purchased Crown Portion 89 in 1839<sup>1</sup>. A subsequent subdivision yielded the site for 189 Westgarth Street.

Charles Chambers who was variously described as a builder, grocer and gentleman, occupied this corner from c1882, at the latest until past 1900.<sup>3</sup>

His property was described in 1886 as being a brick house<sup>4</sup> but, by 1900, Chambers has become a grocer and his house a shop. Within five years he has

leased the shop to a chain store owner, George Reid.<sup>5</sup> Reid became the owner by the 1920's and William T. Smith was the lessee.<sup>6</sup>

189 Westgarth Street, with its arched windows, brick chimneys and partial basalt walling, appears to be much earlier than 1880. However, it has been greatly altered since, when presumably in c1900, the shop was added with its verandah. This appears to be an early landmark but has been so altered as to no longer relate to its date of construction.



WOOLTON,  
60 WOOLTON AVENUE

Crown Portion 129 was purchased by G.S. Brodie in 1839.<sup>1</sup> Surveyors Bruford and Brain provided a series of allotments for the auctioneers, Langridge and Sons, to sell progressively from 1884 to 1885.<sup>2</sup>

By 1890 the owner of the Croxton Park Hotel qv, Bernard Marks, is listed as owning some sixteen acres of this subdivision.<sup>3</sup> David Marks followed in 1891; purchasing an allotment and building Woolton in the following year.<sup>4</sup> Marks remained there until 1912, when he sold to William Greer.<sup>5</sup> During that time Marks served as a Northcote Councillor, from 1893 to 1907.<sup>6</sup> Greer, whose occupation was that of a clerk was still in residence in the late 1920's.

Woolton epitomises many houses in Northcote and many in Woolton Avenue. It is double-fronted, verandahed, set on a symmetrical plan and appointed with a hipped roof. The verandah is gabled and the cast-iron friezes and brackets are ornate. The colour scheme is an early one and the garden still possesses a character which is typical of early in this century. The replacement of the picket fence is the only major alteration. It is an early example of its type, in particular the gabled verandah and friezes; being the first in the street and appropriately taking its name. Other notable houses of a similar design in this street include; Nos. 57, 55, 41 and 58 Woolton Avenue.



*Former Ward Five*

**FAIRFIELD HOSPITAL,  
FORMER QUEEN'S MEMORIAL INFECTIOUS DISEASES HOSPITAL,  
YARRA BEND DRIVE**

In the theme of Northcote as a remote rural area, ideal for such institutions as the Inebriate Retreat (1873) on the Merri Creek and the Yarra Bend Lunatic Asylum (1848), came an investigation of sites for an Infectious Diseases Hospital at Yarra Bend in the 1870's.<sup>1</sup>

The subject was renewed in 1890 when Dr. Dan Astley Gresswell came to the Board of Public Health and submitted a report on 'Sanitary Conditions and Sanitary Administration of Melbourne' which stressed again the need for an infectious diseases hospital, separate from the existing Melbourne and Alfred Hospitals.<sup>2</sup>

In 1897, which was the year of Queen Victoria's Diamond Jubilee, the Mayor of Melbourne, Cr. Strong

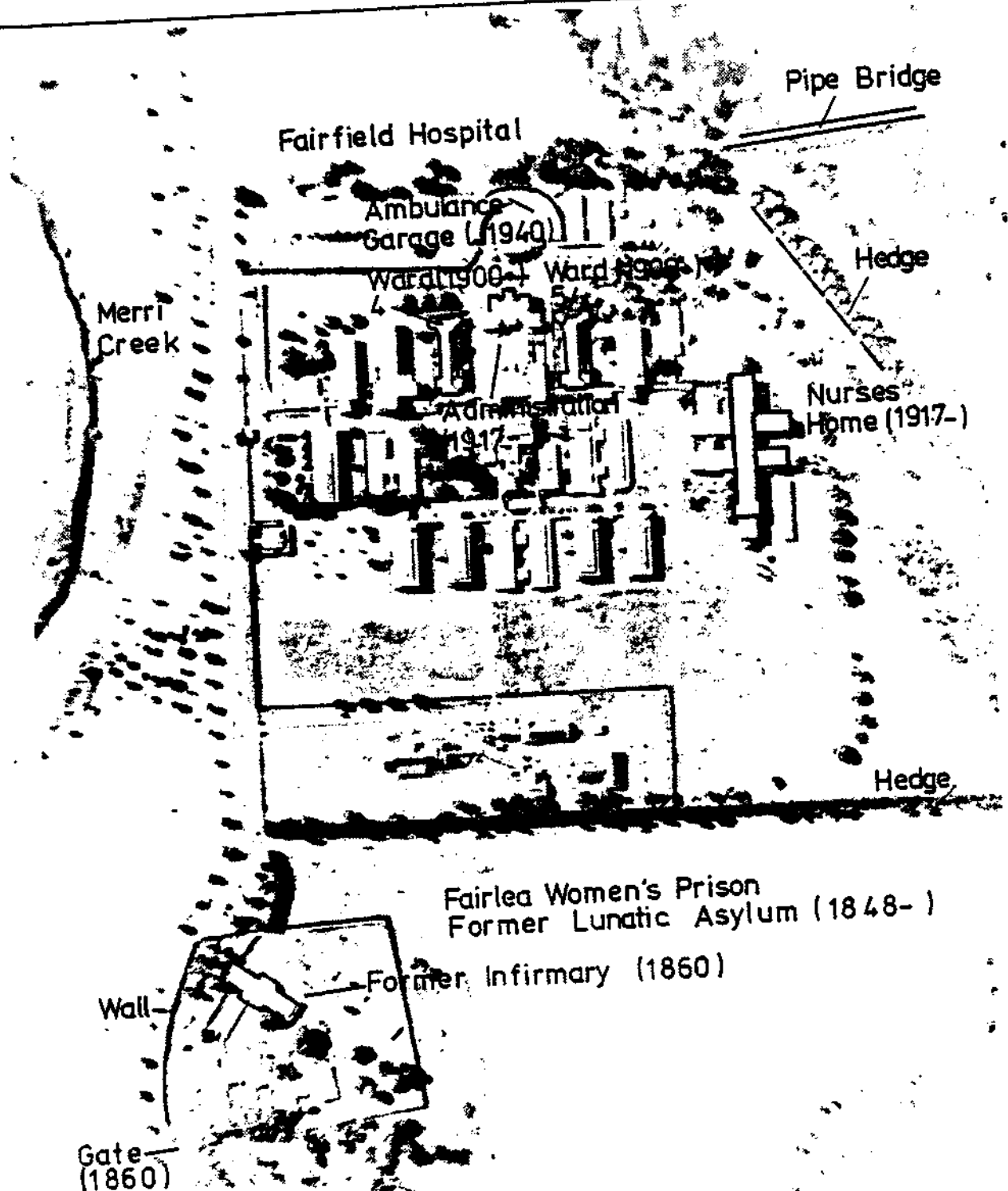
convened a meeting at the request of Lord Brassey, the Governor of Victoria on the subject of a Fever Hospital and the raising of funds to construct it. It would be the Queen's Memorial Infectious Diseases Hospital.

The municipalities of Prahran, South Melbourne, Hawthorn, Footscray, St. Kilda, Brighton, Williamstown, Essendon, Flemington and Kensington, Northcote, Kew, North Melbourne, Brunswick, Heidelberg, Booroondara and Malvern were all represented on a fund raising committee. By 1897, 16,000 pounds had been received and 15 acres of land granted by the government. Tenders were called in 1900 for the hospital's first buildings and these were completed, unfurnished, in 1901.

# Fairfield Hospital Yarra Bend Lunatic Asylum



Base: Lands Department 1960





*Administration*

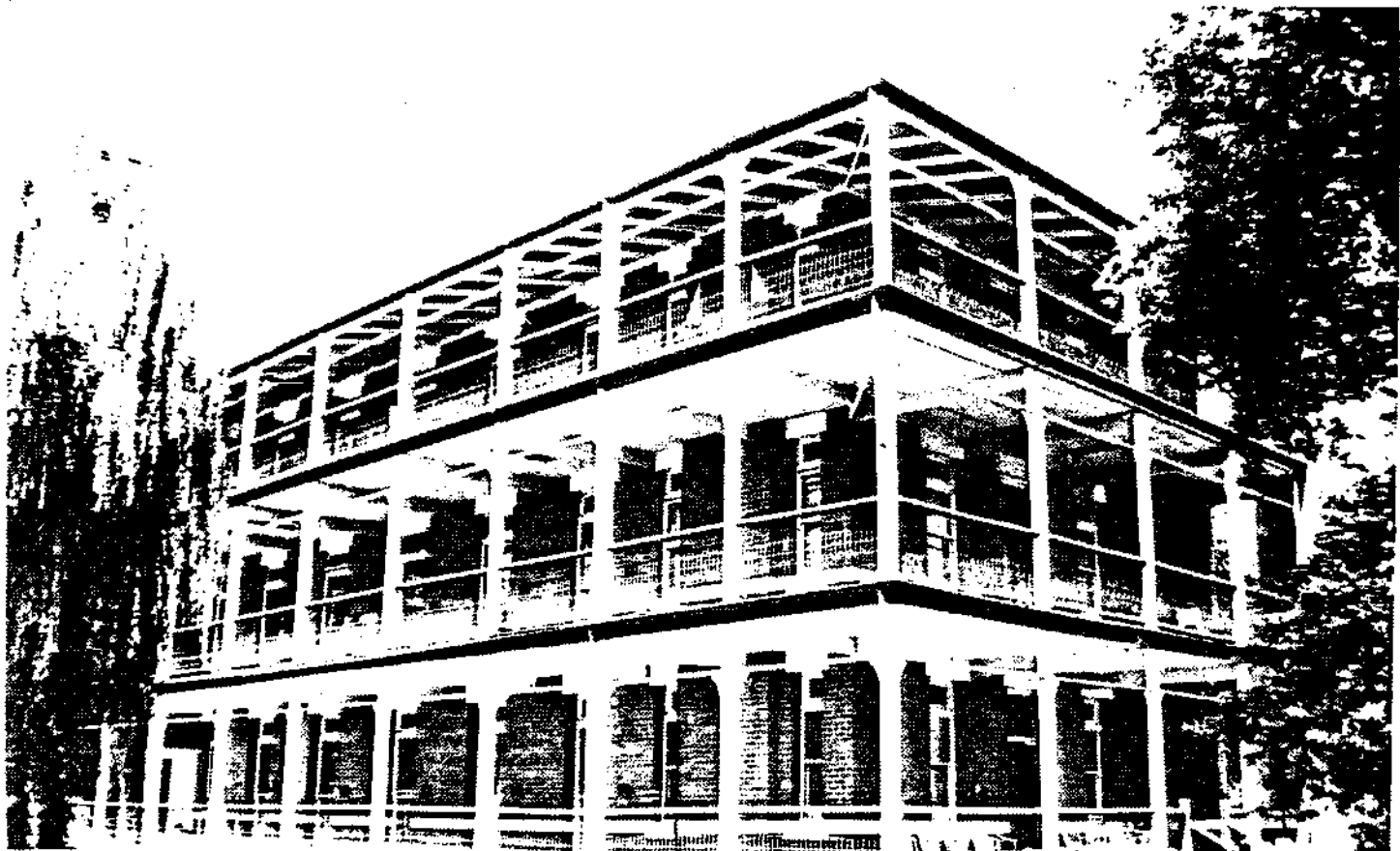
When the hospital opened in October, 1904, all but seven municipalities had withdrawn from the hospital management committee; leaving Melbourne, Fitzroy, Richmond, St. Kilda, North Melbourne, Brunswick and Coburg.<sup>3</sup>

Dr. Sydney Allen was the first Medical Superintendent whilst Miss Evelyn Conyers became the Matron. By then the reserve had grown to 22 acres and, upon it, were a receiving house, with separate areas for scarlet fever and diphtheria, and two large wards which again represented the two diseases dealt with by the hospital. Each ward had 25 beds, was well ventilated and had bitumen floors which could be washed down as required. The circulation, between the buildings, was by asphalt paths under verandahs. The kitchen block (now demolished) was at the centre of the complex;

from where food trolleys would traverse the paths to the wards. The nurses home was on the eastern part of the complex; this has been since greatly enlarged by architects, A. and K. Henderson, in 1916 and 1932.<sup>4</sup> Externally, the first buildings were of cavity face brickwork with stucco dressings and Marseille pattern terracotta tiles;<sup>6</sup> they generally followed the Queen Anne or Federation style of architecture.<sup>5</sup>

The two original ward blocks 4 and 5 (now the Pathology Building and the Pay Office and Fitters and Turners' Building) have survived from 1901. They are characterised by two conically roofed octagonal tower-rooms on the north end, presumably acting as service rooms for the staff. The balance of the building being a long, hipped roof and verandahed pavilion which illustrates the Oriental aspects of this style of architecture.<sup>6</sup>





*Nurses' Home*

The approaches and main elements of these ward blocks remain today; being further enhanced by the mature cypress hedges, Canary Island palms and cedar trees which stand nearby. Of the two, ward 5 seems externally more original, although both have been altered extensively, but superficially, inside. Presumably these buildings were to the design of the Public Works Department, under Chief Architect J H Marsden.

June 1917 was the opening dates of the new administration buildings (plus two ward pavilions) to cater for a new disease, cerebro-spinal meningitis. Architects, A. & K. Henderson, P.R.V.I.A. A.R.V.I.A.,<sup>7</sup> were the designers of a two-level austere brick building which was a derivation from the earlier Edwardian period. The marseille-pattern tiles were used but on a less fanciful roof shape with a Dutch-hip as the only embellishment. The plan was a symmetrically arranged series of bays; the central recessed bay of each facade being gabled and capped with stucco. The west facade was completed after additions in 1939.<sup>8</sup> The entrance porch has been extended and roofed since.<sup>9</sup>

A. & K. Henderson became involved with the hospital in 1914 and planned and executed an extensive building program which was approved during 1916. This included the massive extension to the original (1901-4) Nurses home, on its eastern side, making it a three-level, verandahed building overlooking the Yarra River. This was extended again to the south in 1924; the builder for the 1917 section being W. Machin. The innovative use of fabric balustrading makes these verandahs, with their sparse timber supports, brackets and friezes, look almost skeletal against the red face-brick of the building. Tall, gabled bays punctuate

the roofline and give some focal points to the facade.

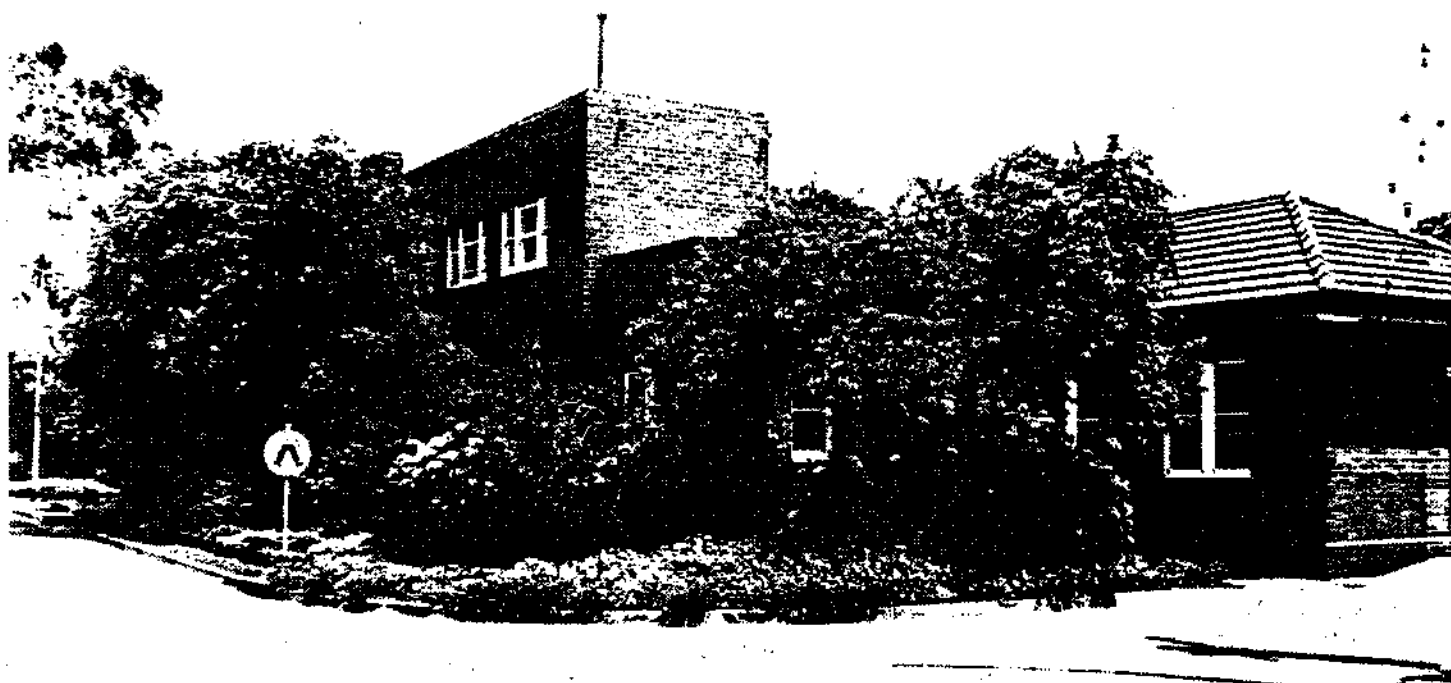
Minimal external alterations have occurred to this block.<sup>10</sup>

Another building in the complex is the ambulance garage, workshops and mens quarters, designed under Public Works Chief Architect, Percy Everett in 1940.<sup>11</sup> The distinctive aspect of this building is the typically Everett, huge curved brickwall which is the garage for the ambulances. Set as the focus of this semi-circular wall is a two-level brick building; designed with Everett's Northern European influence being evident. The curved wall achieves most, visually, outside of the complex and presents an unusual form as one perimeter to Fairfield Park.

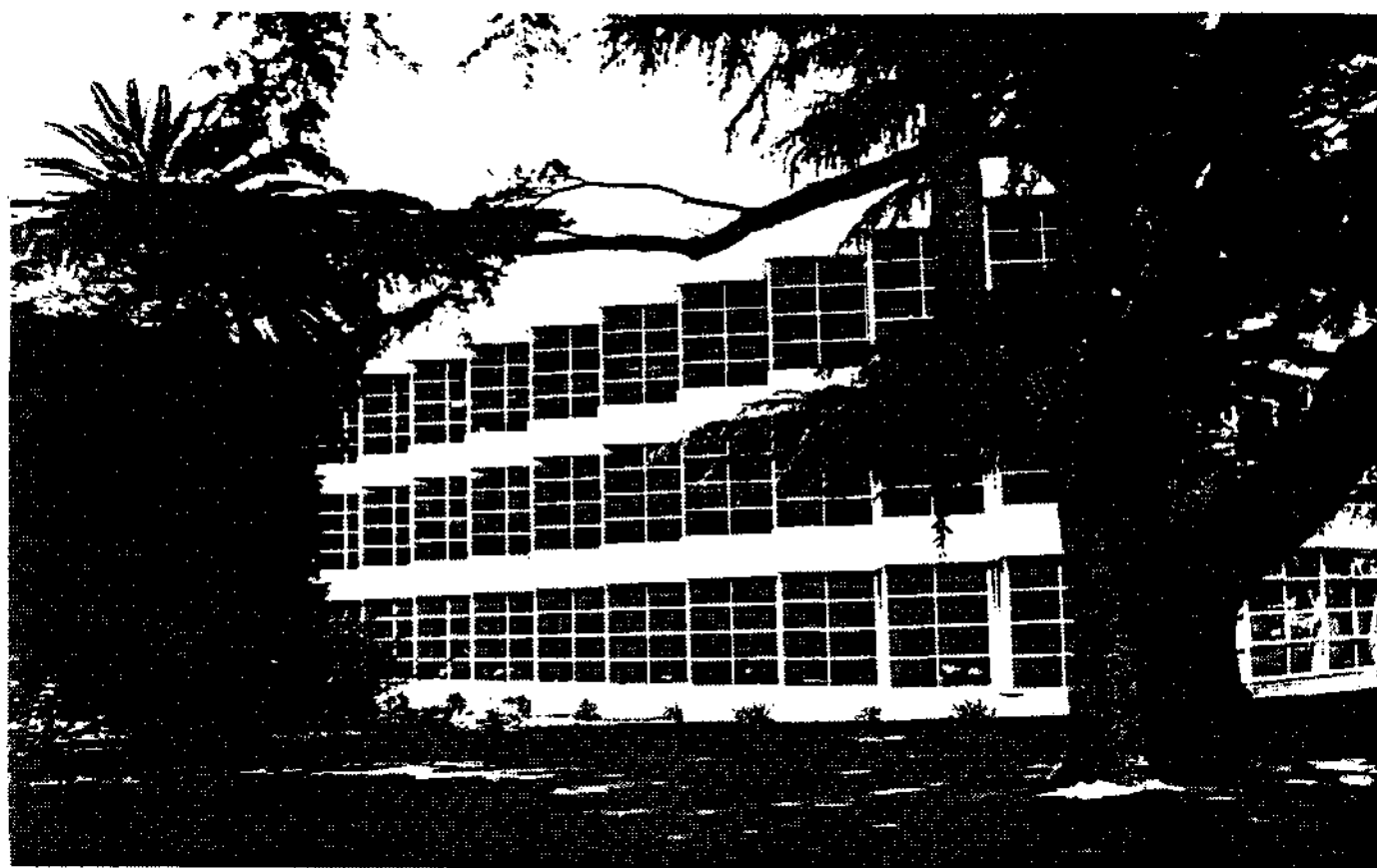
Of further note is the exotic landscape prevalent throughout the northern section of the complex: cypress, palms, cedars and hedges lend a contemporary setting to the complex.

The above elements comprise the more important aspects of the visual character of Fairfield Hospital; forming an avenue of approach to the building and the river.

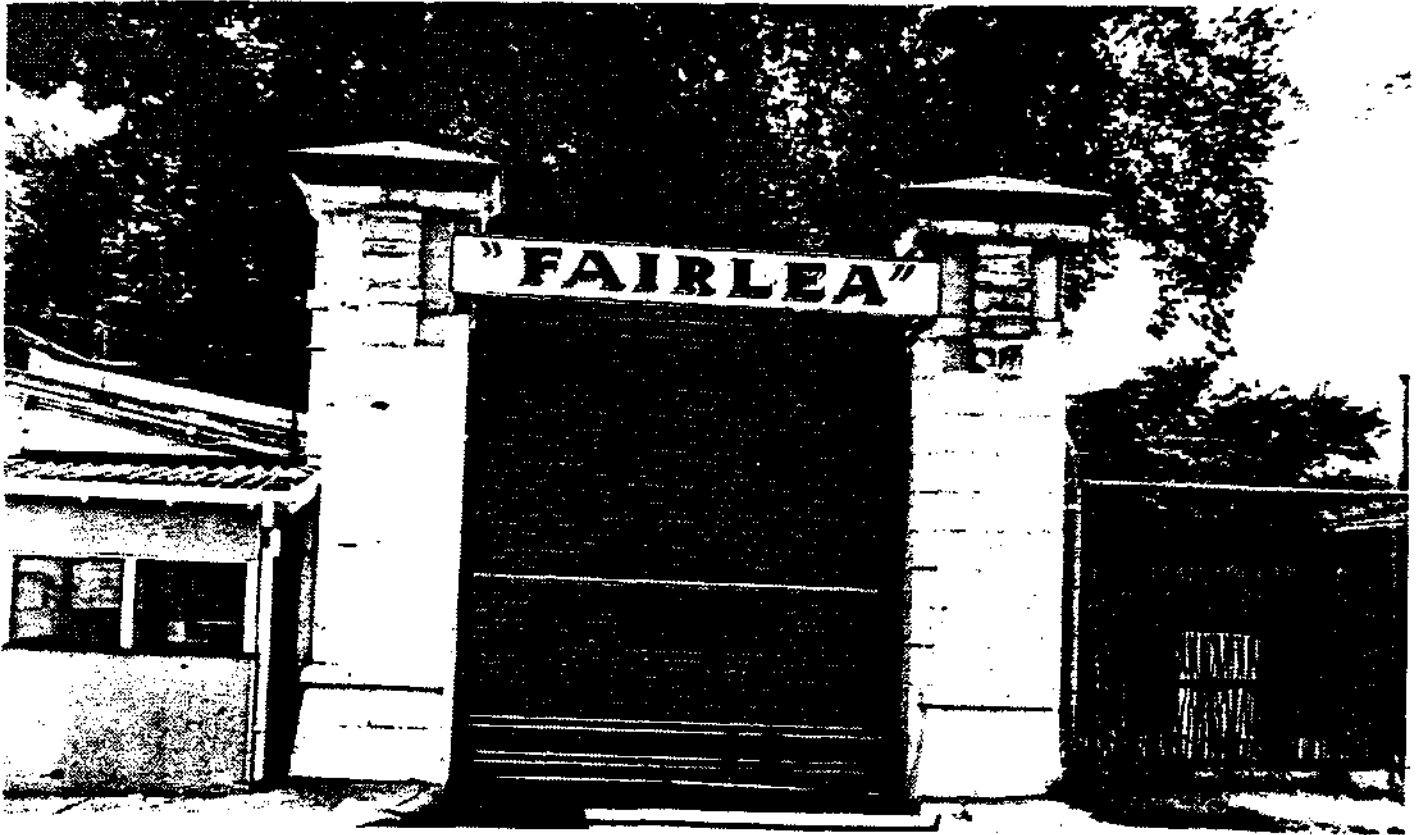
Although the complex has grown dramatically since 1900, the materials and roof shapes used have been generally in harmony over the major period of building (1900-40); hence it is both an important homogenous environment and a catalogue of distinctive buildings from this period. (The F.V.G. Scholes block of 1949, although outside of this period, is a particularly important modern building, designed under Percy Everett.<sup>12</sup>).



*Ambulance Garage and Workshop*



*F G Scholes Block*



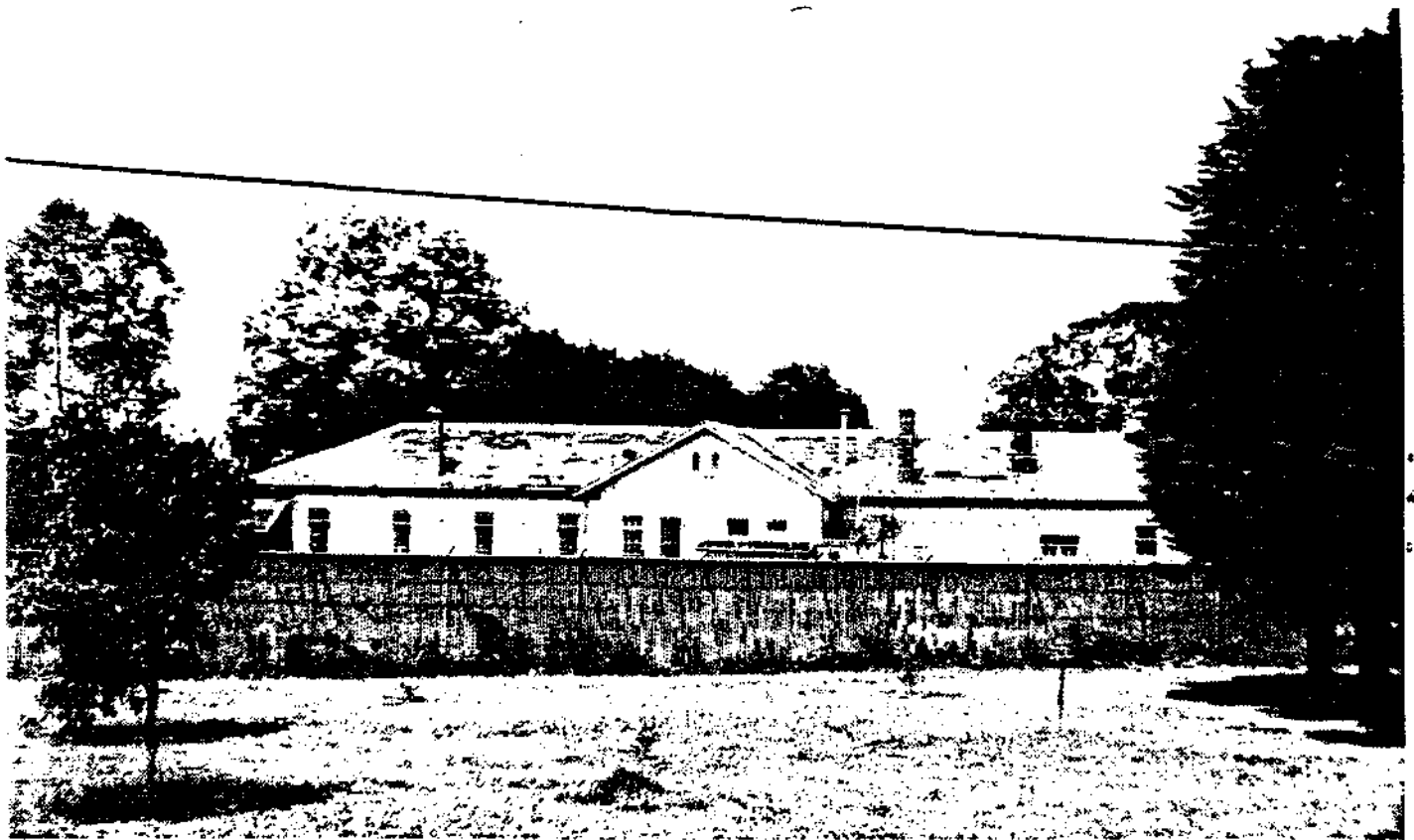
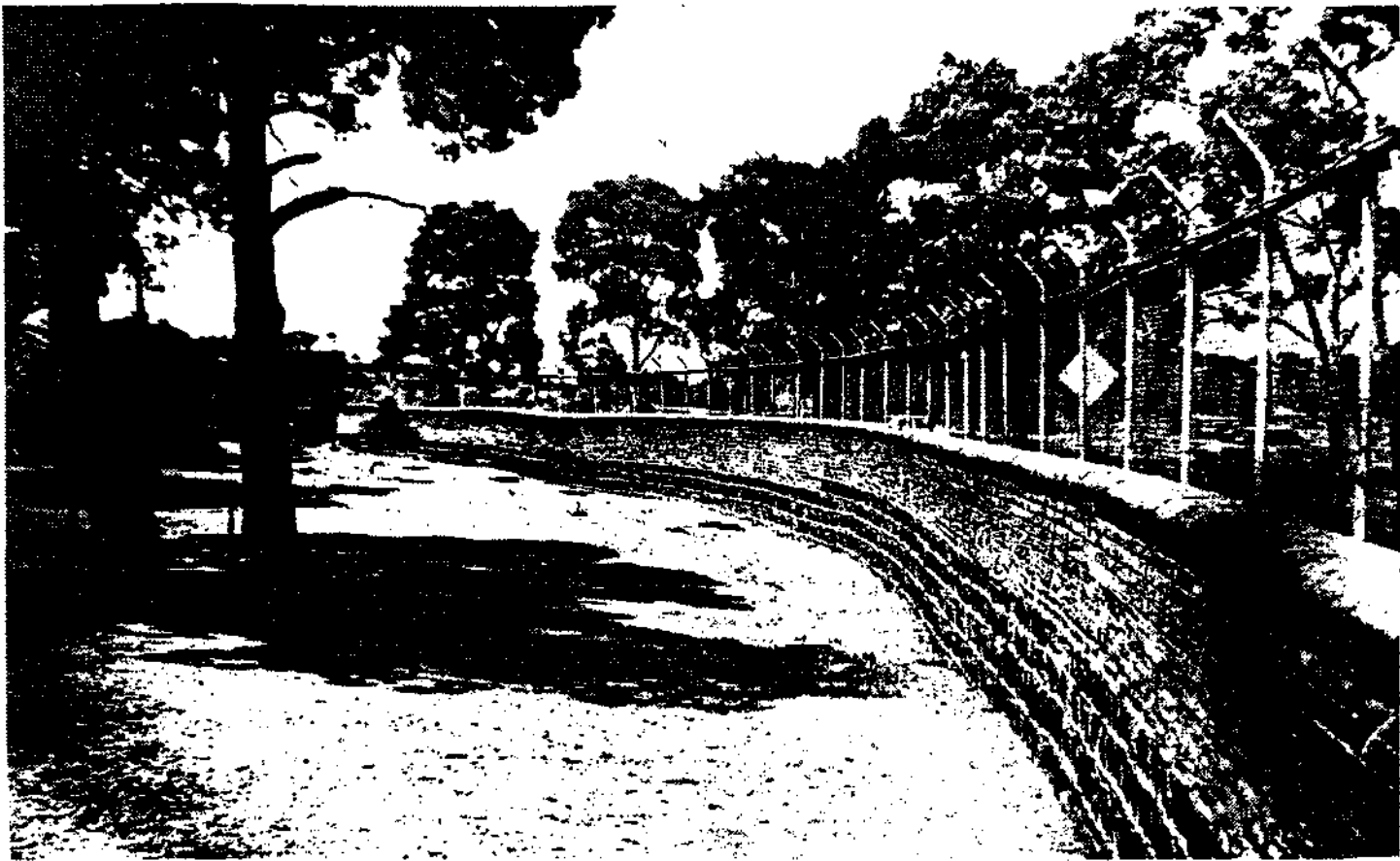
FAIRLEA WOMENS PRISON  
 FORMERLY METROPOLITAN LUNATIC ASYLUM (1848-50)  
 FORMERLY YARRA BEND LUNATIC ASYLUM (1851-1925)  
 YARRA BEND DRIVE

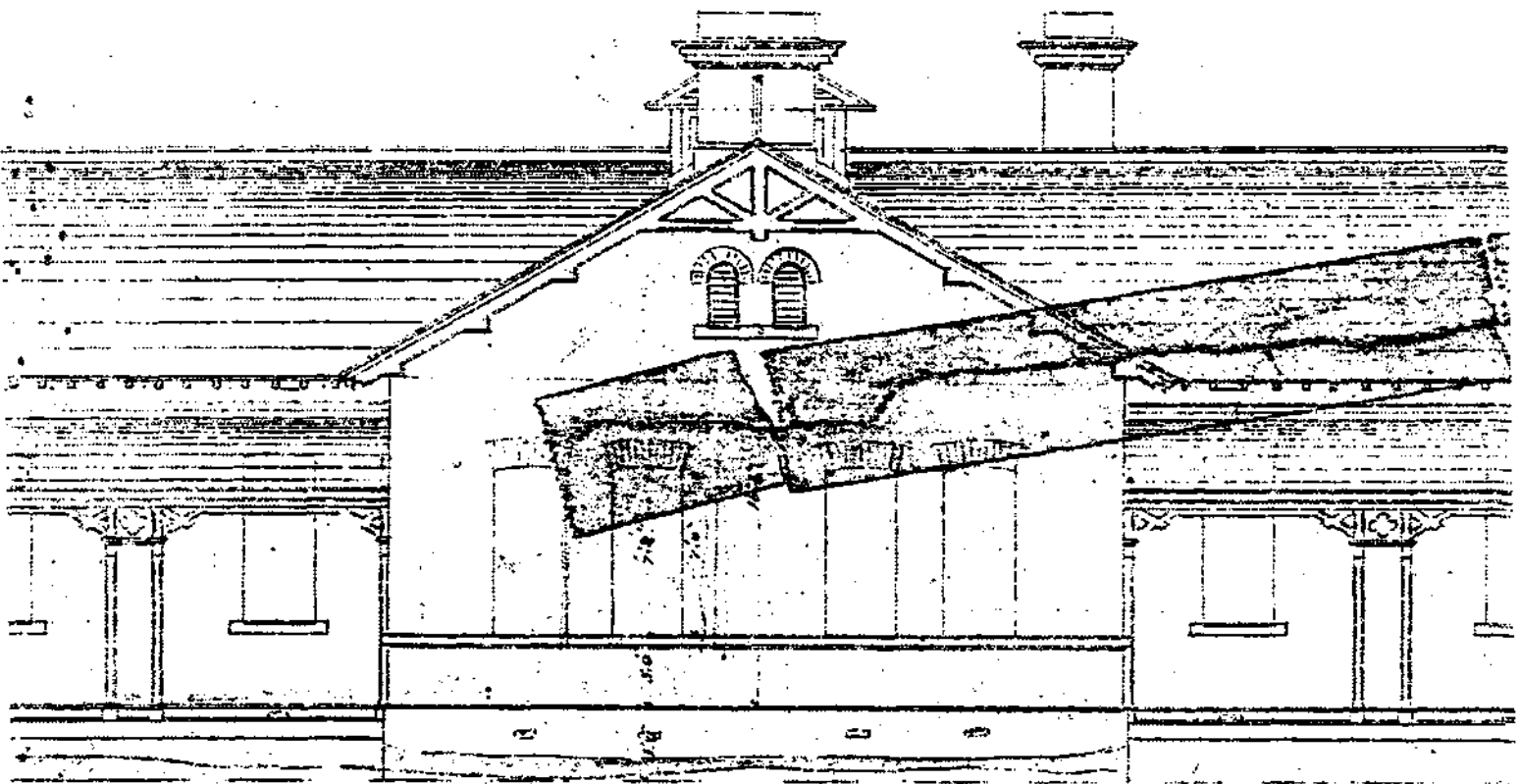
The Metropolitan Lunatic Asylum opened in October of 1848 with the relocation of ten lunatics from the Melbourne Gaol to temporary quarters at Yarra Bend, under Captain Watson (Superintendent). After a Parliamentary enquiry in 1852, Watson was replaced by Dr. Robert Bowie (Surgeon Superintendent) and proceeded with the reformation of the institution. A further report by the Chief Medical Officer for the Colony, Dr. William McCrae, noted the inadequacy of the buildings and the unsuitability of the site; he suggested building elsewhere. This promoted the need for improvements at the Asylum and, together with the rising numbers interned (682 by 1861), probably determined that the works which remain today should be carried out.

