



Figure 5. 114-122 Exhibition Street , 1925.

256-260 King Street is a relatively intact example of a modest interwar commercial building, utilitarian and functional yet refined in its design. The restrained design features and detailing are typical characteristics of low-scale interwar commercial buildings.

256-260 King Street is comparable to 307-311 Elizabeth Street (Significant to HO1204 Elizabeth Street West Precinct), 7-9 Elizabeth Street, constructed in 1933 (recommended as significant in the Hoddle Grid Heritage Study) and 114-122 Exhibition Street (recommended as significant in the Hoddle Grid Heritage Study), as a stylistically restrained example of small-scale commercial building constructed of brick during the interwar period.

Alterations observed in the former Paramount House are consistent with many central city buildings of this era that have experienced these changes.

#### *Interwar buildings associated with moving picture industry*

By the 1930s new theatres had appeared in many suburbs, built in the 1920s' period of unprecedented growth in the motion picture industry (VHD record for 'Westgarth Theatre, 89 High Street, Northcote'). The architecture of the picture palaces loosely followed that of live theatres. Most had a large auditorium, coved ceilings, and decorative plasterwork. Stylistically, many of the theatres built in the interwar period drew on the Art Deco style, with reference to Classical and Regency styles, Moderne, Ancient Egyptian symbolism, and other flamboyant and fanciful motifs. Within central Melbourne, although being of much greater scales, the Comedy Theatre (1928) at 228-240 Exhibition Street (VHR H2237; HO632) and the former State Theatre (1929) at 150-162 Flinders Street (VHR H0438; HO653) exhibit similar non-conventional, fanciful motifs typically seen in the interwar theatre architecture.

While a number of interwar period picture theatres of similar scale and style survive in other municipalities (with the inner-city examples in Northcote, Collingwood, Richmond and Burnley), there is no comparable individually significant example within the Melbourne CBD. A contributory-grade Palace Theatre at 20-30 Bourke Street (contributory in HO500 Bourke Hill Precinct) is the only example that somewhat comparable to 256-260 King Street, being of a similar style, construction date and use associated with the moving picture industry. Both the subject building and the Palace Theatre demonstrate the moving picture industries' preference towards Art Deco styling with references to classical and regency motifs; however, the comparison is somewhat limited due to their different historical functions and roles in the film industry.

The former Paramount House is of particular interest as it was specifically designed and continued to be used until at least 1989 as the headquarters for a number of moving picture distribution companies. In 1930, there were at least 15 Australian and international film distribution companies operating in central Melbourne (S&Mc 1930, 1931). Most of these companies rented a space in multi-storey office buildings such as Temple Court at 422 Collins Street (HO609) and Masonic Club Building at 164-170 Flinders Street (HO505) (S&Mc 1930, 1931, 1940). By the 1940s, American film distributors Universal Pictures and Metro-Goldwyn-Mayer (MGM) had established their own headquarters at 572-574 Lonsdale Street and 270 Queen Street. Both buildings remain extant but have been considerably altered. Also, the associations between these buildings in Lonsdale and Queen street and the film industry was short-lived because operation of both businesses consequently merged into the former Paramount House (S&Mc 1940, 1955, 1965).

As a result, the former Paramount House is a rare example of an interwar building associated with the film industry in the City of Melbourne, particularly in terms of it being purpose-built as a film distribution centre with exclusive long-term use (from 1930 to 1989) as the headquarters for a number of prominent international film distribution companies.

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**ASSESSMENT AGAINST CRITERIA**


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✓ **CRITERION A**  
Importance to the course or pattern of our cultural or natural history (historical significance).

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✓ **CRITERION B**  
Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).

---

**CRITERION C**  
Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).

---

**CRITERION D**  
Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

---

**CRITERION E**  
Importance of exhibiting particular aesthetic characteristics (aesthetic significance).

---

**CRITERION F**  
Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)

---

**CRITERION G**  
Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

---

**CRITERION H**  
Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

---

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985**                      D

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**Central City Heritage  
Study 1993**                                      C

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**Review of Heritage  
overlay listings in the  
CBD 2002**                                      Ungraded

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**Central City Heritage  
Review 2011**                                      Ungraded

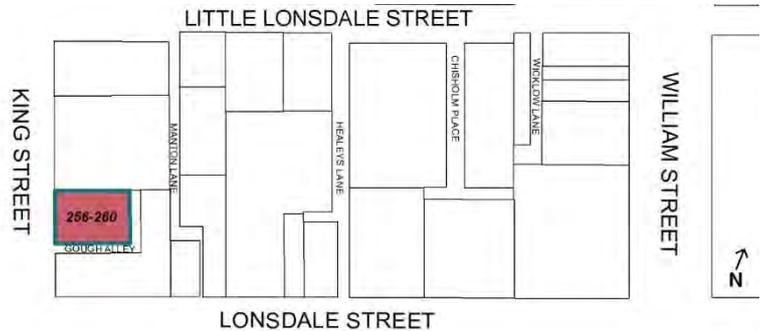
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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Former Paramount House



**PS ref no:** HOXXXX



### What is significant?

The former Paramount House at 256-260 King Street, Melbourne, a two-storey commercial building built in 1929-30 to a design by architect Eric C Beedham.

Elements that contribute to the significance of the place include (but are not limited to):

- The original building form and scale;
- The original painted render (possibly originally unpainted) and face brick walls and pattern of fenestration including cornice, parapet, decorative recessed semicircular arches above and rectangular panels below upper floor windows, painted render lintels and pattern of window openings; and
- The original multi-pane steel frame windows.

Later alterations made to the street level façade are not significant.

### How it is significant?

The former Paramount House at 256-260 King Street, Melbourne, is of local historic and rarity significance to the City of Melbourne.

### Why it is significant?

The former Paramount House at 256-260 King Street, Melbourne, constructed in 1929 is historically significant for its ability to demonstrate one aspect of Melbourne's social and cultural history related to the provision of entertainment and the transmission of American popular culture through film from the interwar period. Through its association with American film company Lasky Films Ltd (later Paramount Films), the building also demonstrates the increased distribution of American films in Melbourne and Australia at a time when sound was introduced to picture making and film production had increased in America. With this expansion, American film companies established 'exchange' centres for the distribution and marketing of films in countries such as Australia. By the 1970s, the building was occupied by Cinema International Corporate Pty Ltd (later CIC-Fox and United International Pictures), a combined distributing venture for American film studios including Paramount Pictures, Universal Pictures, Metro-Goldwyn-Mayer (MGM), United Artists, 20th Century Fox and Walt Disney Productions.

The building was long associated with the moving picture industry, from its construction in 1929 to 1989. The building at 256-260 King Street, opened by Lasky Films Ltd, and including a small private theatre at which trade showings were given, provides tangible evidence of this component in the film distribution industry. (Criterion A)

The former Paramount Film Service building at 256-260 King Street is significant as a rare surviving example of a purpose-built interwar commercial building associated with the film industry. Constructed in 1929 to act as a headquarters of prominent international film distribution companies, the building originally incorporated offices, film vaults and storage accommodation and a small picture theatre for trade showings. Its exclusive long-term use (from 1930 to 1989) as the core distribution centre is significant, as no other building of its type within Hoddle Grid is known to have such long-term associations. (Criterion B)

**Primary source**

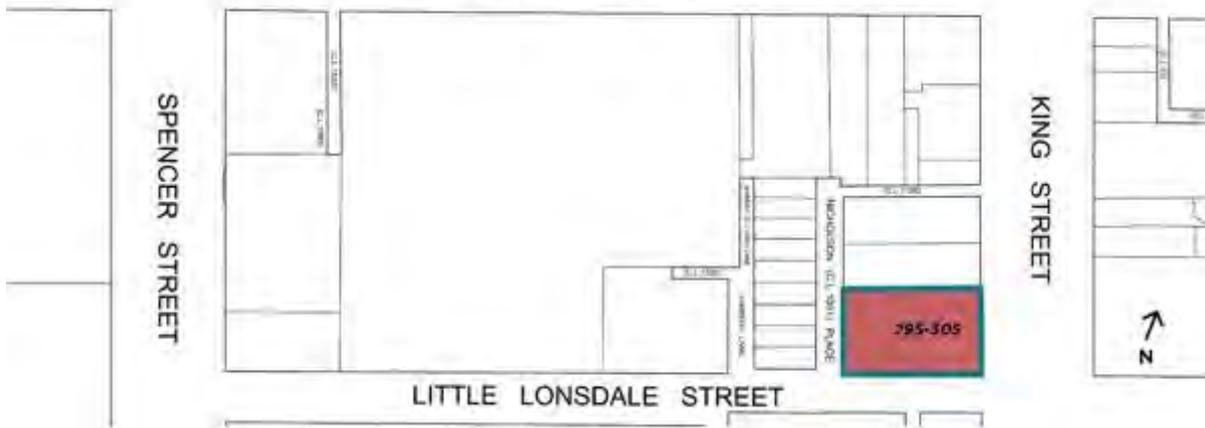
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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)

<b>SITE NAME</b>	Former Koorie Heritage Trust building and Zander's Warehouse
<b>STREET ADDRESS</b>	295-305 King Street Melbourne
<b>PROPERTY ID</b>	105319



LA TROBE STREET



SURVEY DATE: October 2017

SURVEY BY: Context

<b>HERITAGE INVENTORY</b>	H7822-1001	<b>EXISTING HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
<b>DESIGNER / ARCHITECT / ARTIST:</b>	T R Ashworth	<b>FORMER GRADE</b>	C
<b>DEVELOPMENT PERIOD:</b>	Interwar Period (c1919-c1940)	<b>BUILDER:</b>	Not known
		<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1919

## THEMES

ABORIGINAL THEMES	SUB-THEMES
5.0 Collecting and exhibiting Aboriginal cultural material and its repatriation	5.6 Developing and managing collections of Aboriginal cultural material
7.0 Expressing cultural and spiritual life	7.3 Commemorating the past
	7.4 Honouring significant people
HISTORIC THEMES	DOMINANT SUB-THEMES
5 Building a Commercial City	5.5 Building a manufacturing capacity

## LAND USE

HISTORIC LAND USE	
Archaeological block no: 01	Inventory no: 01
Character of Occupation: Commercial	
Land sale details not provided.	
1866 Cox	Row of buildings along King Street frontage
1880 Panoramas	Several single-storey buildings
1905/6 Mahlstedt	Two buildings, one two-storey building and large yard area, Murphy Brothers, Grocer.
THEMATIC MAPPING AND LAND USE	
1890s	Not able to be determined.
1920s	Factories and workshops.
1960s	Factories and workshops.

## RECOMMENDATIONS

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommended for referral to Aboriginal Victoria for the Victorian Aboriginal Heritage Register.

**Extent of overlay:** Refer to map

## SUMMARY

295-305 King Street is an interwar factory built for John Bernard Zander in 1919. The Zanders were local merchants who established a warehousing business in Latrobe Street in 1852. Part of the former warehouse was occupied by the Koorie Heritage Trust between 2003-2015.

## HISTORICAL CONTEXT

### Building a Commercial City

#### *Building a manufacturing capacity*

From the 1850s, the Yarra River and the docks west of Swanston Street were in essence the 'lifeline' of the city. Port facilities and large warehouses were built in this area to serve shipping interests (Context 2012:39-40).

By the 1880s, the city block bounded by Flinders Street, King Street, Flinders Lane and Custom House Lane comprised multiple produce stores and large-scale bonded stores, including Zander's Bonded Stores and Coles Bonded Stores.

As Melbourne developed through the nineteenth century, so did her manufacturing industry, much of which was established in close proximity to existing warehouses and stores. Flinders Lane became an important area for clothing manufacturers, while Chinese cabinetmakers were concentrated at the east end of town. Food-processing plants were established in north and west Melbourne where factories tended to be small and specialised. Large factories, built in the later nineteenth century and early twentieth century, were mostly built outside the City of Melbourne where land was more easily obtainable (Context 2012:35).

From the 1930s, like the rest of Australia, an increasing proportion of the city's workforce took up jobs in manufacturing, an industry that led Australia's recovery from the economic depression of the late 1920s-early 1930s, when, The *Encyclopedia of Melbourne* notes, a

*steep rise in tariffs, devaluation of the Australian pound, falling wages and electricity costs all made local producers far more competitive internationally. Textiles benefited first, then the metals industries and engineering took over as pacemakers* (Dingle 2008).

After being the centre of manufacturing in Australia in the 1930s, Melbourne's importance in this regard began to decline. In the post-war period many city factories and warehouses were left empty or converted for other uses. (Context 2012:35).

## SITE HISTORY

The site at 295-305 King Street forms part of Crown Allotment 10, Block 32 in the City of Melbourne, purchased by James Simpson. The site was located near Queens Wharf, Melbourne's first wharf, and close to Spencer Street Railway Station when the station opened in 1859. The first documented occupation of the site dates back to 1866, as part of a row of buildings with frontages to King Street. In 1905 Murphy Brothers grocers occupied two buildings and a large yard area on the site (Fels, Lavelle & Mider 1993, Inventory no 1).

#### *J B Zander Pty Ltd, 1919-1938*

In 1919 a brick factory was erected at the subject site, addressed simply as the 'North West corner of Little Lonsdale & King Streets', to the design of architect Thomas Ramsden Ashworth of 325 Collins Street, for John Bernard Zander (Figure 1; Figure 2) (PROV VPRS 11201/P1 unit 18, item 1531).

John Bernard Zander was the eldest son of local merchants John Charles and Cecilia Zander. J C Zander commenced his warehousing business in La Trobe Street in 1852, moving to Highlander Lane

in 1855. Cecilia Zander inherited her husband's business in 1858, expanding the enterprise to a point where she was able to build a new warehouse in King Street in 1873. By 1887 she owned storage capacity equal to 21,000 tons of merchandise (Butler 1995).

In the late nineteenth century, John Bernard Zander was a prominent figure in intercolonial trade, being a chief exporter of poultry to Western Australia as well as an avid inventor, partnering with John Cooke to create improved refrigeration trays and crates for storing and transporting frozen meats (Figure 3) (*Australian Star* 26 May 1898:2; *Weekly Times* 12 June 1897:24).

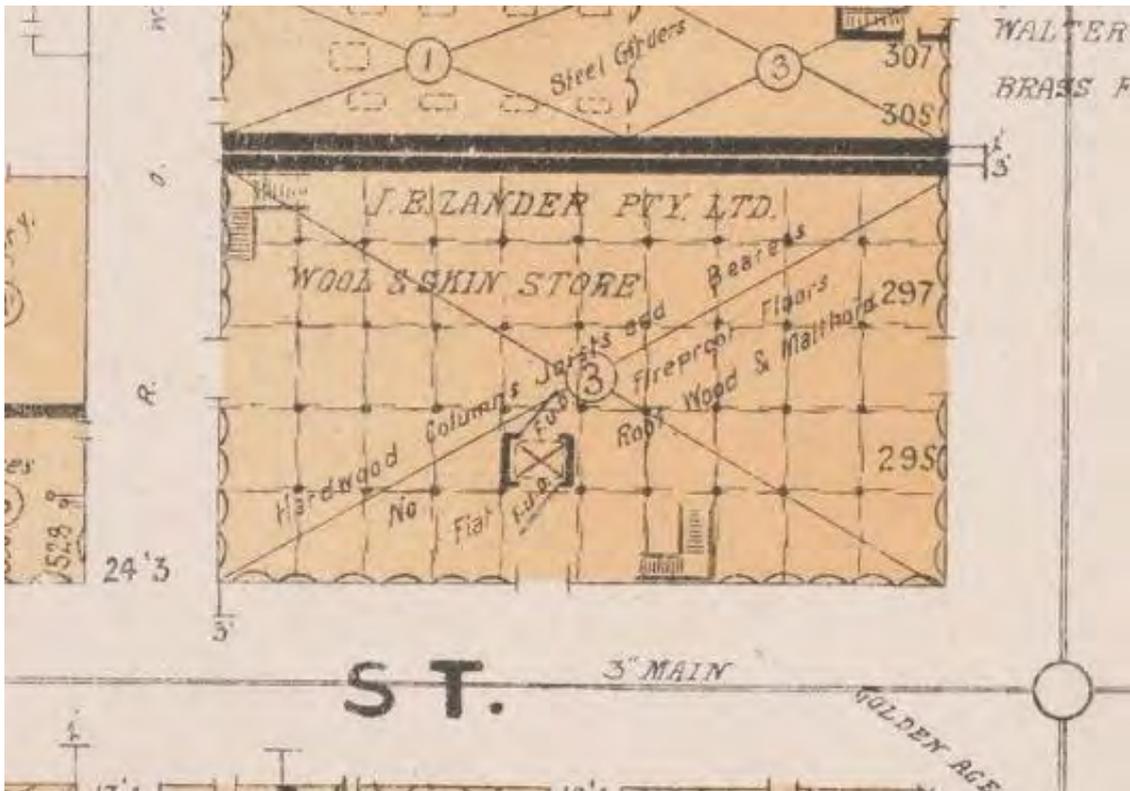


Figure 1. A detail from 1923 Mahlstedt plan shows 482-484 Bourke Street as a three-storey hides, skins, and tallow store operated by J B Zander. (Source: Mahlstedt Map Section 2, no 1a, 1923)

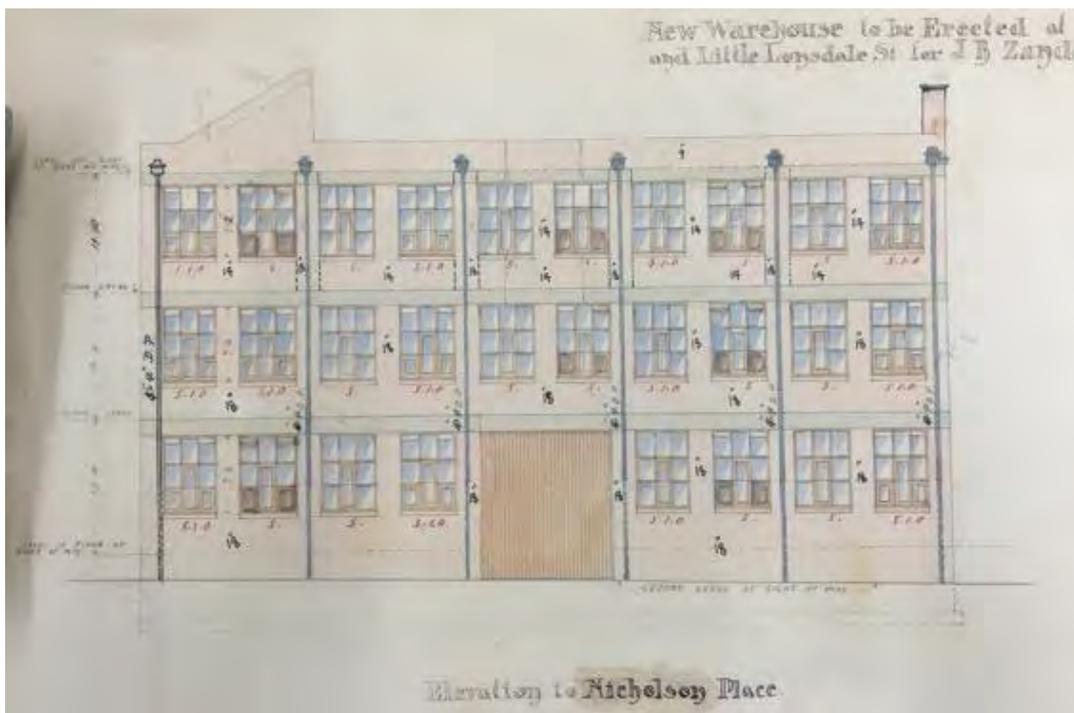
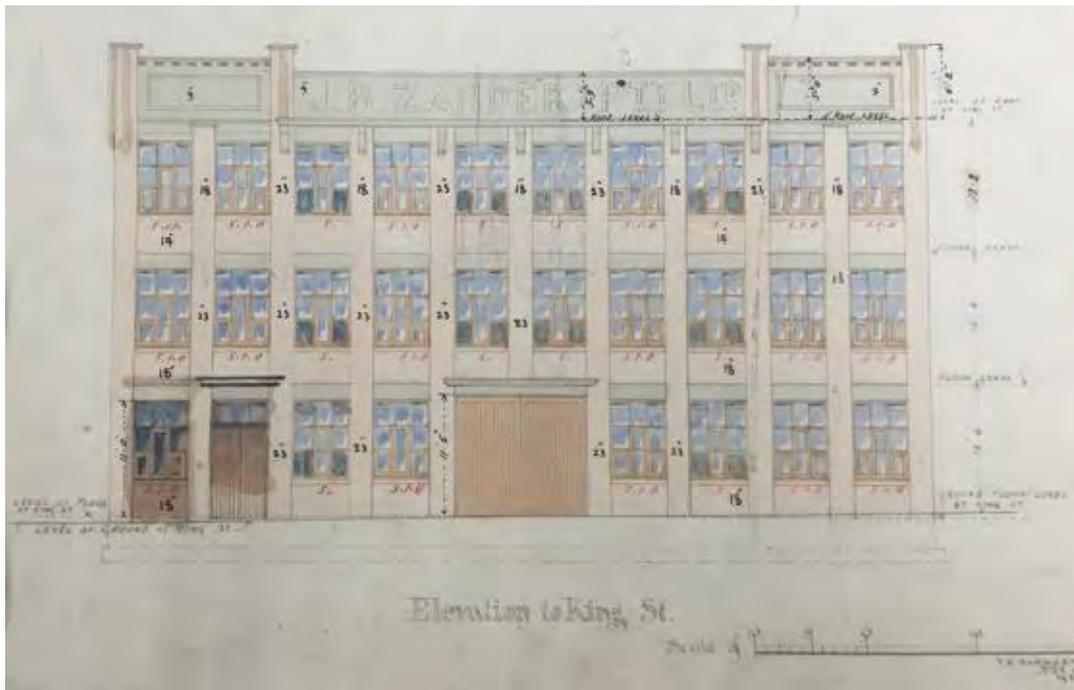


Figure 2. Original building plans show elevations to King Street (top) and Nicholson Place (bottom). (Source: PROV VPRS 11201/P1 unit 18, item 1531)



Figure 3. Produce under Zander's brand being prepared for export. (Source: *Weekly Times* 12 June 1897:24)

Zander operated a store for hides, skins, and tallow from the site before declaring bankruptcy in 1938 (*Argus* 2 June 1938:16). The warehouse was subsequently auctioned and purchased by the Victorian Casing Co, who had a number of alterations carried out by a variety of builders in the same year. This included reducing the size of the large entrances to the Little Lonsdale Street and King Street elevations (CT: V6408 F1538; PROV VPRS 11200/P5 unit 59, item 19536; PROV VPRS 11201/P1 unit 241, item 20047). From this time the property was addressed as 297-299 King Street.

In 1946 J King, stationer and bookbinder, purchased the property and subsequently employed builder W J Townsend to carry out interior alterations (PROV VPRS 11201/P1 unit 286, item 23353). The Victorian Casing Co continued trading in the building for a further twenty years, along with several other sausage-manufacturing companies (S&Mc 1950, 1955, 1960, 1965). By c1965 King had moved on from the property and Carr & Elliott, manufacturers' agents, and builders Pal & Co Pty Ltd, had taken up residency (S&Mc 1950, 1955, 1960, 1965, 1970 & 1974). In 1968 the property was purchased by the Education Department for use as a trades school (CT: V6408 F1538; S&Mc 1970). Records show that the Department occupied the building until at least 1974, though little is known about the building's tenancy immediately after this.

Between 2003 and 2015, the building at 295-305 King Street was occupied by the Koorie Heritage Trust Inc, a not-for-profit organisation led by Aboriginal people.



Figure 4. A 1960s photograph of King Street West between Little Lonsdale Street and Nicholson Place, showing 295-305 King Street. (Source: Halla c1960-1969, SLV)

*Thomas Ramsden Ashworth, architect*

The *Australian Dictionary of Biography* contains the following information about architect Thomas R Ashworth:

*Thomas Ramsden Ashworth (1864-1935) was born on 5 December 1864 at Richmond, Victoria, son of Thomas Ramsden Ashworth and his wife Mary Jane, née Leeson. His father, educated at Eton and Jesus College, Cambridge, had migrated to Australia, married in 1862 and in 1869 graduated M.B. at the University of Melbourne ...*

*At 13 Thomas ran away to sea. Four years later he was in Melbourne working as a carpenter and builder, and studying architecture. He practised as an architect for many years, was elected a fellow of the Royal Victorian Institute of Architects in 1916, and in the early 1920s was associated with H. D. Annear in designing the Church Street Bridge, Richmond. He had also set up as an estate agent in 1893, buying land at Middle Park and building a series of houses in a street named after him; he later built a block of nine flats in St Kilda Road ...*

*In the last years of his life Ashworth lived at Frankston where he had built a model poultry-breeding farm. In 1888 at St Silas' Church, South Melbourne, he had married Emily Ashweek, who died in 1922. Six years later he married Marguerita Adele Young at St James' Old Cathedral; both marriages were childless. Survived by his wife, he died of arteriosclerotic heart disease in hospital at Fitzroy on 23 August 1935 and was buried in the Melbourne general cemetery. He left an estate valued for probate at £27,087 and in his*

*will requested that the University of Melbourne set up in his name a chair or lectureship or a biennial prize in sociology. His portrait by Streeton is held by the Victorian Employers' Federation. (Nicholls 1979)*

## COMMUNITY CONNECTIONS

From 2003-2015, the building at 295-305 King Street was occupied by the Koorie Heritage Trust Inc, a not-for-profit organisation led by Aboriginal people, that celebrates the history and living culture of the Koorie community. Established in 1985 by Ron Merkel QC, the late Ron Castan AM QC and a respected Koorie elder, the Koorie Heritage Trust is a place where Aboriginal cultural material is collected, preserved and curated by Koorie people. Over the years their cross-cultural activities and programs have helped to generate a greater awareness of the Koorie people and their culture throughout the community (Berg and Bishop 2008). The Trust began at the Melbourne Museum, before moving to King Street and then to the Yarra Building at Federation Square in 2015. Key interior spaces within the Trust's Cultural Centre at King Street included permanent exhibition space, art galleries, a library and resource centre, as well as a large multi-use area and retail (Berg and Bishop 2008).