During 1859-60, under Chief Architect William Wardell, F. Kaurveran of the Public Works Department prepared drawings for an Infirmary, 'sunken' perimeter wall, entrance gates and a lodge.<sup>2</sup> Builders, McPherson, Radden and Co. constructed the Infirmary; P. Cunningham and Co. built the gates and lodge; and the sunken wall was erected

by John Young, a builder-developer who achieved prosperity during the land boom period of 1880-90.<sup>2</sup>

The wall stood 15 feet 6 inches above a moat which was sunk 10 feet below ground level; yielding a visible 5 feet 6 inches of a piers and panelled, red-brick wall, when viewed from outside of the Asylum. The original design employed Romanesque brattishing, as a corbel-table but the wall which was built is corbelled, horizontally; with a bull-nose brick header course providing a decorative element. The wall was capped with basalt and rested on concrete.<sup>3</sup> The gateway was built of dressed basalt; the main piers being placed on a splayed plinth and rising to a heavy, corniced capping. Secondary piers marked the beginning of the brick wall; these have been demolished as has the wall to the south of the gateway. Otherwise the primary piers have been painted and the wrought-iron gates replaced. The brick wall and its 'moat' have survived to the north of the gate. The cost of the wall was 1,783 pounds 9 shillings and 10 pence.<sup>4</sup>





*Contract Drawing, Infirmary  
North Elevation (MA 936, 13.7.1860)*

PRO

A stuccoed brick entrance lodge was constructed to the south of the gate; after extensions in 1902, this has since been demolished. The cost of the Infirmary was stated as part of a group of 'additional buildings' which totalled 6,398 pounds. It was a large face-brick building, with a slated hip roof, set on a I plan; a central gabled bay housing on one side the Attendants' Room and on the other the Linen Rooms. This bay was also the entrance point; taken from wide flanking verandahs which circumnavigated the building. These verandahs have since been removed on all but the south side of the Infirmary. The bricks have been painted and new chimneys erected.<sup>5</sup> Otherwise the basic shell of the old building has remained.

With the opening and development of the Kew Lunatic

Asylum, across the Yarra, Yarra Bend began to wind down such that by 1924 admissions had ceased and in 1925 the patients were transferred to the new Mont Park Asylum. The old Yarra Bend buildings were to become a venereal disease clinic set in a part reserve; the reserve was gazetted in 1926.<sup>6</sup> Thirty years later it was to become Fairlea Womens Prison<sup>7</sup> and by then, all of the buildings which once stretched down to the Yarra, and the cemetery there, (except for the trees surrounding it) had gone.<sup>8</sup>

The Infirmary gateway and wall are all that remains of Melbourne's first Asylum; being the first substantial works carried out there since the opening of the Asylum in 1848. Despite alterations carried out in the past 120 years, the major elements of the structures have survived and remain as the earliest public buildings in Northcote.



YARRA BEND GOLF CLUBHOUSE  
YARRA BEND DRIVE

From 1848 onwards the Metropolitan Lunatic Asylum *qv*, commenced to spread from the hillside, overlooking the bend, in the Yarra, to the banks of the river. Small cottage accommodation was supplemented by larger hospital buildings, administration blocks and a cemetery on the river bank. By 1926 the asylum was emptied and most of the cottages demolished by Whelan the Wrecker. After some indecision as to the fate of the 315 acres remaining, it became a public park under a management committee of Heidelberg Shire Councillors and Government nominees. By 1933 the Heidelberg-Kew Lands Act was proclaimed adding 272 acres of land, on the south side of the river, to the previous 315 acres.<sup>1</sup>

On the Heidelberg Shire portion an 18 hole golf course was laid out and, with it, a clubhouse was provided. The Public Works Department Chief Architect, Percy Everett, supervised the design of the clubhouse; the opening day being in May 1936 in

front of 1000 people. Trees from where the present carpark<sup>2</sup> lies were used to construct a rustic, American style, loghouse with nevertheless a large percentage of clinker brick walling and stone rubble work for the piers. The design employs the overlapping gables seen at 31 Yarraford Avenue *qv* and the Centenary Dairy *qv* in Heidelberg Road. Cordova-pattern tiles hint at the Spanish Mission style, also popular in America. Otherwise shingle gables are replaced with vertically boarded walls and the window treatment takes the horizontal emphasis seen in the buildings already cited.

The clubhouse has fine, clipped hedges used successfully as dividing elements for the separation of the carpark and practice green from the building.

This is an original example of American "Country Club" type architecture set in contributive landscaping.



HOUSE,  
51 YARRAFORD AVENUE

Yarraford house stood on the hill overlooking the Yarra River much longer than most of the pre-suburban houses of the area. It occupied a strip of land taken from J.W. Gosling's Crown Portion 116 until this was subdivided in 1922.<sup>1</sup> Opposite Yarraford was the overseer's house and surveyor, E.P. Muntz, surveyed a roadway between the two houses; neatly bisecting the block. Yarraford house has since been demolished for flats; the other house may still exist but in a much altered state.<sup>2</sup>

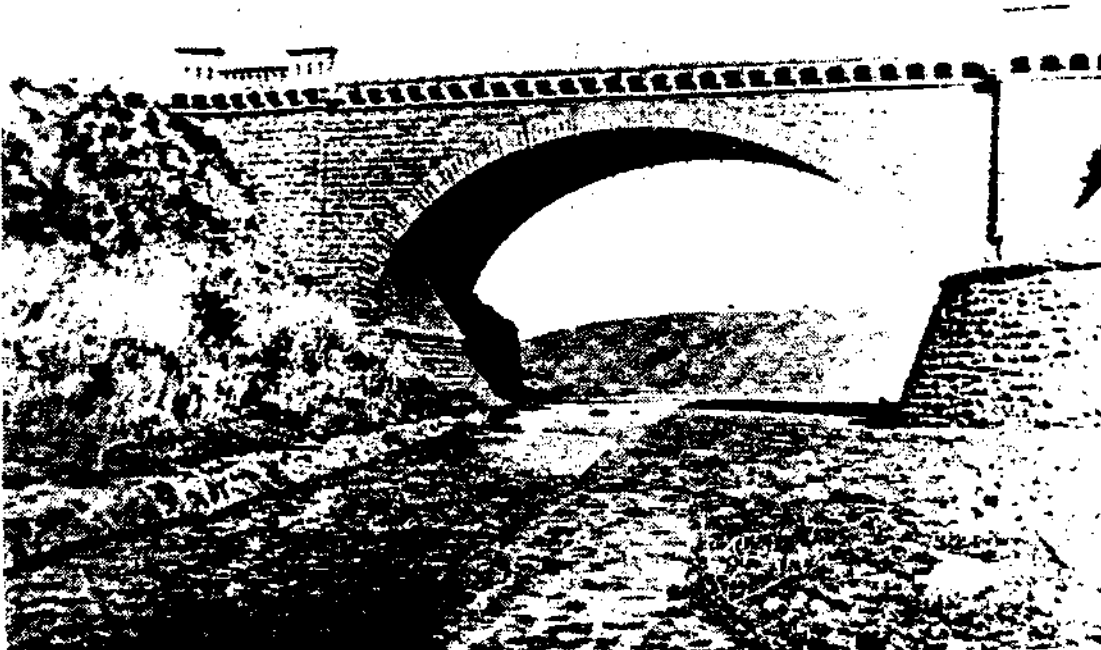
These suburban lots sold for 10 pounds deposit with payments at 1 pound per month.<sup>3</sup> Harry Miskin owned Yarraford house and some sixteen lots in 1923; one of which was lot 32. George Keith, a civil servant, purchased this lot and by 1928 had built 51 Yarraford Avenue. He has lived there ever since.<sup>4</sup>

The house, like 140 St. Georges Road av, (1924), is a fully developed example of the Californian Sun-galow style and its fusion into existing Australian domestic styles. Three shingled gables overlap to crest two-levels which are repeated on the north face with two more shingled gables. The roof is clad with marseille-pattern terracotta tiles and the ridging and scrolled finials perpetuate the earlier 'Queen Anne' style. Large bowed, diamond pane windows are used at ground level and the largest and heaviest gable covers the verandah, resting on massive brick piers. Remnants of the Cypress fixation of the 1920's are evident; with one distinctive Roman Cypress being prominent.

This house, benefiting from its one ownership, has remained basically unaltered, with the exception of its colour scheme and well maintained. It survives as an outstanding example of the style at that scale; being sited on a hillside and thus achieving considerable advantage over others of the style.



HEIDELBERG ROAD BRIDGE,  
MERRI CREEK



*The City of Streams, p119 (c1934)*

BRIDGES

HEIDELBERG ROAD, MERRI CREEK BRIDGE

The Heidelberg Road Trust erected a toll bar near the Yarra Bend Drive in late 1847; the money obtained allowed the metalling of the roadway east of the Merri Creek and the construction of a causeway across this creek in 1854. A substantial laminated girder bridge on stone piers<sup>1</sup> replaced this in 1854.<sup>2</sup> Floods took this structure ten years later, and it was rebuilt in coursed basalt masonry during 1867-8. To match increasing traffic, the Country Roads Board widened the bridge by 100% in 1936. They matched the stonework on the additional lane to the south such that visible alterations include only the reinforced concrete soffit, contrasted with the brick vault, the cast-iron lamp standards, and the wrought-iron balustrading.<sup>5</sup> Preservation of this bridge at that time has ensured its relatively unaltered condition at a site close to the City of Melbourne where many of the early bridges have been replaced. Only the Barkers Road bridge at Hawthorn is thought to be older (c1860). The bridge provides the focus of many fine views down the Merri Creek.

It was designed by a Mr. Francis (George Francis?) after a competition in 1866. After alterations to the design and two tendering attempts, Reid Stewart and Co. obtained the contract for 8,572 pounds. The stone balustrading, now just at both ends, was originally continued across the span, causing early cracking. It was replaced with the present wrought-iron balustrading after the opening in June 1868, by builder J. Stewart for 1,995 pounds: this was completed in late 1870 (Refer Pizzey, *History of Heidelberg*, M.U. Thesis, pp 46f.)

3. RB 1900, 290
4. RB 1886, 250
5. a) RB 1909, 385
- b) D1905
- c) RB 1900, 290
6. RB 1928, 483

**WOOLTON,  
60 WOOLTON AVENUE**

1. Plan, Part Jika Jika Parish
2. Subdivision Plans (NCC)  
8.3.1884, 17.10.1885,  
24.10.1885
3. RB 1890, 544
4. a) RB Dec. 1891, 501
- b) RB Feb. 1893, 455
- c) D1905
5. RB 1912, 3963
6. Swift, pps. 148f

**FAIRFIELD HOSPITAL,  
FORMER QUEEN'S MEMORIAL  
INFECTIOUS DISEASES  
HOSPITAL,  
YARRA BEND DRIVE**

1. Lemon Ch.5 p.12
2. a) *Fairfield Hospital  
Victoria 1904-1954  
(Golden Jubilee  
Programme)* (Melb.  
1954)
- b) *Weekly Times*  
21.10.1905, pps.10,  
13
3. Ibid
4. a) Ibid
- b) *Argus* 27.10.1932/5,  
25,000 pounds spent-  
includes extension  
to nurses home to  
provide 56 more  
nurses places; builder  
J. Whitelaw; additions  
in a matching style.
5. Ibid
6. a) Ibid
- b) 'Historic Markers'  
History file,  
(Fairfield Hospital).
7. Foundation Stone in  
hall.
8. Foundation Stone  
19.7.1939
9. *Leader* 1.8.1931, pp28-9,  
photographs
10. Ibid
11. Contract Drawings  
4.4.1940 (Fairfield  
Hospital)
12. *Fairfield Hospital  
Victoria 1904-1954*  
p.7.

**FAIRLEA WOMENS PRISON  
FORMERLY METROPOLITAN  
LUNATIC ASSYLUM  
(1848-50) FORMERLY  
YARRA BEND LUNATIC  
ASSYLUM (1851-1925)  
YARRA BEND DRIVE**

1. Lemon Ch.3 p.1f
2. a) Contract  
Drawings:  
MA939 (13.7.1860)  
MA827 (18.8.1859)  
MA808 (8.9.1860)  
(PRO)

- b) PWD Contract  
Summary: 1860-  
152, 1859-228

3. Ibid
4. Ibid
5. Ibid
6. Lemon Ch. 10 p.25f
7. Op. cit. Ch.13, p23  
M.M.B.W. Record  
Plans, 63

**YARRA BEND GOLF CLUBHOUSE  
YARRA BEND DRIVE**

1. A.S. Kenyon, *The City  
of Streams*, (Heidelberg  
1934) p.101f
2. Yarra Bend Park Trust  
Records

**HOUSE,  
31 YARRAPORD AVENUE**

1. a) Plan Part Jika  
Jika Parish
- b) Yarraford Estate  
Subdivision Plan,  
Naughton  
Collection 3/65,  
(SLV)
- c) LP 10991 declared  
1.5.1925
2. Ibid
3. a) RB 1923 1011
- b) RB 1926, 1028
- c) D1925
- d) RB 1928, 1090
- e) RB 1965, 16021
- f) Melbourne  
Telephone Direct.  
1981.

**BRIDGES  
HEIDELBERG ROAD,  
MERRI CREEK BRIDGE**

1. Lemon Ch. 4 p.4
2. a) Op. cit. Ch. 4 p.13
- b) W. Pizzey, *Heidelberg*,  
(Melb. Univ. Thesis  
1967)
3. Photograph, *Heidelberg  
1937*
1. Beardswell and  
Herbert, *The Outer  
Circle A History of  
the Oakleigh to  
Fairfield Railway*,  
(Vic. 1979) p.32f
2. Ibid
3. Op.cit. p.86f
4. Op. cit. p.85f
5. Op.cit. p.72
6. Lemon Ch.10 p.27

# NORTHCOTE

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CITY OF NORTHCOTE URBAN CONSERVATION STUDY

BY GRAEME BUTLER, ARCHITECT



VOLUME TWO: PRECINCTS AND LANDSCAPES

2

NORTHCOTE URBAN CONSERVATION STUDY

VOLUME TWO

*Prepared by Graeme Butler, 21 Alphington Street, Alphington 3078*

PRECINCTS AND LANDSCAPE

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## INTRODUCTION

Eighteen precincts have been listed and described in the following section. Individual buildings and their assessories (fences, planting) which contribute to the character of the precinct are identified and described along with the buildings already scheduled in Vol.1 for their individual importance. Accompanying plans show the boundaries of these precincts or, where the precincts consist simply of the identified buildings (Precincts 3,9 and 11), these are plotted and no boundary is shown. Where the precinct may be destroyed by unsympathetic development, between the contributive buildings, the boundaries shown indicate the non-contributive buildings and sites which should be controlled to prevent this: a Planning Permit must be obtained for any works within the area. Precincts which consist of single building rows, such as Langwells and Robbs Parades and Dally Street (Precincts 16-18), are not shown on plan: the boundaries of the precincts being the building sites involved.

A summary of the physical character of each precinct is given however the historical derivation of the subdivision on which the precinct lies is given in Vol.1 for the scheduled buildings of individual importance, listed in each precinct.

The identification of each precinct accounted for such aspects as similarity of materials, overall form (particularly that of the roof and plan), setback and scale. Coincidence of use may have been the determining factor for one of the above similarities (Precinct 7, High St Westbourne Gr. Civic) or historical precedent may have influenced the social level of an intending builder (Precinct 3, James Street Hill) Other factors might include the release of an estate at a peak demand for housing and the survival of the housing built thereon such as in Hartington and Hawthorn Streets (Precincts 6,8) or the Clarke Street Eastern Hill (Precinct 12).

The desirable areas of control have been listed in table form as the Precinct Schedule: these are listed under the headings of Form and Materials with subheadings of Roof shape, Height, Plan Shape, Wall materials and Roof materials. General control-formulae are given in external colour, height related to an adjoining listed building and setback.

These limit the building proposals within the precinct in the above aspects to allow protection of the identified character. Such controls could be included in a Local Development Scheme prepared by the City of Northcote with the powers granted to a Responsible Planning Authority by Section 8 of the Third Schedule of the Town and Country Planning Act (Refer Vol. 1)

Whilst assessment of proposals relating to non-contributive buildings and sites may be made within the given control parameters, the Guidelines (Vol.3) may be used for the contributive buildings where colours, new fences and general restoration or renovation may be dealt with.

Parallel with the activity of the private owners within the precinct, there is the role of the City. Northcote's relative scarcity of street trees has made the built environment more obvious and thus more sensitive to unsympathetic changes. An ameliorating factor to this sensitivity would be the City's provision of more street trees (preferably an exotic species such as the Plane, Ash or Chinese Elm). Similarly, screen planting to obtrusive elements within the precincts could be undertaken by the City or private owners; hedges being the most effective screen (Privet, cypress and Box have been used in many frontages during Northcote's history). The common use of asphalt for footpath paving during the nineteenth century need not be replaced by concrete in precincts which derive their character from prior to c1920.

#### GENERAL CONTROLS

General controls which may be adopted in all of the identified precincts are as follows:

##### Colour

To the National Trust of Australia (Vic) *Technical Bulletin 1.1* or the Guidelines Vol.3 or evidence obtained from the building or other approved (ie colours applied in correct tonal values if not in the correct hues): each used only when relevant to building age.

##### Setback

To match or be greater than the nearest listed building on the same street frontage.

##### Form

Building height to be no greater than a listed building if adjoining; otherwise to be no greater than the maximum height given in the Precinct Schedule for each precinct for the first room depth of the building proposed. Beyond the first room depth may be negotiated using sightlines or other standards. The Building fenestration is to be composed of openings of a width to height ratio of no less than 1:2 and be symmetrically arranged. Openings may comprise 50% maximum of the facade wall area.

##### Street Alignment

Generally all effort should be made to establish the street alignment by exotic planting (preferable for new buildings or existing buildings where picket fencing is not applicable ie, earlier than c1920 ) or the construction of

a picket fence of a form suited to the age of the building (Refer Guidelines Vol.3).

In all of the above areas of control there should be provision for making submissions on proposals which fall outside of the listed parameters. However it will be understood that such a submission will delay the issuing of a permit.

#### CONTROLS FOR HIGH STREET

Listed below are further controls relating to the High Street commercial precinct which are not dealt with in the Schedule or the general controls given above.

Of the streetscape elements identified as making up the precinct, there are two levels of importance: one group should be retained and enhanced the other is negotiable and may be replaced in a similar form to that which is existing or in a form which follows the guidelines or controls.

Elements to be retained:

1-12, 14-17, 18-21, 23  
26-8, 30, 32, 34, 35-6  
38-40

Negotiable Elements:

13, 17A, 22, 24-5, 29  
31, 33, 37

#### Development Controls;

**Setback:** Build to the street alignment or maintain alignment by planting or fencing.

**Form:** Match storey, cornice or parapet lines of adjoining building(s). Match fenestration patterns of adjoining buildings and in multi-site developments attempt to reflect the original subdivision by the repetition of this pattern in the original frontage widths. A parapet must be adopted in all new development, preferably horizontal with any moulding symmetrically arranged on the facade.

**Materials:** As in Precinct Schedule and as determined by adjoining buildings/elements.

**Signs:** Preferably painted on the building to National Trust of Australia (Vic) *Technical Bulletin 2.1: Lettering and Signs on Buildings 1850-1900*. Where illumination is desired, flood lamps should be used.

**Verandahs:** May be cantilever or post verandahs (investigate amendment of any prohibiting by-laws, as required). No attempt at 'period decoration' such as cast-iron friezework should be made.

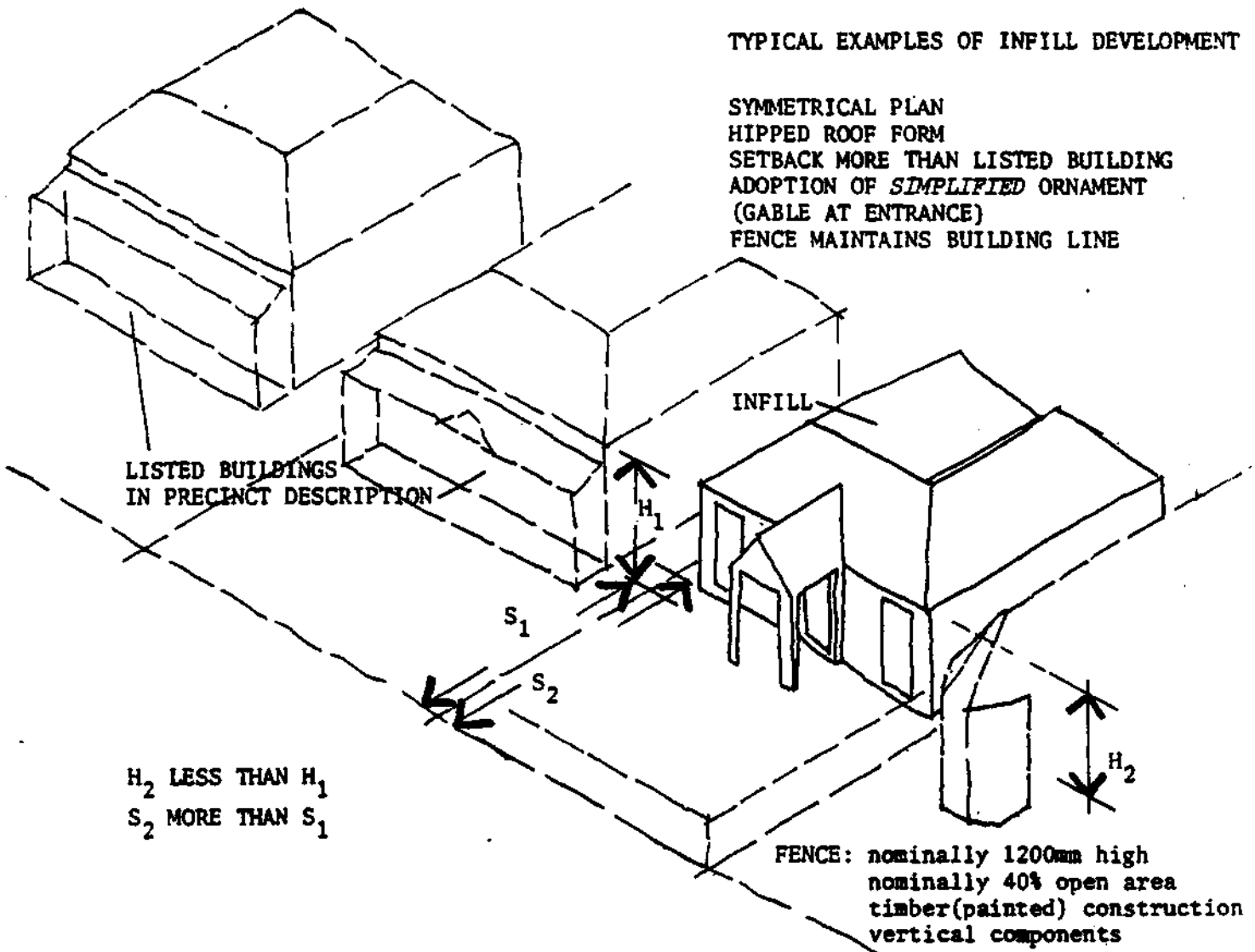
Verandah lines should relate to those adjoining where practical.

#### PRECINCT SCHEDULE

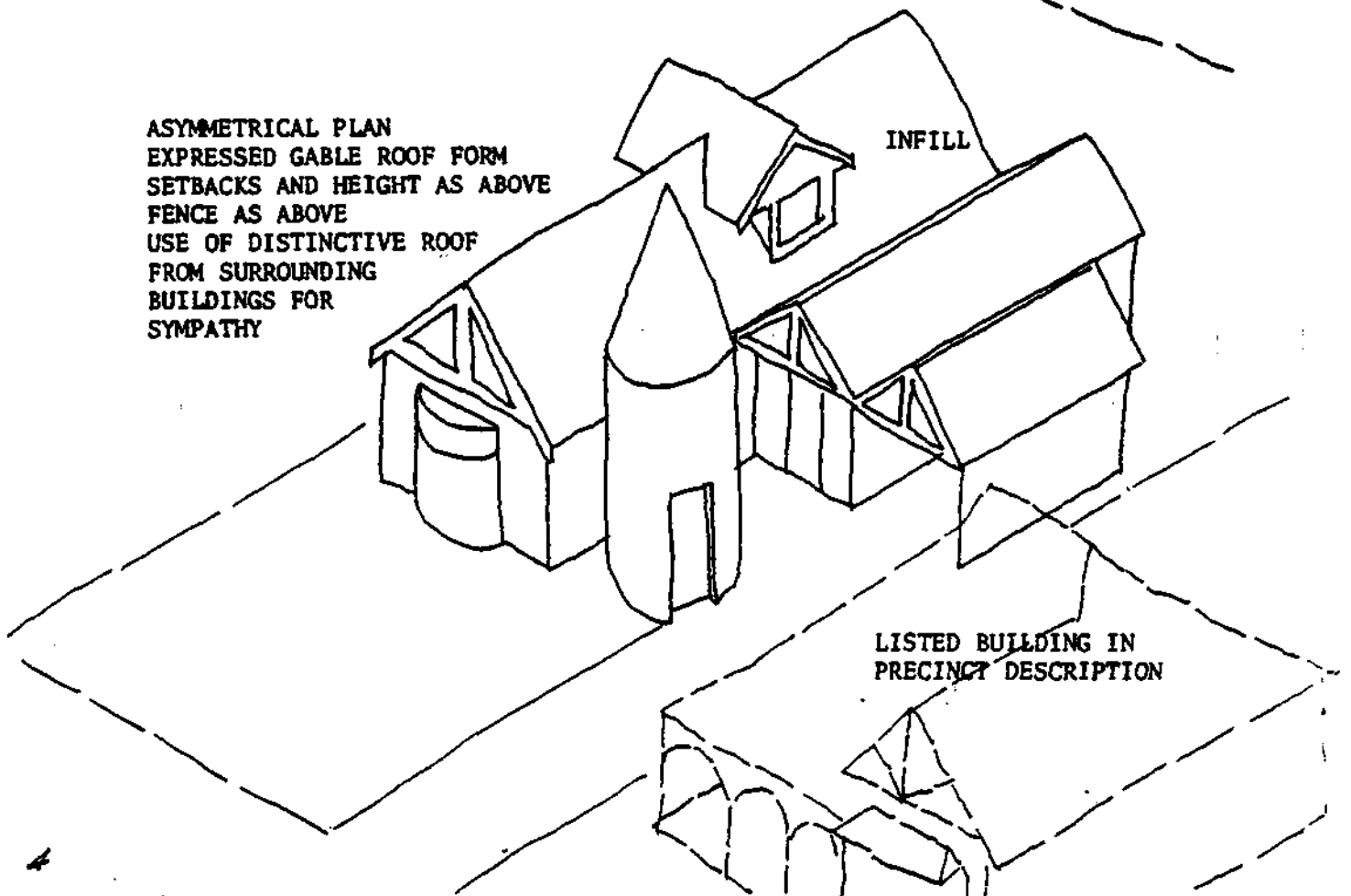
The following schedule gives permissible building form and materials for new building within the boundaries of the listed precincts, with these qualifications: 'Red Face Brick' should be pressed red bricks laid with a flush or plain cut mortar joint; 'Timber Boards' should be horizontally fixed; 'Stuccoed Masonry' should be smooth finish and may be achieved alternatively by firred smooth, dense sheeting such as compressed asbestos (either should be paint finished); and 'Terracotta Tile' should be unglazed and match in colour those currently on 215 Clarke Street, Northcote.

TYPICAL EXAMPLES OF INFILL DEVELOPMENT

SYMMETRICAL PLAN  
 HIPPED ROOF FORM  
 SETBACK MORE THAN LISTED BUILDING  
 ADOPTION OF *SIMPLIFIED* ORNAMENT  
 (GABLE AT ENTRANCE)  
 FENCE MAINTAINS BUILDING LINE



ASYMMETRICAL PLAN  
 EXPRESSED GABLE ROOF FORM  
 SETBACKS AND HEIGHT AS ABOVE  
 FENCE AS ABOVE  
 USE OF DISTINCTIVE ROOF  
 FROM SURROUNDING  
 BUILDINGS FOR  
 SYMPATHY



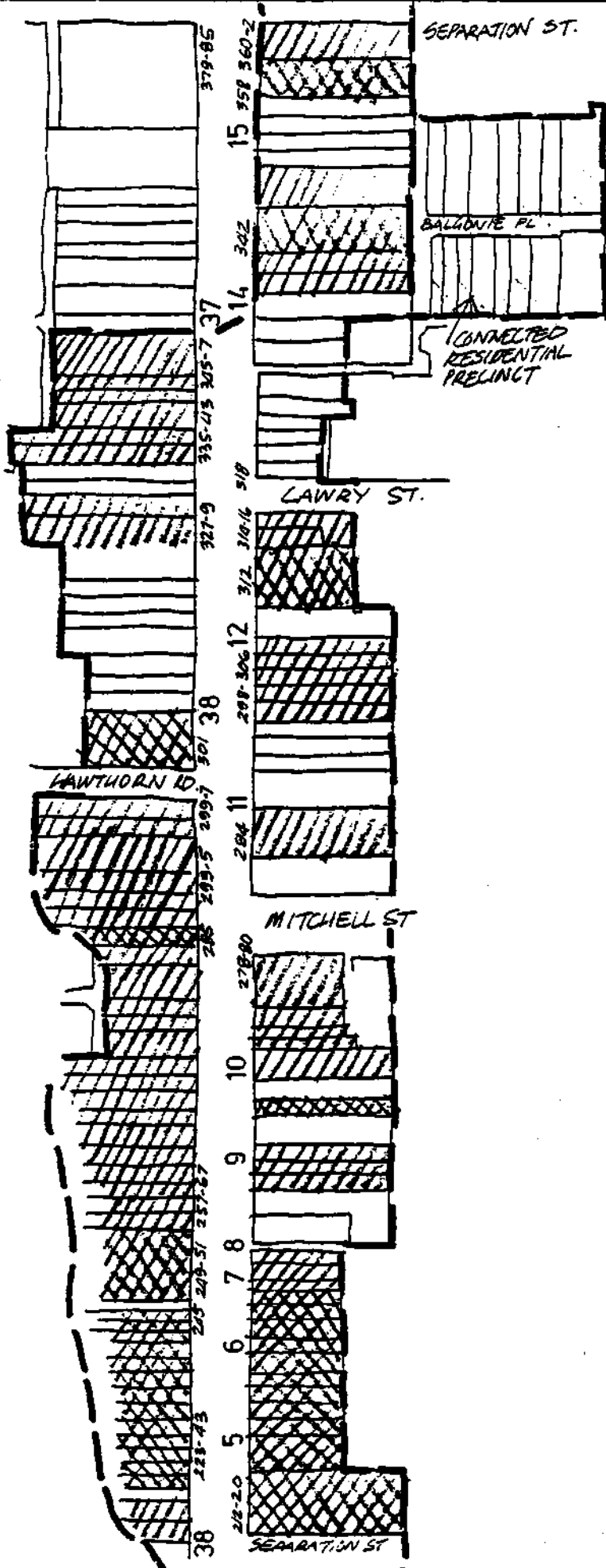


| PRECINCTS                            | FORM  |         |             |          |             |              | MATERIALS |               |                  |                 |       |                 |
|--------------------------------------|---|---------|-------------|----------|-------------|--------------|-----------|---------------|------------------|-----------------|-------|-----------------|
|                                      | ROOF  |         | MAX. HEIGHT |          | PLAN SHAPE  |              | WALLS     |               |                  | ROOF            |       |                 |
|                                      | Hipped  | Gabled  | 1 Storey    | 2 Storey | Symmetrical | Asymmetrical | Red Brick | Timber Boards | Stuccoed Masonry | Corrugated Iron | Slate | Terracotta Tile |
| 1 High Street, Commercial            |   | Parapet |             | X        | X           |              | X         |               | X                | NA              | NA    | NA              |
| 2 Walker Street                      | X   |         |             | X        | X           | X            | X         |               | X                | X               | X     |                 |
| 3 James Street Hill                  | CONTROLS NEGOTIABLE: PRESERVE AND ENHANCE LISTED BUILDINGS ( AS VOLUME ONE) |         |             |          |             |              |           |               |                  |                 |       |                 |
| 4 James Street Hill Civic            | CONTROLS NEGOTIABLE: PRESERVE AND ENHANCE LISTED BUILDINGS                  |         |             |          |             |              |           |               |                  |                 |       |                 |
| 5 Westbourne Grove                   | X   |         | X           |          | X           | X            | X         | X             | X                | X               | X     |                 |
| 6 Hawthorn Street                    | CONTROLS NEGOTIABLE: PRESERVE AND ENHANCE LISTED BUILDINGS                  |         |             |          |             |              |           |               |                  |                 |       |                 |
| 7 High Street, Westbourne Gr., Civic | CONTROLS NEGOTIABLE: PRESERVE AND ENHANCE LISTED BUILDINGS                  |         |             |          |             |              |           |               |                  |                 |       |                 |
| 8 Hartington Street                  | X   |         | X           |          | X           | X            |           | X             | X                | X               | X     |                 |
| 9 Park Crescent                      | CONTROLS NEGOTIABLE: PRESERVE AND ENHANCE LISTED BUILDINGS                  |         |             |          |             |              |           |               |                  |                 |       |                 |
| 10 Alphington Street                 | X   | X       | X           |          | X           | X            |           | X             | X                | X               | X     |                 |
| 11 Clarke St, East Hill              | CONTROLS NEGOTIABLE: PRESERVE AND ENHANCE LISTED BUILDINGS                  |         |             |          |             |              |           |               |                  |                 |       |                 |
| 12 Clarke Street East                | CONTROLS NEGOTIABLE: PRESERVE AND ENHANCE LISTED BUILDINGS                  |         |             |          |             |              |           |               |                  |                 |       |                 |
| 13 Charles St East                   | X   | X       | X           |          | X           | X            | X         | X             | X                | X               | X     | X               |
| 14 Clarke St West                    | X   | X       | X           |          | X           | X            | X         | X             | X                | X               | X     |                 |
| 15 Charles St West                   | CONTROLS NEGOTIABLE: PRESERVE AND ENHANCE LISTED BUILDINGS                  |         |             |          |             |              |           |               |                  |                 |       |                 |
| 16 Langwells Prde.                   | CONTROLS NEGOTIABLE: PRESERVE AND ENHANCE LISTED BUILDINGS                  |         |             |          |             |              |           |               |                  |                 |       |                 |
| 17 Robbs Parade                      | CONTROLS NEGOTIABLE: PRESERVE AND ENHANCE LISTED BUILDINGS                  |         |             |          |             |              |           |               |                  |                 |       |                 |
| 18 Dally Street                      | CONTROLS NEGOTIABLE: PRESERVE AND ENHANCE LISTED BUILDINGS                  |         |             |          |             |              |           |               |                  |                 |       |                 |

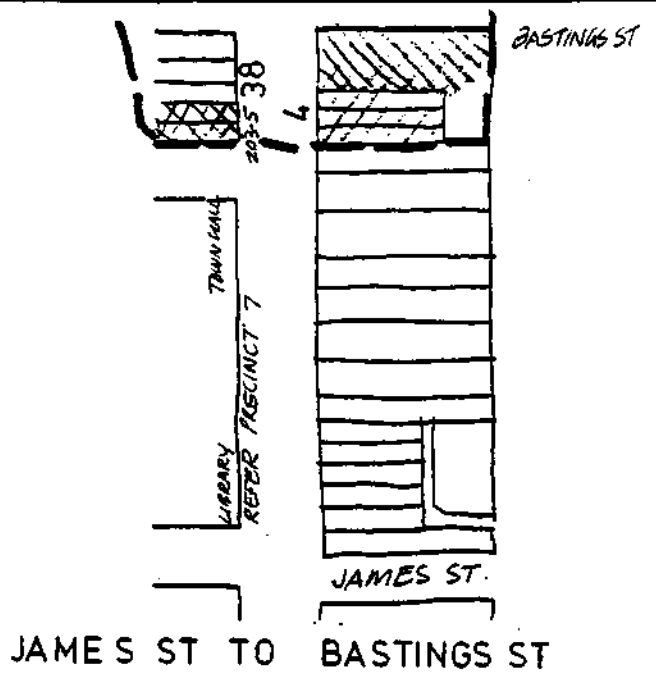
**Precinct Schedule**  
 Note: 'Controls Negotiable' means that individual building control, as Vol.1, will maintain the precinct: further planning controls are not required.