In c1988 a replica of a scar tree located on Ebenezer Mission station was created for the organisation's foremost exhibition at Museum Victoria and was displayed permanently within the building at 295-305 King Street during the Trust's occupancy (Koorie Heritage Trust Inc 2018). Among other design features, the replica scar tree was unable to be relocated to the Trust's Federation Square premises. In its memory, Indigenous Architecture and Design Victoria Director, Jefa Greenaway, designed a canoe-shaped table referencing the scar. Similarly, key interior spaces in the King Street building were named after people who contributed to the Trust's history, either an Elder or a highly respected supporter. These people and their memory remain important to the Trust, and these design elements from the King Street building have been incorporated into the new premises at Federation Square:

*Our many friends, supporters and community members still fondly remember our King Street home... The design of our spaces at Federation Square continue to pay tribute to our time at King Street. In designing our new spaces, Lyons Architecture working with Indigenous Architecture and Design Victoria (IADV), incorporated original design features from King Street into the fabric of our new spaces as memories of our past. (Koorie Heritage Trust Inc 2018)*

## SITE DESCRIPTION

295-305 King Street is a three-storey rendered brick warehouse from the interwar period. It is located on a corner block bounded by King Street, Little Lonsdale Street and Nicholson Place. The building is built to the property boundaries and has frontages to all three streets. While King Street is the primary frontage and address for the property, it does not dominate as an elevation, with the other two street frontages having similar characteristics and detailing.

Primary aesthetic interest is derived from the scale and form of the building, and its dominant location at the corner of King and Little Lonsdale streets. Consistent materiality and the highly articulated façade contribute to the overall character of the building and to an understanding of it as an industrial building.

The building is designed in the free classical style, with a range of classically derived elements arranged symmetrically across all three visible sides of the building. A parapet with simple detailing runs around the top edge of the building. Vertical piers dominate the facades and give a strong vertical character to the building. The piers run the full height of the building with a simple capital detail where the pier meets the parapet. The piers divide the façade into regular bays with steel framed windows and rendered spandrels at each level.

The corner of the building is treated differently, with more detailing at the upper level over two bay widths. Corner piers and piers second from the end extend to the upper edge of the parapet. Piers one bay in have slightly more decoration. The upper edge of the parapet has a cornice with small block detailing.

On the King Street façade, a name band runs across the parapet with a deep cornice supported by scrolled corbels at its base. Early drawings show the name 'J B Zander Pty Ltd' inscribed on the name band.

Alterations have occurred at ground level. Windows have been replaced and openings extended, and two window openings have been altered to accommodate a recessed entry housing automatic glass sliding doors. An earlier photograph shows two original cornices to the King Street frontage, one above a window second from the left and one above the original doorway and adjacent window to its left. These have been removed, and a large curved canopy now shelters the recessed entry, spanning to also protect the windows either side of this opening.

The west elevation, with a frontage to Nicholson Place, retains original door and window openings with the exception of one infilled window opening at ground level and one opening at the first level that has been extended and also boarded up. Four window openings at ground level and an additional seven at the first level have been boarded up.

The north elevation, bound by the south wall of 307-309 King Street, retains its original unfinished brick facade.

## **INTEGRITY**

The building retains a high level of integrity. Original patterns of vertical banding and fenestration are evident at all elevations. Alterations are evident to the King Street façade at ground level. They include the insertion of a recessed entry housing automatic glass sliding doors and the addition of contemporary canopy above this entry.

## **COMPARATIVE ANALYSIS**

295-305 King Street has strong contemporary associations for Aboriginal people. As part of Aboriginal research undertaken for the Hoddle Grid Heritage Review, a number of places across the city centre are noted as being associated with Aboriginal themes 5.0 and 7.0. These places include sites of reburial of cultural material and Keeping Places including most of the major museums and arts institutions. Within the Hoddle Grid study area are Melbourne Town Hall (and City Gallery), the Board for the Protection of Aborigines Offices Government Printing office, the Argus and Age newspaper offices and the Melbourne General Post Office. Expressing cultural and spiritual life is illustrated by the Scar Project Enterprize Park and Federation Square; including Tanderrum, the SBS office (broadcasters of NITV), and the new Koorie Heritage Trust premises.

Warehouses and industrial buildings are an important building type of the nineteenth and early twentieth century urban landscape of Melbourne. Many of these early storage or manufacturing facilities are no longer operational, often now adapted for businesses or offices. These former industrial buildings are gradually gaining recognition as important historic places, representing a distinct period Melbourne's urban development pattern, and historically as reminders of past businesses. Their architectural expression is derived from the solid massed façade, with simple classically derived detailing, suggesting a utilitarian function. Interwar warehouses tended to adopt a more restrained architectural style in a classical mode when compared with earlier examples from the Edwardian period. The images and descriptions are provided by CoM Maps unless stated otherwise, with images dating from c2000 or later.

*215-233 Franklin Street (rear of 186-190 A'Beckett Street), 1923 (HO1157)*

A large, three-storey and face red brick and rendered warehouse building built in 1923, with a symmetrical stripped classical style façade. It was designed by Walter & Richard Butler. The original multi-paned windows were removed from the façade (RBA 2013:D41).



Figure 5. 215-233 Franklin Street constructed 1923.

*337-339 La Trobe Street, 1923-24 (HO1208)*

A three-storey face brick warehouse building with classically derived detailing including bricked pilasters and a dentil cornice.



Figure 6. 337-339 La Trobe Street constructed 1923-24.

*401-405 Little Bourke Street, 1911 & 1933 (Significant in HO1205 Guildford & Hardware Laneways Precinct)*

A four-storey face brick warehouse building with some classically derived detailing including bricked pilasters and a dentil cornice. In 1933, a single-storey shop at 405 Little Bourke Street was incorporated into the existing warehouse. the Little Bourke Street façade was remodelled at this time, resulting in the current configuration of the building (Lovell Chen 2016:3).



Figure 7. 401-405 Little Bourke Street, built in 1911 and remodelled in 1933.

295-305 King Street compares favourably with the examples above as an imposing corner warehouse building, with intact upper level free classical styling. It retains a higher level of integrity than the Franklin Street example which has had the windows replaced.

295-305 King Street remains as a place of strong connection for Aboriginal people, having been associated with the Koorie Heritage Trust from 2003-2015.

**ASSESSMENT AGAINST CRITERIA**

✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
✓	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
✓	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

This place is recommended for referral to Aboriginal Victoria for consideration of listing on the Victorian Aboriginal Heritage Register.

## REFERENCES

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*Weekly Times*, as cited.

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985**

D

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**Central City Heritage  
Study 1993**

C

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**Review of Heritage  
overlay listings in the  
CBD 2002**

Ungraded

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**Central City Heritage  
Review 2011**

Ungraded

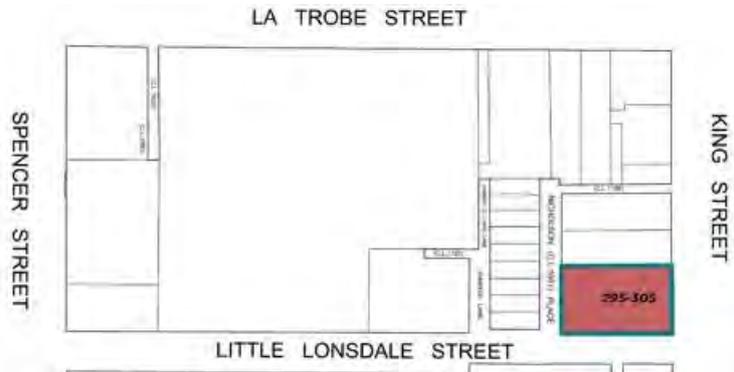
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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Former Koorie Heritage Trust building and Zander's Warehouse



**PS ref no:** N/A



### What is significant?

The warehouse built for Zanders, a hide tallow and skin store at 295-305 King Street, Melbourne, in 1919.

Elements that contribute to the significance of the place include (but are not limited to):

- The building's original external form, materials and detailing;
- The building's high level of integrity to its original design;
- The parapet, symmetrical arrangement, cornice, vertical piers and capitals;
- The original face brick surface on the norther elevation;
- The opening size and pattern of fenestration, steel framed windows and rendered spandrels; and
- The name band, cornice and scrolled corbels.

Later alterations are not significant.

### How it is significant?

295-305 King Street, Melbourne is of local historic, representative, social and associative significance to the City of Melbourne.

### Why it is significant?

295-305 King Street is historically significant as an example of a factory built in 1919 to a modern design by architect Thomas Ramsden Ashworth. Built for John Bernard Zander, who used the premises for a hides, skins, and tallow store until 1938, the building is also significant for its association with the Zander family, who commenced a warehousing business in La Trobe Street in 1852. 295-305 King Street is historically significant as the second home of the Koorie Heritage Trust and its collection of cultural material, after its move from the Museum of Victoria. (Criterion A)

295-305 King Street is a representative example of an interwar factory/warehouse building, constructed on the city fringe to accommodate industrial/commercial activity such as manufacturing and/or storage of goods. Consistent materiality and its well modelled and characteristic free classical façades with

simplified classical detailing and regular bays of steel framed windows contribute to its overall character and understanding of its use as an industrial building. (Criterion D)

The former Koorie Heritage Trust building at 295-305 King Street is of social significance to Aboriginal people and organisations across south-eastern Australia as the first 'permanent' home for the Trust, an organisation which has played a significant role in asserting Aboriginal identity and expressing traditional and contemporary culture. This first real home for KHT is remembered as an important and formative place that enabled the creation of an Aboriginal-directed central city focus for Aboriginal culture, stories, history and art. The incorporation of design elements from the King Street premises into the new premises at Federation Square demonstrates the important meanings and memories that remain connected to the King Street building. (Criterion G)

295-305 King Street is significant for its use by the Koorie Heritage Trust from 2003-2015. Their cross-cultural activities programs and exhibitions have contributed to generating a greater awareness of the Koorie people and their culture throughout the community. (Criterion H)

#### **Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)



<b>SITE NAME</b>	Former Walton and Scott engineering works
<b>STREET ADDRESS</b>	307-309 King Street Melbourne
<b>PROPERTY ID</b>	105320



SURVEY DATE: October 2017

SURVEY BY: Context

**HERITAGE INVENTORY** H7822-1002

**EXISTING HERITAGE OVERLAY** No

**PLACE TYPE** Individual Heritage Place

**PROPOSED CATEGORY** Significant

**FORMER GRADE** C

**DESIGNER / ARCHITECT / ARTIST:** Ward & Carleton

**BUILDER:** Bade & Co

**DEVELOPMENT PERIOD:** Federation/Edwardian Period (1902-c.1918)

**DATE OF CREATION / MAJOR CONSTRUCTION:** 1911

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
5 Building a Commercial City	5.5 Building a manufacturing capacity

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no:</b> 01	<b>Inventory no:</b> 02
<b>Character of Occupation:</b> Industrial/Manufacturing	
Land sale details not provided.	
1866 Cox	Row of buildings shown along King Street in 1866.
1880 Panorama	Buildings and vacant lot. 1905 Walter G Scott Brass Foundry, single- and two-storey buildings.

**THEMATIC MAPPING AND LAND USE**

1890s	Not able to be determined
1920s	Manufacturing services
1960s	Manufacturing services

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an individually significant place.

**Extent of overlay:** Refer to map

**SUMMARY**

The two-storey factory at 307-309 King Street was built for brass workers and engineers Walton and Scott in 1911. Designed by architects Ward and Carleton, the building was constructed in the American Romanesque style - a favoured style for commercial buildings in the Federation/Edwardian period.

## HISTORICAL CONTEXT

### Building a Commercial City

#### *Building a manufacturing capacity*

As Melbourne developed through the nineteenth century, so did her manufacturing industry. Flinders Lane became an important area for clothing manufacturers, while Chinese cabinetmakers were concentrated at the east end of town. Food-processing plants were established in north and west Melbourne where factories tended to be small and specialised. Large factories, built in the later nineteenth century and early twentieth century, were mostly built outside the City of Melbourne, where land was more easily obtainable (Context 2012:35).

After being the centre of manufacturing in Australia in the 1920s, Melbourne's importance in this regard began to decline. In the post-war period many city factories and warehouses were left empty or converted for other uses (Context 2012:35). From the 1930s, like the rest of Australia, an increasing proportion of the city's workforce took up jobs in manufacturing, an industry that led Australia's recovery from the economic depression, when, Tony Dingle notes

*a steep rise in tariffs, devaluation of the Australian pound, falling wages and electricity costs all made local producers far more competitive internationally. Textiles benefited first, then the metals industries and engineering took over as pacemakers (Dingle 2008).*

### Shaping the urban landscape

#### *Expressing an architectural style*

In the central city, the American Romanesque style was the favoured style for commercial buildings and was often combined with Art Nouveau-influenced ornament. Red face brick with limited render accents were the preferred materials, and façades were articulated with large-scale round-arches, sometimes with window bays set into them. Examples of the Romanesque include the Tompkins Bros' Commercial Travellers Building in Flinders Street (1898) and Nahum Barnet's Auditorium Building in Collins Street (1913). The style was also used for more modest factories and warehouses.

## SITE HISTORY

The subject site at 307-309 King Street, originally addressed as 305-307 King Street, is part of the land comprising Crown Allotment 10, Block 32 of the City of Melbourne. The first documented occupation of the site dates to 1866, when a row of buildings with frontages to King Street were in existence (Fels, Lavelle & Mider 1993, Inventory no 2). In 1888-89 Stevenson & Elliot operated a showroom exhibiting landaus, gig buggies and other wheeled vehicles for sale from the site (*Age* 4 March 1890:8).

#### *Walter G Scott's Brass Foundry, 1911-1926*

In 1911 builders Bade & Co of New Street, Brighton, were successful in tendering for the 'erection of a two-storey brick factory at 305 and 307 King Street' for brass workers and engineers, Walton and Scott (*Herald* 7 December 1911:3). Walton and Scott had established their firm in Melbourne in the 1880s and worked from a building at 175-179 Queen Street before moving to the new factory (*Argus* 3 October 1910:9). The well-known firm was successful in winning a number of government contracts,

including the making of metal fittings for railway carriages in 1914 (*Ballarat Courier* 20 February 1914:4).

The architects of the Walton and Scott factory at today's 307-309 King Street were Ward and Carleton, who had also designed a two-storey printing factory on King Street two blocks south of the subject site in 1909. The partnership between Ward and Carleton ended in 1913, and in 1916 and 1923 Ward designed alterations to the factory independently, including the creation of three openings on the northern elevation (later bricked up), and the erection of a north-south brick wall dividing the property in half (Figure 1; Figure 2.) (PROV VPRS 11200/92 unit 6, item 267; PROV VPRS 11201/P1 unit 95, item 7547). Figure 3 shows the building in 1923 as three-storey, with a rear single-storey addition. From examining the 1916 plans and other available evidence it can be assumed that the third storey was an attic floor, and that the rear addition was built at the time of the factory's initial construction (MBAI).

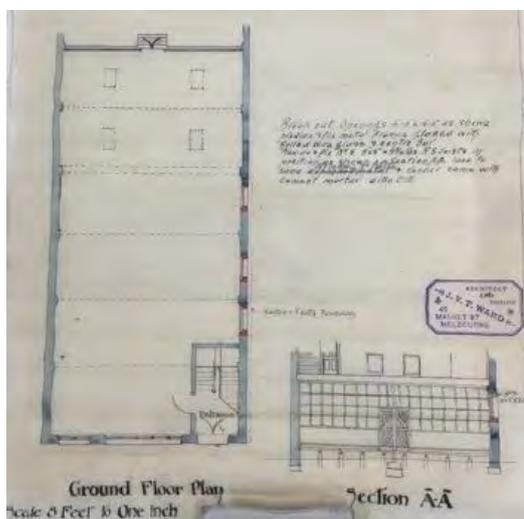


Figure 1. Building application plans from 1916 showing three proposed openings at northern elevation. (Source: PROV VPRS 11200/92 unit 6, item 267)

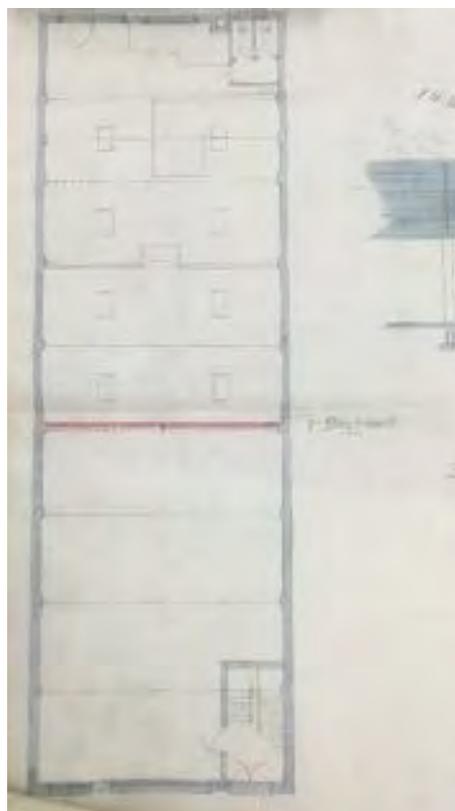


Figure 2. Building application plans from 1923 showing proposed brick wall to divide the building in red. (Source: PROV VPRS 11201/P1 unit 95, item 7547)

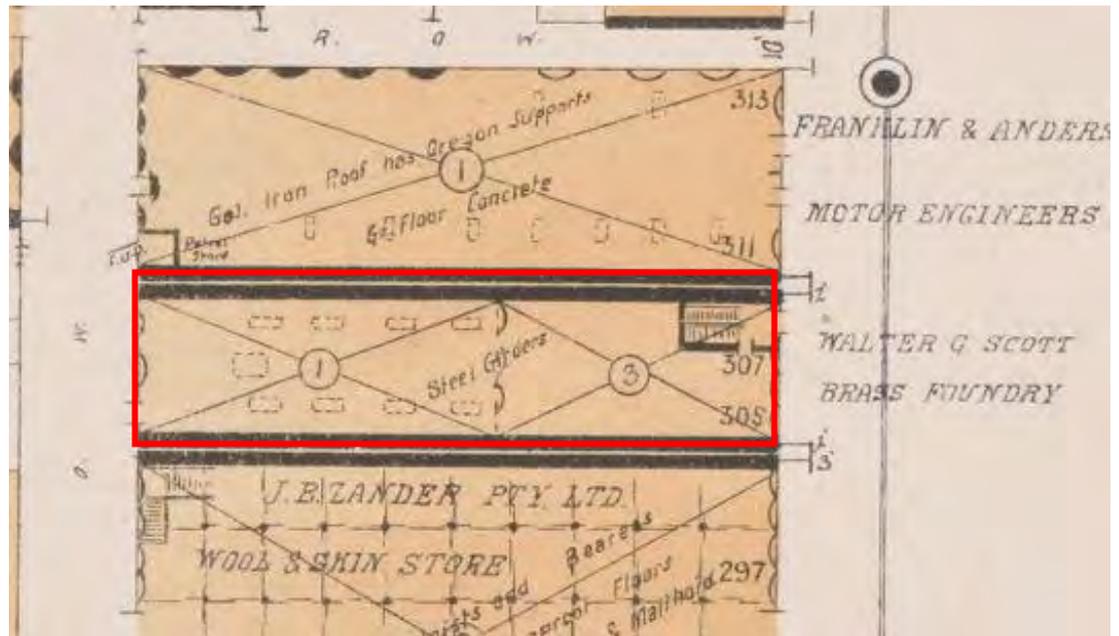


Figure 3. Detail from 1923 Mahlsted plan shows the property at 307-309 (originally 305-307) as a three-storey building with single-storey rear addition. (Source: Mahlsted Map Section 2, no 1a, 1923)

By 1917 Walton had left the partnership, and on Scott's death in 1924 the property was devolved to his wife, Alice (CT: V1829 F602; S&Mc 1918). In 1930 the property was addressed as 307-313 King Street, with general engineers Franklin and Anderson expanding their business from the adjacent property. By 1938 hardware merchants Gilbert-Lodge and Co occupied the building for a short tenancy before it became vacant in 1942. By 1945 engineers and distributors, Wishart's, had taken up tenancy in the building (Figure 4) (Age 22 December 1945:5). A few years later the property was transferred from the Scott family to Albert Edward Carroll, a brass founder, who remained in proprietorship until the late 1960s (CT: V1829 F602). Wishart's remained at the property until this time, expanding their business to include Wishart's Tyres in the mid-1950s (S&Mc 1950, 1955, 1960, 1965 & 1970).



Figure 4. An advertisement for Wishart's in the mid-1940s. (Source: Age 22 December 1945:5)



Figure 5. A 1960s photograph of King Street West between Little Lonsdale Street and Nicholson Place, showing 307-309 King Street (middle building). (Source: Halla c1960-1969, SLV)

The building at 307-309 King Street is currently occupied by Elizabeth Andrews Corporate Catering, who has operated from the property since the building's refurbishment in 2001.

#### *Ward and Carleton, architect*

From 1897 to 1913, architects John V T Ward (1872-1927) and Alfred E H Carleton (1866-1936) worked in partnership under the name of 'Ward and Carleton Architects and Surveyors', operating from offices at Lincoln Chambers at 341 Collins Street, Melbourne (Brock 2016).

They carried out a broad scope of works in a variety of architectural styles, from the planning of drainage systems and commercial projects, to residential commissions and religious buildings. Ward and Carleton designed numerous bank branches across Melbourne and Victoria, with their largest commercial client being the Commercial Bank of Australia. In 1913 Ward and Carleton went their separate ways, with Carleton remaining at their Lincoln Chambers offices and Ward moving on to practice elsewhere (Brock 2016).

#### **SITE DESCRIPTION**

307-309 King Street is a Federation/Edwardian era brick factory built in a simplified American Romanesque style. The building comprises a principal two-storey structure (with gabled roof) fronting King Street, and a single-storey structure (with flat roof) to the rear with a frontage to Nicholson Place. An external roof shelter was added to this section in 1978.

An early photograph shows the King Street façade as face red brick with rendered accents. It is now finished in cement render. Three vertical piers run the full height of the building which extend past the

parapet at the building edge and divide the façade into three bays. The central bay projects slightly and features a squared gable end with triangular pediment at the top edge. A distinctive semi-circular opening with moulded architrave sits below the gable.

The parapet has simple detailing including a row of rectangular indentations at the upper edge on each side, and a deep cornice with block detail along the base.

A row of four identical windows run across the upper floor. Windows are paired at the lower section and divided into three panes in the upper section.

At street level, (non-original) double doors are located centrally. A window is located on the southern side and, on the northern side, a doorway has a deep cornice above, supported by slender curved brackets.

The north elevation remains as a solid face brick wall (now painted) with a curved section built to meet the parapet end on the front façade. The rear façade is rendered and features a single non-original central opening.

### **INTEGRITY**

The building retains a good level of integrity to the upper King Street façade and other minor elevations. Alterations include full rendering of the façade sometime after the 1960s and alterations to the double entry doors at ground level.

### **COMPARATIVE ANALYSIS**

During the Edwardian era, mid-rise brick warehouse/commercial buildings were frequently built in the central city. While two or three-storey warehouses were most common, some examples of unreinforced brick structure comprising five- to seven-storeys were also built once. The American Romanesque style was favoured for many commercial buildings and was widely adopted.

The subject building compares with the following examples, drawn chiefly from the Central City Heritage Review 2011, being of a similar use, scale, location and creation date. The below images and descriptions are provided by CoMMaps unless stated otherwise, with images dating from c2000 or later.

*103-105 Lonsdale Street, 1908 (Significant in HO507 Little Bourke Street Precinct)*

A three-storey face red brick factory building with rendered panels, tripartite windows and Romanesque style details.



Figure 6. 103-105 Lonsdale Street constructed 1908.

*Former Veall's Building, 490-494 Elizabeth Street, 1913 & 1927 (HO1150)*

Four-storey rendered brick former factory originally built as three-storey c1913. The building was altered and added with fourth level in 1927, with the ground level converted to retail (RBA 2013:D21-D22).