PRECINCT DESCRIPTIONS



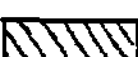
# HIGH ST Precinct 1



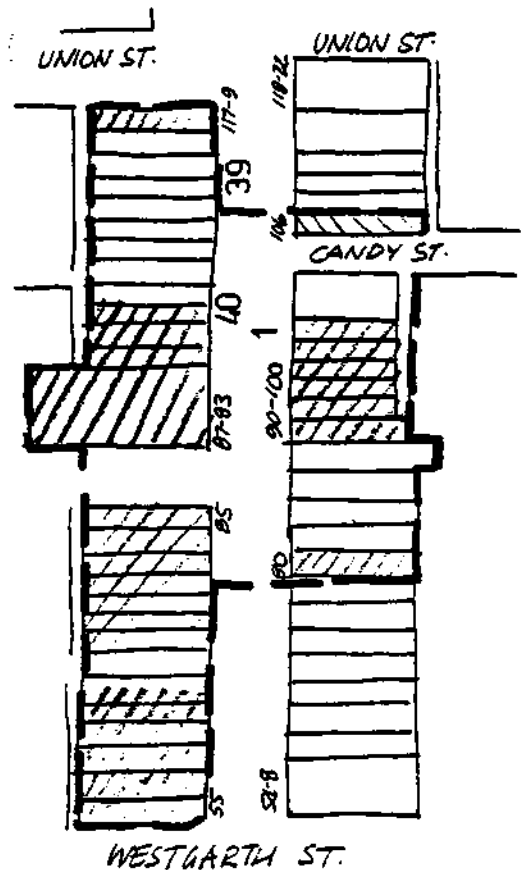
BASTINGS ST TO SEPARATION ST



**KEY**

-  Building Important To Precinct
-  Scheduled Building Of Individual Importance
-  Identified Precinct: Elements Undefined

## WESTGARTH ST TO UNION ST



WESTGARTH ST.

1 HIGH STREET

The age-groups of buildings vary from 1870 to the present, with predominance in the 1888-90 1905-1915 and 1920-30 groups. Each has its own characteristics which are not necessarily compatible with those of another period.

However, often the three predominant groups all derive from a similar commercial style, popularised in the 1880's; with various degrees of enrichment being applied to a lessening extent with the proceeding years.

This 'style' usually includes: a parapetted roofline, with a central pediment or arched entablature to the parapet wall; stucco cornices and enrichments; a separation at the first floor-level which would be marked by a posted or cantilevered verandah (cantilever verandahs becoming popular from c. 1905 onwards): a glazed shopfront, in a timber or metal frame (usually with highlights), over a stall board and a recessed entrance, either central or placed on the side, depending on the width of frontage (the shopfront being on the street alignment). A variation on this would be a more distinguishable residential part of the shop; being in the form of a first-level balcony, framed in either brickwork or cast-iron frieze work.

Damaging alterations to the variations on this style include:

- painting the face brickwork, thus making it indistinguishable from the stucco mouldings and separating the building from its streetscape, if in a row of face-brick shops;
- removal of the original verandah and either not replacing it or installing an incompatible verandah at a different level to that of the original.
- replacement of the shopfront with incompatible materials, blanking out the shopfront by bricking it in, reducing the glazed area or complete removal of a shopfront, as with a greengrocer.

- The introduction of signage which conceals the facade, or colour schemes which segment the elevation of a row or destroy the impact of the stucco mouldings by being one-colour or being a dark colour.

The effect of these alterations is to introduce a foreign element to the overall style of the building; thus reducing the impact of both the building and the alteration. The result is a tawdry street elevation which, in turn, becomes foreign to the streetscape. Therefore, what is already there cannot be ignored unless the entire streetscape of High Street was rebuilt; thus creating a compatible modern framework for the type of modern alterations which are currently being made, out of context, in the High Street elevation.

As well as alterations, the replacement of whole buildings may have a damaging effect unless they are compatible with those adjoining. Compatibility should account for alignment with adjoining facades, laterally and in height; choice of similar materials; and the adoption of a similar rhythm of frontage width. If more than one shop is replaced, an arch might be placed at the parapet to mark every twenty foot (nominally) frontage of the existing subdivision.

The definition of streetscape elements in High Street, relies on their relationship with the adjoining buildings. This relationship may be commonality of predominant shapes which have been created in the facade or at the parapet line; the latter being often the most visible and the more intact. These may be gables, arches or the presence of balconies which interrupts the planer nature of the streetscape. The height of the parapet line also defines the bulk or scale of the element: it either matches the adjacent parapet heights or it varies or possesses a major decorative shape, as before, to link it visually with what may be a differing parapet height adjoining.

Corresponding materials such as face-brickwork or corresponding stucco details also will relate individual elements to each other. The 1905-20 period produced a lot of face-brick, austere decorated buildings and this period is well represented in High Street.

Other considerations include the requirement of a massive building at street corners and the relationship it has to the side street and adjacent buildings.

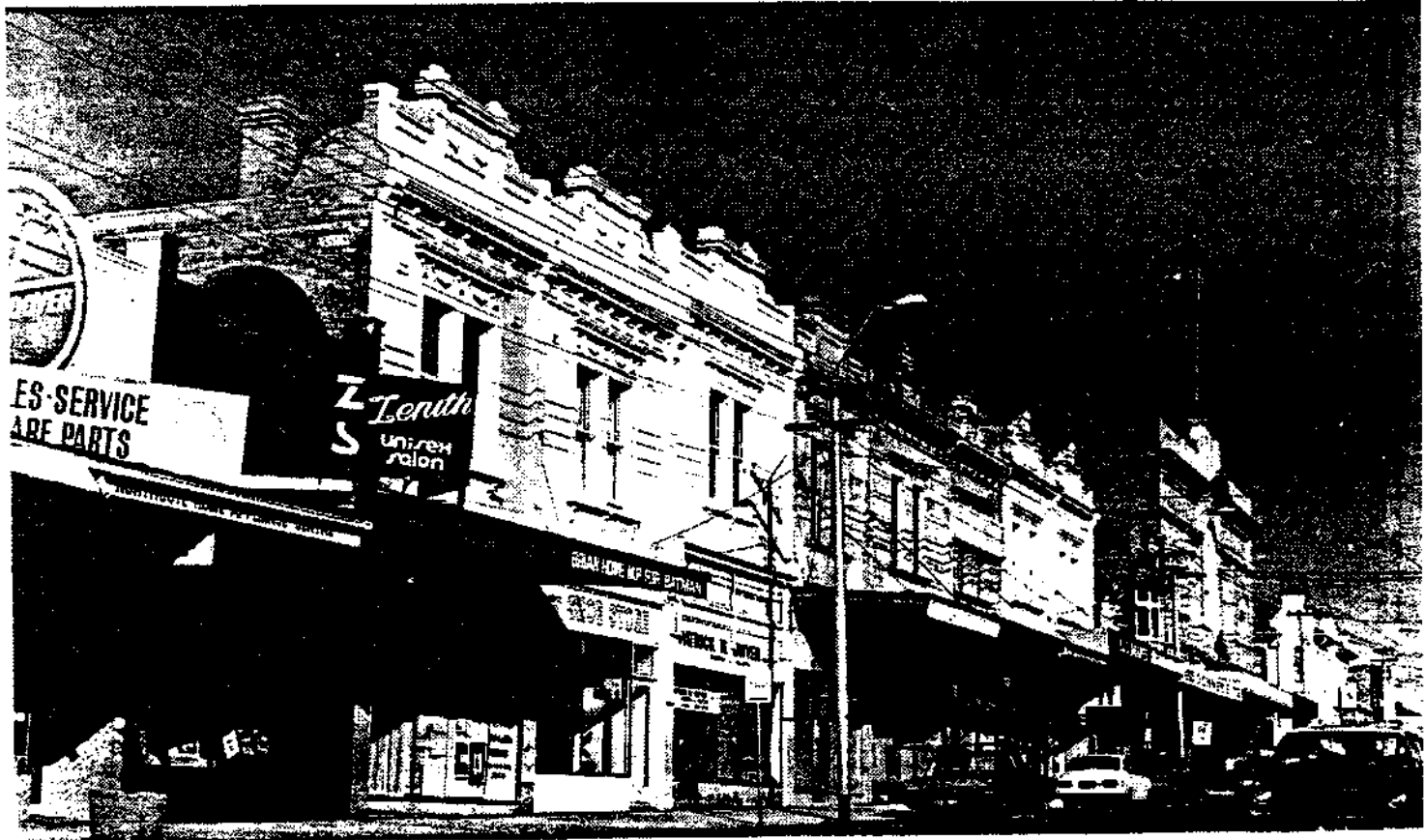


90-100

96

212-40 (High St c 1935, NHCS )





212-40

STREETSCAPE ELEMENTS

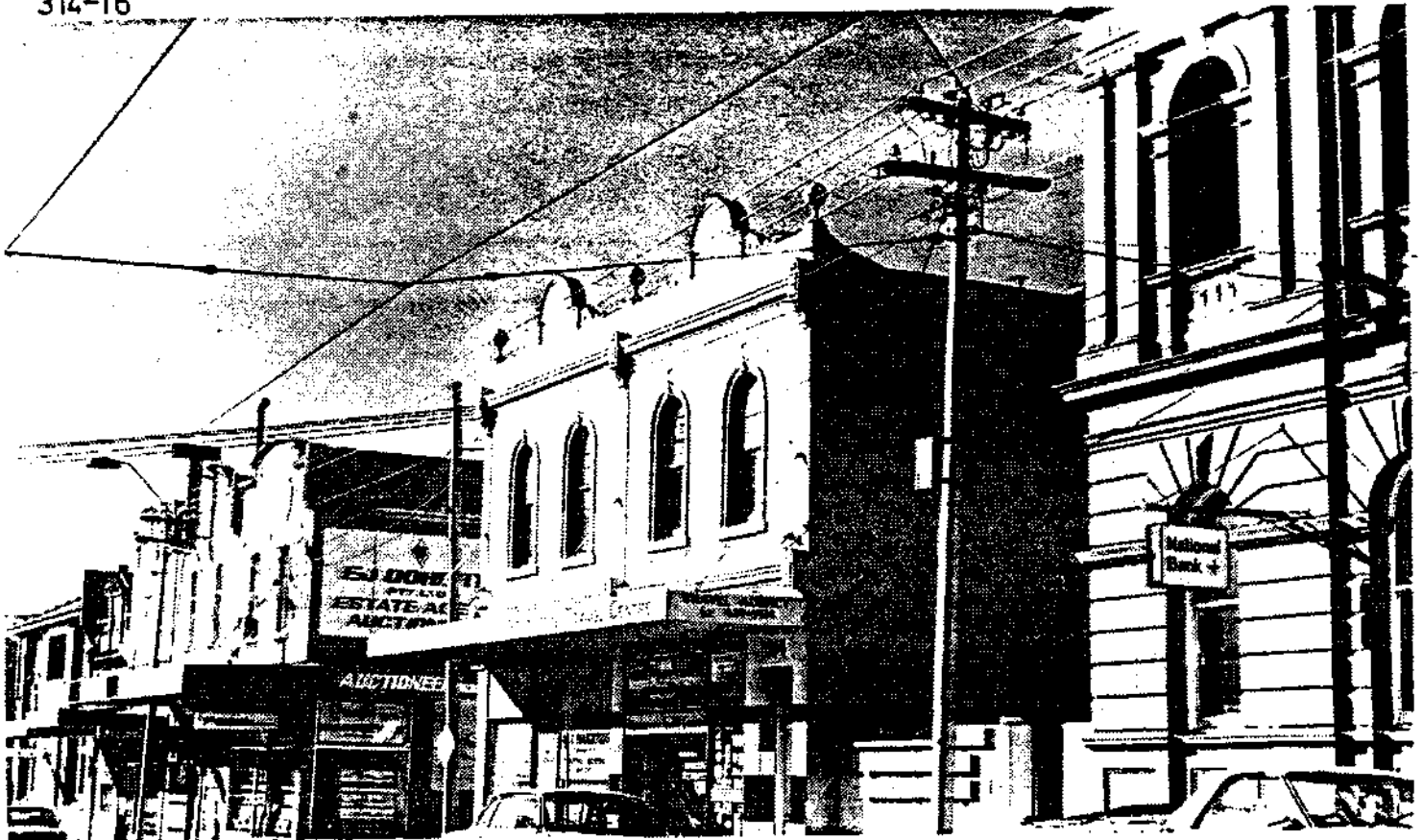
| STREET   | NUMBER                     | STOREYS | EXTERNAL APPROX. |       | REMARKS  | STREET- |
|--|----------------------------|---------|------------------|-------|--|---------|
|  |                            |         | FINISH           | DATE  |  | SCAPE   |
| KEY: B - Brick; S - Stucco; B/S - Brick with stucco mouldings; * Scheduled Buildings |                            |         |                  |       |  | ELEMENT |
|  |                            |         |                  |       |  | NUMBER  |
| HIGH   | 80                         | 1       | B/S              | 1910  | Arched pediment relates to 90-100  | 1       |
| (EAST<br>SIDE)   | 90-100<br>Green's Building | 2       | B/S              | 1901  | 94,100 brickwork painted; 90<br>parapet pediment damaged; 98<br>window, (first level) altered;<br>96 compatible shop front;<br>important group in relatively<br>small streetscape.         |         |
|  | 136-44                     | 1       |                  |       | Single-fronted dwellings in<br>isolated group; 38 appears<br>from an early date (1860-70);<br>others have similar parapet<br>treatment; all have been<br>altered.                          | 2       |
|  | 204-8                      | 1       | S                | 1870  | Shop fronts from c. 1910;<br>isolated group.   | 3       |
|  | * 210-20                   | 2       | S                | c1931 | Peacock Hotel (1931 facade),   | 4       |
|  | * 212-20                   | 2       | S                | 1912  | Northcote Theatre (1912)<br>relate as opposite corners<br>(Bastings Street), with<br>similar scale and finish.<br>The facade compositions are<br>both symmetrical with arched<br>openings. |         |
|  | 222-4                      | 2,1     | B/S              | 1915  | Isolated duo, curvilinear<br>parapets; finish and glazed-<br>tile decoration in common.  | 5       |
|  | * 226-32                   | 2       | S                | 1889  | 234-40 pediment missing from<br>parapet; 230 compatible shop<br>front; relates to Element (4)  | 6       |
|  | * 234-40                   | 2       | S                | 1893  | parapet line; common colour -<br>scheme desirable.   |         |
|  | 242-44                     | 1       | B/S              | 1910  | Bricks painted; arched, high<br>parapets graduate two-level<br>scale of Element (6) to one-<br>level; extensive above-<br>canopy signage intrusive.  | 7       |
|  | 246                        | 2       | S                | 1889  | Terminates Element (7); links<br>in scale to streetscape (6);<br>shopfront incompatibility<br>accentuated by verandah loss.  | 8       |
|  | 254-8                      | 1       | S                | 1900  | High gabled parapets; common<br>colour-scheme desirable; wrought<br>iron brackets to verandah<br>notable; some above-verandah<br>signage.  | 9       |





298-306

314-16



| STREET | NUMBER                         | STOREYS | EXTERNAL APPROX. |      | REMARKS  | STREET- |
|--------|--------------------------------|---------|------------------|------|--|---------|
|        |                                |         | FINISH           | DATE |  | SCAPE   |
|        |                                |         |                  |      |  | ELEMENT |
|        |                                |         |                  |      |  | NUMBER  |
| HIGH   | *262                           | 2       | S                | 1889 | Decorative stucco; cast-iron friezes and brackets to verandah; extensive above-verandah signage intrusive; colour scheme incompatible; relates to Element (8) and (6); terminates Element (9). | 9/cont. |
|        | 266-8                          | 1       | S                | 1910 | Curved parapet link  | 10      |
|        | 270-8                          | 1       | B/S              | 1915 | Arched parapet link; 270 painted; shop front 170 compatible; paint work incompatible.  |         |
|        | 280                            | 1       |                  | 1915 | Arched parapet link; turns corner into Mitchell Street; shopfronts not compatible.   |         |
|        | 284                            | 2       | B                | 1915 | Isolated building with dominant scale; has original shopfronts and cantilever verandah; brick work painted.  | 11      |
|        | 298-306                        | 2       | S                | 1890 | Arched openings link; common colour scheme desirable; common verandah line desirable; horizontal parapet link.   | 12      |
|        | * 312                          | 2       | S                | 1890 | (Bank) Arched openings link; horizontal parapet link; colour scheme incompatible.  |         |
|        | 314-316                        | 2       | S                | 1890 | Arched openings; predominant horizontality of parapet links with bank.   |         |
|        | 324                            | 1       | S                | 1890 | High pedimented, parapet; unpainted stucco; ground-level incompatible without verandah separation; isolated building.  | 13      |
|        | Note: parapet since demolished |         |                  |      |  |         |
|        | 338-40                         | 2       | B/S              | 1900 | Pedimented parapet relates to central pediment on 342; 338 painted brickwork.  | 14      |
|        | * 342                          | 2       | S                | 1891 | (Former bank) Pedimented parapet and arched openings relate to 338-40.   |         |
|        | 344                            | 1       | S                | 1900 | High, arched parapet bridges scale difference to 342; requires verandah; above-cornice signs incompatible; relates in details to 342.  |         |
|        | 358                            | 2       | S                | 1870 | Isolated building with individual importance as possible earliest remaining shop in High Street; signage above the verandah intrusive.   | 15      |



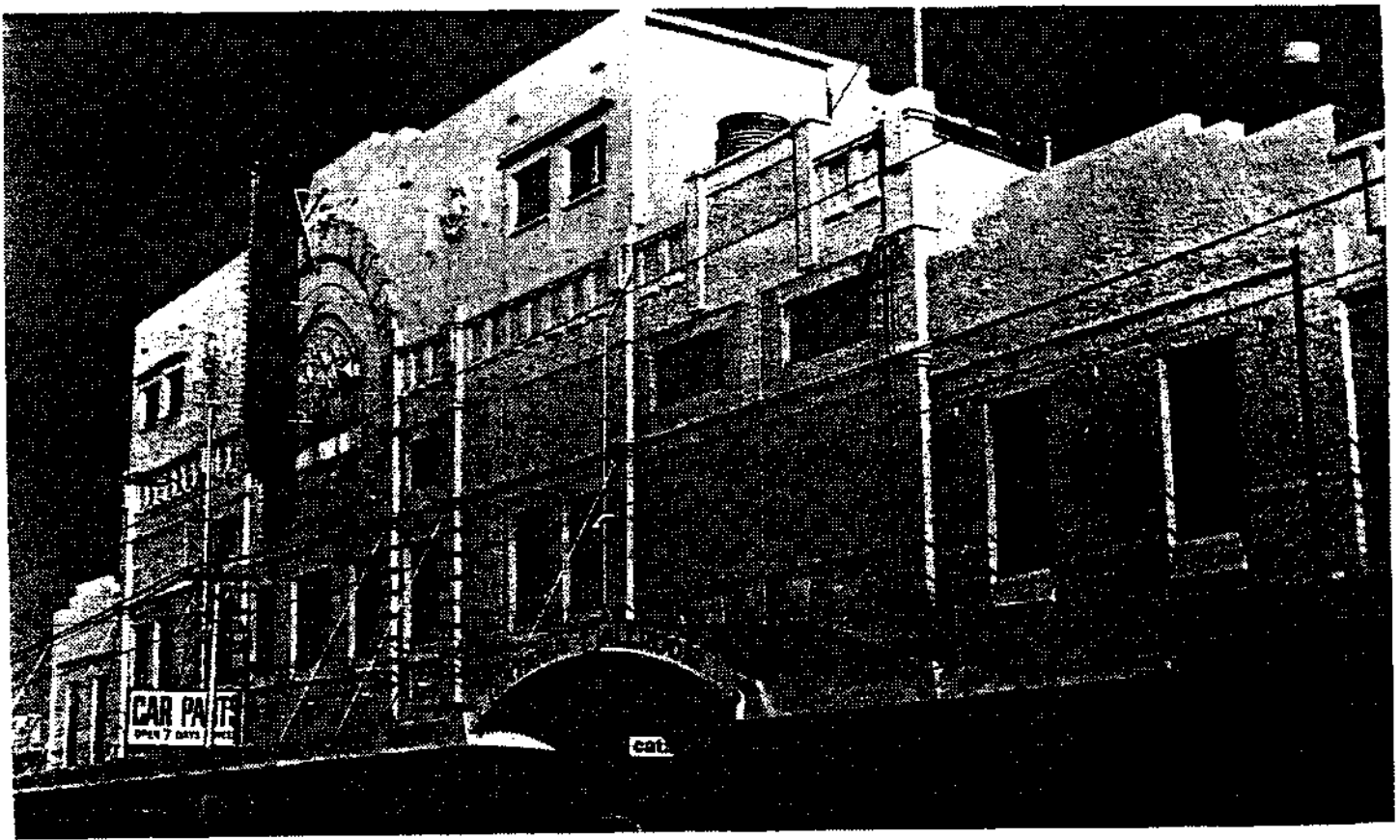
360-8

840-6



| STREET | NUMBER | STOREYS | EXTERNAL APPROX. |         | REMARKS  | STREET- |
|--------|--------|---------|------------------|---------|--|---------|
|        |        |         | FINISH           | DATE    |  | SCAPE   |
|        |        |         |                  |         |  | ELEMENT |
|        |        |         |                  |         |  | NUMBER  |
|        | 360-2  | 2       | S                | 1940's  | Corner relationship and tower motif commonality; both  | 16      |
|        | 364-8  | 2       | S                | 1920's  | buildings good, massive elements.  |         |
|        | 370-78 | 2       | S                | 1915    | Parapet and cornice aligns with 364-8; oriel windows accentuates rhythm of window spacing and horizontal alignment in 364-8 facade; 378 shop front compatible. |         |
|        | 466-8  | 2       | S                | 1890    | Isolated buildings; 468 requires a verandah and has compatible shopfront; 466 verandah incompatible.   | 17      |
|        | 608-14 | 1       | B/S              | 1915    | All brickwork painted, shopfronts generally bricked in; isolated group with some link to 626 via pedimented parapet.   | 17A     |
|        | 804-10 | 2       | B/S              | 1900    | 810 compatible shopfront; 808-10 parapet altered; isolated group.  | 18      |
|        | 838-40 | 2       | S                | 1930-40 | Vertical emphasis, dominant building; no link to streetscape.  | 19      |
|        | 846    | 2       | B/S              | 1920-30 | Dominant building, original shopfront  | 20      |





849-61

759-61



|                               |   |     |         |  |    |
|-------------------------------|---|-----|---------|--|----|
| HIGH ST. 885-3<br>(WEST SIDE) | 2 | S   | 1920    | First major scaled building from Miller Street; windows painted out; above-canopy signage compatible; 883 unpainted, of a lesser scale but of the same design; classical revival detailing, hence linked with earlier buildings. | 21 |
| Anderson's P/L<br>Est. 1880   |   |     |         |  |    |
| 877-9                         | 2 | B/S | 1915-20 | Brickwork painted, suitable corner building.   | 22 |
| 877-5                         | 1 | B   | 1915-20 | Painted brickwork; windows blocked but dominant scale, as required at corner (Blythe).   |    |
| 849-61                        | 2 | S   | 1929    | Former theatre and shops, dominant scale; vista to down Collins St. neon sign over canopy, compatible; original canopy; isolated group. (Former Regent Theatre)  | 23 |
| 825-31                        | 2 | B   | 1920's  | Arched balcony opening filled in or glazed; all painted except 831; arched openings link to 849-61.  | 24 |
| 763-3A                        | 1 | S   | 1890    | Gabled pediment to parapet; stepped canopy not compatible.   | 25 |





737-3

717-9, 21



| STREET | NUMBER | STOREYS | EXTERNAL APPROX. |      | REMARKS   | STREET- |
|--------|--------|---------|------------------|------|---|---------|
|        |        |         | FINISH           | DATE |   | SCAPE   |
|        |        |         |                  |      |   | ELEMENT |
|        |        |         |                  |      |   | NUMBER  |
|        | 759-61 | 2       | S                | 1890 | Arched entablature link to 763 pediment; stucco enrichment to 761 notable; 761 verandah required; isolated group.   |         |
|        | 737-3  | 1       | S                | 1910 | Art-nouveau stucco detailing to parapet; 737 original finish and shopfront compatible; isolated group; canopies incompatible.   | 26      |
|        | *731   | 2       | B/S              | 1888 | Shopfront glazing from 1920's, openings at ground level altered; canopy fascia too bulky; balustraded parapet incomplete; important corner (Ballantyne) element, with residential character confined to Ballantyne. | 27      |
|        | 721    | 2       | S                | 1890 | Relates to 731 via parapet and scale, brickwork painted; window altered.  |         |
|        | 717-19 | 2       | B/S              | 1920 | Upper level original; notable cast-iron balustrade and timber-slatted 'moon gate' to balcony of first level; 717 shopfront removed for greengrocery; links to 703.  | 28      |
|        | 715    | 1       | S                | 1910 | Art-nouveau stucco details to parapet has link with 717-719 (more directly to 737-3).   |         |
|        | 711    |         |                  |      | as for 715  |         |







703

671,3,5



| STREET | NUMBER | STOREYS | EXTERNAL APPROX. |         | REMARKS   | STREET-SCAPE   |
|--------|--------|---------|------------------|---------|---|----------------|
|        |        |         | FINISH           | DATE    |   | ELEMENT NUMBER |
|        | 709    | 1       | B/S              | 1890    | Arched parapet relates to 707.  |                |
|        | 707    | 2       | B/S              | 1890    | Arched windows relate to 709; paintwork incompatible  |                |
|        | 703    | 2       | S                | 1910    | Art nouveau inspired 'horse-shoe' balcony opening formed with timber slatting; dominant scale for corner building, turning the corner (Normanby) well, with splayed face, links with 717-719, less directly to 715. |                |
|        | 697    | 2       | B/S              | 1915-20 | Commencement of a group of face - brick shops from the same era   | 29             |
|        | 693-1  | 2       | B/S              | 1915-20 | 693 signage incompatible; similar facade composition.   |                |
|        | 689    | 1       | B/S              | 1915-20 |   |                |
|        | 679    | 1       | B/S              | 1915-20 | Arched parapet; painted brick work.   |                |
|        | 671-5  | 1       | B/S              | 1910-15 | 671-5 brickwork painted; shop fronts compatible 671-5; gabled parapets; corner element canopies incomplete; signwriting from c. 1920 era on parapets of 673-5 since painted over.                                   | 30             |
|        | 645-33 | 1       | B                | 1935    | Art-deco styled, patterned brick building, atypical to balance of street but large enough to provide own character, as a single building group; shopfronts and canopy are original. (brickwork since painted over). | 31             |
|        | 631    | 1       | B/S              | 1935    | Art-deco styled; patterned brick and stucco; stepped parapet.   |                |
|        | 599-81 | 2       | B/S              | 1920-30 | Croxton Shopping Centre; links in scale to hotel on opposite corner (Kemp); shares similar parapet treatment to hotel; substantially intact; 81-5 painted brickwork; 93-9 shop fronts compatible.                   | 32             |
|        | 509-13 | 2       | B/S              | 1900    | 513 painted face-brick; 511-13 shopfronts compatible; 509 shop front not compatible but good example of intact c.1950 shop front; good corner building (Beaconsfield Pde.); intrusive signage above verandah 509.   | 33             |
|        | 507    | 2       | B/S              | 1920    | Brickwork painted, otherwise a good corner building with links in scale (and materials potentially) to 509-13.  | 34             |



297-9, 301 (High St c 1935, NHC S)



297-9,301

|                            |   |     |      |   |    |
|----------------------------|---|-----|------|---|----|
| 453-45                     | 1 | B/S | 1920 | A group related by arched parapets or arched brick patterns in the parapets; corner siting (Beavers Rd.);   | 35 |
|                            |   |     |      | NOTE: 451 vacant site: infill should relate to group by use of segmental arch in parapet or similar materials, parapet heights should match. (since infilled with no parapet).  |    |
| 435-9                      | 2 | B/S | 1920 | Arched balcony filled in, 335-7 painted brickwork.  |    |
| 427,9 and<br>433 (Bent St) | 1 | B/S | 1935 | Art-deco styled buildings with stepped parapets; bas-relief 'rising sun' decoration in stucco (429-31); patterned glazed brick (427); isolated stylistically but related in scale, stepping up the hill to two-level (425). | 36 |





287-9

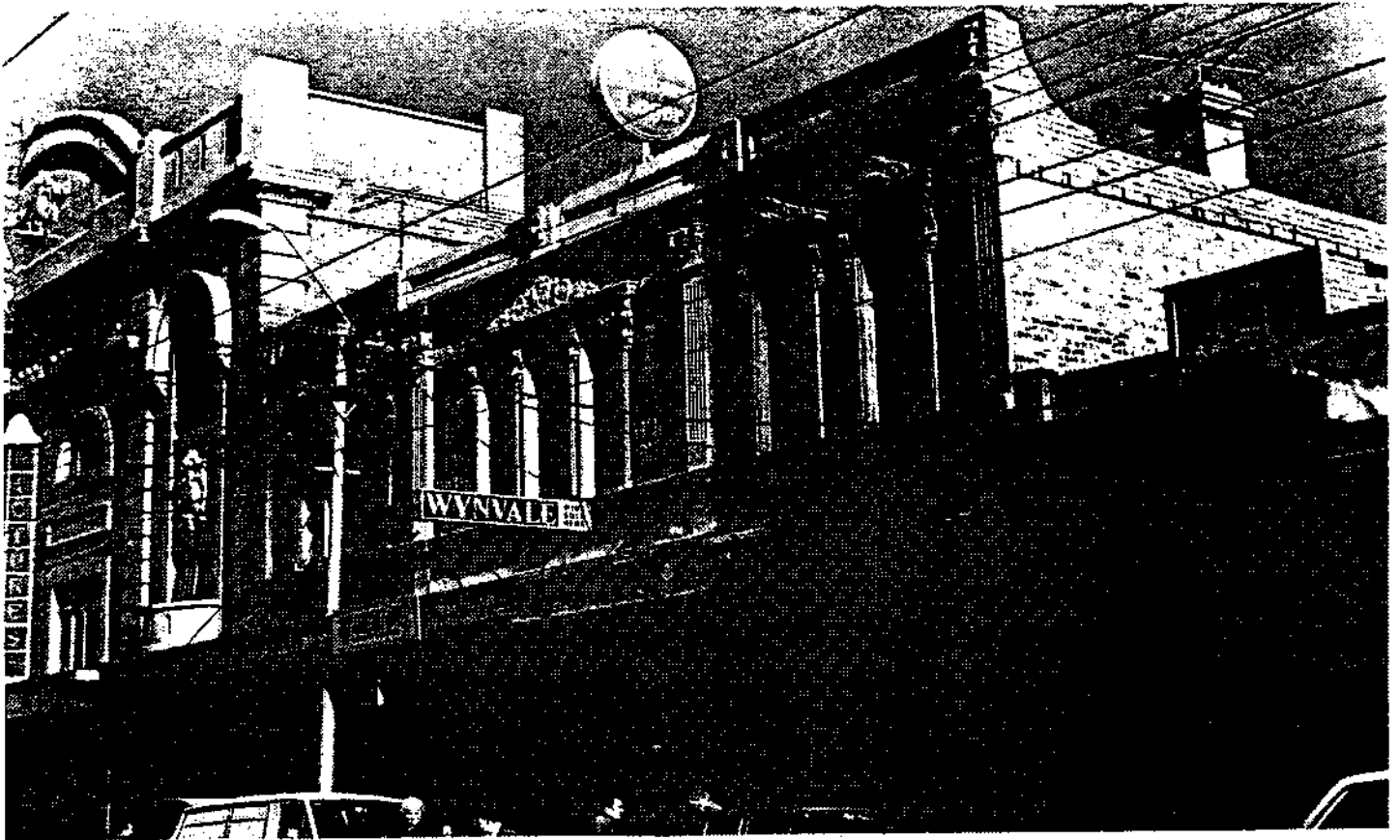


279-85

| STREET | NUMBER | STOREYS | EXTERNAL APPROX.            |      | REMARKS  | STREET-<br>SCAPE  |
|--------|--------|---------|-----------------------------|------|--|-------------------|
|        |        |         | FINISH                      | DATE |  | ELEMENT<br>NUMBER |
| (401-9 |        |         | former Plaza Cinema, 1934 ) |      |  |                   |
|        | 345-7  | 1       | S                           | 1920 | Stepped and scrolled parapet; brickwork painted intrusively.   |                   |
|        | 335-43 | 1       | B/S                         | 1920 | Notable parapet detail; 35-7 painted brickwork; shopfronts compatible 341-3.   | 37                |
|        | 329    | 2       | B/S                         | 1890 | Distinctive high pedimented entablature bridges scale to 327; verandah enclosed; brickwork painted; signage intrusive.                     |                   |
|        | 327    | 2       | B/S                         | 1920 | Central entablature, same device as 329 also use of pinnacles relates to pilasters of 329.   |                   |
| *      | 301    | 2       | S                           | 1887 | Commercial Hotel; good corner element (Hawthorn); relates to 299 in scale and style.   | 38                |
|        | 299-7  | 2       | B                           | 1890 | Shopfront 299 gone (greengrocer).  |                   |
|        | 293    | 2       | B/S                         | 1935 | Art-deco styled building; high, stepped parapet bridges scale from 297 to 291.   |                   |
|        | 291    | 2       | S                           | 1890 | Signage on parapet intrusive.  |                   |
|        | 289    | 1       | S                           | 1890 | High gabled entablature bridges scale and relates to 287 entablature. Signage c.1920 on parapet.   |                   |
|        | 287    | 2       | S                           | 1890 | Verandah enclosed; signage intrusive.  |                   |
| *      | 285    | 2       | S                           | 1889 | Shopfront not compatible; terminates vista down Mitchell Street; arched pediments on either side; original finish.                         |                   |
|        | 279-83 | 2       | S                           | 1890 | Stucco details to parapet notable; 283 colour scheme incompatible; cantilever verandahs not compatible; shop fronts 379-81 not compatible. |                   |
|        | 275-7  | 2       | B/S                         | 1920 | Relates in scale; compatible shopfront 275.  |                   |
|        | 273    | 2       | B/S                         | 1915 | Brickwork painted; signage not compatible; oriel window notable.   |                   |
|        | 271    | 2       | B/S                         | 1900 | Brickwork painted; parapet altered; sign structure on roof incompatible.   |                   |
|        | 269    | 2       | S                           | 1890 | Paintwork incompatible; parapet altered.   |                   |