Figure 7. 490-494 Elizabeth Street, built in 1913 & 1927. (Source: RBA 2013:D21)

*87-89 Flinders Lane Melbourne, 1906 (Interim HO1270 – Recommended as significant in the Hoddle Grid Heritage Review)*

A three-storey warehouse and manufacturing premises in the City of Melbourne, built in 1906 for P C Warland by builder Henry Hennigsen and designed in the American Romanesque style by leading commercial architects H W & F B Tompkins.



Figure 7. 87-89 Flinders Lane Melbourne, built in 1906. (Source: Context, May 2017)

The subject building compares with the examples above as a low-scale brick factory/warehouse building, in central Melbourne. The examples all draw inspiration from the American Romanesque or adopt classical detail pared back for industrial buildings. While the subject building retains a similar level of integrity to the examples,

**ASSESSMENT AGAINST CRITERIA**

✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

**REFERENCES**

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*Argus*, as cited.

*Ballarat Courier*, as cited.

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Fels, M, Lavelle S, and Mider D 1993, 'Archaeological Management Plan', prepared for the City of Melbourne.

Halla, K J c1960-1969, 'King Street West between Little Lonsdale Street North and Nicholson Place, Melbourne', State Library of Victoria (SLV) Halla collection of negatives: views of East Melbourne, Fitzroy, Melbourne and North Melbourne, accessed online 13 April 2018.

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Mahlstedt's Pty Ltd 1923 *City of Melbourne detail fire survey. Section 2*, Mahlstedt Pty Ltd, Melbourne.

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Public Record Office Victoria (PROV), City of Melbourne building plans and permits (1916-1960), as cited.

Sands & McDougall, *Melbourne and Suburban Directories* (S&Mc), as cited.

**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985**

D

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**Central City Heritage  
Study Review 1993**

C

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overlay listings in the  
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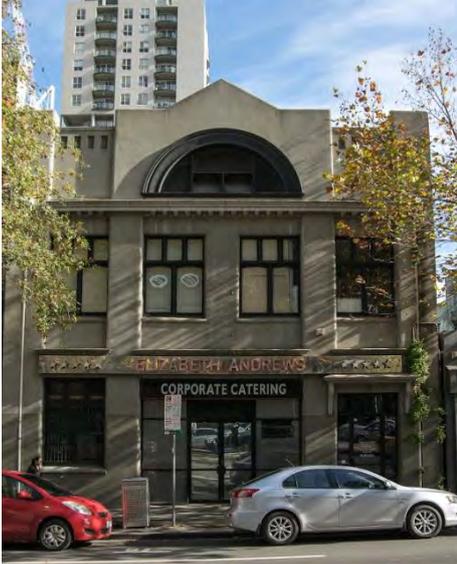
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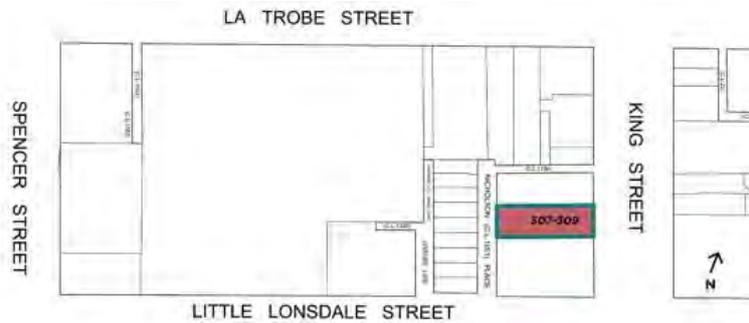
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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Former Walton and Scott engineering works



**PS ref no:** Interim HO1252



### What is significant?

The two-storey brick factory at 307-309 King Street designed by Ward and Carleton and completed in 1911.

Elements that contribute to the significance of the place include (but are not limited to):

- The building's remaining original external form, materials and detailing;
- The building's high level of integrity to its original design;
- Pattern and size of original fenestration;
- Central triangular pediment with distinctive semi-circular opening with moulded architrave below; and
- Parapet with row of rectangular indentations at the upper edge on each side and deep cornice with block detail along the base.

More recent alterations, including full rendering of the façade and alterations to the double entry doors at ground level, are not significant

### How it is significant?

307-309 King Street is of local historic and representative significance to the City of Melbourne.

### Why it is significant?

307-309 King Street is historically significant for its demonstration of the development of small-scale engineering in the City of Melbourne in the early twentieth century. It clearly demonstrates this use through its occupation by the engineering firms of Walton and Scott (1911-1924), general engineers Franklin and Anderson (1930-1938), Wishart's (1945-c1950) and brass founder Albert Carroll (c1950-

late 1960s). This long standing use for engineering purposes contributes to the understanding of Melbourne's position as the centre of manufacturing in the 1920s. (Criterion A)

307-309 King Street, designed by well-known architectural practice Ward and Carleton (1897-1913), is a representative example of a low-scale industrial building, and a modest example of the architects' work. Built as an engineering works, the building was designed in a simplified American Romanesque style favoured for commercial buildings in the Federation/Edwardian period. Its gabled roof form and restrained façade detailing is consistent with its use as an industrial building. Architecturally it is distinguished by the large arched window to the second floor, set within a triangular pediment and contrasting with the more restrained manner of the remainder of the building. (Criterion D)

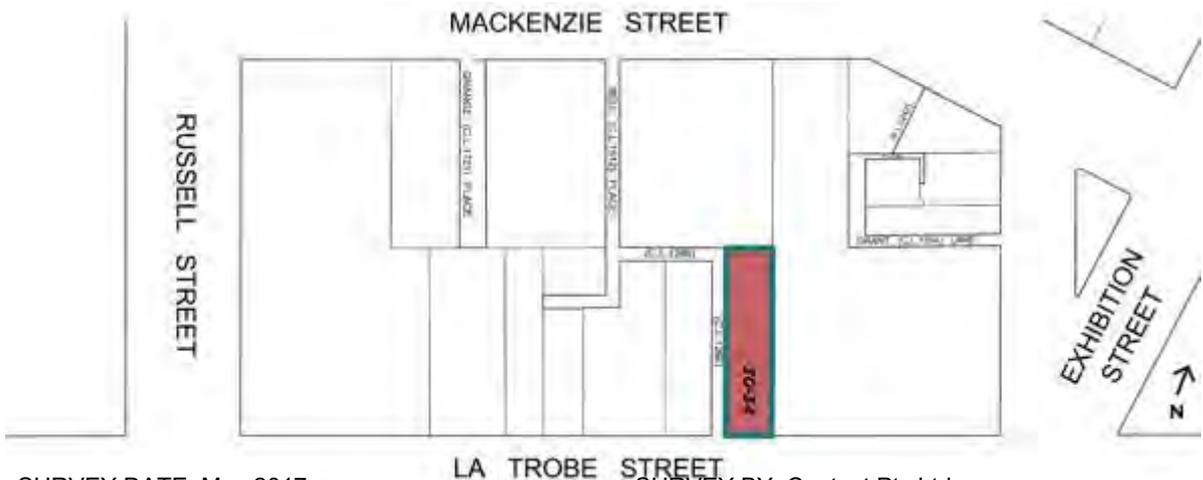
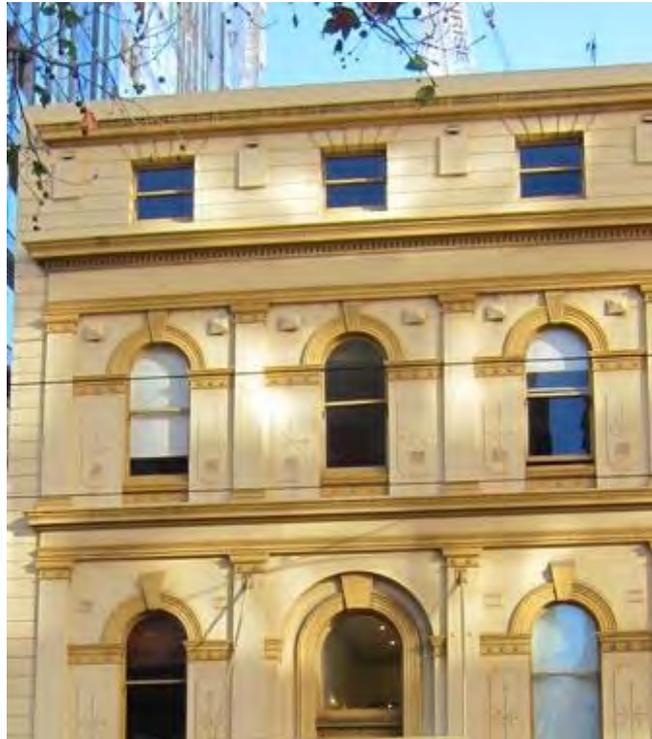
**Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2019)



<b>SITE NAME</b>	Turnverein Hall, later Grand United Order of Oddfellows Hall
<b>STREET ADDRESS</b>	30-34 La Trobe Street Melbourne
<b>PROPERTY ID</b>	105497



SURVEY DATE: May 2017

SURVEY BY: Context Pty Ltd

<b>HERITAGE INVENTORY</b>	H7822-2168	<b>EXISTING HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
<b>DESIGNER / ARCHITECT / ARTIST:</b>	Not known	<b>FORMER GRADE</b>	C
		<b>BUILDER:</b>	Joseph Dean (1871) Edward Bennett (1874)
<b>DEVELOPMENT PERIOD:</b>	Victorian Period (1851-1901)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1871, 1874 (façade completed)

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
10 Shaping cultural life	10.3 Belonging to an ethnic or cultural group
	<b>OTHER SUB-THEMES</b>
3 Shaping the urban landscape	3.2 Expressing an architectural style

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no:</b> 82	<b>Inventory no:</b> Inventory not provided
<b>Character of Occupation:</b> Government, Recreation/Public Space	
Land sale details not provided	
1888 Mahlstedt	
1905/6 Mahlstedt	
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Clubs and unions
1920s	Clubs and unions
1960s	Clubs and unions

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Extent of overlay: Refer to map

**SUMMARY**

Constructed in 1871 (with the façade completed in 1874), this four-storey bluestone and rendered masonry building was built for the Melbourne Deutscher Turnverein Society, a social club established by German migrants to support and promote German culture. It was later used by the Grand United Order of the Oddfellows as a meeting and gathering place. The building is notable for its largely intact, classical façade, where a number of decorative elements are arranged to convey a sense of grandeur.

## HISTORICAL CONTEXT

### Shaping cultural life

*Belonging to an ethnic or cultural group: German immigrants*

From the beginning of settlement, colonial society in Melbourne comprised many diverse cultural groups. Germans first arrived in the city in the 1830s.

*Organised immigration of German 'vinedressers' began in the late 1840s at the instigation of merchant William Westgarth (1815-89). The first group arrived in February 1849. By July 1851 some 800 Germans had arrived. They were mostly Lutherans from Prussia and Saxony...*

*Some were 'forty-eighters', who left their homelands after the failed revolutions of 1848-49; some came for scientific adventure, bringing with them high levels of training; most were attracted by the Victorian gold rushes. A lively German community developed, encompassing German-language speakers from across Central Europe. The Deutscher Verein von Victoria (German Association of Victoria), consisting mainly of professionals and businessmen, was formed in 1850, and the Melbourne Deutscher Turnverein in 1860. There were various liedertafels, a German medical benefits society, a German lodge (Teutonia), a German socialist society (Vorwärts), and the Concordia Club, which later became the Tivoli...A succession of German-language newspapers appeared, and a network of German schools, many tied to Melbourne's Lutheran congregations. In 1860 Karl Damm opened a German College in East Melbourne; in 1870 Herr Tegthoff opened a bilingual Lyceum in St Kilda. Census records show Melbourne's German-born population rising to a peak of 4329 by 1891 (Struve 2008).*

*On 1 May 1921 the Deutsche Turnverein Melbourne and the Club Tivoli amalgamated under the name Club Tivoli Deutscher Verein Melbourne. The club bought its present club rooms in Dandenong Road Windsor in 1989...The Club is dedicated to the preservation of German culture through song, dance and the development of German language skills (Tout-Smith 2004).*

*Belonging to an ethnic or cultural group: Grand United Order of Oddfellows:*

Museums Victoria details the history of the Grand United Order of Oddfellows:

*The Grand United Order of Oddfellows (GUOOF) was established in England in the late 18th century when groups of independent lodges merged to become branches of this larger organisation. Belonging to a brotherhood which had thousands of members around the world allowed members to feel more secure in their membership. In those early days, members typically met in Inns, where they gathered for social and business purposes.*

*The Grand United Order of Oddfellows was established in Australia in 1848, with the first Grand Master of the Order being Brother James Reid (1794-1869). In 1854, the Port Phillip District of Grand United separated from the NSW branch to establish Grand United in Victoria. During the First and Second World Wars, many Grand United members enlisted for Active Service, and as with many other friendly societies, funds were created to provide for the medical benefits of serving members and their families (Tout-Smith 2004).*

*In 1948, to commemorate the centenary of Grand United, the Grand United Centenary Centre - Homes for Aged Members (now Constitution Hill) - was opened. In 1985 GUOOF Victoria merged with Manchester Unity and members who wished to continue with the fraternal aspect of their membership were invited to join Manchester Unity. Like other Oddfellow societies including Manchester Unity and the Independent Order of Odd Fellows (IOOF), Grand United had various ceremonies, rituals, regalia and levels of membership (Tout-Smith 2004).*

### **Shaping the urban landscape**

#### *Expressing an architectural style*

The year 1851 marked the separation of the colony of Victoria from New South Wales, with the resultant construction of stately government buildings. It also marked the beginning of the Victorian gold rushes. While the massive rise in wealth from gold allowed the construction of some of Melbourne's finest public buildings, such as the Public Library (now the State Library of Victoria, begun 1854), Parliament House (begun 1856), and the Treasury Building (1858-62), it temporarily halted construction activity. The construction industry had normalised by 1854. In this period bluestone (basalt) became a popular material for commercial buildings (particularly for warehouses in the west end of the central city) and dwellings, as local supply was unlimited and the quality far better than most bricks made locally. The classical style continued well into the 1870s until a more ornate Italianate style became popular during the boom period in the 1880s (Context 2012:13).

### **SITE HISTORY**

The bluestone building at 30-34 La Trobe Street was erected in 1871 (the same year the German Empire came into being) for the Melbourne Deutscher Turnverein Society by builder Joseph Dean (MCC registration no 4559, as cited in AAI record no 77004). The façade was completed in 1874 by another builder Edward Bennett, who was previously commissioned to extend the hall in 1872 (Club Tivoli Deutscher Verein Melbourne 1980; MCC registration no 4967 & 6060, as cited in AAI record no 77007 & 77014).

The Melbourne Deutscher Turnverein Society, also known as the Melbourne German Gymnasts' Association, was formed in April 1860 under the presidency of F Gel Brecht and the gymnastic instruction of Ernst Metzger (Struve 2008). Inspired by the Turner movement that became popular during Napoleon's occupation of Germany in the early nineteenth century, 'turnverein', which translates to 'athletic clubs' in English, were established in countries with large numbers of German migrants throughout the nineteenth century. The clubs promoted exercise while having social functions and supporting a German patriotic spirit. After losing its former premises to fire in 1866, the Melbourne Deutscher Turnverein Society formed a trustee group in 1870 and purchased land measuring 40 feet by 165 feet in La Trobe Street east for £460 (*Argus* 20 August 1932:6). In the following year, a new club building was erected for £971-9-6 (Club Tivoli Deutscher Verein Melbourne 2010:20).

The Society primarily used the club building on La Trobe Street as a gymnasium, but also as a place to encourage their fellow countrymen to express their newly discovered nationalism and have social interactions (Struve 2008). Events run by the Society became widely popular, including an annual picnic and masked ball. At its peak, about 8000 people attended the annual New Year's Day Picnic in 1883, and more than 2000 people gathered for the Annual Turnverein Masked Ball held at the Royal

Exhibition Building in 1884 (*Age* 2 January 1883:3; *Fitzroy City Press* 16 August 1884:3). Turnverein Hall provided space for a range of club activities and social events, including choir meetings, until the Society moved to larger premises in Victoria Parade in April 1906.

On 1 May 1921, the Melbourne Deutsche Turnverein Society and the Club Tivoli amalgamated under the name Club Tivoli Deutscher Verein Melbourne, and this organisation continues today in other premises (Tout-Smith 2004). This amalgamation occurred due to the anti-German sentiment during World War One when the Society was forced to sell their Victoria Parade premises to the government. After the war, the Turnverein Society approached Club Tivoli, who was successful in keeping its club house in Victoria Street, Abbotsford, to join with them (Club Tivoli Deutscher Verein Melbourne 2010:20).

In 1906, the La Trobe Street hall was sold to the Grand United Order of Oddfellows (GUOOF), who used the building for meetings and annual conferences until the 1960s. In 1985, the GUOOF merged with Manchester Unity, another Oddfellows society (Stevenson 2009). Australian Unity as an entity was formed by the merger of the Australian Natives' Association Friendly Society (ANA) and the Manchester Unity Independent Order of Oddfellows (Manchester Unity) in Victoria in 1993 (Australian Unity Limited 2018). It appears that GUOOF were no longer occupying the hall by 1967, since an advertisement for an auditorium space, kitchen, caretakers residence and offices at 30-34 La Trobe Street was posted in May that year (*Age* 27 May 1967:7). The Royal Melbourne Institute of Technology had an administrative office at the subject site in 1971 (*Age* 29 January 1971:11).

The building was refurbished and converted to residential units in 1998 to a design by David Demsky (CoMMaps 2017).

## SITE DESCRIPTION

This grand four-storey building is located on the northern side of La Trobe Street, between Exhibition Street and Russell Street. Constructed of bluestone, it has an elaborate, rendered façade with classical styling commonly used for public buildings in the mid-late nineteenth century.

The simple form has an elaborate façade composed of a variety of classical elements combined to present a traditional appearance. The ground floor is treated as a solid base with minimal decoration and understated openings. A band of rustication runs up each side of the building. A central entry foyer is accessed by steps up from street level. Elaborate timber multi pane leadlight windows have been inserted in the ground floor (c1920s) and are now covered with plate glass for protection.

The middle levels are characterised by more elaborate classical styling. Details include engaged pilasters with capitals which intersect with an entablature at the top of the third level, rounded arched window openings with key stones, decorative mouldings running between window openings at the springing point of the arches, recessed rendered panels under the windows, and rendered panels inscribed with a floral motif between each window opening. Deep moulded cornices run between the levels. The second level varies slightly from the third level. Perhaps designed as a '*Piano Nobile*', it appears to be of grander proportions with a wide central arched opening.

The upper level is designed as an attic storey, with banded rustication running across the façade. Small squared window have angled voussoirs marked in the stucco. A deep cornice runs across the top of the parapet over the windows at this level.

## INTEGRITY

The building façade has a high level of intactness. Recent changes include the cantilevered verandah over the central entry, and alterations to the windows at ground level. The leadlight windows are highly likely to be a later addition.

## COMPARATIVE ANALYSIS

Early gymnastic groups in Melbourne often leased spaces in large buildings rather than having their own premise for gathering. Originally built in 1871, the Turnverein Hall was among the earliest established club buildings purpose-built with gymnasium. Later occupied by GUOOF since 1906, 30-34 La Trobe became part of small group of buildings within Hoddle Grid that have been associated with friendly societies. Within the study area, many Victorian period club or society halls were constructed during the 1880s and reflected the influence of more exuberant Italianate style architecture, typical of public buildings constructed during the boom period in central Melbourne.

The images and descriptions are provided by CoM Maps unless stated otherwise, with images dating from c2000 or later.

*YMCA, 168 Russell Street, 1878 & YWCA, 60 Russell Street, 1913 (both demolished)*

The YMCA (Figure 1) and the YWCA (Figure 2), which are among the oldest social groups in Melbourne that promoted gymnastic activities. Both examples contained a gymnasium and other member-only facilities.



Figure 1. YMCA Building, 168 Russell Street, erected in 1878 and since demolished. (Source: SLV)



Figure 2. YWCA Building, 60 Russell Street, erected in 1913 and since demolished. (Source: HERMES)

*Former premises of Deutscher Verein von Victoria (German Association of Victoria), 7-19 Alfred Place (Recommended as significant in the Hoddle Grid Heritage Review)*

The former premises of the Deutscher Verein von Victoria (German Association of Victoria) at 7-19 Alfred Place, built in 1885-6 to designs by German-born Australian architect, J A B Koch, and remodelled in the twentieth century for the Naval and Military Club.



Figure 3. 7-9 Alfred Place, former Deutscher Verein von Victoria premises constructed 1885-6 (Source: Context, 2017)

*Horticultural Hall, 31-33 Victoria Street, 1874 (HO495)*

A two-storey brick assembly hall built for the Royal Horticultural Society. Designed by William Ellerker in the Free Classical style and built in 1874.



Figure 4. 30-33 Victoria Street constructed 1874.

*Former Independent Order of Oddfellows (IOOF) Hall, 390-394 Russell Street, 1887 (HO849)*

Formerly known as IOOF House. A two-storey rendered brick building built in 1887. Refurbished, subdivided and converted to 24 apartments and one shop in 2001 with the addition of the top storey.



Figure 5. Former Independent Order of Oddfellows (IOOF) Hall, 390-394 Russell Street constructed 1887.

*Former Forester's Hall, 168-170 La Trobe Street, 1888 (HO481)*

Built in 1888 as the lodge and meeting rooms of the Ancient Order of Foresters, the hall was designed by the architects, Ravenscroft and Freeman. The interior has been substantially modified by RMIT but the exterior survives as a significant example of boom-style architecture in Melbourne and as an indicator of the influence of men's lodges in 19th century Victorian society.



Figure 6. Former Forester's Hall, 168-170 La Trobe Street constructed 1888.

*Former Hibernian Hall, 344 Swanston Street, 1887 (HO482)*

A three-storey hall, designed in a classical revival style, and erected in 1887 by the Hibernian-Australasian Catholic Benefit Society and designed by the architects Tappin, Gilbert and Dennehy. It was acquired by RMIT in 1948. Its impressive scale and form is indicative of the role of Friendly Benefit Societies in Melbourne in the nineteenth century.



Figure 7. Former Hibernian Hall, 344 Swanston Street constructed 1887.

The former Turnverein Hall at 30-34 La Trobe was one of a few buildings designed for physical and gymnastic activities, of which two others built for the YMCA do not survive. It is one of two former places occupied by German clubs in the central city, the other being 7-9 Alfred Place. It is also of importance for its later association with GUOOF, one of many such organisations set up in the nineteenth century to promote fellowship and welfare. Although now converted to apartments, the subject building compares well with the Former IOOF Hall at 390-394 Russell Street (HO849).

**ASSESSMENT AGAINST CRITERIA**

✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
✓	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
✓	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

**REFERENCES**

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Club Tivoli Deutscher Verein Melbourne 1980, *120 Jahre: Club Tivoli 1860: Deutscher Verein Melbourne*, Club Tivoli, Richmond.

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<https://collections.museumvictoria.com.au/articles/1998>, accessed 15 June 2017.

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985**

C

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**Central City Heritage  
Study 1993**

C

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**Review of Heritage  
overlay listings in the  
CBD 2002**

Ungraded

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**Central City Heritage  
Review 2011**

Ungraded

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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Turnverein Hall, later Grand United Order of Oddfellows Hall

**PS ref no:** Interim HO1275



### What is significant?

The Turnverein Hall, later the Grand United Order of Oddfellows Hall, at 30-34 La Trobe Street, built in 1871 with façade completed in 1874.

Elements that contribute to the significance of the place include (but are not limited to):

- The building's original external form, materials and detailing (from 1871 and 1874);
- The building's high level of integrity to its original design (from 1871 and 1874);
- The size and patterns of original fenestration and arched openings (La Trobe Street);
- The size and patterns of extant original fenestration and exposed rock face bluestone walls (Bell Place);
- The decorative elements including engaged pilasters, capitals, entablature, cornices, cement mouldings, key stones and voussoirs;
- The contrasting rusticated and stucco surface treatments, recessed rendered panels; and
- The early (c1920s) timber multi pane leadlight windows at ground level.

Later alterations to the window and doors at ground level, and addition of the cantilevered verandah, are not significant.

**How it is significant?**

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The Turnverein Hall, later the Grand United Order of Oddfellows Hall is of local historic, representative, aesthetic and associative significance to the City of Melbourne.