265-7

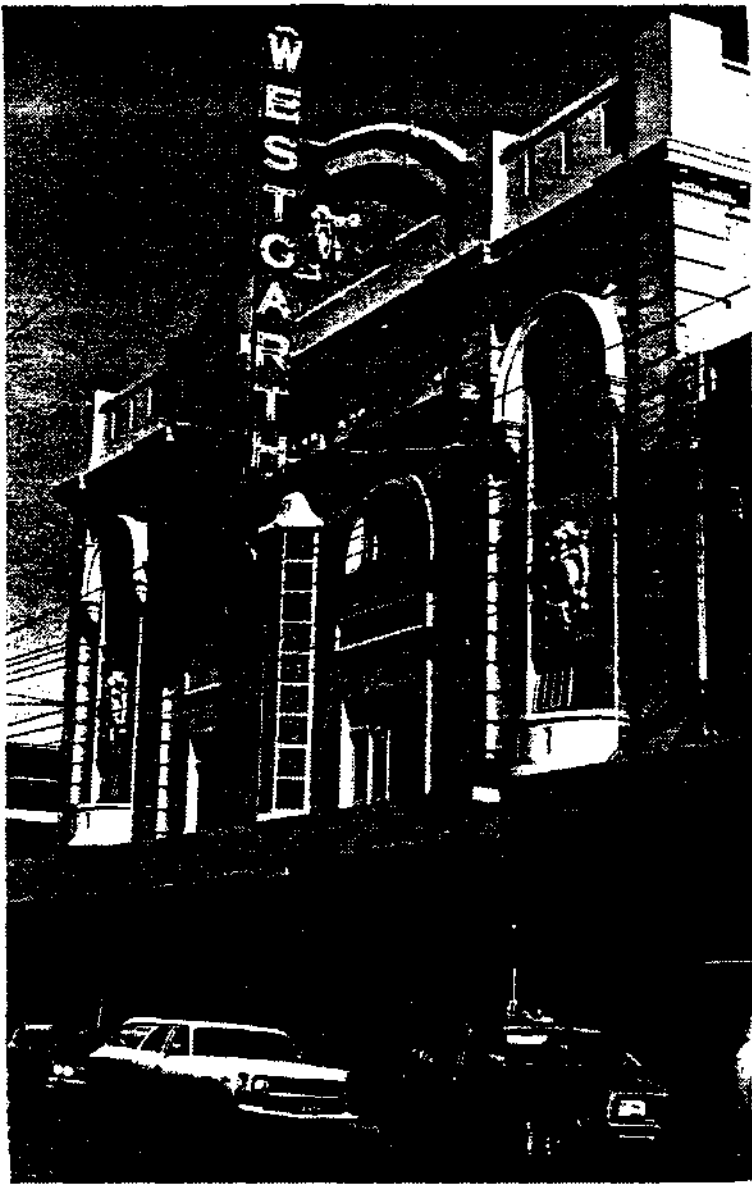


95-9

25

|  |         |         |                    |                 |  | STREET-<br>SCAPE  |
|--|---------|---------|--------------------|-----------------|--|-------------------|
| STREET                                     | NUMBER  | STOREYS | EXTERNAL<br>FINISH | APPROX.<br>DATE | REMARKS  | ELEMENT<br>NUMBER |
|  | 267-5   | 2       | S                  | 1890            | Norman Buildings; central arched entablature; original finish upper level (267); intrusive signage; relates to cornice line of 269 and 263.                                    |                   |
|  | 263-57  | 2       | B/S                | 1920            | Scale relates.   |                   |
|  | 255-3   | 1       | B/S                | 1905            | Heavy stucco pediments notable; pediments bridge scale from two levels to gap created by church; intrusive signage above verandah; verandah incompatible.                      |                   |
| *CHURCH                                    | 249-51  | 1       | Stone/S            | 1869-           | Cypress trees have individual importance as well as creating setting for church; need for picket fence to complete building line and modify 'gap' in streetscape (spade head). |                   |
|  | 247     | 2       | S                  | 1870            | Substantially altered in c.1920 - cornice line still visible; remnant from original shop-style of pre-Boom Era; shopfront not compatible (missing verandah accentuates this).  |                   |
|  | *245    | 2       | S                  | 1870            | Fairly original remnant of pre-Boom Era; signage intrusive.  |                   |
|  | *243-23 | 2       | S                  | 1886-           | Wallis Buildings; built in stages, 229-33 probable original block; important and relatively original row; uniform colour scheme required; signs intrusive 223-5, 233, 241-3.   |                   |
|  | 217-19  | 2       | S                  | 1890            | Gabled parapets; signage intrusive 219; shopfront incompatible 219.  |                   |
|  | *203-5  | 2       | S                  | 1887            | Good corner building; relatively original.   |                   |
| *Town Hall and Library. (Refer Precinct 7) |         |         |                    |                 |  |                   |
|  | 119     | 2       | B/S                | 1905            | Good corner building (Union); brickwork painted; verandah missing; compatible shopfront.   | 39                |
|  | 99-5    | 2       | B/S                | 1900            | Brickwork painted 97; 95 windows altered.  | 40                |
|  | 87-91   | 2       | S                  | 1921            | Westgarth Picture Theatre; dominant scale thus essential to relatively short streetscape; relatively original.   |                   |
|  | 85-3    | 2       | B/S                | 1905            | 85 painted brickwork.  |                   |
|  | 81      | 2       | B/S                | 1910            |  |                   |





87-91



27 83-55

| STREET | NUMBER | STOREYS | EXTERNAL APPROX. |      | REMARKS                                  | STREET-<br>SCAPE<br>ELEMENT<br>NUMBER |
|--------|--------|---------|------------------|------|--|---------------------------------------|
|        |        |         | FINISH           | DATE |  |                                       |
|        | 79     | 2       | B/S              | 1915 | Arched entablature.                      |                                       |
|        | 77     | 2       | B/S              | 1900 | Arched entablature; brickwork painted.   |                                       |
|        | 73-5   | 2       | B/S              | 1900 | 75 painted brickwork; signage intrusive. |                                       |
|        | 63-5   | 2       | S                | 1890 | 65 compatible shopfront.                 |                                       |
|        | 61     | 2       | B/S              | 1920 | Brickwork painted; compatible shopfront. |                                       |
|        | 59     | 2       | B/S              | 1905 | Compatible shopfront.                    |                                       |
|        | 57     | 1       | S                | 1905 |  |                                       |
|        | 55     | 2       | B/S              | 1900 | Good corner building.                    |                                       |

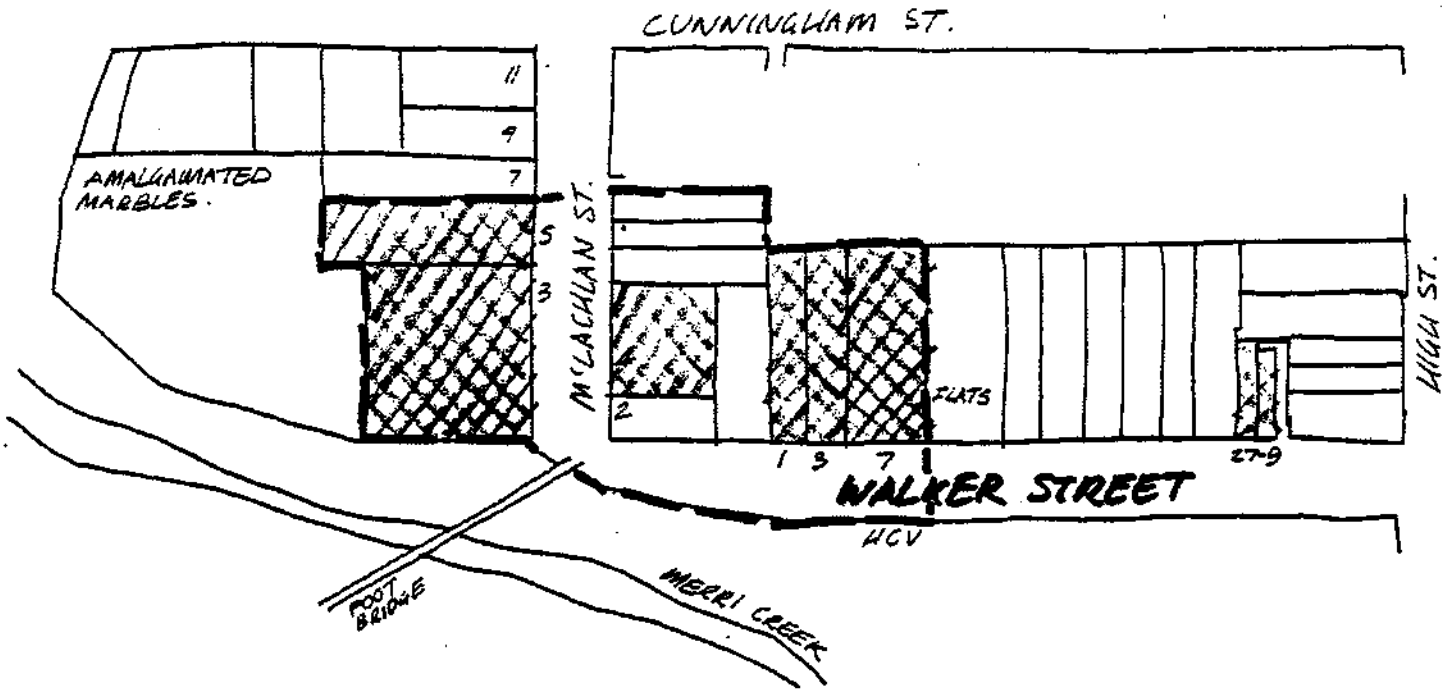
73-55 HIGH ST



| STREET | NUMBER | STOREYS | EXTERNAL APPROX. |      | REMARKS                                  | STREET-<br>SCAPE<br>ELEMENT<br>NUMBER |
|--------|--------|---------|------------------|------|--|---------------------------------------|
|        |        |         | FINISH           | DATE |  |                                       |
|        | 79     | 2       | B/S              | 1915 | Arched entablature.                      |                                       |
|        | 77     | 2       | B/S              | 1900 | Arched entablature; brickwork painted.   |                                       |
|        | 73-5   | 2       | B/S              | 1900 | 75 painted brickwork; signage intrusive. |                                       |
|        | 63-5   | 2       | S                | 1890 | 65 compatible shopfront.                 |                                       |
|        | 61     | 2       | B/S              | 1920 | Brickwork painted; compatible shopfront. |                                       |
|        | 59     | 2       | B/S              | 1905 | Compatible shopfront.                    |                                       |
|        | 57     | 1       | S                | 1905 |  |                                       |
|        | 55     | 2       | B/S              | 1900 | Good corner building.                    |                                       |

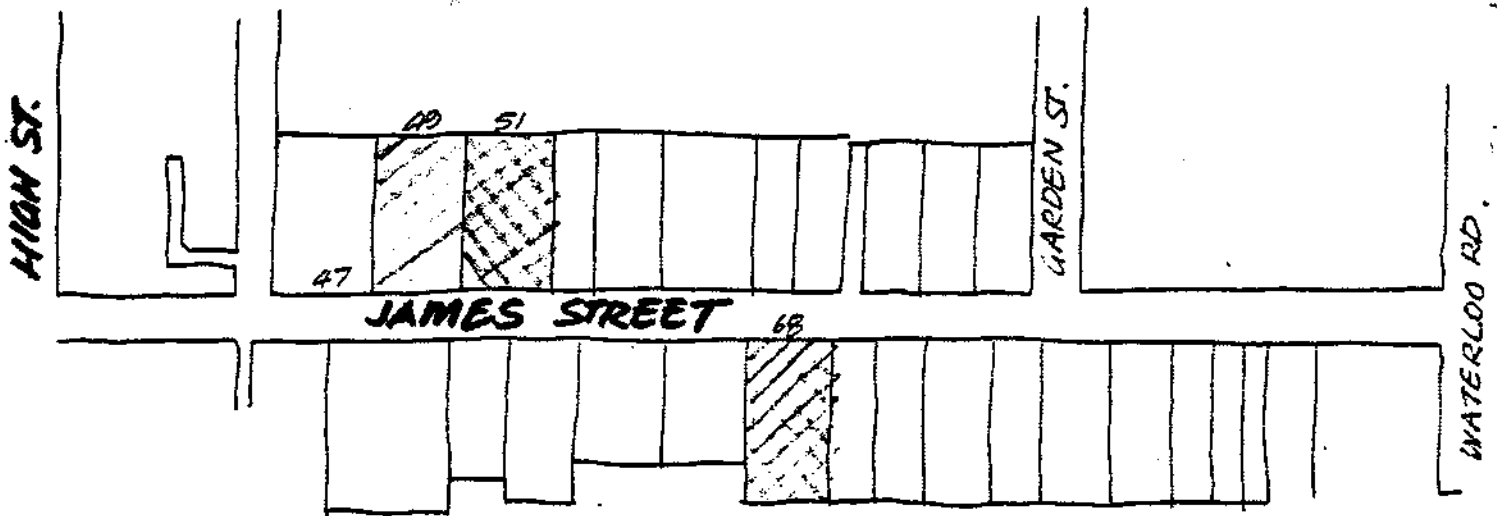
73-55 HIGH ST





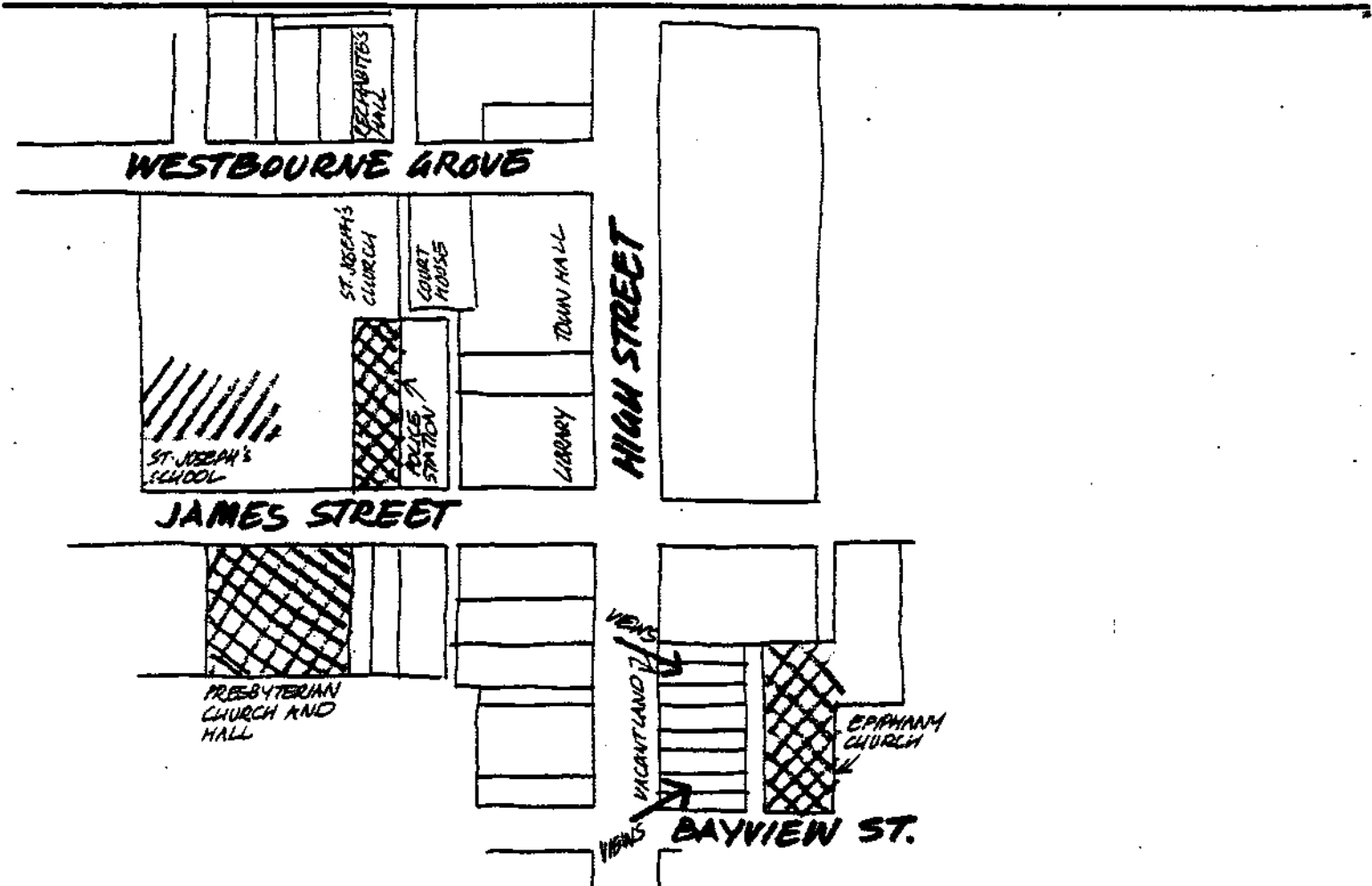
Precinct 2

Precinct 3



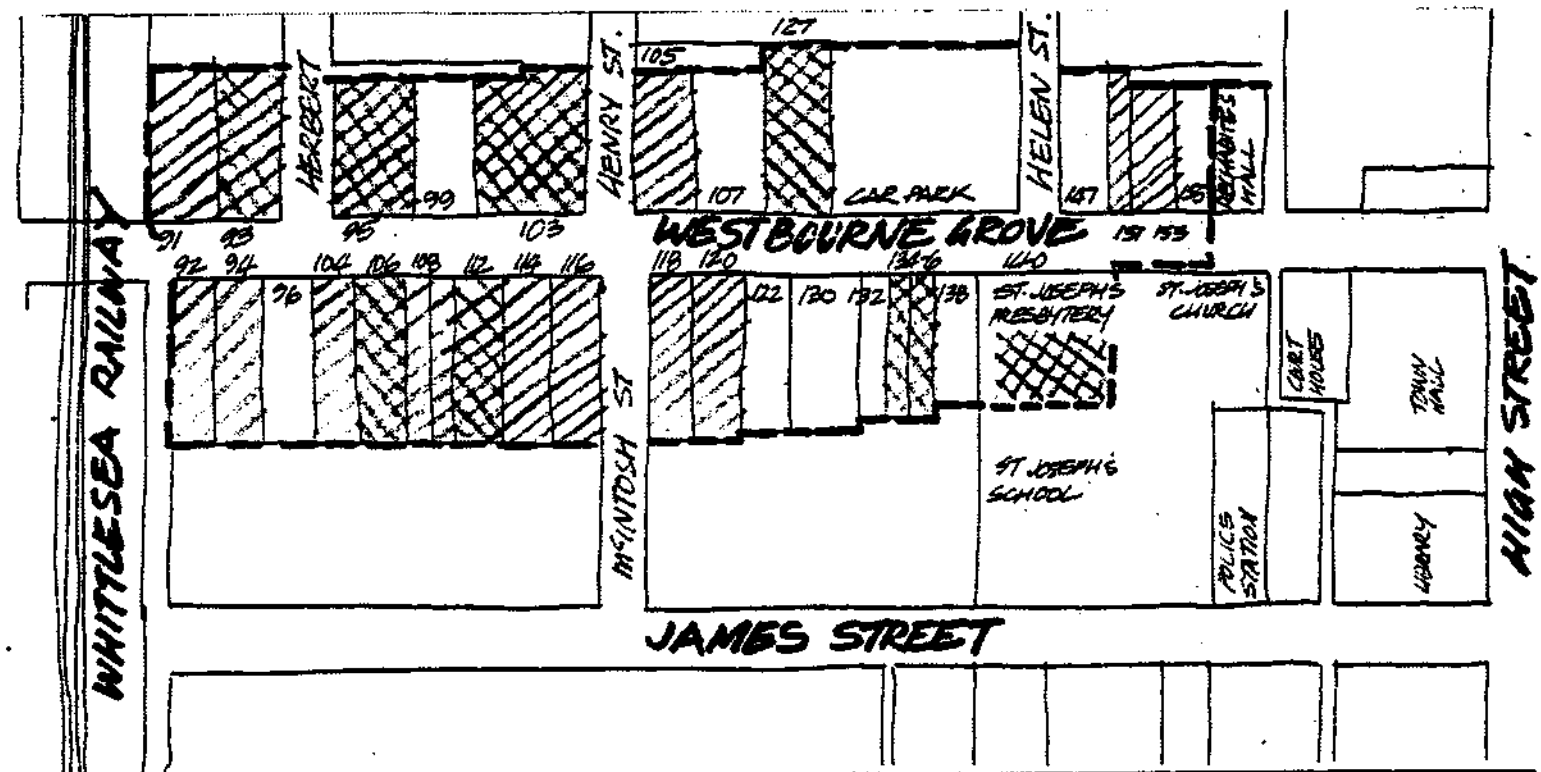
## PRECINCTS

| NAME  | MAJOR ELEMENTS  |
|---|---|
| 2 Walker, McLachlan Streets Corner  | <ul style="list-style-type: none"> <li>* (a) 27-9 Walker Street<br/>2 storey polychrome brick house (c1880)</li> <li>* (b) 7 Walker Street<br/>one storey polychrome brick (c1873)</li> <li>* (c) 1A-3 Walker Street<br/>two storey polychrome brick (c. 1887).</li> <li>* (d) 3 McLachlan Street<br/>two-storey, polychrome brick (c1878)</li> <li>* (e) 5 McLachlan Street<br/>one storey brick and stucco (c1875)</li> <li>* (f) 4-4A McLachlan Street<br/>one-storey stuccoed brick, original section. (c1879)</li> </ul> |
| <p>Old residential pocket which shares a common building material, polychrome brickwork, mature planting and age. The relationship to the Merri Creek is aparent by the siting of (d) and (e). Ironically, the Housing Commission flats opposite provide a bland frontage to this precinct which emphasises its containment. (This character is repeated elsewhere in Northcote on the hills, in James and Clarke Streets, and in Westbourne Grove, to a lesser extent. However, there is not the combination of age and the multi-coloured brickwork seen in this precinct.)</p> |   |
| <p>The balance of the housing dates from 1890-1900, in this area, and although much altered in Walker Street, they contribute a homogenous link between the major elements.</p>   |   |
| 3 James Street Hill (Residential)   | <ul style="list-style-type: none"> <li>* (a) Yarrock 68 James Street<br/>two-storey stuccoed brick house, (1881) , altered.</li> <li>* (b) 51 James Street<br/>one storey, stuccoed brick house, (1883) with a timber verandah added (c. 1905).</li> <li>(c) 49 James Street<br/>two-storey, stuccoed brick house (c1885) , much altered.</li> </ul>  |



Precinct 4

Precinct 5



3 James Street Hill  
(Residential) / continued:

These houses are in a tight group, at the eastern brow of the James Street Hill. Houses (a) and (c) are almost opposite and are of a very similar form and finish; that being typical of the few early mansions that remain scattered throughout Northcote. It is unusual to have two such buildings opposite each other. House (b) is known as the teacher, Richard Tobin's house and shares with, the others, a similar construction date.

- 4 James Street Hill  
(Civic)
- \* (a) Presbyterian Church and Hall  
James St: face-brick buildings,  
one with spire. (1894, 1906).
  - \* (b) Northcote Police Station,  
James St: two-storey face-  
brick building (1891).
  - (c) Rear of St. Joseph's Church,  
Westbourne Gr: face-brick building,  
spired (1916).
  - \* (d) Church of Epiphany  
Bayview St: face-brick building  
spired (1926-27).

The use of red face-brick work is predominant and all of the buildings, with the exception of the Presbyterian Church Hall, have either spires and towers or a picturesque roofline (as (b)). The two churches are prominent on the Northcote skyline and are the subject of distant vistas: they are also proximitous to each other and provide the major accents to this group.

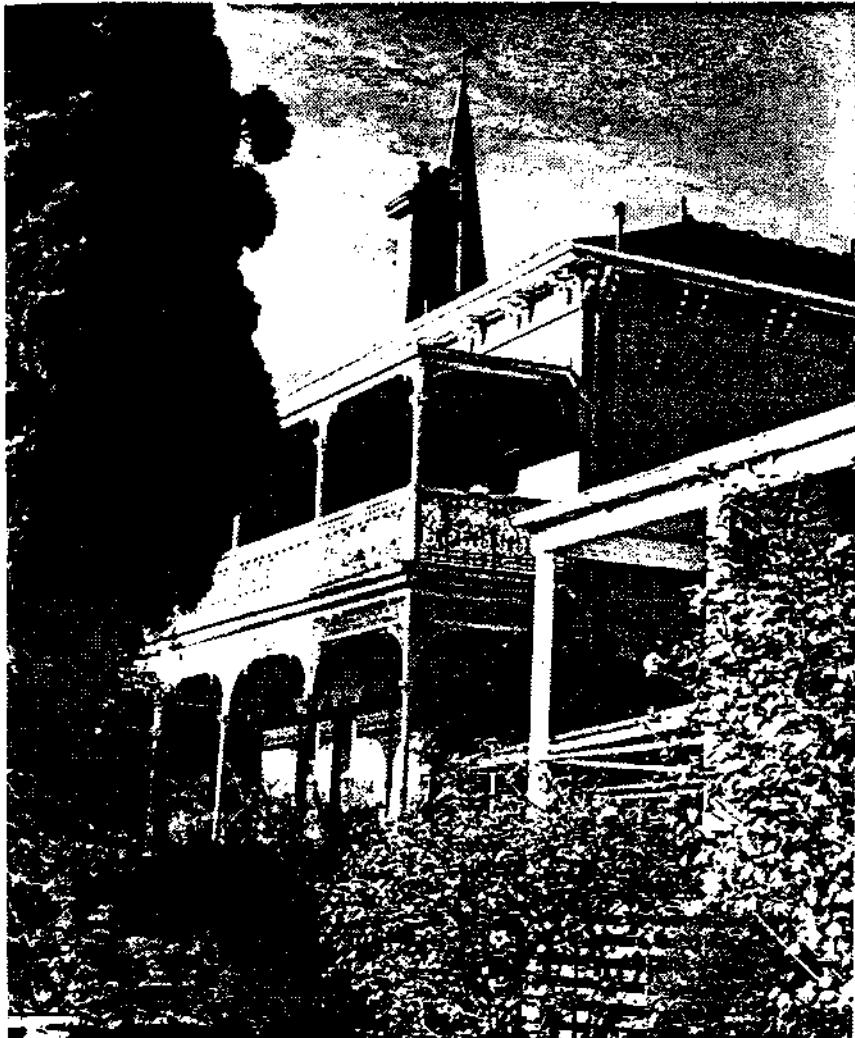
- 5 Westbourne Grove  
(Residential)
- (a) 153 Westbourne Grove  
double-fronted timber house with  
gabled cast-iron verandah, non-  
compatible fence. (c. 1895-1900).
  - (b) 151 Westbourne Grove  
single-fronted brick house with  
cast-iron verandah, non compatible  
fence and roof material. (c. 1895-  
1900).
  - \* (d) 103 Westbourne Grove  
one-storey, double-fronted to  
two elevations, brick house with  
a notable cast-iron verandah,  
incompatible roof material and  
fence. (1902).
  - (e) 105 Westbourne Grove  
bayed brick house, with a gabled,  
return timber verandah, roof  
form and style atypical to group.  
(c. 1910).

*Note: 127 Westbourne Grove, a  
major contributive building, has  
since been demolished.*



Precinct 5

134-8 WESTBOURNE GR  
140 WESTBOURNE GR





5 Westbourne Grove  
(Residential) / continued:

- (o) 114-6 Westbourne Grove  
double-fronted (assymetrical plan)  
polychrome-brick duplex with  
cast-iron verandah to 114. 116  
altered incompatible fence, mature  
planting (c. 1890).
- (p) 118 Westbourne Grove  
double-fronted (assymetrical plan),  
face brick house with stucco  
mouldings, cast-iron verandah and  
balustrade; incompatible fence.
- (q) 120 Westbourne Grove  
double fronted (assymetrical plan)  
polychrome brick house with window-  
bay and cast-iron verandah.  
Incompatible fence. (c. 1890).
- \* (r) 134-6 Westbourne Grove  
single-fronted stuccoed brick  
pair, with cast-iron verandahs and  
notable stucco details incompatible  
wrought iron balustrade and fence  
(remnant of original fence on west  
side) ( 1890).
- \* (s) 140 Westbourne Grove  
St. Joseph's Presbytery:  
two-storey, double-fronted  
(assymetrical plan) face-brick mansion  
with stucco mouldings and a notable  
two-level cast-iron verandah; mature  
original planting, no fence (1898-9).

This section of Westbourne Grove is remarkably complete with the exception of the car park at the Helen St. corner which needs enclosing with a compatible fence to reinstate the building line.

The housing stock mainly comes from the 1885-1900 period, with some intact houses from outside of that period and is generally in near to original condition. The hill side location provides a further valuable aspect to the precinct; the culmination of the hill being superbly realised by the St. Joseph's complex.

5 Westbourne Grove  
(Residential) / continued:

- \* (f) 93 Westbourne Grove  
double-fronted, to two elevations,  
timber house with a notable return,  
cast-iron verandah (incomplete);  
non compatible fence; notable  
timber details (1887).
- \* (g) 95 Westbourne Grove  
double-storey, double-fronted  
face-brick mansion with a two-level  
timber verandah, dominant scale  
and corner site. (1889).
- (h) 91 Westbourne Grove  
double-fronted timber house with  
ashlar-pattern facing and an  
incompatible verandah, no fence  
(c. 1900).
- (i) 92 Westbourne Grove  
double-fronted polychrome brick  
house (painted) with a notable  
cast-iron, gabled verandah  
(incompatible brick piers added  
to base) and a bayed side window,  
fence incompatible (1886).
- (j) 94 Westbourne Grove  
double-fronted timber house with  
cast-iron verandah and verandah  
balustrading, compatible hedge-  
fence. (c. 1900).
- (k) 104 Westbourne Grove  
double-fronted (assymetrical plan)  
house with fretted timber verandah,  
original fence and bayed window with  
decorative hood. (1905-10).
- \* (l) 106 Westbourne Grove  
double-fronted, timber house with  
notable gabled cast-iron verandah,  
compatible fence (1914).
- (m) 108 Westbourne Grove  
two-storey, face brick duplex  
(each single-fronted) incompatible  
replacement of verandah, dominant  
scale (c. 1890).
- \* (n) 112 Westbourne Grove  
double-fronted (assymetrical plan)  
stuccoed brick house with window  
bays and two-level cast-iron  
verandah, incompatible fence (1888).

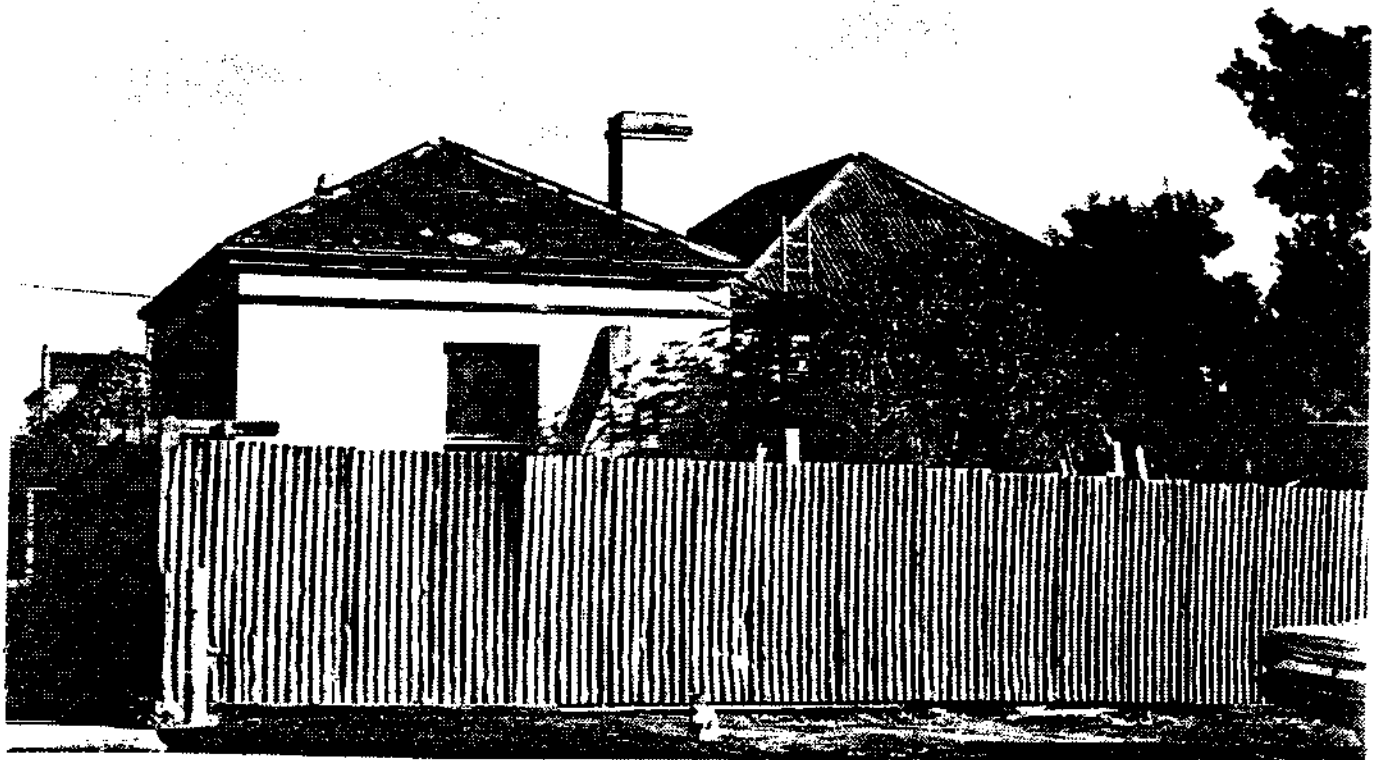


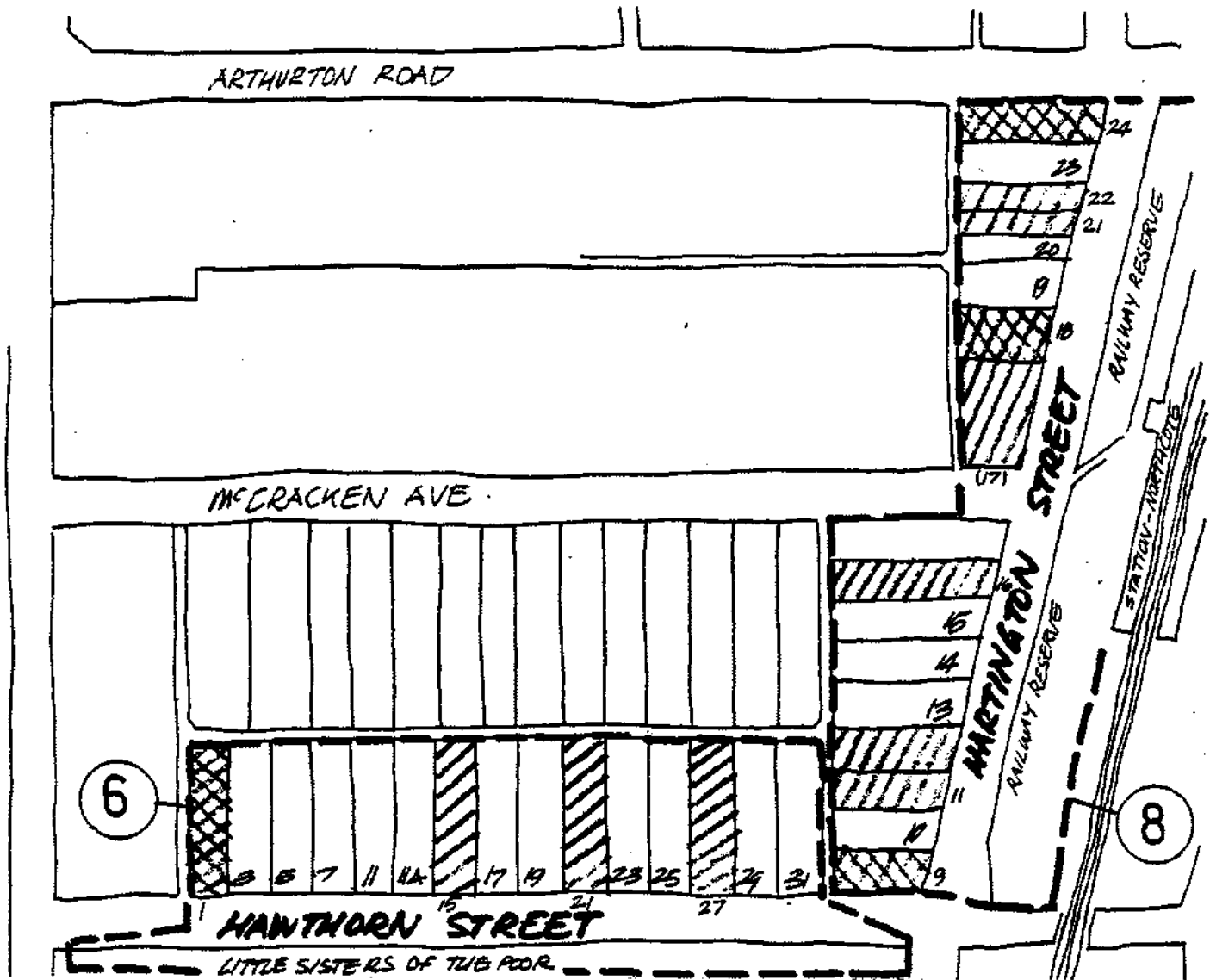
Precinct 5

108 CLARKE ST

Precinct 5

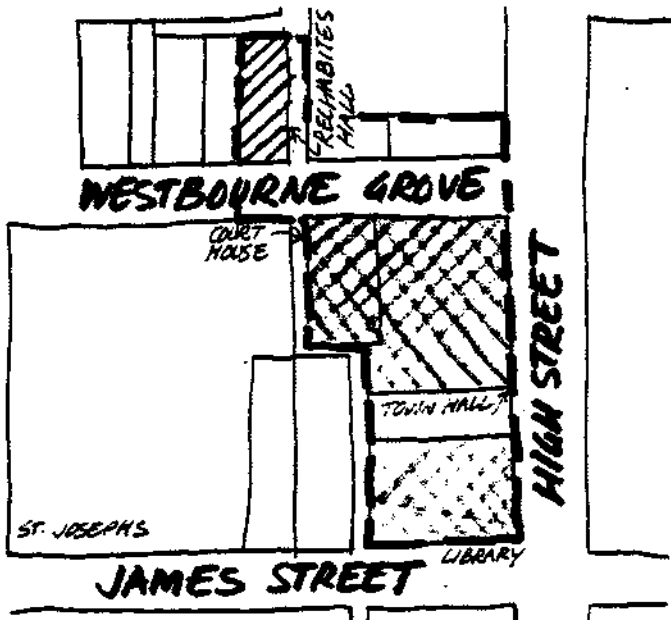
127 CLARKE ST (Demolished 1982)





Precincts 6 & 8

Precinct 7



## 6 Hawthorn Street

- (a) 27 Hawthorn Street  
double-fronted timber house,  
(ashlar pattern) with a cast-  
iron verandah and moulded  
architraves to the openings;  
the fence is original. (c. 1900).
- (b) 21 Hawthorn Street  
double-fronted timber house  
almost identical to (a) but  
with a differing iron pattern  
and verandah posts; fence  
incompatible (c. 1900).
- (c) 15 Hawthorn Street  
double-fronted timber house; the  
base building being identical to  
(a) and (b) with the 'deluxe'  
gabled cast-iron verandah and a  
later style of chimney shaft;  
fence incompatible. (c. 1900).
- \* (d) 1 Hawthorn Street  
double-fronted (assymetrical)  
timber house, (ashlar pattern)  
with window bays, half-timbered  
gables and a bayed fretted timber  
verandah; original fence-type  
and mature original planting; a  
compatible colour scheme has been  
used (c. 1910).