**Why it is significant?**

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30-34 La Trobe Street is historically significant for its association with German migrants, who arrived in Melbourne from the 1840s and created their own cultural institutions to encourage social interaction, promote German culture and provide activities for newcomers. (Criterion A)

30-34 Latrobe Street is significant as a classically-styled building, which formed part of the landscape of grand public architecture that was constructed in Melbourne in the post-gold rush era. (Criterion D)

30-34 La Trobe Street is aesthetically significant for its largely intact, classically-styled, rendered façade. It is a carefully designed and well-resolved example featuring a symmetrical massing with a simple ground level façade, more ornate upper levels with decorative motifs, ornate columns, rounded arched window openings and detailed cornices. (Criterion E)

30-34 La Trobe Street is significant for its association with the German social and gymnastics club, the Melbourne Deutscher Turnverein Society who constructed the building as their clubrooms in 1871. Following the Society's move from La Trobe Street in 1906, the place is significant for its association with the Grand United Order of Oddfellows who used 30-34 La Trobe Street as their meeting place until the 1960s. (Criterion H)

**Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)



<b>SITE NAME</b>	Former Duke of Kent Hotel
<b>STREET ADDRESS</b>	293-299 La Trobe Street Melbourne
<b>PROPERTY ID</b>	105450



SURVEY DATE: October 2018		SURVEY BY: Context	
<b>HERITAGE INVENTORY</b>	H7822-1055	<b>EXISTING HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
<b>DESIGNER / ARCHITECT / ARTIST:</b>	W & R Butler	<b>FORMER GRADE</b>	C
		<b>BUILDER:</b>	F G Farr
<b>DEVELOPMENT PERIOD:</b>	Interwar Period (c1919- c1940)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1928

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here.
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
13 Enjoying the city	13.6 Eating and drinking
10 Shaping cultural life	10.1 Arts and creative life in the city

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no:</b> 4	<b>Inventory no:</b> 55
<b>Character of Occupation:</b> Commercial	
Land sale details not provided. Major reconstruction 1929 (some older fabric retained) Subsequent major alterations 1959 & 1973.	
1850 Proeschel	Boarding house may have partly occupied this site
1855 Kearney	Duke of Kent Hotel on site from 1851. Hotel operations apparently continuous.
1866 Cox	
1880 Panorama	
1905/6 Mahlstedt	Three storey Duke of Kent Hotel, with No. of 293-295; No. 297-299, Boarding House.
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Hotels and lodgings
1920s	Retail, factories and workshops, merchants
1960s	As above

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map

**SUMMARY**

The Duke of Kent Hotel, 293-299 La Trobe Street, Melbourne, is a three-storey corner hotel, redeveloped to a design in a restrained Egyptian Revival style by architects W & R Butler in 1928-29. It was built on the site of an earlier hotel established in 1851. An adjoining building – a two-storey warehouse built in 1929 – was incorporated into the hotel premises in c1959.

## HISTORICAL CONTEXT

### Enjoying the city

#### *Eating and drinking*

Alcohol was a mainstay of a frontier colonial town. During the early period of settlement, many people resorted to alcoholic beverages rather than drink the city's unpalatable and contaminated water. Hotels were abundant in Melbourne; in working-class areas, such as Carlton, there was virtually one on every corner. One of Melbourne city's first permanent buildings was Fawkner's hotel established in 1836 on the corner of William Street and Flinders Lane (Context 2012: 98).

A weakness for drink was considered by many in the Victorian era as a human failing; self-improvement and moral fortitude were the values to strive for. The consumption of hard liquor generally went hand-in-hand with gambling and with Melbourne's lively night life. Social problems associated with drunkenness in late nineteenth-century Melbourne made alcohol a chief cause for steps towards social reform, resulting in the establishment of the powerful temperance movement and local abstinence societies (Context 2012: 90, 98).

Hotels responded to the changing times and circumstances. In the early 1900s, falling hotel standards and pressure from the temperance movement prompted the state government to reduce the number of liquor licenses. From 1907 the Licences' Reduction Board reduced the number of hotels in all districts to 1885 statutory levels. Many hotel buildings were subsequently demolished or adapted to different uses; other hotel owners upgraded and refurbished their buildings from this period through to the 1920s and 1930s in order to meet the new licensing conditions that were contingent on the provision of adequate accommodation and other facilities (Dunstan 2008).

The 'early closing' of hotels at 6.00pm, an effort to curb drunkenness by restrictive legislation, caused other anti-social behaviour, and was overturned in 1966 (Context 2012:98). Of the approximate 100 hotels in existence in central Melbourne in the 1920s, only approximately 45 hotels remained by the 1960s. Today, only approximately 12 hotels in central Melbourne retain their historic use and form (CoM 2018).

Hotels have and continue to play a distinct role in Australian social and cultural life. J M Freeland described hotels as constituting 'one of the most socially significant, historically valuable, architecturally interesting, and colourful features of Australian society' (Freeland 1966). While privately owned, hotels serve as communal spaces for the consumption and sale of alcohol, and as providers of accommodation. Hotels also generally offer food, ranging from a simple 'counter' lunch (literally eaten at the counter or bar) to a formal dining rooms and fine dining.

In 2018, there were twelve continuing hotels in central Melbourne that retained their historic use and form.

## SITE HISTORY

The site of 293-299 Latrobe Street, Melbourne has been occupied by the Duke of Kent Hotel since at least 1851-56, with a boarding house possibly occupying the site before that time. A three-storey Duke of Kent Hotel (Figure 1) and a boarding house were still extant at 293-299 La Trobe Street (Fels, Lavelle & Mider 1993, Inventory no 55). This is most likely the building marked on MMBW plans in 1895 (see Figure 2).

In central Melbourne twenty annual hotel licences had been issued by 1839 (Dunstan 2008). By the 1850s – the early goldrush years – hotels in central Melbourne and on the routes to the goldfields would have been thriving; an ideal time to invest in a licence and build the Duke of Kent.

The Duke of Kent Hotel served as a public drinking house at the subject site for at least 160 years, from the 1850s until it closed in 2015. The Duke of Kent also offered accommodation, although the number of rooms is not known. When the owner and licensee applied to continue the licence and proposed a major redevelopment in 1927, 'Licensing Inspector Walsh said that the present building was unsatisfactory. He thought that a hotel in the city should have more extensive accommodation than was now provided at the Duke of Kent Hotel' (*Argus* 1 November 1927:13). The 1928 redevelopment resulted in a three-storey hotel being constructed to replace the Victorian-era premises.



Figure 1. The original Duke of Kent Hotel building, at an unknown date between 1900 and 1927. (Source: Bane c1900-1927, SLV)

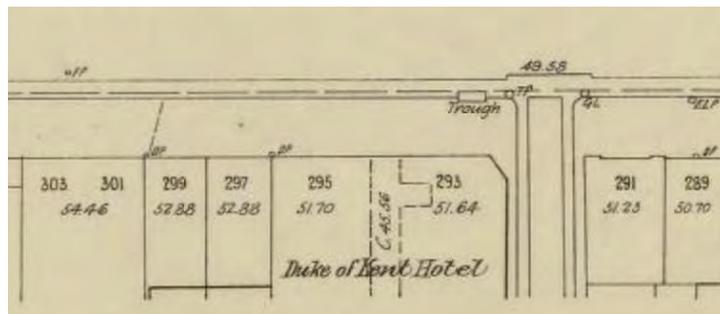


Figure 2. An 1895 plan of the original Duke of Kent Hotel. (Source: MMBW Detail Plan no 1024, 1895, SLV)

Hotels are 'licenced premises' and how they operated were shaped by changes in licencing requirements over time. For example, from the early years of the twentieth century there was a statutory limit on the number of hotels in a defined district. At the time of the major refurbishment of the Duke of Kent Hotel in 1928, there were around 100 hotels in central Melbourne.

The existing building at 293-299 Latrobe Street was largely constructed in 1928 (MBAI 10310). The *Argus* notes at the time that Peter Credgington was the owner, and Nellie Mulvey the licensee (*Argus* 1 November 1927:13). Credgington had hoped to sell the hotel license, demolish the Victorian-era building and erect a warehouse and shop complex to a height of seven-eight storeys on the site.

When the license failed to sell at the expected price however, Credgington had the hotel rebuilt at a cost of £10,000, with a warehouse constructed at the rear (*Argus* 1 November 1927:13). The separation of these two buildings can be seen in Figure 3. The new three-storey reinforced concrete hotel was constructed by F G Farr in 1928 to a design by architects, W & R Butler (see Figure 4). The building apparently retained some of the fabric of the original building. In 1927, Credgington was described as being engaged in 'mercantile business in the city,' while the hotel itself was referred to as 'a very old hostelry' and a 'landmark' (*Argus* 5 July 1927:5). The plans for the new hotel were, in part at least, a response to the local hotel licensing inspector stating that, as a city hotel, the Duke of Kent should have more extensive accommodation than that provided (*Argus* 1 November 1927:13).

Following the construction of the hotel, a two-storey brick warehouse building was built at 299 La Trobe Street, to the immediate west of the hotel (Fels, Lavelle & Mider 1993, Inventory no 55; CoMMaps; MBAI 11824). The two-storey building at 299 La Trobe Street was used by the Duke of Kent Hotel up until the mid-1930s. For about twenty years between 1935 and the late 1950s, the building at 299 La Trobe Street was occupied by other tenants: Bowes Motors, used motor car dealers, during the latter half of the 1930s; then Lewis Bros, cycle manufacturers, who were the tenants through to the 1950s (S&Mc 1935-1960; *Herald* 18 August 1937:21). The Duke of Kent Hotel occupied both sites again from c1959 when the buildings at 293-297 and 299 La Trobe Street were merged (MBAI; Mahlstedt Map Section 2, no 4A, 1962).

The New Theatre met and performed in the second storey of the warehouse at the Duke of Kent Hotel from 1937 until 1939, at a time when the ground floor was occupied by a new and used car dealer. The New Theatre, founded in Sydney in 1932 and in Melbourne in 1936, had its roots in the Workers Theatre Movement of England in the 1920s and the New Theatre of America. The Melbourne New Theatre was a revolutionary avant-garde theatre group notable for hosting a number of political debates and plays, and for its early public opposition to fascism in the decade leading up to World War Two. New Theatre performed the first Melbourne production of Bertolt Brecht, *Remember Pedrocita*, in the warehouse at the rear of the Duke of Kent Hotel. After the theatre space was condemned as unsafe, the theatre company moved to Queen Street in 1939. A 'New Theatre' sign can still be seen in Guildford Lane (Melbourne Heritage Action 2015; *Age* 19 April 1939:5; Australian Live Performance Database 2015; Thompson 1986:9).

The 1929 warehouse was incorporated into the hotel premises, probably around 1959. Prior to that the upper storey of the warehouse had served as a performance venue for the New Theatre from 1937-39 (their first performance venue since the formation of the group); the space was condemned in 1939 and it is assumed may have been unused until the whole warehouse was incorporated into the hotel.

Major alterations took place in 1959 and 1973, when the hotel was expanded to take in the original warehouse building on site, merging both of Credgington's buildings into one; this may have taken place as part of the 1959 alterations (Fels, Lavelle & Mider 1993, Inventory no 55; Mahlstedt Map section 2, no 4a, 1962; MBAI).

The hotel was sold by the Yankos family in 2014 after being in their ownership for around 50 years (since 1965). The Duke of Kent Hotel operated on the site until 2015 (*Age* 9 November 2015). Before its closure in 2015, the Duke of Kent was believed to be the 'oldest continuous [sic] hotel in Melbourne', first granted for the Lonsdale Street location in May 1844 (*Melbourne Weekly Courier* 4 May 1844:3; *Sydney Morning Herald* 9 July 2014).

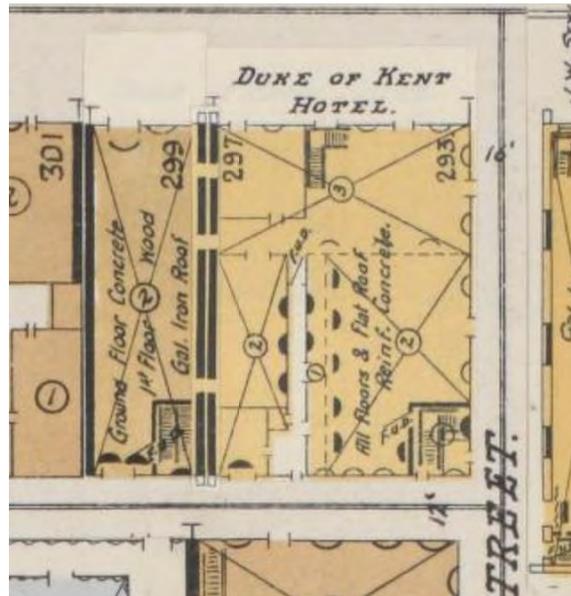


Figure 3. Mahlstedt plans showing the hotel and separate warehouse (to the west) after the 1928 construction. (Source: Mahlstedt Map Section 2, no 4A, 1923, amended post-1928)



Figure 4. The Duke of Kent Hotel in 1929 just after completion of the redevelopment. The warehouse to the side was yet to be constructed. (Source: Kauffmann c1929, SLV)

#### *W & R Butler, architects*

The firm of W & R Butler originated from the partnership of influential Anglo-Australian Arts and Crafts architect Walter Butler, and his nephew (Austin) Richard Butler. Walter Butler migrated to Australia from England in 1888, leaving a post as chief assistant to an ecclesiastical architect. In England,

Butler had been a colleague and close friend of important figures within the Arts and Crafts movement. Following a series of partnerships in Melbourne, Butler and his nephew joined in partnership for almost two decades between 1919 and 1938. Katrina Dernelley notes that Walter Butler's son was killed in conflict during World War One, after which he became less interested in his career. During this time, Walter Butler left most of the firm's work to the other partners, preferring instead to work on projects for the firm's influential clientele, such as Dame Nellie Melba. The firm designed a diverse range of both public and private buildings, however they were primarily known for their residential work, with notable examples such as 'Eulinya' in Toorak (Denelly 2012).