These buildings face the Little Sisters of the Poor and hence their aspect is unified, as is their construction materials and date of construction. Houses (a), (b) and (c) are notable for their similarity and may have been built by the same developer/builder. Their hill side location is another contributor to the making of this streetscape where viewed from St. Georges Road, each building is visible.

7 High Street, Westbourne Grove  
(Civic)

- \* (a) Town Hall, High Street:  
classical revival, two storey,  
richly decorated, stuccoed brick  
building, extending on one level  
down Westbourne Grove (1888).
- \* (b) Free Library, High Street  
classical revival richly decorated  
stuccoed brick building with  
portico (1911).  
Both buildings share a similar  
architectural vocabulary including  
the use of heavily pedimented bays.

7 High Street, Westbourne Grove  
(Civic) / continued:

- \* (c) Court House, Westbourne Grove classical revival stuccoed brick building with austere decoration but the serlian motif, adopted in the main window, links it with the town hall arcuation (1929).
- (d) Rechabites Hall, Westbourne Grove classical revival, stuccoed brick building; austere decorated but echoing, with its gabled facade, the pediments of the town hall and library (1901).

All of the building represent a revival of the classical architectural details which were originally employed in Greek and Roman times, developed in the Italian Renaissance and revived in later periods of British and European architecture. Each building represents a separate era of this continuing revival in Melbourne and is thus of architectural interest as well as contributing a homogenous character to this precinct.

8 Hartington Street

*Note: 24 Hartington Street has since been defaced.*

- \* (a) 24 Hartington Street is double-fronted (assymetrical) to two elevations, has an ornate, bayed cast-iron and timber verandah and an octagonal tower, with cupola, extending above the window bay. It is of timber with an ashlar pattern on the main facade. The roof line is gabled and hipped with an oriental flavour, accentuated by the finials and terracotta ridging: major corner building (1914-15).
- (b) 21-2 Hartington Street a single fronted timber pair with cast-iron verandah and a scalloped gable roof profile; incompatible fence (c. 1905).
- \* (c) 18 Hartington Street is double fronted (assymetrical) to two, elevations, has timber 'ashlar' facing and a gabled and bayed cast-iron decorated verandah. The roof has many decorated gables and dutch-hips; the fence is original as is the garden planting.
- (d) 17 Hartington Street basically a less ornate version of (c) with panelled cast-iron friezes to the verandah; non compatible fence but good example of period (c. 1920) with perogala portal and intact gates; good corner relationship.
- (e) Moonya 16 Hartington Street single-fronted timber house with an unusual cast iron return verandah which has a gable at the regressed entrance; fence incompatible but some original planting (c. 1910).

*Note: known as 39 McCracken Avenue.*

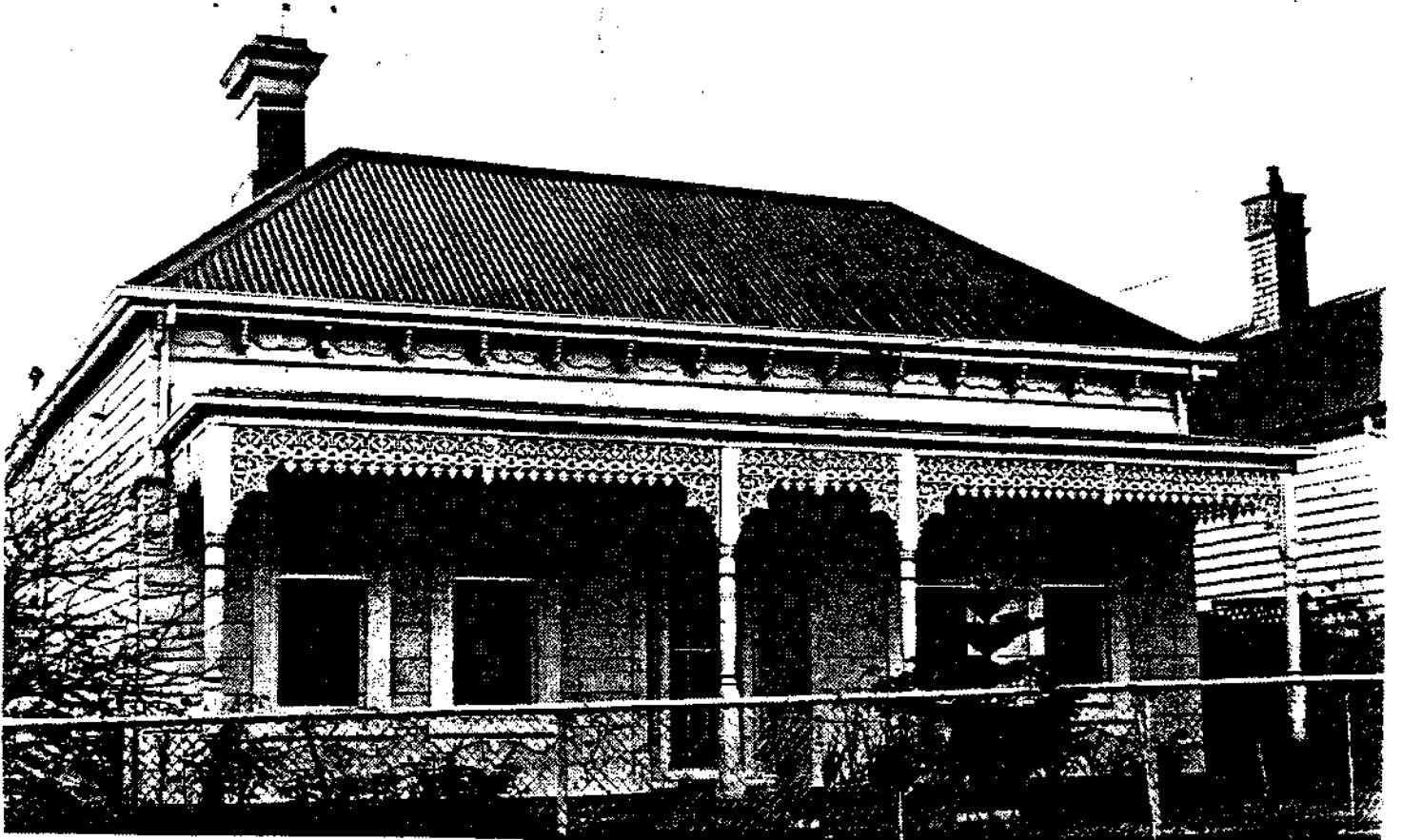


Precinct 6

27 HAWTHORN ST

Precinct 6

21 HAWTHORN ST.



7, 8



Precinct 7

Precinct 8 17 HARTINGTON ST







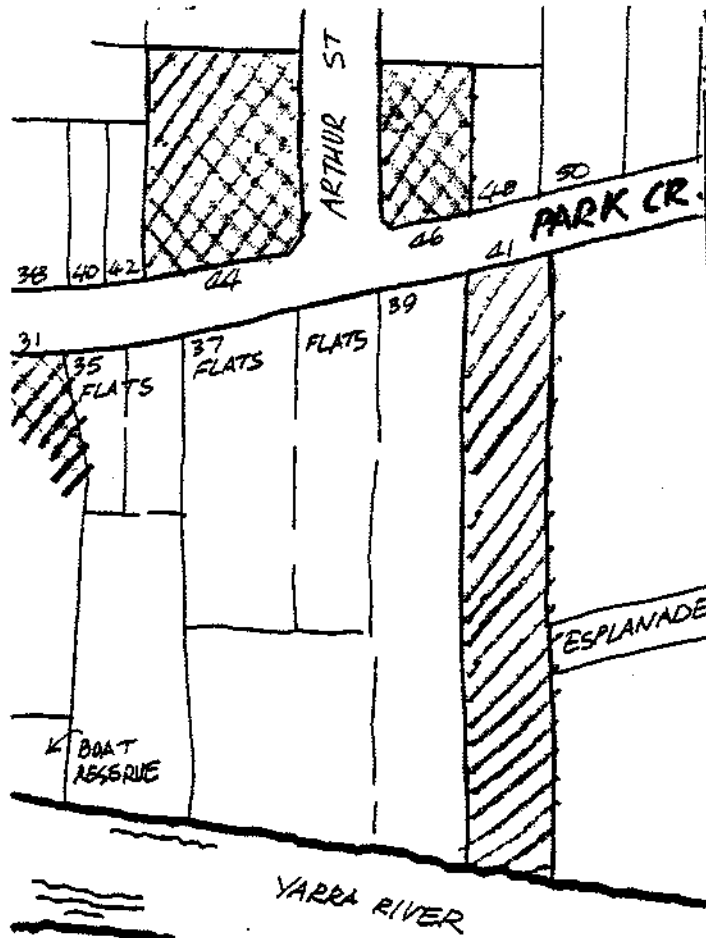
Precinct 8

11,12 HARTINGTON ST

Precinct 9

41 PARK CR.





# Precinct 9

VIEW TO PARK CR.  
(Australasian 16.12.1905 / 1471)



46 PARK CR.

## 8 Hartington Street/continued:

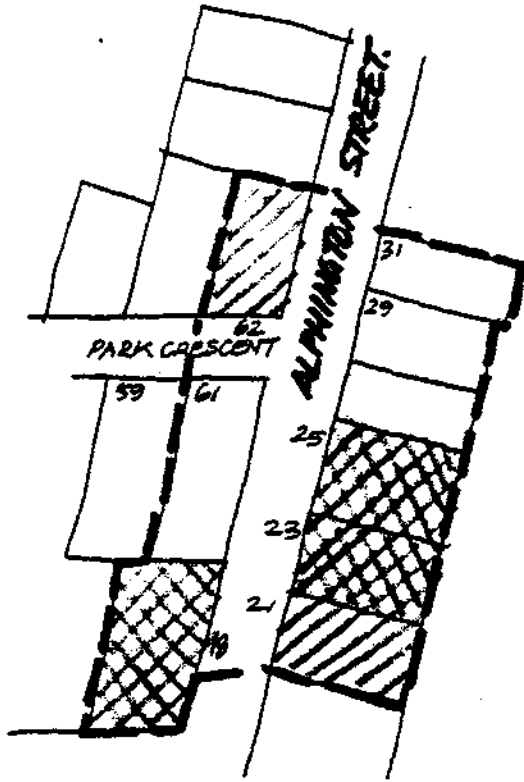
- (f) 11, 12 Hartington Street similar detached pair of double-fronted timber houses (ashlar pattern) with a gabled verandah; the cast-iron decoration of which is incomplete on both. The basic building is very similar to the nearby 15, 21, 27 Hawthorn Street. (Refer Hawthorn Street precinct). The fence of 12 is original. (c. 1900-5).
- \* (g) 9 Hartington Street similar in form and materials to (d), with bayed windows, a segmental-arched timber verandah and cast-iron friezes to the spandrels. The fence is original and the building has unusual timber detailing; good corner building.

The aspect to the railway reserve serves to unify the group as does, more visibly, the similarity in materials and decorative elements of all of the above buildings and the identical appearance of some. All of the building are in near to original condition and most have unusual and notable details to their decoration.

## 9 Park Crescent

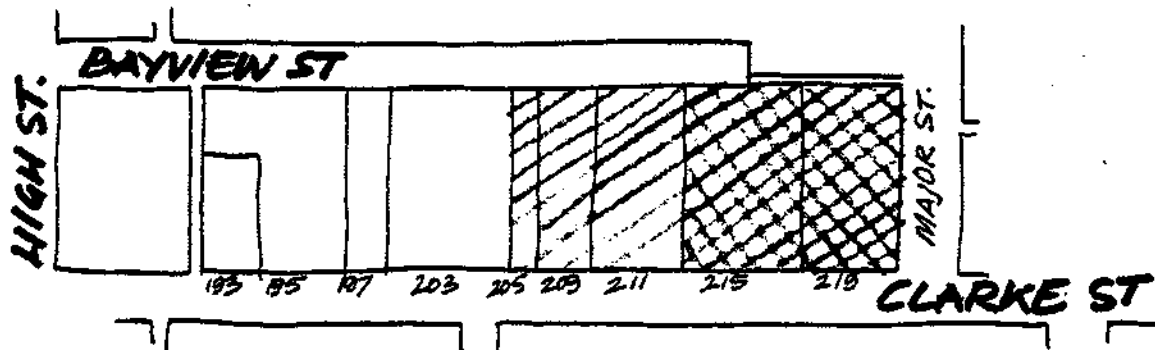
- \* (a) Stranhaer 44 Park Crescent is double fronted (assymetrical) to two elevations, of face brick with rough cast-stucco and half timbered gables and borders; has terracotta Marseille pattern roof tiles and terracotta ridge ornament. The garden is mature and original, as is the picket fence. (c. 1904).
  - \* (b) Ontario. 46 Park Crescent similar to (a) with intact stable block at rear (non compatible additions to house).
- Both houses designed by MacKennial
- (c) 41 Park Crescent double-fronted timber house with cast-iron decorated verandah and a dutch hip roof which relates to (a) and (b); the fence is original, the garden is also original and native; the palms relating distinctively to (a).

The houses occupy three 'corners' of the Park Crescent, Arthur Street crossing. Two of the houses were by the same architect and are similar in appearance whilst one of those two, (a), relates strongly to the garden of (c). Hence a strong relationship exists. The style Queen Anne domestic used is shared by other houses in Park Crescent, numbers 38, 62 and 31 whilst the face-brickwork occurs at 36 and 23 Park Crescent.



Precinct 10

Precinct 11



10 Alphington Street  
and Park Crescent

- \* (a) 25 Alphington Street  
a double-fronted (assymetrical)  
ashlar-patterned timber house  
with a cast-iron verandah and  
tower; mature garden and hedge-  
fence (1893-)
- \* (b) 23 Alphington Street  
a double-fronted, ashlar-patterned  
timber house with a concave roof  
verandah and cast-iron friezes;  
the verandah balustrading has  
been replaced, as has the front  
fence with garden (1887).
- (c) 21 Alphington Street  
a double-fronted (assymetrical)  
timber and rough-cast stucco  
house with additions and some  
alteration; the fence has been  
replaced with garden. (1910).
- \* (d) Studley Villa 18 Alphington Street  
a double-fronted (assymetrical)  
timber house with bracketted  
window bays, hoods and a timber  
verandah. A compatible fence  
has been added and the original  
colour scheme restored. (1913).
- (e) 62 Park Crescent  
double fronted (assymetrical)  
timber and rough cast stuccoed  
house with attic and verandah.  
(c1914)

Although some of these houses represent a separate era to the others, each is distinctive and, assisted by mature planting, still forms part of a group with common adjacent setbacks and materials. The hillside location with (e) at the top and its relationship, in scale, to the tower of (a) allows a diminution of scale, descending to The Esplanade.

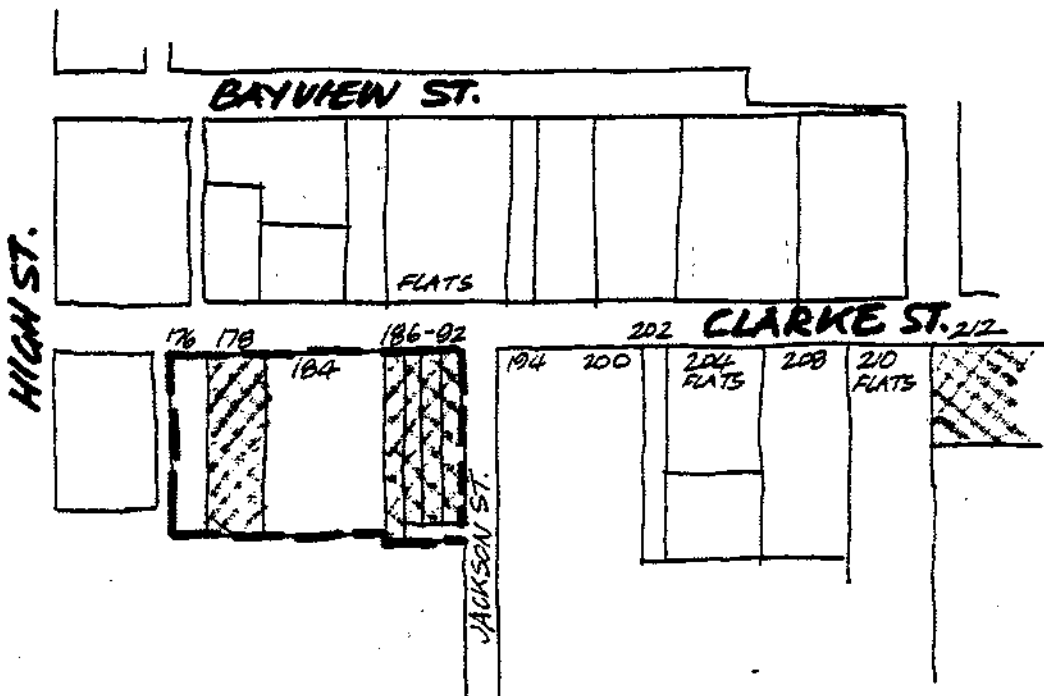
11 Clarke Street  
(Eastern Hill)

- \* (a) Madalay 219 Clarke Street  
a double-fronted (assymetrical)  
brick and stucco house with two  
elevations, bayed windows,  
terracotta tiles, and decoration,  
arcuated timber return verandah,  
octagonal tower, attic and  
observatory; mature planting,  
no fence. (1913).
- \* (b) Lugano 215 Clarke Street  
as (a) with original fence and  
mature planting (1913).



Precinct 11 211 CLARKE ST.

Precinct 12



11 Clarke Street  
(Eastern Hill)

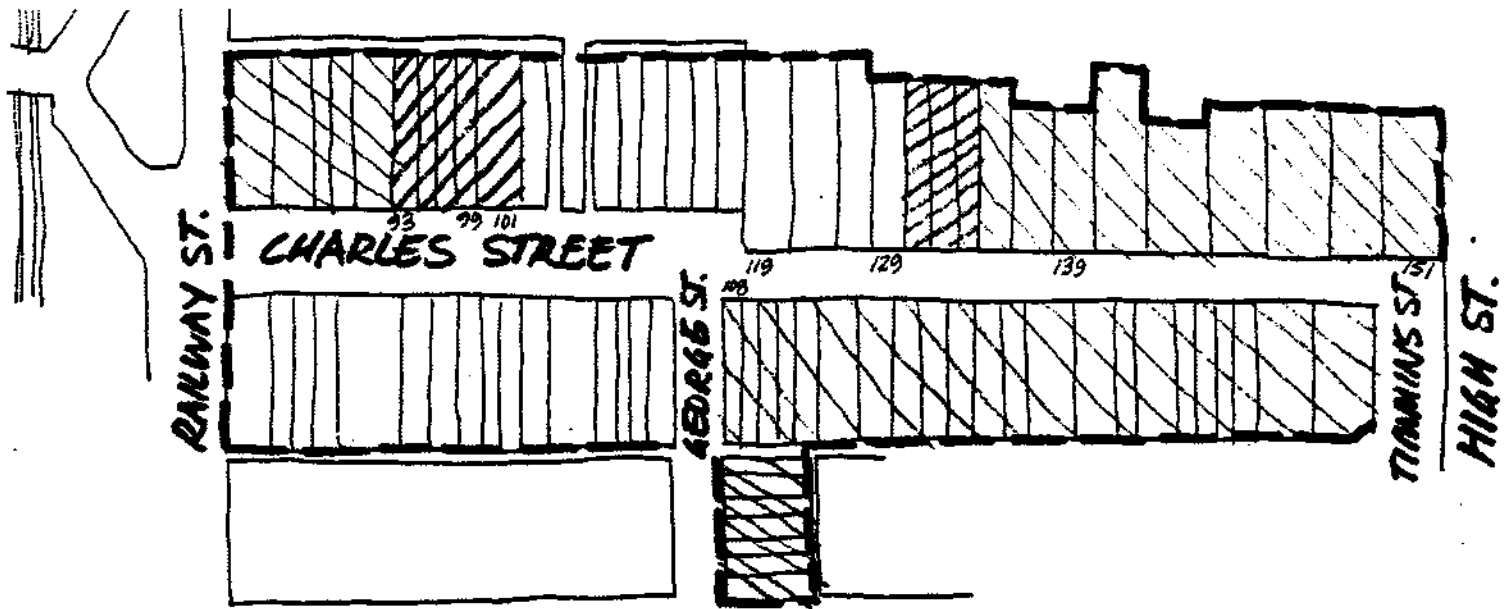
- (c) 211 Clarke Street  
double fronted (assymetrical) face-brick house with stucco mouldings, slated roof and an arched timber porch: a restrained use of the style of (a) and (b); original fence and mature planting (1915).
- (d) 209 Clarke Street  
Similar to (c) with window bays, no porch and a verandah; original fence and mature planting (1909).
- (e) 205 Clarke Street  
single fronted, assymetrically planned, brick house (c. 1910).

All of the buildings are from one era, of one material and offer variations on the scope of the style used. They share a similar set back, have mature planting around them and at the building line, and three possess their original picket fences. This consistent use of brick for detached houses of a similar age is unusual in Northcote.

12 Clarke Street  
(East)

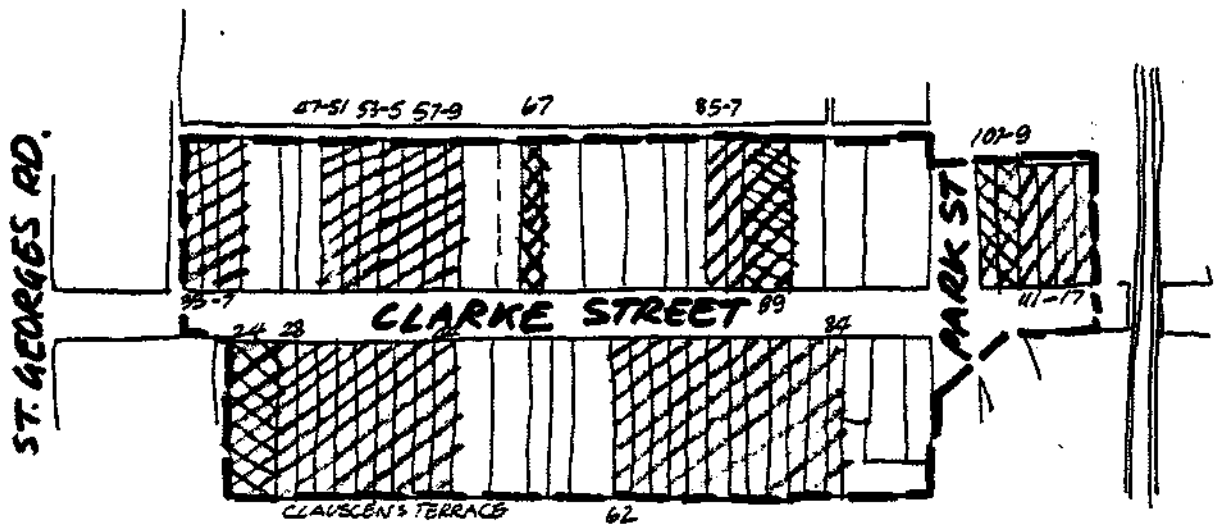
- (a) 178 Clarke Street  
an assymetrical double-fronted timber house (ashlar pattern) with a hooded window bay and cast-iron verandah; early colouring but a non-compatible fence. Addition c. 1900 to west. (1885-)
- (b) 186-92 Clarke Street  
two storey, polychrome brick and stucco row with pedimented entablatures, at the parapet and, originally, cast-iron friezes, balustrading and brackets; much of the iron is missing and so are the original fences; some mature planting (cypress) (1888)
- (c) Westleigh 212 Clarke Street  
stuccoed brick mansion at one and two levels, obscured by additions (c1869).

The age, set back and colouring of (a) and (b) are similar, if not the style and scale. House (c) shares a similar set back and scale with (b). There are loose visual connections between these buildings; the siting, facing into a homogenous hill side, strengthens these links.



Precinct 13

Precinct 14





13 Charles Street  
(East)

- (a) 125-39 Charles Street  
a group of mainly single-fronted timber houses with bayed windows and side verandahs with cast-iron friezes and balustrading. Two near to original examples are a duplex 131-3 Charles. The major streetscape element is the repeating, half-timbered gables ascending the slight rise to Timmins Street.
- (b) 108 Charles Street to Timmins Street  
opposite the above group and more diverse: a brick single-fronted row at the western end and similar gabled cottages as in (a) at the eastern end.
- (c) 117 Charles Street to Railway Street  
a mixture of house types dating from 1890-1910; some double fronted brick houses, (101) some single fronted. However, the occurrence of a brick row houses (43-99) and the common setback of most houses provides a link with the strong character seen in (a) and (b).

The street width narrows at (a) and (b), and the High Street retaining wall closes off the east end; hence the sense of streetscape is heightened. The wider street at (c) weakens the cross-street relationship but the row houses give continuity to the north side and link it to (a).

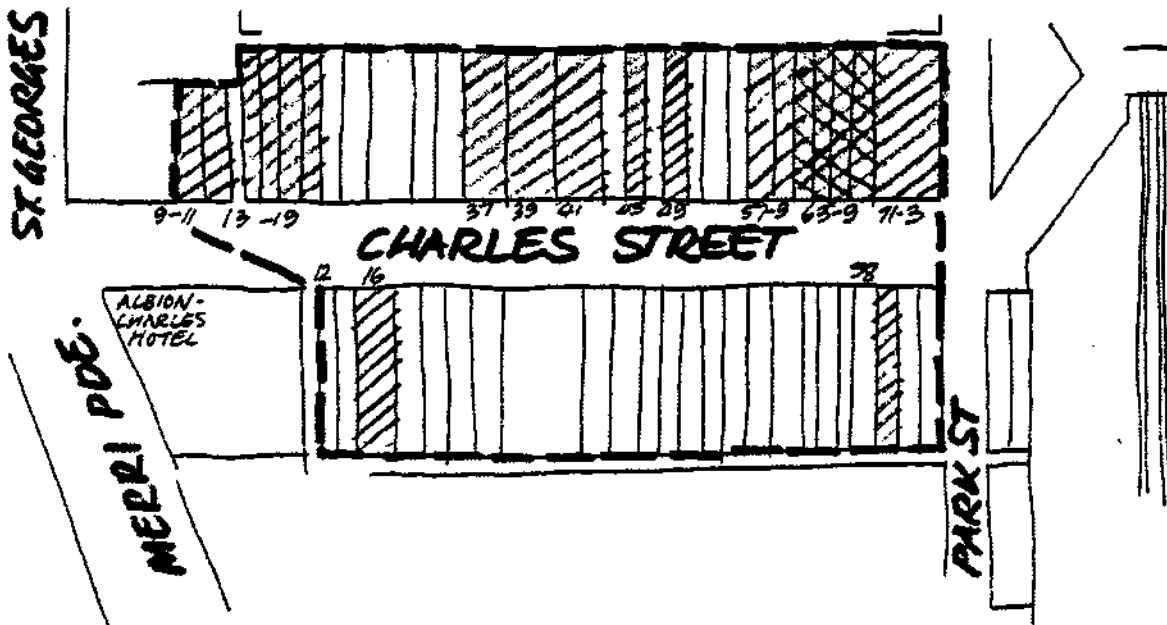
14 Clarke Street  
(West)

- (a) 115-17, 111-3 Clarke Street,  
two single-fronted timber duplexes, originally with cast-iron verandah friezes and brackets, now incomplete; incompatible fences; some alterations, (c. 1890).
- \* (b) 89 Clarke Street  
double-fronted, timber house (ashlar pattern) with cast-iron friezes and brackets to a concave - roof verandah (1907).
- (c) 87-5 Clarke Street  
single-fronted, stuccoed brick cottages with, originally, cast-iron decorated verandahs; alterations and incompatible fences (c. 1890).
- \* (d) 67 Clarke Street  
as (c) but of polychrome brickwork with stucco decoration to the parapet (1889)
- (e) 57-9 Clarke Street  
as (d); 57 altered but retains verandah iron.



Precinct 14 89 CLARKE ST.

Precinct 15



14

Clarke Street  
(West) / continued:

- (f) 53-5 Clarke Street  
as (c).
- (g) 47-51 Clarke Street  
as (d) but an extensive row;  
with verandah iron on 49 and most  
details intact on 47; fences  
incompatible and alterations. (c. 1890).
- (h) 33-7 Clarke Street  
single fronted, brick cottages;  
fences incompatible and altered  
(c. 1890).
- \* (i) 24 Clarke Street  
two storey, stuccoed brick shop  
and dwelling with intact shopfront  
glazing and cast iron balustrading  
to the balcony (1887).
- (j) Clausen's Terrace 28-44 Clarke St.  
single fronted polychrome brick  
row with iron decoration to the  
verandahs; some have painted  
brickwork and other have been  
altered. Fairly original houses  
include 29, 30, 32-4 and 40;  
fences incompatible (1885).
- (k) 62-84 Clarke Street  
as (j); all brickwork painted;  
78, 62-4 fairly original; fences  
incompatible.

Most buildings have been altered but the rows and, particularly, their parapet entablatures (which are generally intact) create a continuous skyline which, in turn, creates the streetscape. Most are single fronted dwellings from c. 1890.

15

Charles Street  
(West)

- (a) 71-3 Charles St.  
single fronted stuccoed brick  
duplex; altered and fences  
incompatible (c. 1890).
- \* (b) 63-9 Charles Street  
single-fronted, polychrome brick  
row with slated roofs and cast-  
iron friezes to the verandahs;  
high brick fence incompatible  
(1889).
- (c) 57-9 Charles Street  
as (b); 59 brickwork painted  
and new incompatible window installed;  
fences incompatible in materials.  
(c. 1890).

15 Charles Street  
(West) / continued:

- (d) 49 Charles Street  
as (b); incompatible fence;  
verandah iron intact. (c. 1850).
- (e) 45 Charles Street  
as (b); original fence and gate;  
brickwork painted; iron intact.
- (f) 41 Charles Street  
double, assymetrical-fronted  
timber house (ashlar pattern)  
with cast-iron friezes to the  
verandah; unusual window  
placement; fence material  
incompatible. (c. 1900).
- (g) 39 Charles Street  
single fronted timber house  
(ashlar pattern) with timber  
verandah old half-timbered gable;  
incompatible fence (c. 1905).
- (h) 37 Charles Street  
as (g) but with hipped-roof  
and cast-iron friezes to  
verandah (c. 1900).
- (i) 13-19 Charles Street  
as (g) but in a row; most with  
original fences; most without  
verandah frieze. (c. 1905).
- (j) 9-11 Charles Street  
as (g) but with a side-verandah  
entrance; fences incompatible  
(c. 1905).
- (k) 16 Charles Street  
single-fronted timber house with  
cast iron verandah; incompatible  
fence (c. 1900).
- (l) 58 Charles Street  
as (k); fence compatible.

A predominantly single-fronted precinct with common setbacks and a large number of timber and brick rows; most built in the period (1890 - 1905).

16 Langwells Parade

1-8 Langwells Parade  
a row of single fronted, dichrome  
brick cottages; originally, with  
restrained cast-iron brackets to  
the verandah bressumar; 3 and 5  
unpainted; all fences incompatible;  
brackets missing from many.

(1887-)

An austere and altered brick row, 1-8 Langwells Parade draws significance from its association with the Northcote brick industry; the actual brick works having been destroyed recently.

17 Robbs Parade

\* 1-12 Robbs Parade  
(Refer to Langwells Parade);  
most cast iron missing; many have  
painted brickwork; all fences in-  
compatible.

18 Dally Street  
(Built by William  
Dunkley in 1889)

(a) 1-19 Dally Street  
stucco-brick; single fronted row,  
originally, with iron decoration  
to the verandah; impressive  
pedimented parapets; original  
windows in 7 and 15, others have  
been altered; fences incompatible

(b) 2-20 Dally Street  
mainly as (a), 16 double fronted  
polychrome brick house c. 1890.



1-19 DALLY ST.

LANDSCAPE IN NORTHCOTE  
HIGH STREET SOUTH

From Hoddle's original wide boulevard, laid out in 1853, the new Borough Council of 1883 commenced to plan a landscaped entrance to their municipality. As part of a borrowed 6,000 pounds they resolved to plant Elm trees between Westgarth Street and the Merri Creek.<sup>1</sup> This was done in the early months of 1886.<sup>2</sup>

Further work was done, after the formation of the Northcote South Ratepayers' Association in 1901, who proposed lawns, shrubs and flowers between the elms. Fund raising began in 1904 but Government money for the execution of the work was not received until 1906. Meanwhile J. Oliver, curator of Queen's Park in Essendon, prepared the planting scheme and the Council began planting in 1905 with the Mayoress, Mrs. F.J. Plant, planting the first shrub in August 1905.<sup>3</sup> George Clausen Jr. is credited with the concept of what was known as "The Rockeries", and H. Cornwell collected most of the money for their construction.

As with many of the parklands in the City particularly St. Georges Road, the formal layouts of hedges, shrubs, rockeries and beds of flowering annuals have become lawns only, sprinkled by remnant shrubs. The Elms have survived but the basalt substrata and excessive pruning appears to have prevented their growth to full maturity. Details such as the columnar lamp standards have been replaced with more prosaic pipe standards and the general planning has been lost.

Recommendation

This High Street landscape obtained its ground-level character in 1905 and might be argued that measures should be taken to gradually reintroduce the formal aspects of the old design. Privet, box and cypress hedges in radial configurations, retention of the existing basalt and recreation of some rockeries would recapture the decorative effect once intended for Northcote's entrance, rather than simply another grassed median strip.

(Refer Photograph, *Northcote Jubilee Celebrations 1883-1933 Souvenir and Official Programme* p.5.)

1. Lemon Ch.6 p.6
2. a) *Northcote Jubilee Celebrations 1883-1933*, p.9
- b) Lemon Ch.8 p.10
- c) Minutes Parks and Gardens Committee, (NBC), 26.2.86
3. a) *Ibid*
- b) *The Leader* 12.8.1905, p.36

## Northcote Park

An article in the Northcote *Leader* of 4th January, 1890, stated the benefits seen in the Northcote Public Park from 'delightful shading trees, well laid out flower plots, sparkling fountains and the other accessories .. ' . Pride arose from comparison with 'less fortunate suburbs frizzling in the tropical sunshine with not so much as a gum tree to shelter them .. ' .

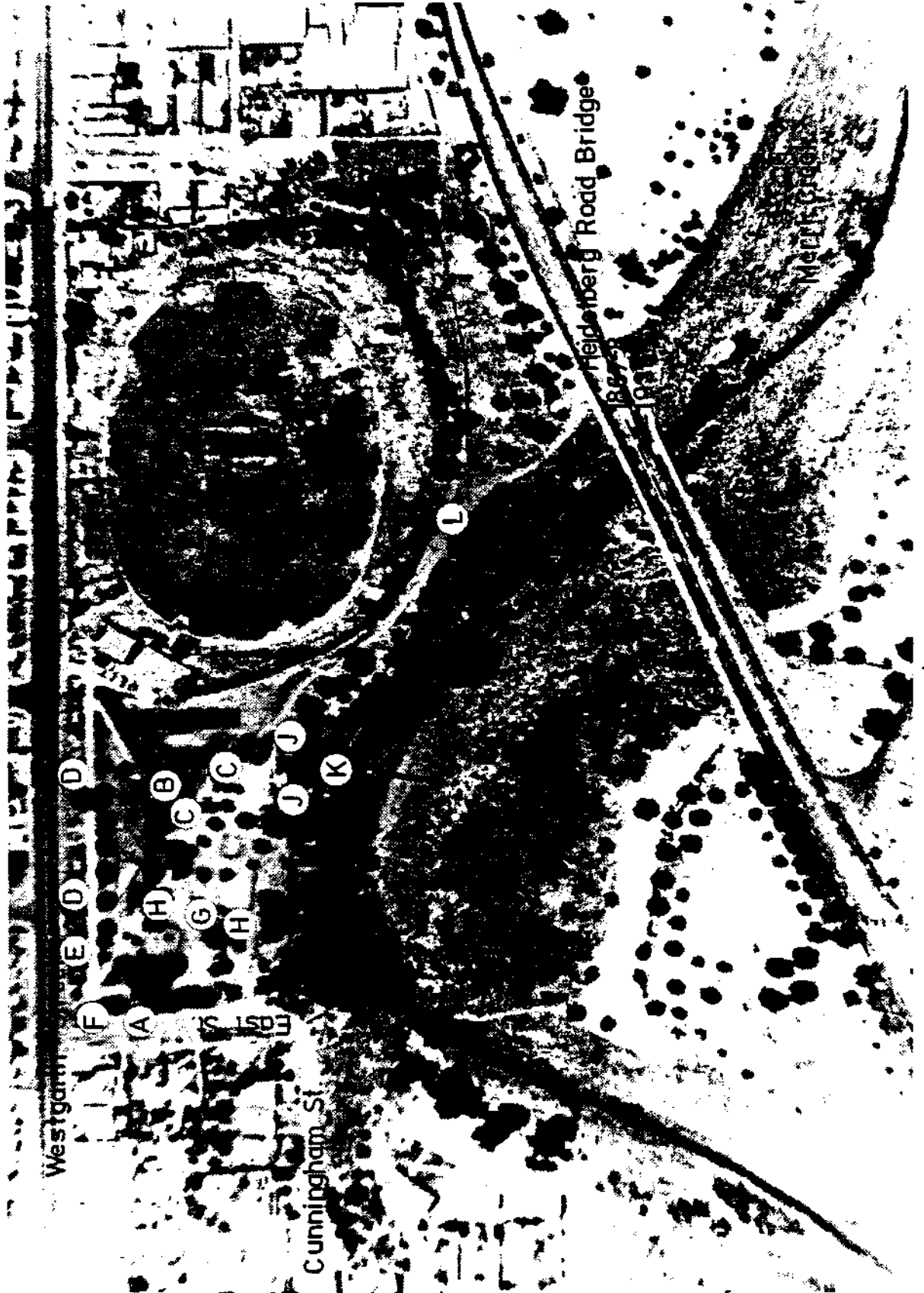
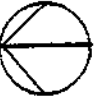
Tree planting in the park had commenced with the inception of the Borough Council in the 1880's. A pavilion was provided and the area fenced with pickets.<sup>1</sup> The reserve had been there however, since the 1860's (Brache's plan) but did not achieve full status until a permanent reserve for 'Park' and 'Recreation' was created in 1904. This application was made as a result of Cr. Plant's recommendation to the Parks and Gardens Committee in April 1903.<sup>2</sup> This paralleled with a similar development to that which occurred in High Street; the South Northcote Ratepayers' Association again being in the fore. A full-time gardener was employed and commenced improvements in the park; more trees, new gates and a new part to the pavilion (now a 'Training Room'). Plant materials existing in the park, during this period included a Boxthorn hedge but the present ornamental character was devised in August 1904 by the procuring of 50 *Grevillea robusta* (Silky Oak), 12 Sugar Gums and 50 *Cedrus atlantica* from the State Nursery. The Grevilleas and Cedars were planted on the diagonal gravelled walkways whilst some Pittosporum had been located to the south of the Recreation reserve to shelter spectators.<sup>4</sup>

A further development occurred in 1933 with the erection of the Cr. A. Oldis Memorial Gates (F). These wrought-iron gates were hung on stuccoed piers with cornices and panelling; the four being surmounted by cement urns. Curved rubble-faced walls joined the gates to perimeter rockeries which had by then replaced the pickets. By then *Phoenix Canariensis* palms and the tall Cabbage Tree palms had been introduced to lend an exotic aspect to this ornamental garden. An Egyptian-styled drinking fountain (1911) has survived from an earlier period on the Westgarth Street frontage.

1. a) Minutes, Parks and Gardens Committee  
22.5.1885f  
b) loc.cit. 18.1.1904
2. Loc.cit. 24.4.1903
3. Loc.cit. 7.12.1903
4. Loc.cit. 29.8.1904

# Northcote Park

Base: Lands Department 1960







*Northcote Park: Drinking Fountain erected by the NSPA (Northcote South Progress Association) 1911; Blue Atlas Cedars, Silky Oaks and Canary Island Palms provide an exotic ornamental skyline.*

*Northcote Park: Cr A Oldis memorial gates; Cr Oldis died 3.10.1933. Note the large Elm and the Cabbage Tree Palms*



## Recommendations

Today Northcote Park has suffered the fate of progressive replanting with mixed species over an extended period. The result is an obliteration of the original Silky Oak character, most of which have now gone, and the creation of a confused landscape design where trees of all species are dotted around the reserve. Similarly the flowering plants and shrubs in the border rockeries are all but gone (E).

Of particular note is an old English Elm (*Ulmus procera*) at the East Street entrance (A) and the remnant Atlantic Cedars (C) which occur in the centre of the park and to the south-east. The Silky Oaks (B) that remain don't appear to have thrived as those in Fairfield Park have done. Other trees deserving retention and repetition include the Pepper Tree (south-west) (G) and the Cabbage Tree Palms (H) which, if repeated on the diagonal paths already created, would help reinforce the original layout, also the young English Ashes and Oaks which dot the Westgarth Street frontage (D). At the river bank, below a notable rock outcrop, are many English Elms (J) and the predictable Silver Poplars and the Basket Willows (K). The view of the Merri Creek Heidelberg Road Bridge is an important aspect of the south-east part of the reserve. Similarly, the view from the bridge back to the park is perhaps the best one. The ornamental trees rise over the bushy foreground of Elms and Silver Poplars; creating the picturesque skyline of the original design with none of the later intrusive planting being visible.

## Fairfield Park

With the removal of the Yarra Bend Lunatic Asylum, its patients in 1925 and most of its buildings soon after, the area was permanently reserved in November 1926 for recreation purposes.<sup>1</sup> Subtracted from this area was that of the Queen's Memorial Infectious Diseases Hospital (41 acres). Prior to the Yarra Bend Park, adjoining parkland of 15 acres had already been reserved in 1914, and the park, reserved a year later for Public Purposes.<sup>2</sup> Through this latter reserve, an M.M.B.W. water main had existed since 1878; resting on abutments set into the bank and piers midstream (This pipe bridge was damaged in the 1934 floods and was rebuilt in 1937 with a 30" main from Kew to Richmond and an 18" pipe to South Melbourne).<sup>3</sup>

1. a) Lemon Ch.10 p.26  
b) Gov. Gaz. 1926 p.3054
2. a) Gov. Gaz. 1914 p.1202  
b) Gov. Gaz. 1915 p.3531

3. a) R.C. Seeger, A  
*Chronological Survey  
of the Development  
of Melbourne's Water  
Supply (Melb.1957)*  
b) M.M.B.W. Detail Plan

M.M.B.W. Record  
Plan 63

Swimming carnivals commenced for the Fairfield Park Swimming Club in March 1908 and many followed: photographs of these events show Fairfield Park to be a grassed embankment (*Weekly Times*, 12/3/ 1909 p.25) with a timber landing for boating at the river. In December 1932, the Fairfield Swimming and Life Saving Clubhouse was opened by the Heidelberg Shire President. Later photographs show, diving boards and extended landings at the base of this building (*Heidelberg* 1937)

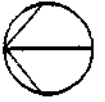
After fencing in 1912, the present ornamental garden was planted next to the Heidelberg Road and the terraced rockeries established on the embankment. Today an avenue of *Platanus orientalis* (Oriental Planes) (C) traverses the perimeter of the roadside flat and continues south to the Fairfield Hospital. Between this avenue and the road, a number of exotic and native ornamental trees have been planted. These include Bunya Bunya *Araucaria bidwillii*, Roman Cypress, Atlantic Cedars and Silky Oaks (A); together resembling the original character of Northcote Park. However, here the character has been preserved; with little unsympathetic planting having been introduced. The She-oaks and Cypress blend with other conifers with a predominant dark green foliage. An occasional Yellow Gum *E. leucoxydon* (D) is sited between these groves but does not intrude, whilst existing Yellow Gums (D) at the north-west corner have been reinforced by further planting, although there has been a noticeable loss of the Cypress border (B) which once enclosed the park from Heidelberg Road.

Beyond the Plane Tree avenue, the species become more heterogenous; being more so as they approach the river bank and the clubhouse. Plant groupings however, are evident such as the Cabbage Tree Palms encircling the former rotunda site (M) and the repetition of ornamental trees along the top of the nearby bank viz. Atlantic Cedar (N), Bunya Pine Tree and Roman Cypress (N). A nearby track to the river is lined with mature Radiata Pines (L). Further east are Lemon Scented Gum (F), Silky Oak (E) and Mahogany Gums (E). A dominant part of the lower bank is a large English Oak (K) with the Silver Poplars clumping on adjacent banks (J).

*Note: Fairfield Park was levelled and fenced in 1912; a Mr Brown of the Heidelberg Shire Parks and Gardens Committee laid out the paths and planting; a gardener was employed to realise the plan in detail; Chief Engineer of the Public Works Department and renowned landscape gardener (Catani Gardens, St Kilda; Alexandra Avenue and Gardens) designed the rockeries on the hillside facing the river which were complete by 1914; 400 trees from the Mt Macedon Nursery were planted, a picket fence built and an iron portal placed at the entrance in 1914.*

# Fairfield Park

Base: Lands Department 1960



Of particular importance is the view across to an extensive hedge-row of Cypress and Pines (D) which form the dark green backdrop to the lower River Red Gums, Blackwoods and Golden Wattles which encircle the river bank to the south (R). Other notable views exist to the Kew Lunatic Assylum and the M.M.B.W. pipe bridge.

#### Recommendations

Generally seek out and reinforce the existing character of the areas viz. Maintain the dark green foliage dominance on the upper section (i.e. preserve the conifers) and replant soon slower growing avenues such as the Silky Oaks at the Heidelberg Road alignment. Retain the framing rows of cypress and seek to regain some of the former enclosing elements to screen out the intrusive Heidelberg Road viz. a medium height hedge (formerly of Privet) at the boundary would enhance the feeling of place in the park. At the bank and fringe, retain and replace significant existing species. Attempts might be made to re-establish the rockeries and planting (S). In adjacent areas the River Red, Mahogany and Yellow Gums should be the major species retained and replanted as (O) .

#### Yarra Bend National Park

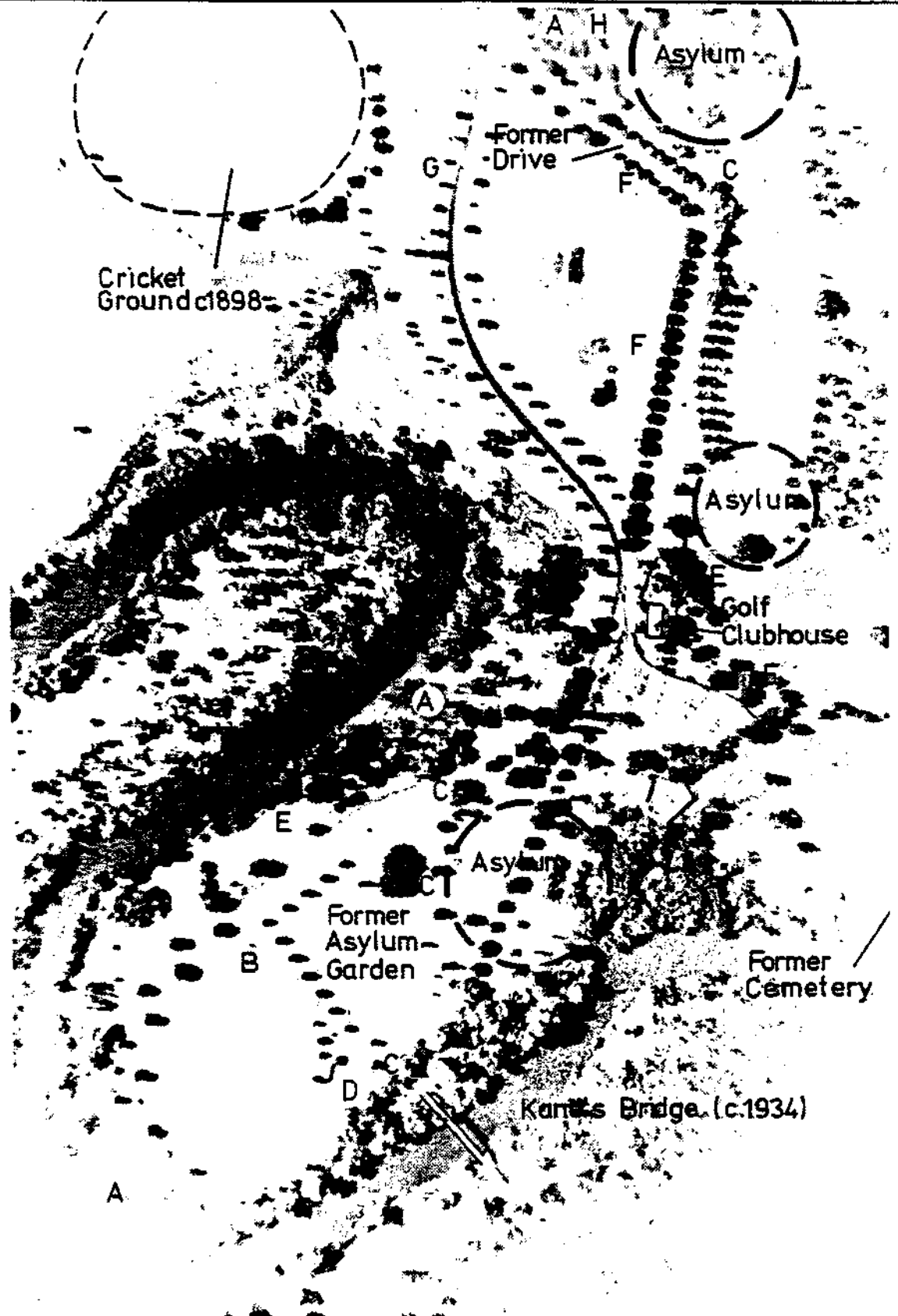
As with Fairfield Park, the elimination of the extensive Lunatic Assylum in the 1920's and the proclamation of the Heidelberg and Kew Lands Act (1923) meant the commencement of ornamental planting and the existence of mature introduced species from the Assylum's occupation. The development of the golf-course utilised many existing attributes.

From the Yarra Bend itself, surrounded by River Red Gums (A), the new recreation grounds took shape; delineated by Roman Cypress rows (B). Elsewhere large Moreton Bay Figs (C), pines, Holm Oaks (D) and Mature English Elm groves (E) indicated the inheritance from the Assylum garden which lay to the west of the middle section of buildings, within the bend of the river. The former driveway through the Assylum is now marked with Moreton Bays, Elms and Radiata Pine rows (F), whilst the present road swings to the west and is marked by the more recently popular Spotted Gum (A). Large English Elms and Oaks are located east of the golf clubhouse and to the south-east of the surviving Assylum buildings, at Fairlea Womens Prison. The former riverside Assylum

# Yarra Bend National Park

Base: Lands Department 1960

Reference: MMBW Record Plan 39 (June 1898)



cemetery is today marked by a Pepper Tree, Oaks and Elms which formerly lined its perimeter. The overall landscape is one of grassed slopes with tree avenues or the occasional mature tree group and the river flood plain foliage; hence the effect is a successful blending of a restricted range of species because of grouping or row-planting around the unifying grasslands. Pepper Tree (H) and River Red Gum groups have produced outstanding groves.

#### Recommendations

Preserve and enhance this present landscape and replant only within the range of species dictated by those existing, proximitous to the locality of planting.

Preserve the landscape which relates specifically to the Asylum's occupation of the site, particularly the former driveway, garden and cemetery.

#### Westfield Reserve

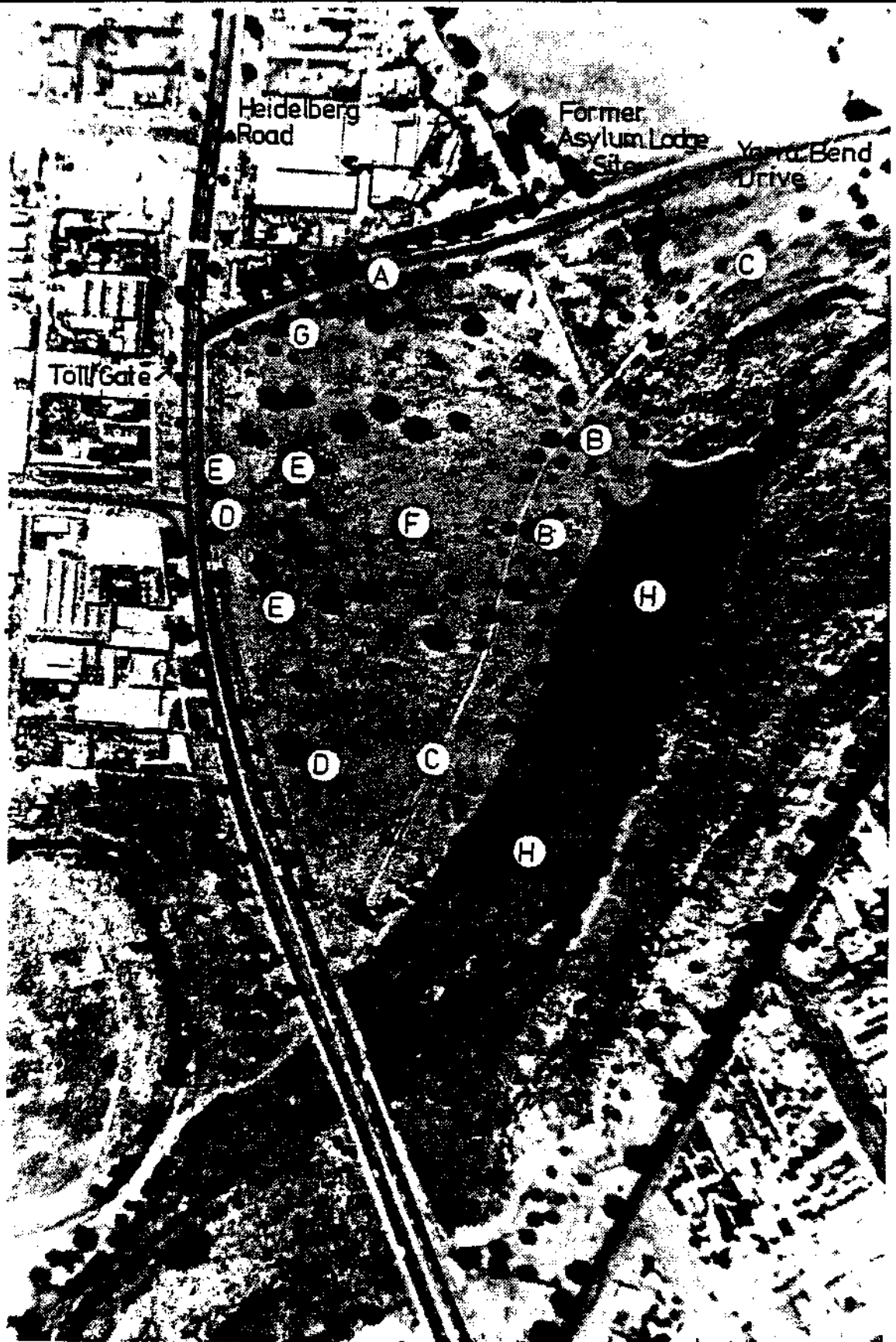
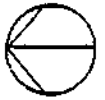
This is part of the Yarra Bend National Park but was early this century still the Fitzroy City Council Quarry.<sup>1</sup> The planting here, like Northcote Park but more so, is of such a varied and indiscriminate nature as to possess little landscape value or sense of period.

Mature Silver Poplars (A) line the Yarra Bend Drive and thus frame the reserve on the east. However these trees have been drastically pruned back, presumably because of nearby wires. Similar trees exist in a group to the west whilst some young European Ash (B) line what formerly was a riverside track (C) in this location (partially gone); to the south. The north border is composed of an uncertain mixture of Mahogany Gums (D), Cypress (E) and a mature Gum at the north-west corner, whilst another former walkway is indicated by the survival of a Lombardy Poplar (F) row, going north-south. A Golden Elm and a variety of recently introduced natives, in particular a row of inappropriate young Blue Gums (G), create further visual confusion.

The reserve was named after Cr T H Westfield JP who was elected to the Heidelberg Council in 1931 and became its President 1934-5. The planting was complete by 1937.

# Westfield Reserve

Base: Lands Department 1960







*Johnson Park: Pergola in the period of the exotic planting visible at the rear such as the Canary Island Palm.*

*St. Georges Road Median: once a landscaped retreat, now bare grass. An Egyptian styled structure erected by the MMBW is a remnant of this exotic planting*



## Recommendations

Devise a planting layout using the existing dominant species or rows (i.e. Silver Poplars, European Ash and Lombardy Poplars) as the basis and reinforce them with like-planting to create groups or reclaim the original now lost layout of pathways. Cease planting indiscriminately. The Merri Creek banks may require introduction of the former native landscape prior to the quarrying and manure depot operations in the area; likely species would include River Red Gums at Creekside, Yellow Gums up the bank and Acacias such as Golden and Silver Wattle (H).

## Conclusion

The preceding parklands have served as examples to illustrate a possible role for both the Northcote City Council and the Yarra Bend Park Trust in playing a more serious part in the preservation and enhancement of the Northcote Parklands by the adoption of a rational planting scheme, sympathetic to the character of each park, and the cessation of planting non-contributive species which add to the visual confusion of the landscape and conceal its original character.

Other 'inland' Parklands such as Pendor's Grove Park (1907-) Batman Park (1907-), Merri Park (1909-), Johnson's Park (1914-), McDonnell's Park (1932-), St. Georges Road median strip (1928-30), John Cain Memorial Park (1943-), the recent Darebin Parklands and the riverside Coate Park: all possess a distinct character as expressed by their plant materials, fixtures such as pergolas, and their layout. Some however have been grossly altered; others have been neglected. or stripped of their character in the name of maintenance ease. Future policy may determine some revival of what has been lost and a resultant capitalisation on the natural assets that have survived. Similarly, a decision might be made to abandon the existing character but a rational planting plan must take its place, and be adhered to, to ensure that renunciation of the former character does not sacrifice mature specimens, which have grown over many years, because of an arbitrary decision.



*Timber Row, 17-21 Ross Street (c1905)*



*Stuccoed Masonry Row, 32-8, 40-2 Ross Street (c 1890)*

## OTHER AREAS, PLACES OR OBJECTS

The following list is diverse in content: covering those areas, places or objects not dealt with in detail by this report but deserving consideration for recognition and protection.

**Buildings:** -those buildings listed as 'D' level in the Preliminary List of Buildings Under Consideration, July 1981.

- the following
- 10 Clive Street, Alphington (c1925)
- Aboriginal Advancement League, 56
- Cunningham Street, Westgarth (1961)
- Ensign Dry Cleaning Offices, 24
- Leinster Gr., Northcote (c1959)
- APM Boiler House, Chandler Highway
- Alphington (1954).
- Service Buildings built by Northcote
- Municipality: substations ...
- Greenhouse, rear 30 Como Street, Alphington

### Precincts:

Ross Street Precinct: rows 17-21 Ross St and 40-2, 32-8 Ross St, terminated by 44 Urquart St.

### Trees:

Row of Elms formerly in grounds of 1 Tower Avenue, along old creek gully, east of Tower Ave.  
River Red Gum, Alphington Park  
Moreton Bay Fig, grounds of Beaumont, 11 Bastings St., Northcote.  
Roman Cypress, grounds of Little Sisters of the Poor, St Georges Rd., Northcote

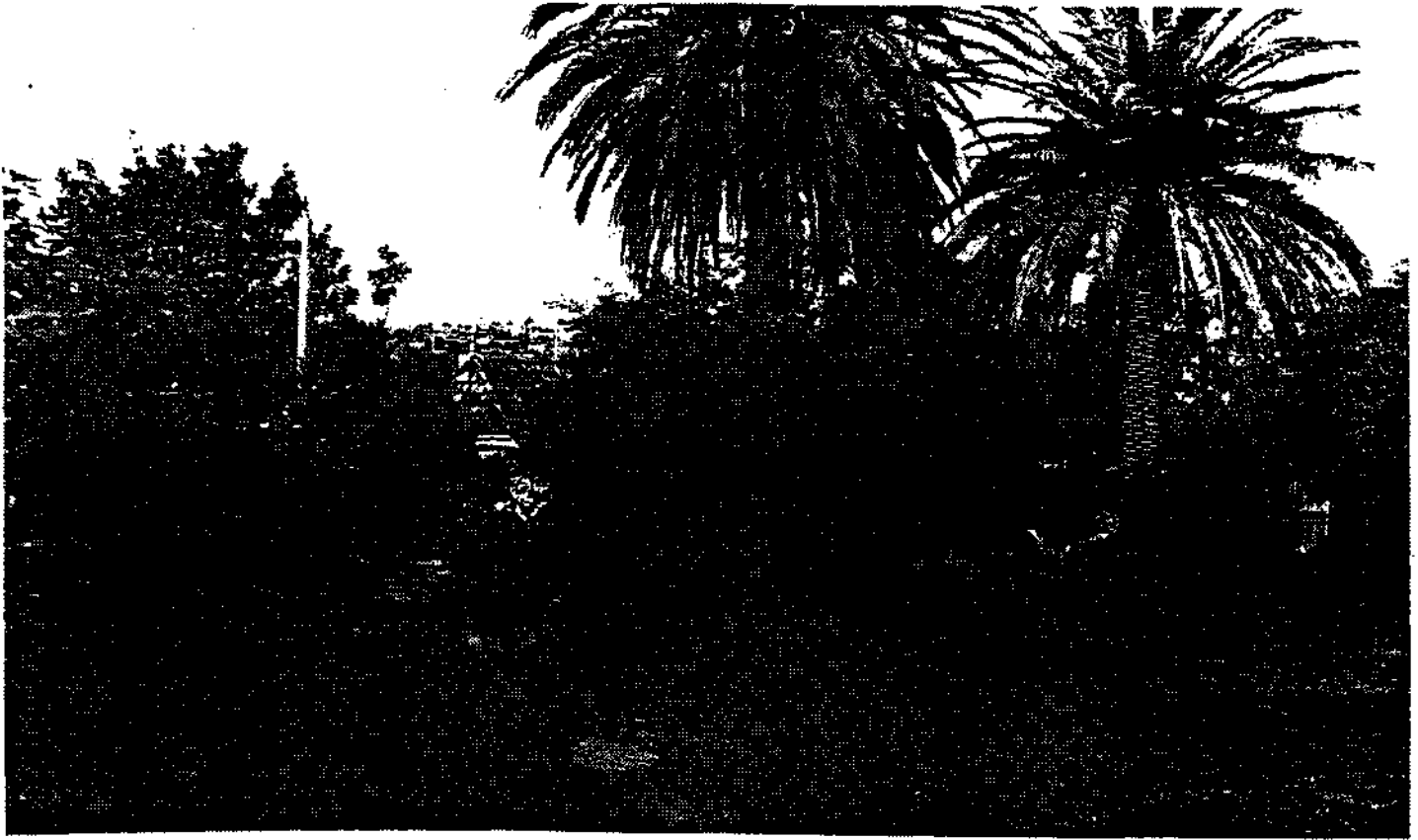
### Gardens:

Individual garden list attached to Preliminary List of Buildings Under Consideration, July 1981.

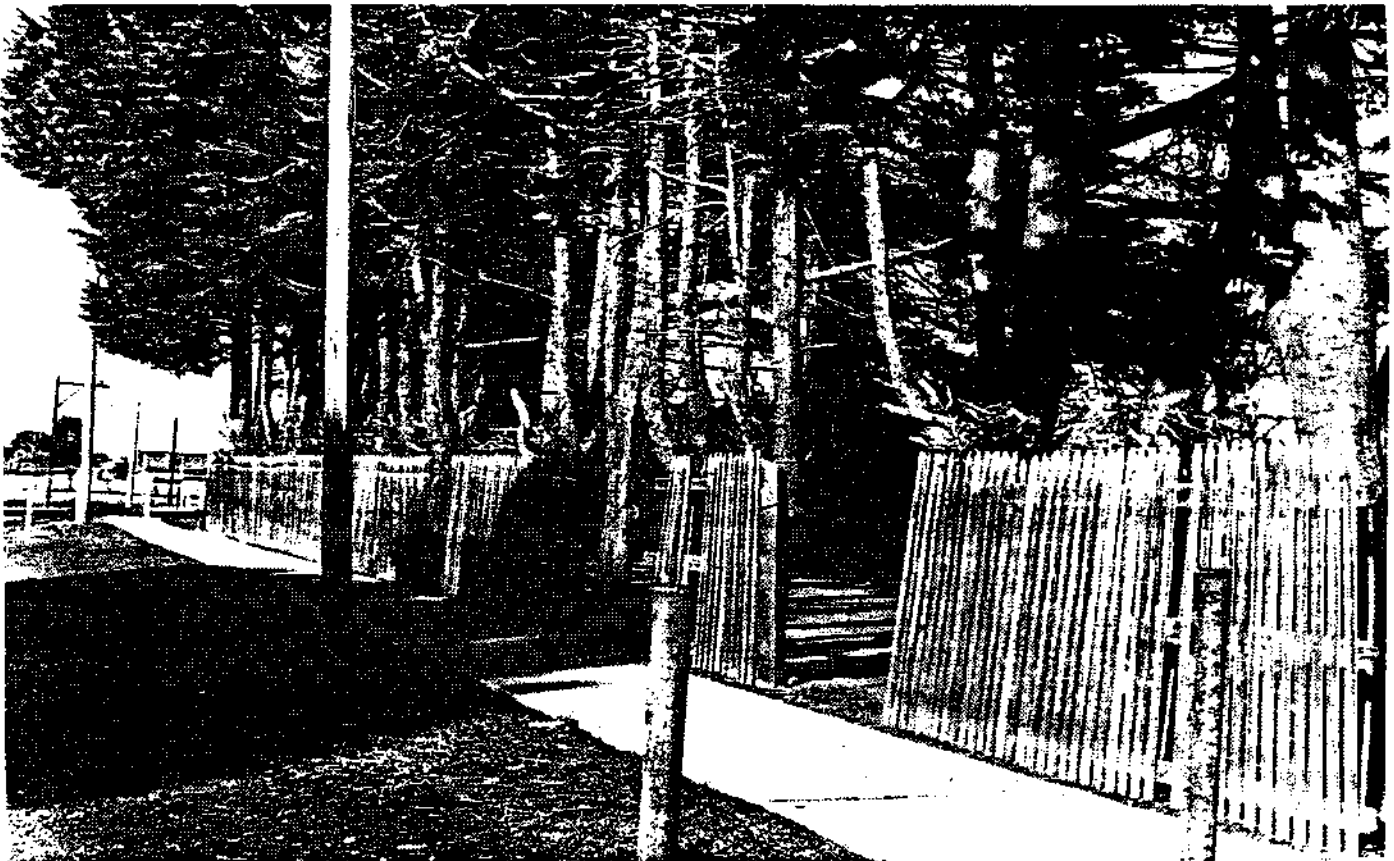
### Historic Places:

'German Lane Cemetery', Separation St., Northcote (1861-), formerly Cawdertown Cemetery.



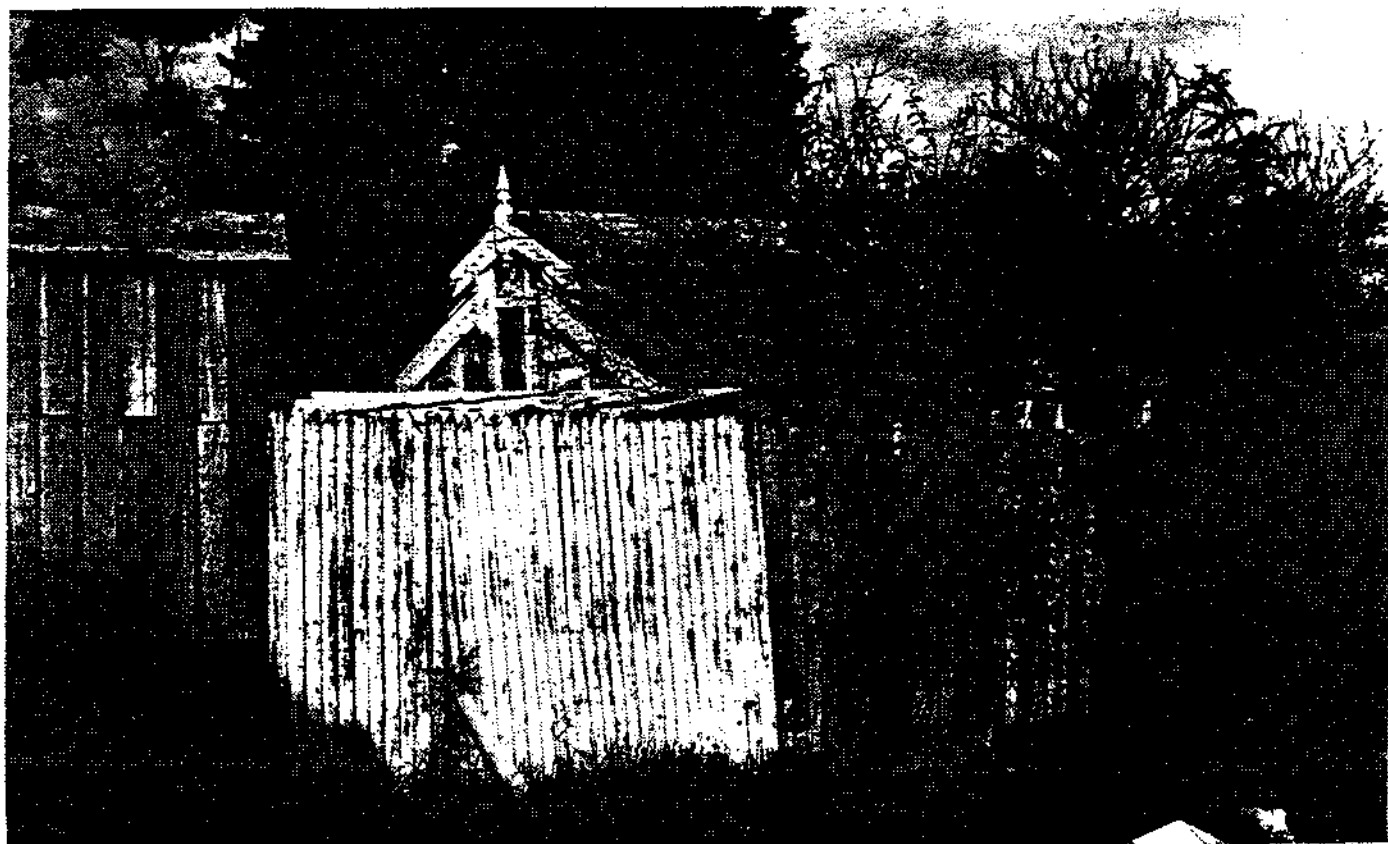


*Garden: 48-52 Lucerne Cr., Alphington- two Canary Island Palms  
Hedgerow and Picket Fence, Former Rosebank Grounds, Railway Place.*



*NCC Electricity  
Supply Substation*

*Greenhouse, Rear  
30 Como St.*



# NORTHCOTE

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CITY OF NORTHCOTE URBAN CONSERVATION STUDY

BY GRAEME BUTLER, ARCHITECT



VOLUME THREE: RESTORATION GUIDELINES

3

NORTHCOTE URBAN CONSERVATION STUDY

VOLUME THREE

RESTORATION GUIDELINES

*Prepared by Graeme Butler, 21 Alphington Street, Alphington 3078*



## INTRODUCTION

The following section deals in detail, with mainly the residential heritage possessed by the City. Five houses, each indicative of a period of building from between the dates 1870 and 1915, are described and portrayed in respect to their materials, both inside and out, their fences, their verandahs and the colours applied to them at their construction date (obtained with the assistance of Mr Peter Lovell, Building Consultant and further investigations by private owners). The details given were directed towards the restoration of the properties concerned and others like them in the City. However it must be stressed that these buildings should be used as a guide only because they represent one example only of a type: where it is evident that details are not typical of the type this is stated.

A further ten buildings are illustrated in less detail: these cover the period of 1900-40. Each was considered a near intact example of its type.

The purpose of this volume is to illustrate the particular character of Northcote and present examples and details from existing buildings in the city and where old photographs have been available these have been drawn upon. For more general information on restoration and suppliers of restoration materials such books as Ian Evans, *Restoring Old Houses*, (Artarmon, 1979), *Period Building Restoration Trades and Suppliers Directory*, (Melbourne, 1980) and Phyllis Murphy, *The Decorated Wall Eighty Years of Wallpaper in Australia, c1850-1930*, (NSW, 1981).

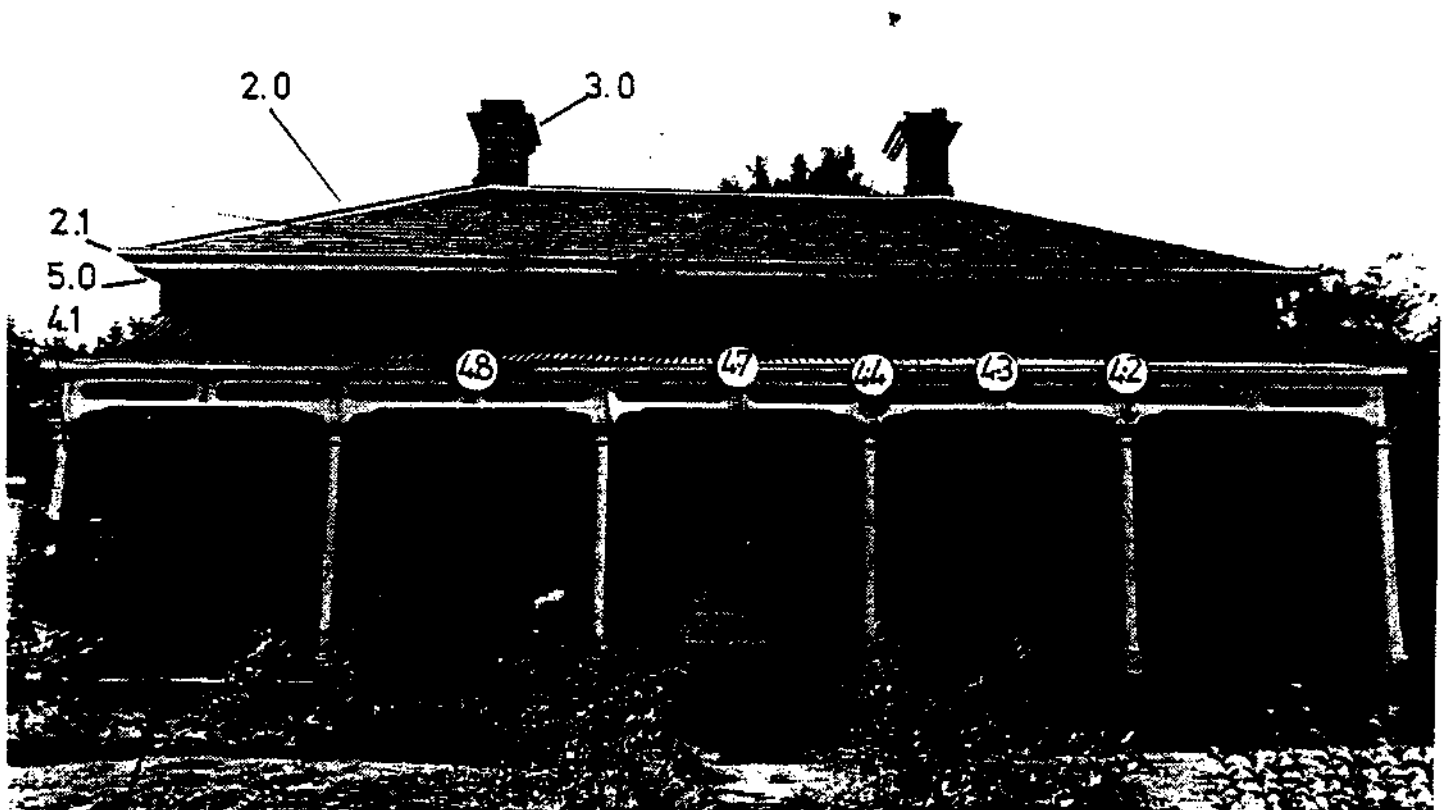
A brief Commercial section is included however it is recommended that the restoration of such buildings should be undertaken only with professional advice.

Mayville Canningham Street, Northcote

Built c1878

Description:

- 1.00 Walls-coursed basalt rubble with red brick quoins at the openings.
- 2.0 Roof -Slated M-profile hip roof with galvanised sheet metal cover flashings at the ridge
- 2.1 Roof guttering probably originally ogee-profile formed galv. sheet metal.
- 3.0 Chimneys  
-Terracotta cornices (cream) cream brick 'quoins' to red brick shafts.
- 4.0 Verandah
- 4.1 -Timber framed: 90x90 posts, stop chamfered (20 chamfer), built-up timber capitals (115 high, 240 square in plan) and 135 square plinth or base.
- 4.2 capitals (115 high, 240 square in plan) and 135 square plinth or base.
- 4.3 -Timber frieze with radiussed oblong cutouts (150 wide,1850 long) 30 thick .
- 4.4 -Timber brackets 300 long, 150 deep and 30 thick.



1.

- 4.5 -Timber trimming rafters and frieze(as above) to each end fixed to a wall plate (c120x35) with a beaded lower edge: rafter curved as roof.
- 4.6 plate (c120x35) with a beaded lower edge: rafter curved as roof.
- 4.7 -Corrugated iron, galvanised formed to a gentle concave profile.
- 4.8 -Guttering probably originally as for the roof with a cavetto mould to the underside (c45x45).
- 4.9 -Slate flag paving in 1700 depths to a 240x240 rusticated basalt plinth: the posts are placed on the basalt.
- 5.0 Main Roof Soffit
- 5.1 -Boarded soffit with ogee cover mould at the corner and junction with the wall and a cavetto mould to the underside of the gutter.
- 6.0 Doorway
- 6.1 -Four-panel door with half sidelights, toplight and panelled lower sidelights; etched ruby glass to lights. Dressed basalt threshold, set flush to brick quoining. Fly-wire door from this century.
- 7.0 Windows
- 7.1 -Double, hung single-light sashes, basalt lintol (flush) and sill (proud).

8.0 Colours

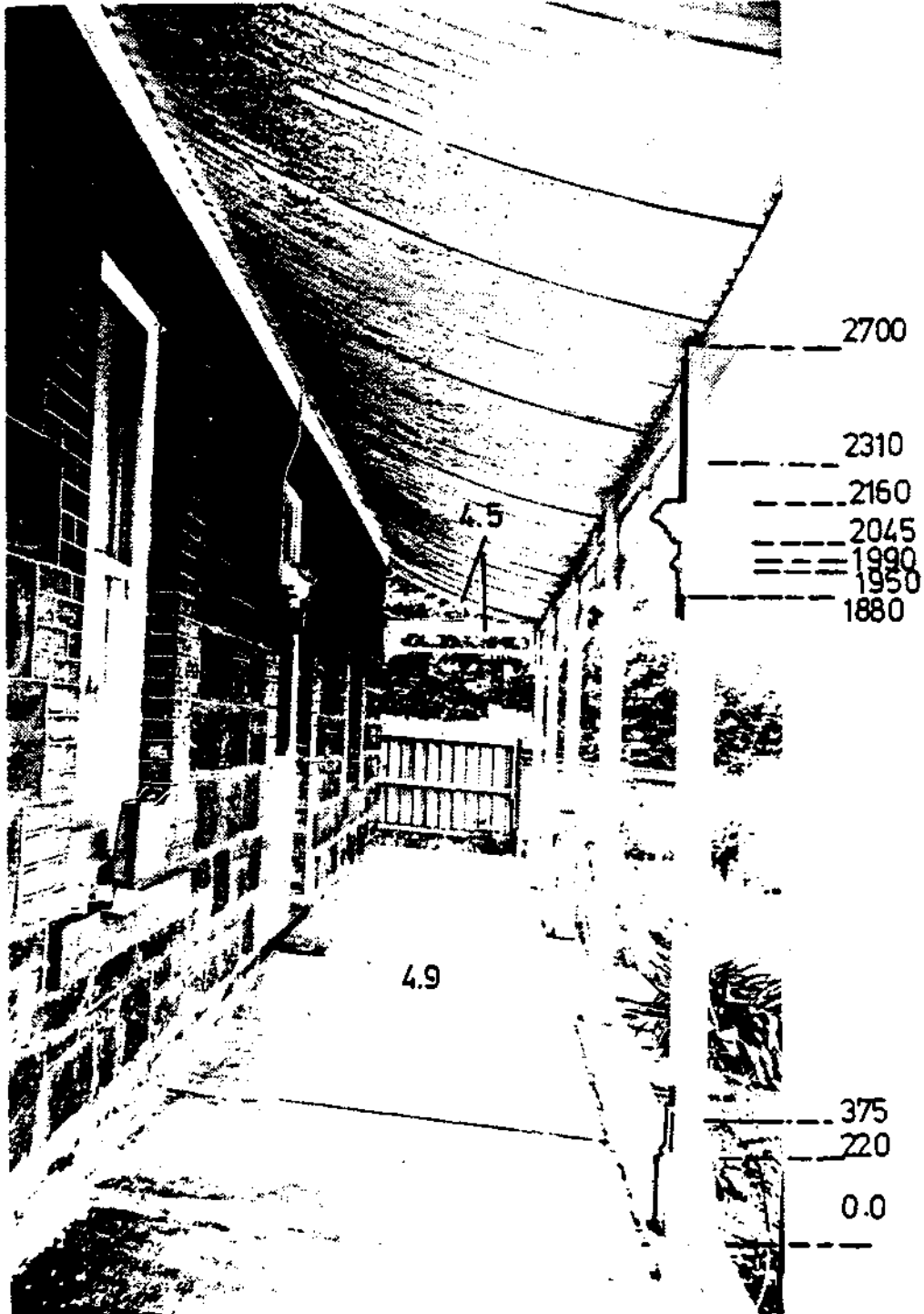
- 8.1 -Upper fascia and soffit: Munsell Ref. N 41 12% R (cTaubmans Tuckerbag Grey T-43-4).
- 8.2 -Verandah framing (generally): Munsell Ref. 10R 3/4 (Taubmans Eaglehawk Brown T-8-3).
- 8.3 -Verandah roof: Munsell Ref. 10R 3/6 (Taubmans Edinburgh Chestnut)
- 8.4 -Window frames: Munsell Ref. 10R 3/4 (Taubmans Eaglehawk Brown T-8-3).
- 8.5 -Door: Munsell Ref. 2.57 7/4 (Taubmans Woblla Beige).

9.0 Interior

-Marble mantels, arched cast-iron grates; hall arch, architrave and brackets; 230 deep skirtings with ogee mould at top and 150 ogee and bead moulded architraves.

10.0 Fence

-Replaced but likely to have been arrow-head timber pickets (75x20) to +1200. (Refer Fence Section and Swift pl6)





*Front Elevation, Mayville*

*House, 37 High Street: early photographs show that this house possessed a similar verandah to Mayville.*





*House, 47 Curvingham Street: similar timber verandah details to Mayville*

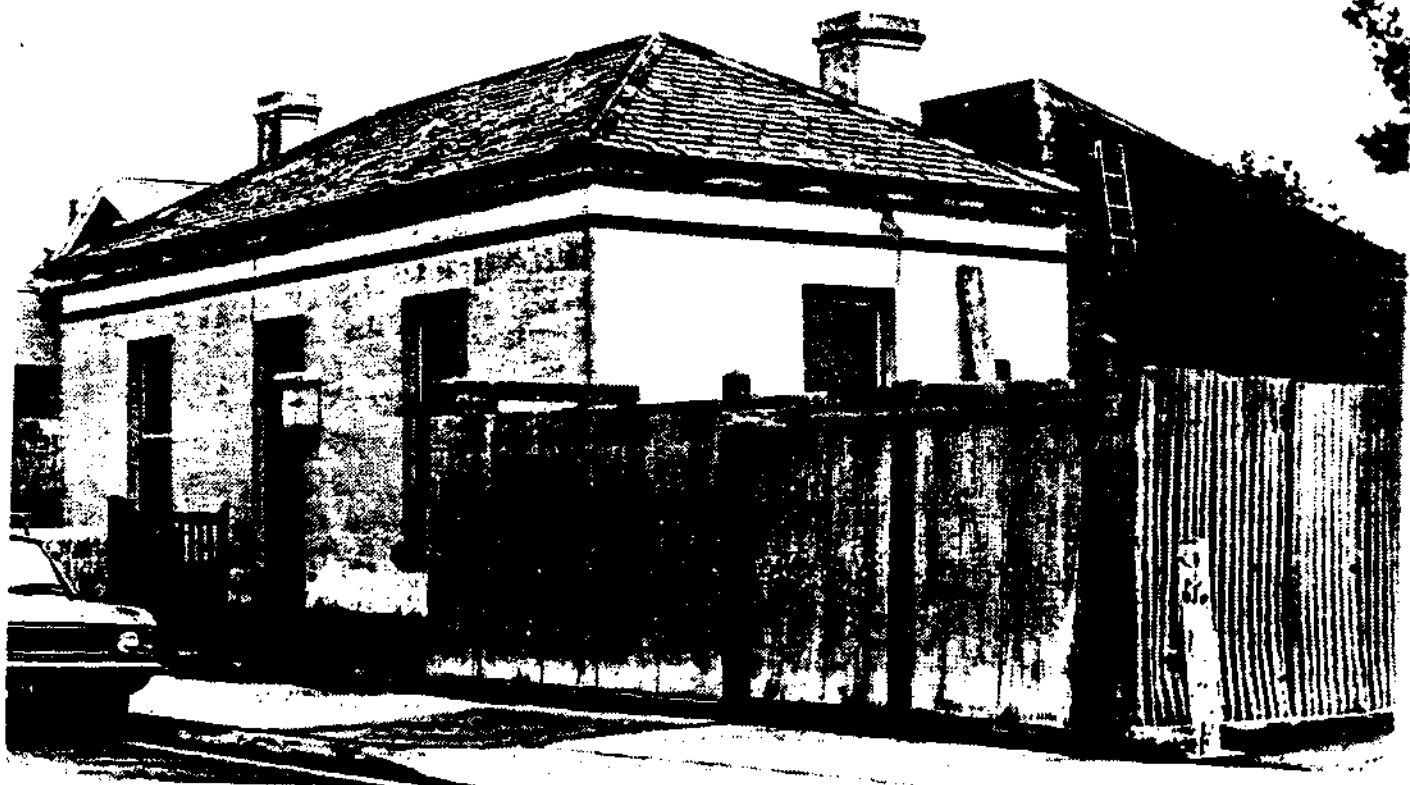
*Detail of frieze*





*Verandah detail of 46 Bastings Street: indicates a similar tonal variation of paint colouring to 47 Cunningham St. This may have also been the case with Mayville.*

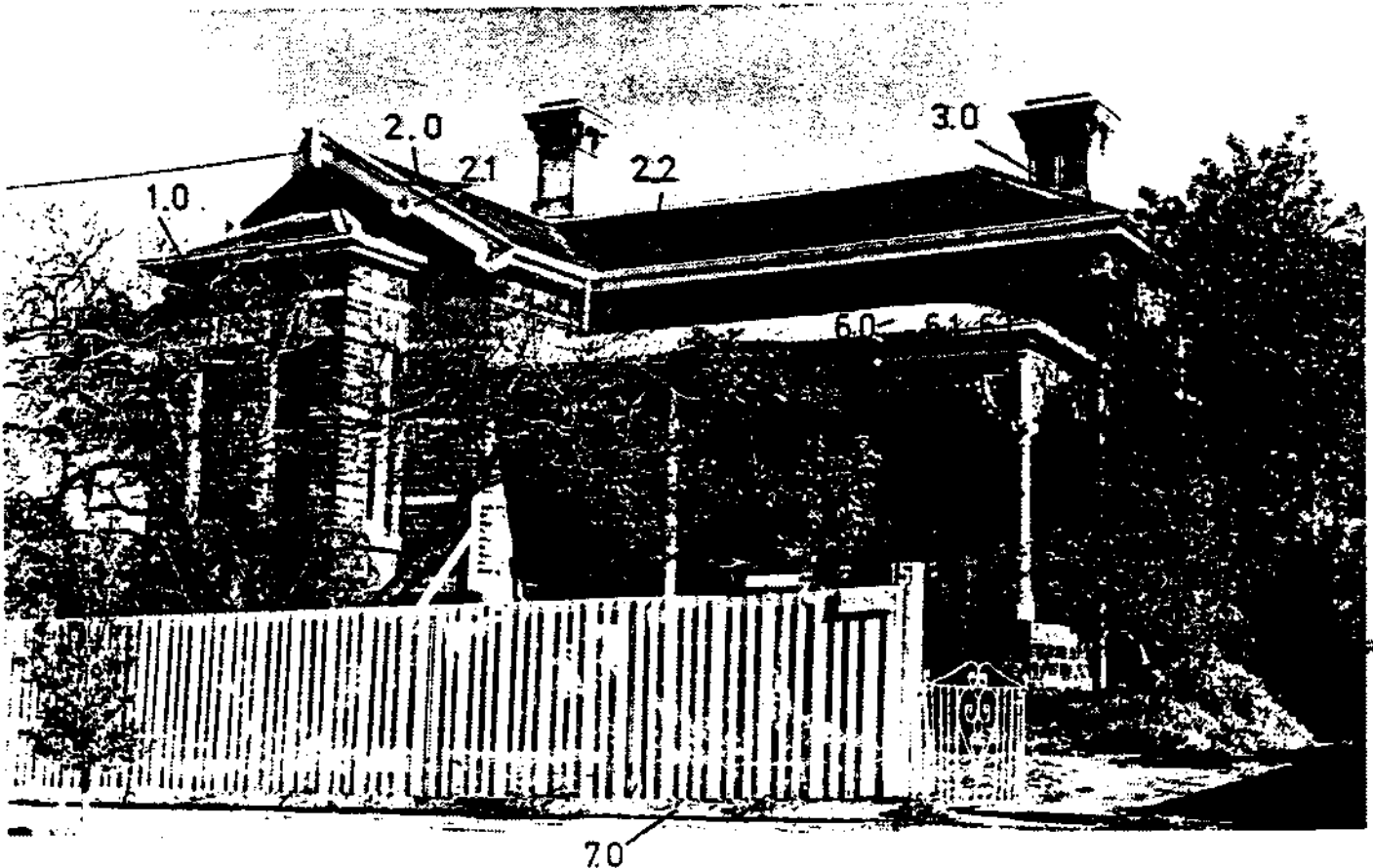
*127 Westbourne Grove: shows simple plan form, chimney cornices and an early colour scheme for stucco.*



*Olinda, Prospect Grove, Northcote*  
 Built 1887-8

*Description:*

- 1.0 Walls -Polychrome brickwork in Flemish bond, tuck-pointed, brown red and cream coloured bricks are used (facade); cavity brickwork is used in the side and rear walls; all walls rest on bluestone footings.
- 2.0 Roof -Slated hipped and gabled roofs with rolled edge galvanised sheet metal cover flashings at the ridges.
- 2.1 -Gable fascia is carved with trefoil piercings, the apex finial is gone.
- 2.2 -Guttering was probably ogee profile formed sheet metal with a cavetto timber mould under. Twin terracotta brackets support the eaves soffit.



3.0 Chimneys

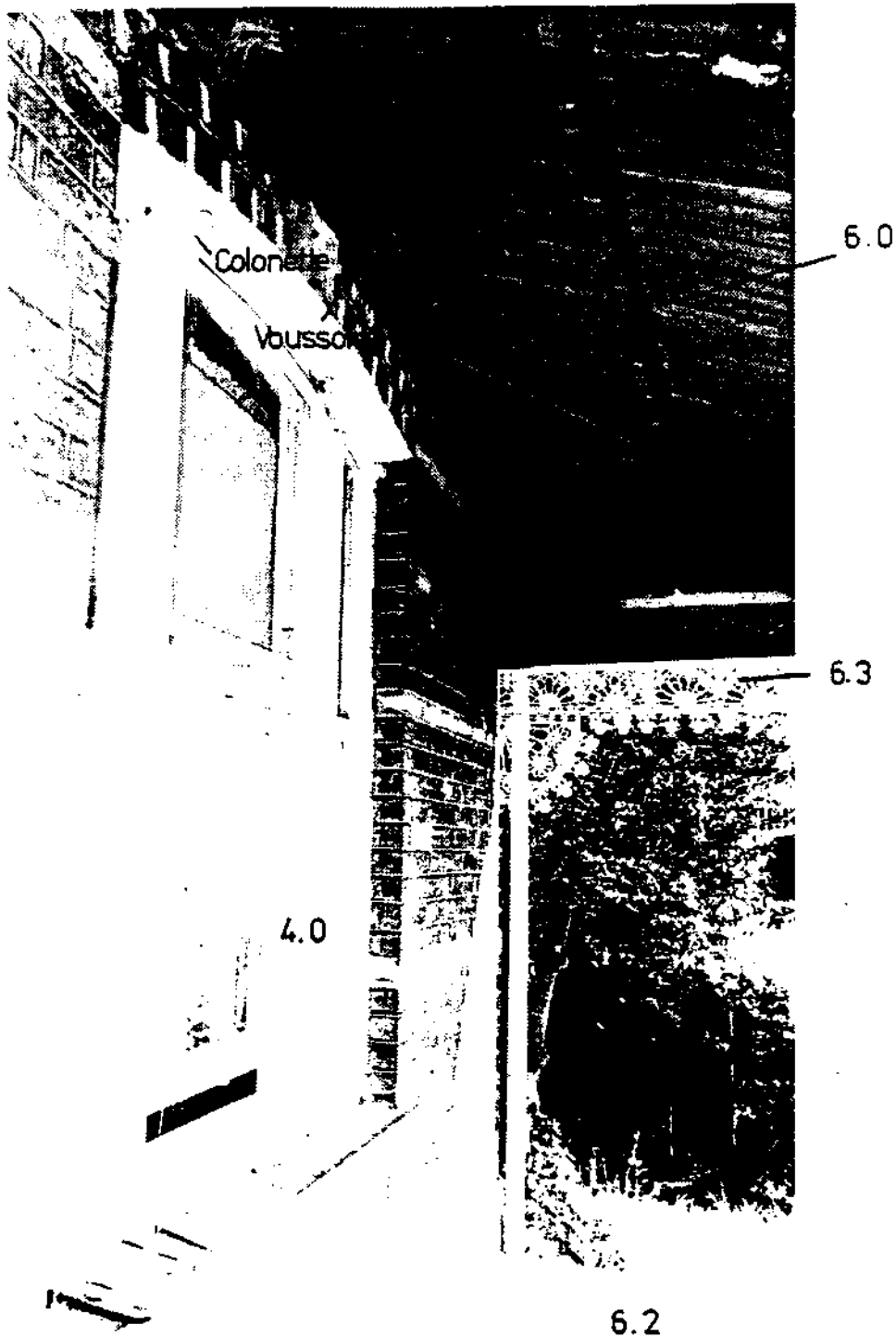
-Heavily corniced with supporting brackets springing from the entablature which is defined by a string mould; the broader chimney shaft has a fluting dividing the surface, this was in some cases achieved with arcading; a square edge plinth is at the shaft base.

4.0 Windows

-Windows are either paired or possess side lights with galvanised, fluted colonettes as dividers; the heads are flat or segment-arched and bi-coloured voussoirs provide the Italian Romanesque character to the openings; the sashes are hung and are single light.

5.0 Doorway

-Four panel door with side and top lights as Mayville (1) but door has deeper mouldings around its panels and a central elongated nail-head moulding to each panel.



**6.0 Verandah**

-Convex profile roof with lead cover flashing at the ridges, placed on a more complex timber frame than Mayville (1); the lower edge of each member having a moulding (bead or ogee)(c125x35).

**6.1**

-Probable guttering as 2.2.

**6.2**

-Encaustic mosaic vitreous tiling (c10 thick) within a dressed basalt border-coping which rests on rock face basalt masonry dwarf walls.

**6.3**

-Cast-iron friezes and brackets to Ionic capital iron columns set on octagonal iron plinths: iron pattern similar to founder A. Maclean's patent 459 21.2.1888. Assembly fixed with nuts and bolts and fixed into lead at the base via lugs.

**7.0**

**Fence** -Replaced c1910 with a capped picket fence; probably originally a spade-head picket or similar.

**8.0 Interior**

-High skirtings (c300), ceiling roses, Jacobean motifs used in white marble mantels with brown marble insets, hall arch has architraves and brackets plus panelled soffits and reveals (also elements from c1910).



## 9.0 Colours

- Cast iron: generally Munsell Ref. 5YR 3/4 (Taubmans Urunga Brown) for friezes and brackets, probably highlighted with contrasting tones and Munsell Ref. 2.5GY 7/2 for columns and capitals.
- Door: woodgrained (basic light tone with grain lines painted over to simulate a type of desirable timber ie often as Oak)
- Windows, under verandah: woodgrained.
- Gutter moulds and bressumer or fascia beam: Munsell Ref. 7.5YR 5/4 (Taubmans Dubbo Downs)
- Underside of verandah roof and rafters: Munsell Ref. 2.5 GY7/2 (Taubmans Willow, T-23-1).



*White and brown marble mantel from an Alphington house, 1889*

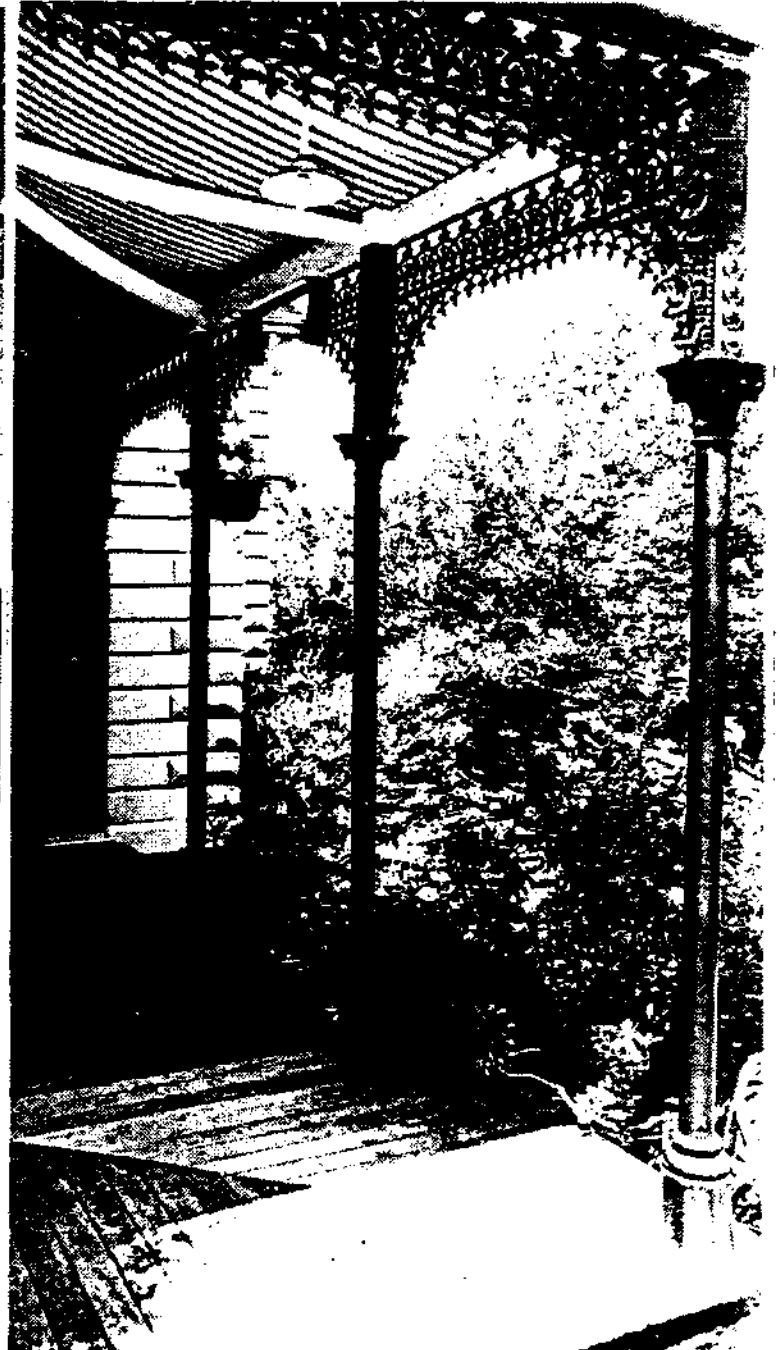


*White marble mantel from an Alphington house, 1893-4, possessing nailhead and other Medieval motifs.*

*Hallway, Alphington, 1889:  
shows more opulent decorative  
approach. Detached Corinthian  
columns on high pedestals, the  
use of the segmented or flat arch  
and the wide architrave with a  
panelled reveal and soffit; the  
large iron case-lock survives and  
the Medieval character can be seen  
in the leading of the sidelights  
to the front door.*



*Timber floored verandah, Alphington, 1893  
Shows probable framing remnant of an  
arch in the concave profile roof of  
the verandah. The timber flooring edge  
is exposed above close-joint clapboards.*



House, 89 Clarke Street  
 Built: 1907

Transition

Description

- 1.0 Roof- Corrugated M-profile hip roof with rolled corner cover flashing.
- 1.1 - Guttering replaced, probable original as 2.1, Building (1).
- 2.0 Chimneys
  - Face red brick, with a simple corbelled cornice, symmetrically placed.
- 3.0 Walls
- 3.1 -Ashlar or psuedo stone masonry pattern timber boarding (block size 520x250, joint 30 shiplap edge-section), above a plain plinth c 150.
- 3.2 -Panelled entablature below a cavetto gutter moulding, boarded soffit and between paired brackets supporting the eaves: a roundel is placed between each.
- 3.3 -Side walls are 150x20 square edge weatherboards.



4.0 Verandah

- Atypically concave roofed, with lead cover flashing, supported on 100x100 timber posts with stop-chamfers and built-up capitals ( see Building (1)).
- 4.1 -Scalloped frieze to bressumer or fascia-beam and an ovolo gutter mould has replaced the original cavetto section.
- 4.2 -Cast-iron frieze and brackets.
- 5.0 Windows
  - Sidelights to main light, all hung, timber architraves and sills.
- 6.0 Doorway
  - As for Building (2), 5.0.



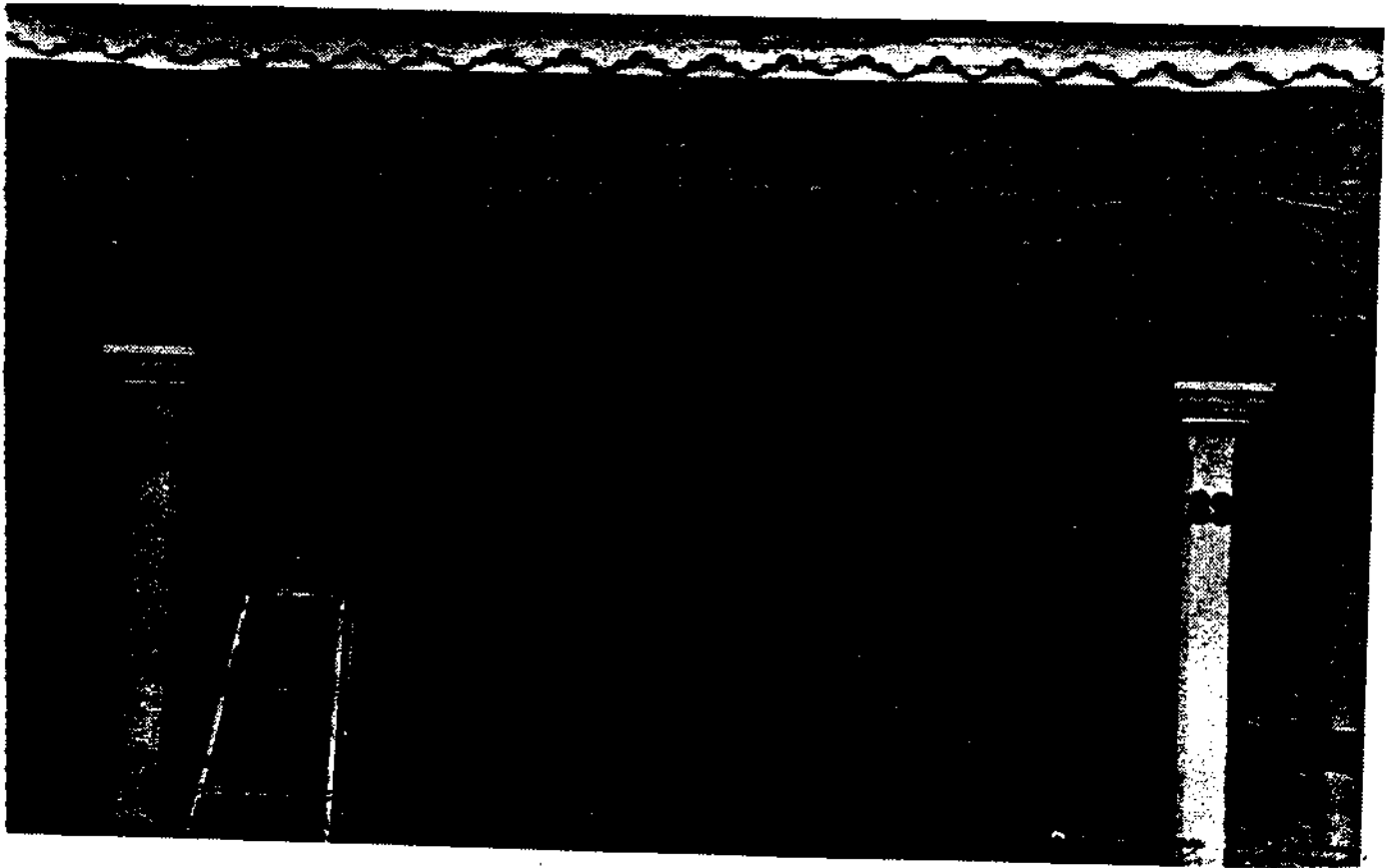
*House, 109 Powlett Street, Kilmore: built 1903*

7.0 Interior

-Timber mantels in simplified form of Building (2) but with trailing brackets reflecting the form of mantels recently adopted in the 'Federation Style', refer Building (4).

8.0 Colour

- 8.1 -Panelling between bracket pairs to main eaves(3.2): Munsell Ref. 5YR 5/4 (Taubmans Dubbo Downs), also fascia above.
- 8.2 -Roundel in above panelling: Munsell Ref. 7.5GY 6/2 (Taubmans Gundagai Green, T-21-2)
- 8.3 -Bracket pairs: Munsell Ref. 2.5 YR 3/4 (Taubmans Eaglehawk Brown T-8-3)
- 8.4 -Moulding (bead and ogee) below entablature(3.2) as for 8.1
- 8.5 -Verandah fascia as 8.1
- 8.6 -Columns as 8.1 (Note: capitals may have been a differing colour as Building (1), illustration 46 Bastings St.)
- 8.7 -Doors and windows as 8.1.
- 8.8 -Boards: as 8.3; channel or course between blocks Munsell Ref. 10YR 7/4 (Taubmans Ginger Ale, M-40-3).
- 8.9 -Cast-iron as 8.2 (Note: likely that highlights applied to flowers etc. in pattern, using contrasting hue or tone.)
- 9.0 -Probable that the verandah roof was striped, refer to illustration from Kilmore: stripes likely to have been as Taubmans Ginger Ale against a red ground.



Trellised gate (1906) at side of house in line with facade, separating the ashlar facing from the less pretentious weatherboard at the rear: note the latch and moulded frame. A chamfered edge type of ashlar block is used here distinct from the square edge and the plinth is treated like a skirting with the ogee mould at the top of a plain board.



Capped picket fence (1906): 65x18 pickets to 70x45 rails under a weathered 120x30 capping and set on a 120x33 plinth. Spacing of pickets is 55 and height c1000; the posts are 100x100 with 15 chamfer at top edges. Note use of timber colonettes (as Building 2 had metal).

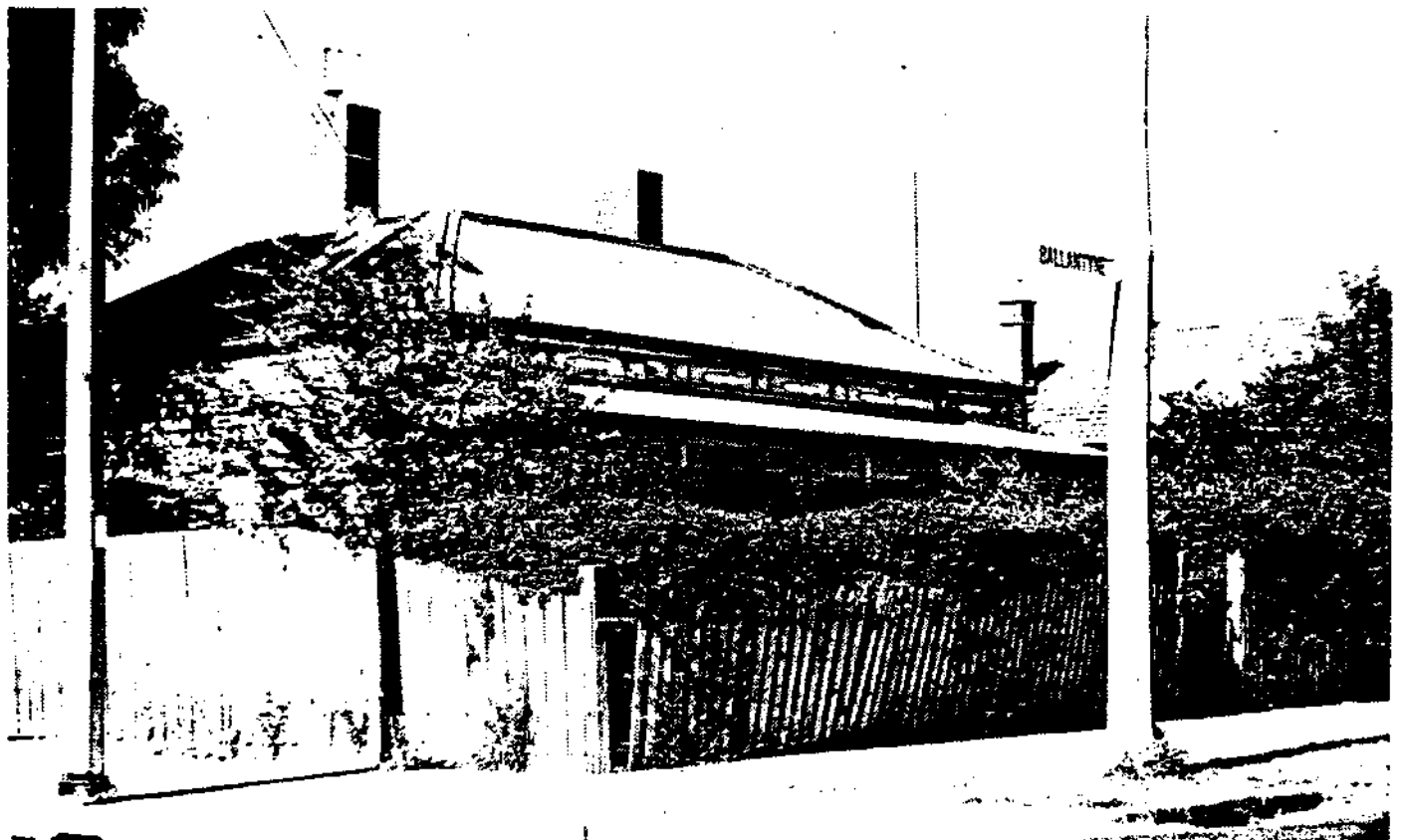




*Detail, 175 Gillies Street (1906): note pressed metal ogee-profile gutter and clip, earlier ogee gutter did not have the rolled edge and were fixed with gutter spikes.*



*Kaiba, 175 Gillies Street, Northcote: built 1906*



*House, 144 Ballantyne Street, Northcote: built 1906. Note early planting.*



House, 18 Hartington Street, Northcote  
 Built: 1912

Description:

Wall

- 1.0 Walls-Ashlar pattern shiplapped board as Building (3), block 520x250, coursing 30. The boards trim against a corner bead, 60x30
- 1.1 -Scalloped boarding in bands at mid wall-height and under the eaves entablature: scallops at 150ccs and 20 deep, board reveal 165 and width of lower band (underside at +1130) is 590.
- 1.2 -Plinth to boarding with chamfered top edge, total height 300 with a chamfered lower section of 150.
- 1.3 -Pressed metal (Wunderlich Art Metal) infill panels to the gables in a fish-scale pattern.
- 1.4 -Eaves brackets with pendant turned mouldings set in an entablature defined by an ogee moulding with cavetto moulds between each bracket at the eaves soffit-wall intersection.
- 1.5 -Square-edge weatherboards 150x20 to the side and rear walls.



- 2.0 Roof -Hipped and gabled corrugated iron roof with terracotta ridge capping and terracotta finials at the apexes.
- 2.1 -Fretted T&G boarding to the upper 'Dutch Gable' in a rising sun pattern backed by pressed metal as 1.3 and with an architrave and wind-mould (ogee) under the roof.
- 2.2 -Fretted gable fascias or valences built up and formed into scrolled shapes with bas-relief carving to some gable-infills, an ovolo mould separates the fascia from a timber capping which overlaps the roof iron.
- 2.3 -Key-hole fretted gutter fascias.
- 2.4 -Guttering probable replacement of ogee profile in rolled edge pressed metal form, see Building (3).
- 2.5 -Soffits of all gables and eaves lined with T&G boarding.



### 3.0 Windows

-Casement windows in vertical format (ratio width to height: 1:3) with square or oblong upper lights in an obscured pattern glazing in pastel shades, predominantly pink to mauve, sometimes green. Main lights generally leaded with coloured patterns using symmetrical or asymmetrical designs depicting plant forms (not in this example)

3.1 -Architraves in the form of pilasters and square section sills, as Building 3.

3.2 -Windows expressed as independent bays with roofing of the pressed metal as 1.3, with roll-edge cover flashings in gsi and fretted brackets springing from the bay corners to support the eaves.

### 4.0 Chimneys

-Face-brick (red) slim shafted stacks with light stucco cornices in a simple square edge and cavetto under; an ogee string mould is used lower. The shafts are not symmetrically arranged.

5.0 Door -As Building (2) there are side and toplights to the doorway with panelling in the lower sidelights. A symmetrical arrangement, in a leaded design, uses floral motifs in obscured glass. The door is panelled(4) around a leaded light above dado level with a design in the glazing that creates a centre-piece for the composition: the light is flat or segmentally arched.

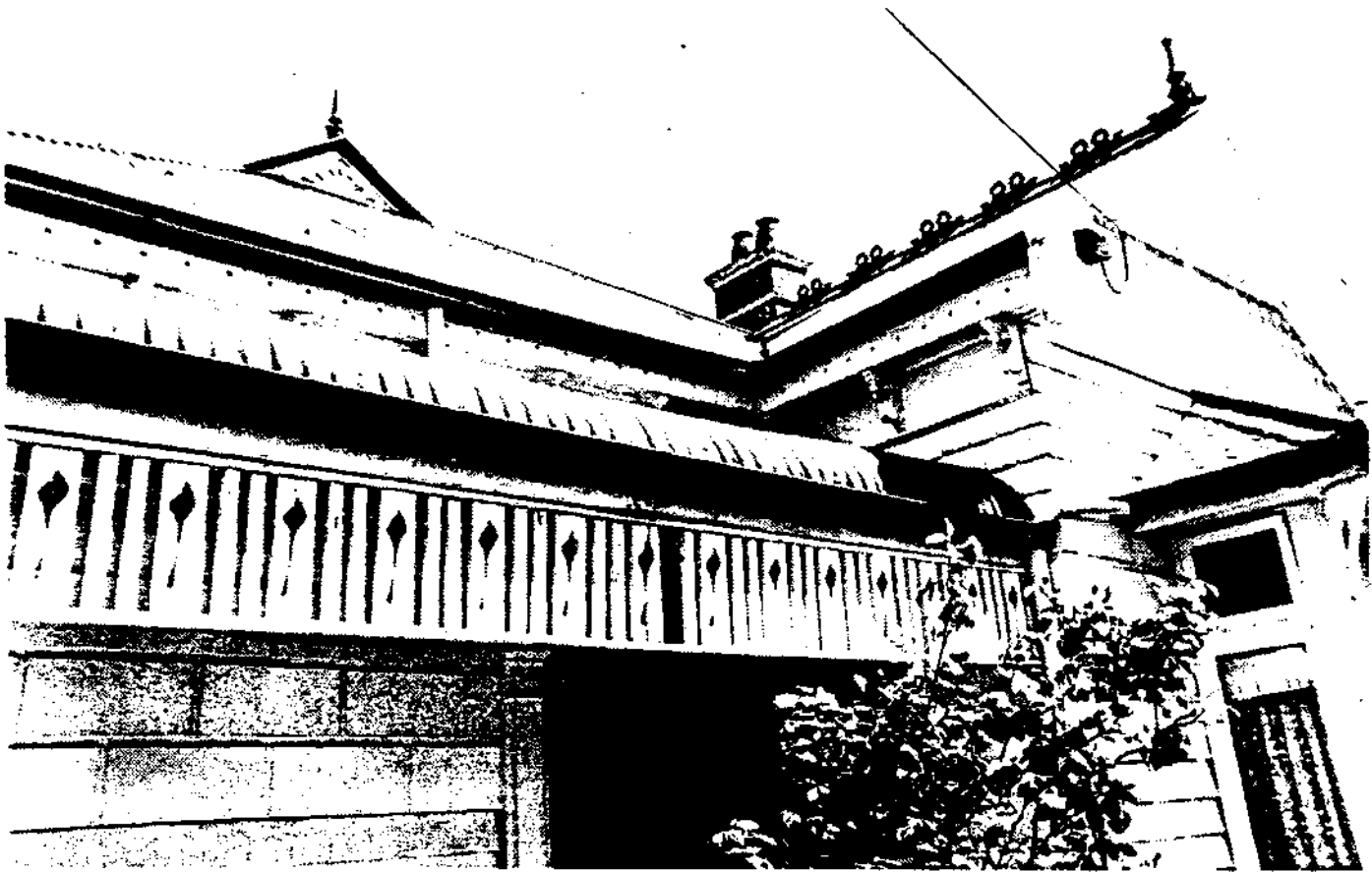
### 6.0 Verandah

-Part turned, part square 120x120 posts support a panelled timber frieze 410 deep with fretted slatting of differing widths with a tulip or similar flower design in the wider slat (105x25); the smaller slat is 40x25 and the rails 50x22 .

7.0 Fence-Originally arrow-head pickets, 70x20, with a 32 spacing; the gate was framed with styles 70x70, rails 70x50 and a diagonal brace 75x50; the gate was +1220 high.

### 8.0 Interior

-Fretted 'moongate' arch in the hallway with a baluster-pattern frieze and cornice over; skirtings c230 high with the ogee mould to upper edge and a splayed edge midway; manre

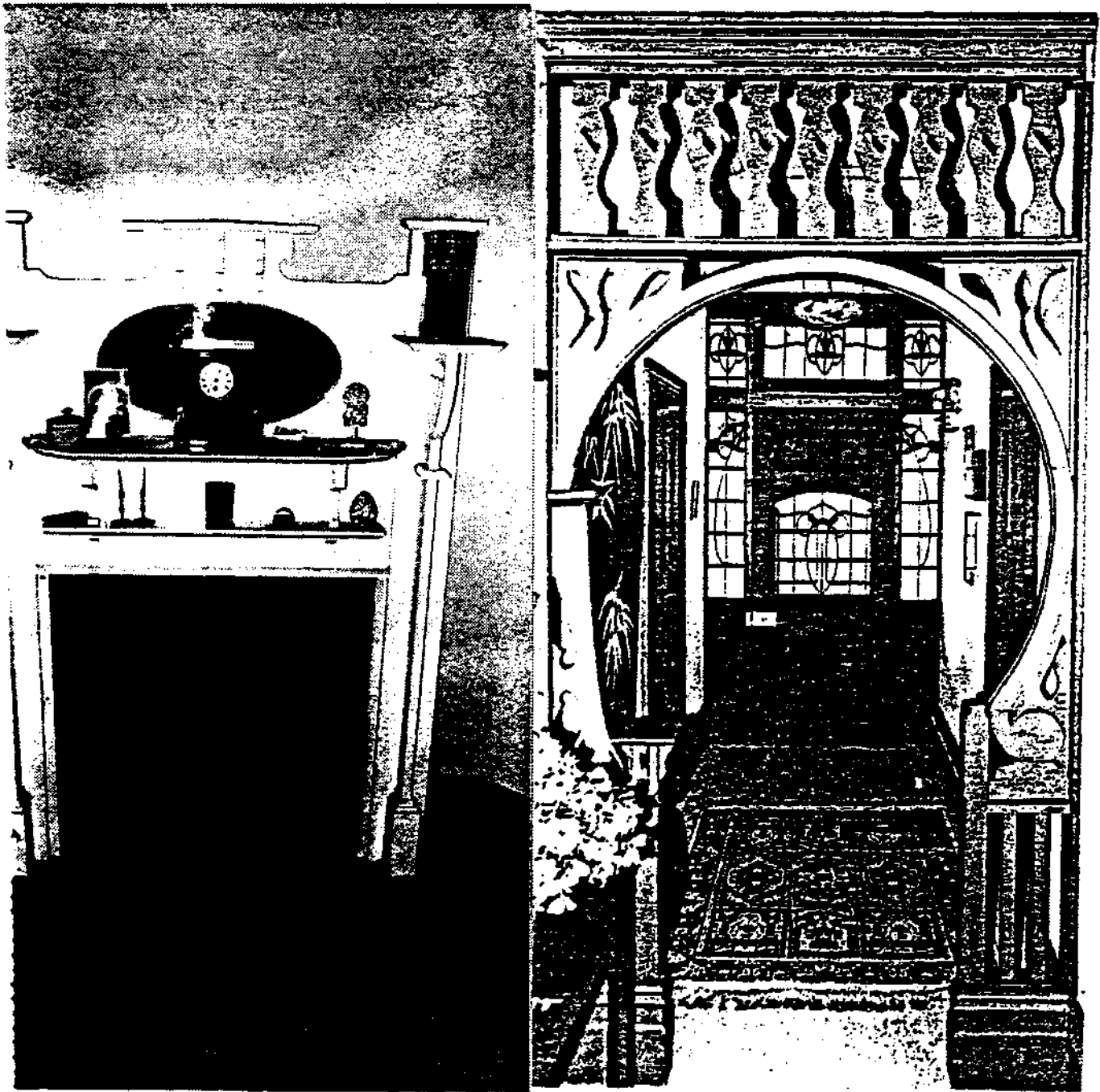


- 8.1 -Plaster finish generally, beaded T&G lining in service areas, plaster roses in main rooms. (Note: extensive use of pressed 'Art Metal' in this period on both walls and ceilings with pressed metal cornices etc. refer following illustrations.); timber mantels; 'inverted' 4-panel doors.
- 9.0 Colours
- Main fascia (2.2) and ashlar blocks (1.0): Munsell Ref. 5YR 5/4 (Taubmans Dubbo Downs).
  - Ashlar coursing or channel (1.0): Munsell Ref. 10YR 7/1. (Taubmans Emu Brown)
  - Eaves brackets and the entablature facing behind (1.4) : Munsell Ref. 5YR 7/4 (Taubmans Jumbuck Beige T-7-2) also gabled roof fascia (2.2).
  - Pressed metal (1.3): Munsell Ref. 5G 7/2 (Taubmans Deloraine Blue T-35-2)
  - Verandah frieze and columns (6.0): Munsell Ref. 2.5Y 8/2 (Walpamur Adobe).
- 9.1 (Note: diminished turned sections under square column section finished with a copal or similar dark laquer also
- 9.2 window framing) also window sash frames and pilasters at architrave and front door.
- 9.3 -Scalloped boarding (1.1) and wind mould at roof gables (2.2): copal varnish or similar dark laquer.
- 9.4 -Pickets: Munsell Ref. 2,5 Y 9/2 (Taubmans Limestone).

Interior, House in Alphington c1913 shows asymmetrical design of mantel executed in Blackwood or similar, the Art Metal wall and ceiling cladding with a cornice also of metal. Whilst the skirting is still Victorian in style the architraves approach the simplification to follow in the Bungalow styles which would reduce skirtings and architraves to bullnosed profiles (150x22 and 100x22) during 1915-30.

Interior as above showing later approach to the hall arch this time in a Japanese manner whilst the patterns of the metal work still derive from the plant motifs of the English Arts and Crafts movement; also door hardware is visible mounted as a mortise lock with pressed metal plates and knobs usually in a bronze-laquer or plate finish with plant or foliated patterns pressed into them and their mounting height following the higher rail height of the post Victorian door.





*Mandalay, 217 Clarke Street, Northcote  
Built 1912*

*Description:*

- 1.0 Roof - 'Marseille pattern' terracotta tiles (made by Guichard Freres, Seon S'Henri, Marseille, lion trademark) to hipped and gabled roofs, refer Building (4). Terracotta griffins, etc used at apexes.
- 2.0 Chimneys  
-Face brick, refer Building (4).
- 3.0 Walls-Face cavity brickwork with flush mortar joint, roughcast stucco above door-head height marked by a bead and ogee mould (stucco) and below floor.
- 4.0 Windows and Doors, refer Building (4)
- 5.0 Verandah  
-Tapered posts c120x120 and arched, slatted frieze; rafter ends expressed beyond fascia and slatted balustrading used.
- 6.0 Fence (215 Clarke St)  
-Main picket 70x20, round headed, lesser pickets 45x20 round headed, 40 spacing, posts 90x70 @2720ccs weathered at top, rails 75x45, plinth 160 x30, gatepost 190x190 (head detail held), height of main fence +1390.



- Colour-Verandah posts frieze and lining and pressed metal to gable infill: Munsell Ref. 5Y 9/1 (Taubmans Gardenia White).  
 -Stuccoed plinth to brick wall, at verandah: Munsell Ref. 10Yr 8/4 (Taubmans Edinburgh Cream).  
 -Secondary door, west of verandah: Munsell Ref. 2.5Y 6/2 (Taubmans Herringbone M-47-7); door frame Munsell Ref. 5b 4/1 (Taubmans Queenstown Grey T-45-4)  
 -Lookout cast-iron balustrade panel: Munsell Ref. 10B 5/1 (Walpamur Cotswold)  
 -Roughcast stucco to lower wall: white.

*Note: Photograph shown of 215 Clarke St (twin)*



*Rowhouses, 43-9 Charles St, c1900: one of few examples of a cast and wrought iron fence in Northcote, here placed on the typical chamfered edge basalt plinth and set between brick dividing walls.*

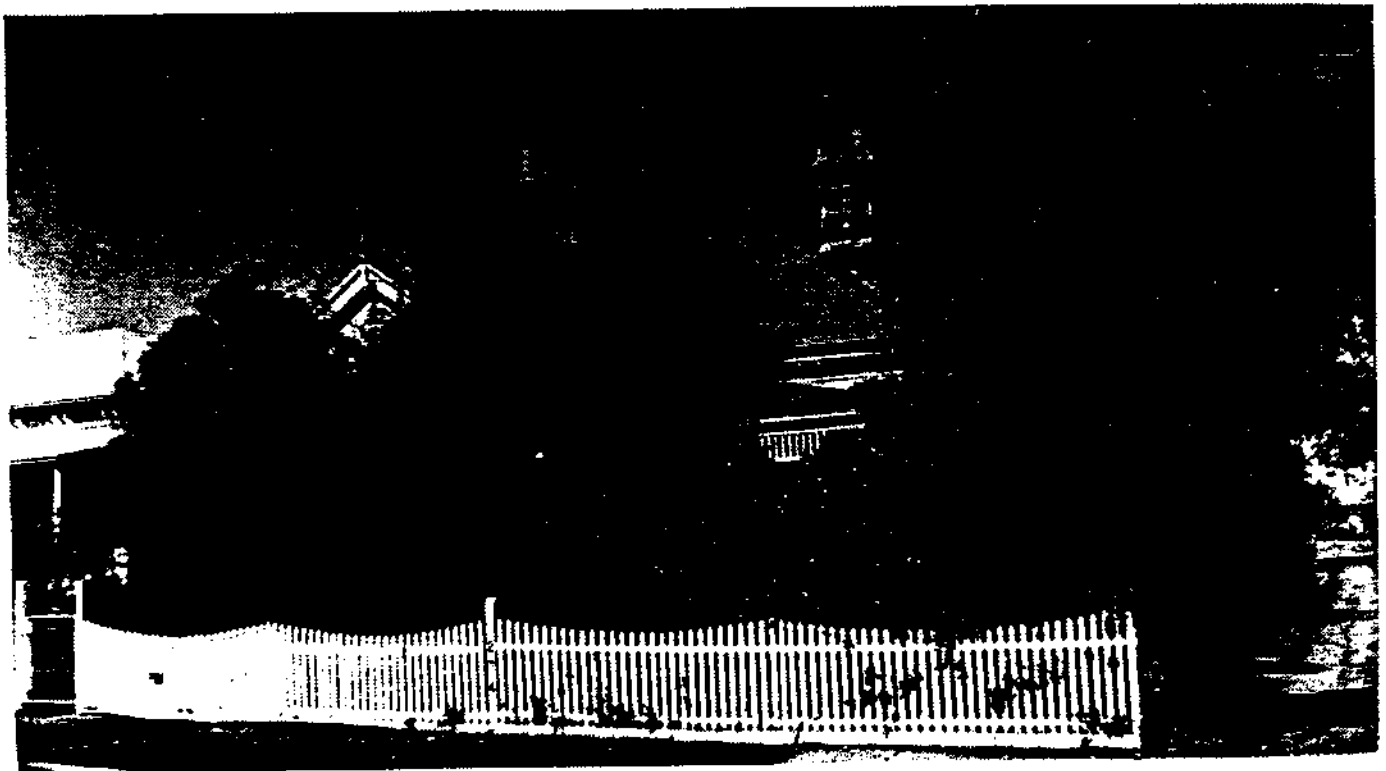
*House, 39 Christmas St., c1905, intact fence and planting to front garden also possible remnant of original colour scheme. Refer detail.*





*Detail, 39 Christmas St: spade-head pickets (c 70x20) spaced c35, height c +1200, posts 100x100, rail c45x80, plinth c100x40.*

*House, 274 St Georges Rd, 1906-7: spade head (part with gnotch) pickets 70x19, scallop in picket height varies 120 over post (100x100) spacing of 2900, post has each face of top gabled with a trefoil recess central to each .*







*House, 61 Arthurton Rd., c1905: spade head picket, gateposts have been beheaded.*

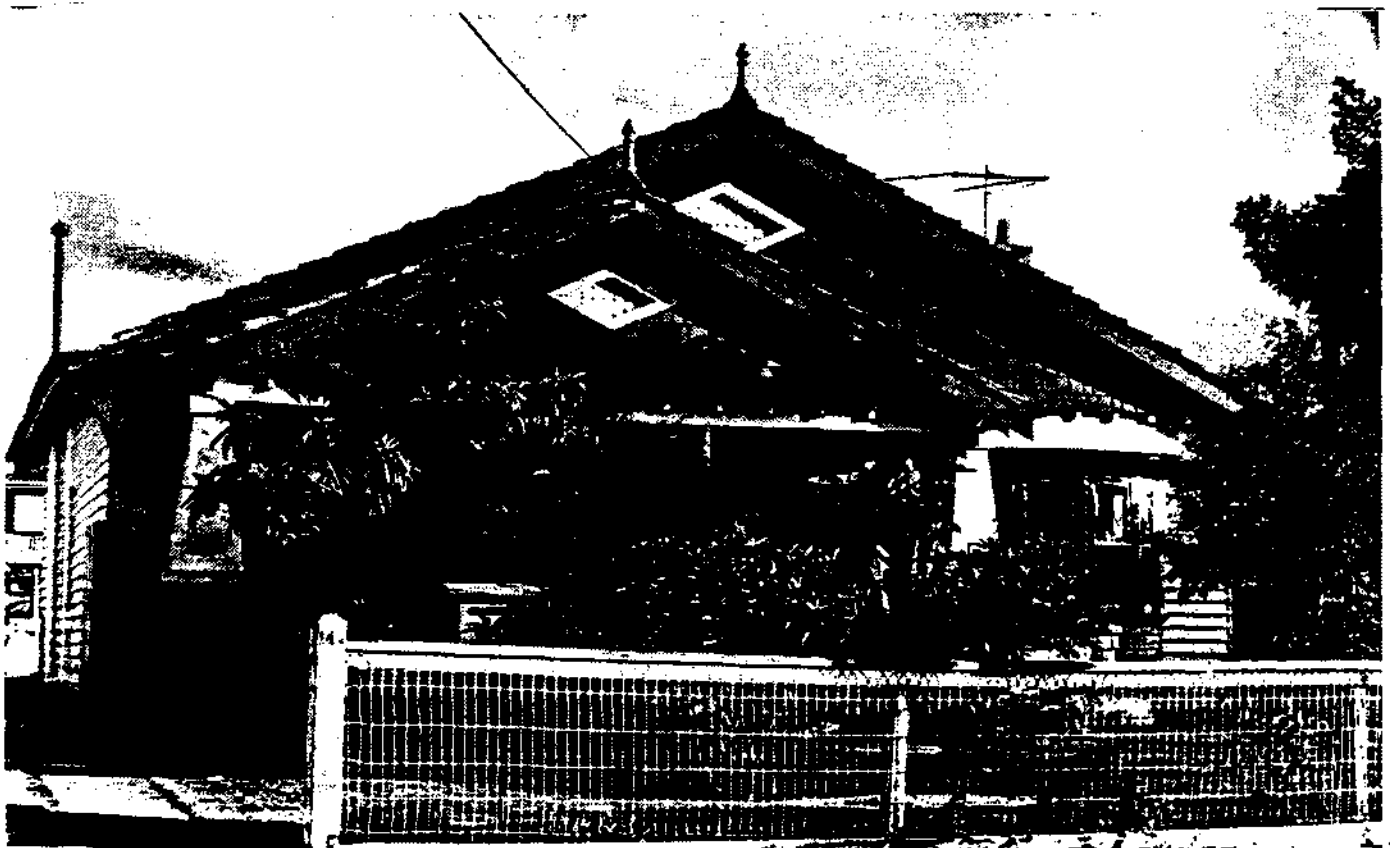
*House, 24-6 Bridge St., c1910: pickets alternate as round versus square head which was to become more typical as was the two heights of picket.*





House, 64 Keon St., 1925: Bungalow influences are evident, as imported from America, but the most evident change is the new Cyclone wire fabric fence lending a far more transparent front fence than pickets however the clipped hedge of privet soon became a constant accessory: here the fabric may have been replaced by a simpler Cyclone product but the original fabric is shown below.

House, 141 Ballantyne St., c1925: a variation on the Bungalow theme with Northern European overtones. Cyclone's Ornamental Fabric Fence was usually thus: gate or corner posts 120x120, 130x130 or 120x120, intermediate posts 130x75, rails 100x50 and plinths 150x38; the fabric was in 900 and 1150 widths and stapled to the posts.



1925-30



House, 6 St Neots Crt., c1925 : the heavy verandah piers are retained but a symmetrical fixation is evident, formalism had begun. This Art Deco inspired brick fence also illustrates the fancy bricks becoming available, particularly the salt-glazed bricks and tiles; tapestry bricks also were being used. This fence, like the one below would have had the next Cyclone product to gain popularity: their wrought iron gates and panels(used to top a brick fence).

House, 29A Leinster Gr., c1925-30: stucco and the Classical revival with stylised Ionic capitals and cement swags to a balustraded parapet. Cyclone wrought iron gate and clinker brick and stucco fence.



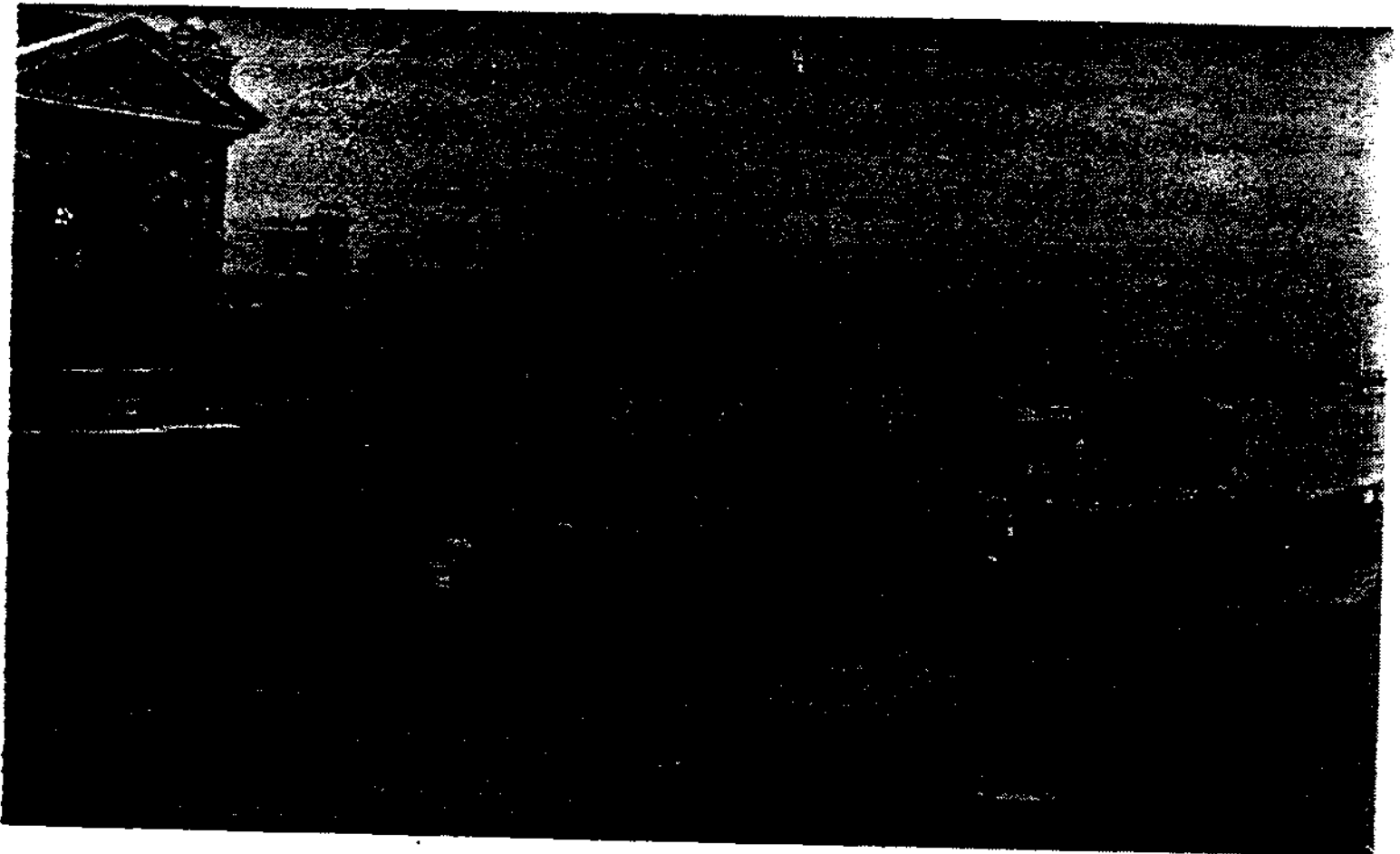


*House, 115 Fyffe St, c1954 : the Tudor revival is evident with the gabled front, pointed arch openings and the fence to match. Again the wrought iron is evident and has spread to use as balustrading. Few flowering plants and neatly clipped hedges and topary are typical.*

*House, 41 Bradley St., c1947 : a further stage to the above with steel window frames that may be bent around the curves that had become popular in the commercial buildings of the early to mid 1930s; austerity was also advancing.*



# Commercial



*High Street, c1893- (NCC)*

This view of High Street, corner of Westbourne Grove, illustrates the elements from the nineteenth century now missing from High St: the gas lamp and standard the open pitched channel drains with crossovers at intervals but the most obvious missing element is the verandah. The shop and residences 203-7 High St. pictured here after 1893, have typical commercial verandahs supported on timber posts, with capitals, and decorated with cast-iron brackets. The signs too depended on the verandah fascia to communicate their messages. The details of these verandahs were similar to that illustrated in Building (1) and this would be a guide to the relative proportions but not necessarily the actual sizes of members where posts were likely to have been 130x130 to 150x150, fascia-beams 300x65 and the rafters 130x75. Some idea of shopfront detailing in metal and timber may be obtained from the following illustrations of existing buildings in Northcote: this report cannot enter into further details given the extensive subject matter already covered.



66 Station Street, Fairfield

*Shops and residences at the rear, c1890-1900: one half intact, the other has the folding shutters typically used to secure show windows.*



*Shop and residence, 24 Clarke Street, Northcote:  
carved and bent wood framing to shopfront with  
a timber sill, the pilasters dividing the shop  
and private entrances from the show window were  
commonly used from the 1860s onwards.  
(1887)*





Shopfront, 54-6 Station Street, c1925-30: bronze alloy sills and mullions delineate a plan shape which comes from the previous century, the twisted metal gates are original examples of an uncommon form of grille. Other shopfronts which are near to original include: 96 High St (1901) 468 High St (c1890) and 671-5 High Street (c1910-5, 4-6 Arthurton Rd (c1890). Remnant verandah structures may be seen at NE corner of Clarke and St Georges Rd (c1910) and 60 Bridge St (below).