## COMMUNITY CONNECTIONS

Within the city – and elsewhere – hotels are commonly located on corner sites, offering different entrances into specific internal spaces – the main bar, a lounge bar, a ladies' lounge. The Duke of Kent appears to have been a relatively traditional hotel, offering a variety of drinking spaces – public bar and ladies lounge – and accommodation.

Melbourne's hotels, like the Duke of Kent, have and continue to provide informal meeting places to a wide range of community and professional groups, and are recognised as important to sport, literature, politics and bohemia (Dunstan 2008). Most hotels have a regular clientele or 'community'.

The Duke of Kent has had a work-place based community for many years: The Duke of Kent Facebook page illustrates many work-related gatherings and farewells (Duke of Kent Hotel FB). The *Herald Sun*'s column 'Desperately Seeking' provides a snapshot of recent reunions planned for the Duke of Kent.

### *ANZAC Day gatherings*

The Duke of Kent appears to have been a favoured place for some regiments to gather after the ANZAC Day march on the 25 April each year. Examples include the Royal Australian Regiment Association, the First BNS Association RAR, 3 RAR South Vietnam, the 65 AASL BTY, and the 13 Armed Regiment (*Herald Sun* 25 April 1999:n.p., 22 April 2000:18, 24 April 2007:24; *Age* 25 April 2003:6, 24 April 2011:10, 24 April 2013:13).

### *The Duke of Kent and staff of the Argus*

One strong and enduring association with the Duke of Kent Hotel is with the staff of the *Argus* newspaper, one of Melbourne's earliest newspapers (1846-1957). Staff at the other major Melbourne newspapers – The Age, Herald and Weekly Times and the Sun Pictorial – had their own favourite hotels. The Phoenix Hotel (82 Flinders Street) was the favoured watering hole for Herald staff; once owned by Collingwood football legend Lou Richards, the site is now occupied by the Phoenix Apartments. The Sun was published from the same offices in Flinders Street, and it is assumed staff also went to the Phoenix. The Age offices were in Collins Street until 1969, and staff were known to drink at the Australia Hotel (demolished in 1989).

The *Argus* moved to new premises – 365 Elizabeth Street – in 1927 and the Duke of Kent soon became the local 'watering hole' for journalists and other staff (Usher 2007:179, 191). When the staff produced their first staff newsletter in June 1953 – 'Home Brew' – the front cover featured a photograph of a staff party at the Duke of Kent (Usher 2007:191). According to the *Herald Sun*, 'one

of Australia's greatest writers, George Johnston, conducted his affair with his [Argus] colleague and literary collaborator, Charmian Clift, in its rooms in the 1940s', a relationship their Argus employers disapproved of (*Herald Sun* 27 August 2014; Wheatley 1993).

Journalist Jim Usher joined the *Argus* in 1948 as a fifteen-year-old, first as a copy boy and later as a cadet journalist, journalist and then sub-editor. An image taken at the Duke of Kent on 14 May 1951 shows a group of cadet journalists – including Usher – celebrating a 21st birthday (Usher 2007:53). Usher recounts the days when women weren't allowed in public bars; they had to drink in the lounge or the saloon bar:

*'One day, there was three or four of us, we had our girlfriends, and we said, "We're gonna break this tradition." We took our girlfriends into a public bar, which is the one in the photograph with all the guys lined up [in the book] ... There was a bit of an uproar. We told them all to shove it and we stayed ... So, that was a first for the Duke of Kent, I think, breaking the taboo that was the women drinking in public bars.'* (Usher 2019)

The most famous protest seeking to break that taboo was in 1965 when two women chained themselves to a public bar in Brisbane, protesting the fact they could not be served there (ABC News 2012).

John Brennan, having moved from Sydney to join the *Argus*, recalled the delights of his first draught beer at the Duke of Kent, bought by Mac Gordon, an *Argus* colleague: 'I was impressed by the way the locals took the old Irish adage to "vote early and vote often" and applied the practise to the more pleasant, "drink early and drink often."' He recalls that the Duke of Kent 'certainly gave the drinkers the benefit of the slowest clock in town' when it came to adhering to the six o'clock closing (Usher 2007: 91).

Jim Usher describes the drinking culture: 'We'd gather over there [at the Duke of Kent Hotel] at about five and you'd line up a few beers or more and you'd have to drink them by ten past six, and that was it. Then you'd go to work or back to work.' As reporters they worked from 2pm to 11pm, and often would drop by the Duke of Kent to meet up with someone on their days off:

*'As a reporter, we'd often go in on our days off. It was such an exciting job. I just loved it. You'd go into the office on your days off to meet up with one of your mates and go and have a beer at the Duke of Kent. You'd walk into the office, and the chief of staff would say, "What are you doing? It's your day off." "I'm just coming over to be with Mac," I'd say. The chief of staff could likely say, "No you're not. There's a bush fire just broken out at ... Grab a photographer and off you go and cover it." So, off you'd go and you'd be away three days. I never knew quite when I'd be home or not.'* (Usher 2019).

As well as counter lunches and 'after-work' drinks, the Duke of Kent was somewhere that Argus staff would arrange to meet up with a contact they wanted to interview for a story. Usher recounts that two of his Argus colleagues – Ron Carter and Peter Banfield – planned to get accreditation to cover the 1952 Olympics in Helsinki. They were both young reporters at the time, and the Duke of Kent would have been where they planned their trip (Jim Usher, pers. comm.).

When the *Argus* closed on 19 January 1957, the staff team, then numbering around 1000, were scattered into other newspaper jobs, but retained strong connections with each other (Usher 2006:87). News of the closure was sudden, and the wake was held in the *Argus* building. Sub-editor Don Christie reflects on the spirit of The Argus ... 'the spirit that was alive then is still there, 50 years on.' (Usher 2007: 140)

The first reunion was held the next year – in 1958 – then on the fifth, tenth and twentieth anniversaries of the paper's closure. The first reunion was held at the Prahran Town Hall, but all subsequent reunions were at the Duke of Kent Hotel. At the fortieth reunion – held exactly 40 years later on 19 January 1997, it was again at the Duke of Kent, described as 'watering hole for Argus employees and a repository of cherished memories.' (Usher 2006:146-148). More than 130 former *Argus* employees attended. At the event, former *Argus* News Editor, Cec Wallace said 'that is was appropriate that we had this re-union at the Duke of Kent hotel' saying: 'some of us may recall the 'pleasant' days of 6 o'clock closing – and making our way, perhaps uncertainly, across there (the road) to complete a night's work at *The Argus* ... Forty years ago newspapermen and newspaper women seemed to get on quite happily with a diet of hot metal, pads, copy paper, pen and ink and beer and rissoles at the Duke of Kent.'

By 2000, the reunions were annual, and held at the Duke of Kent until the hotel closed in 2015. Two further reunions were held after that, both at the Melbourne Institute of Technology in the former Argus Building. Former Argus staff, working with MIT have established a "newsroom" – a small museum – in the Argus Building on the second floor (Usher 2019).

In 2007, Jim Usher, former staff journalist at The Argus edited the publication *The Argus: Life and Death of a Newspaper*. It is filled with recollections written by a wide rag of former staff. In his Acknowledgements he refers to the group of around 20 journalists, printers and friends who meet together annually on 19 January each year at the Duke of Kent Hotel opposite the old Argus building, noting that the 'spirit that made The Argus such a great newspaper is very much alive'. (Usher 2007: 10). Naturally, the book was launched at the Duke of Kent, in one of the large upstairs rooms, with several hundred people in attendance (Usher 2019).

How did the former Argus staff feel when they heard that the Duke of Kent was about to close? According to Jim Usher: 'It was a great shock to us when we did find out.' The Duke of Kent Hotel was a 'home away from home' for Argus staff. 'It was a terrific place. I've got no idea who the publican was, but he certainly looked after the Argus. There were a lot of employees in the Argus and a lot of them were pretty good drinkers. Their home base was certainly the Duke of Kent,' recalls Jim Usher. Peter Gill describes the Duke of Kent as 'the spiritual drinking place for those who worked at the Argus'

## **SITE DESCRIPTION**

The Duke of Kent Hotel at 293-299 La Trobe Street is a three-storey hotel constructed in 1928, exhibiting aspects of a restrained Egyptian Revival style. The site comprises the hotel and the two-storey rendered brick warehouse adjacent to the main frontage of the hotel to its west. The buildings are located on the south side of Latrobe Street, their eastern edge delineated by Sutherland Street, and Flanigan Lane to the south.

The La Trobe Street façade of the hotel building is substantially intact above the ground floor level, and is of painted render over loadbearing brickwork. The façade is symmetrical, with a plain wide central bay containing balconies. The flanking bays comprise three narrow windows separated by masonry mullions at the first and second floor levels. A wide spandrel separates the ground and first floor levels with a small projecting portico over the central entry, all covered with linear advertising. The facades terminate at a deep cavetto cornice, which stops short where it meets the raised pediment over the central bay.

The central bay is framed by a projecting architrave, which forms a semicircular arch below the raised pediment which also features some mounded decoration including garlands and rings. The balconies are projecting at the first and recessed at the second-floor levels. Recessed panelling to the spandrels separates the first and second floors at each bay. The original multipane steel frame windows appear to be extant within the original openings. At ground level, the original pattern of wall and openings has been substantially altered.

The eastern elevation to Sutherland Street is similarly substantially intact above the ground floor level, and is of painted render over loadbearing brickwork. The northern section continues the three-storey form and pattern of the La Trobe Street façade, with two bays of three narrow windows separated by masonry mullions, and the original multipane steel frame windows extant. The southern section is two-storey, and the windows are original multipane steel frame double sash variations using the same sash module. At ground level, the original pattern of wall and openings appears to be substantially intact.

The two-storey warehouse adjacent to the hotel to the west is also of painted render over loadbearing brickwork, with a plain stepped parapet. Its ground floor is completely obscured. At the first floor are three vertically-proportioned windows with multipaned steel-framed sashes arranged symmetrically on the centreline. The central window is three panes wide and those either side are two panes wide.

## **INTEGRITY**

The Duke of Kent Hotel at 293-299 La Trobe Street is largely intact with few changes visible to the original or early elements of the building other than the alterations to the ground level frontage to La Trobe Street. The building retains its original scale, painted render principle and eastern façades with central and flanking bays, spandrels, deep cavetto cornice, raised pediment, restrained Egyptian Revival style decoration and patterns of window openings. Most of the original multipane steel frame windows are also extant within the original openings. The two-storey warehouse is also largely intact, notwithstanding its comparative lack of refinement and detail, except it too has been substantially altered at the ground level frontage to La Trobe Street. 293-299 La Trobe Street retains its original built form and scale, materials and stylistic details. Overall, the buildings are of high integrity.

## **COMPARATIVE ANALYSIS**

The Duke of Kent Hotel at 293-299 La Trobe Street was constructed in 1928 as a substantial three-storey hotel building on a prominent corner site which has been occupied by a hotel since 1851. The existing building is of particular interest as it was used continually as a hotel since 1928. It is estimated that over 100 hotels were operating in the Hoddle Grid Study Area in the 1920s, with this declining to about 45 in the 1960s. Today it is estimated that there are 12 traditional hotels still operating in the city centre with approximately a further 15 hotel buildings remaining but not in use as hotels. These numbers indicate that hotels are a declining building type and use within the Hoddle Grid study area.

Hotels are a common building typology in the wider area of City of Melbourne, with examples dating from the early years of the establishment of Melbourne as a city through until the present. Some hotels occupied corner sites, while others were located mid-block. The subject site is the result of an amalgamation of a hotel and warehouse which were commissioned from the same architect by the owner; the warehouse clearly being built as an investment at the time.

The following examples in Melbourne are comparable with The Duke of Kent Hotel, being hotels of a similar scale and construction date, although the styles are varied. The images and descriptions are provided by CoM Maps and iHeritage unless stated otherwise, with images dated c2000 or later.

*Carlton Hotel, 193-199 Bourke Street, 1936 (HO1001)*

Built on the site of the Queensland Hotel, it is a five-storey steel framed brick hotel with basement and rooftop facility. It was designed by Sydney Smith Ogg & Serpell in the Moderne style and built by Thompson & Charters Pty Ltd for Carlton & United Breweries Limited in 1937.

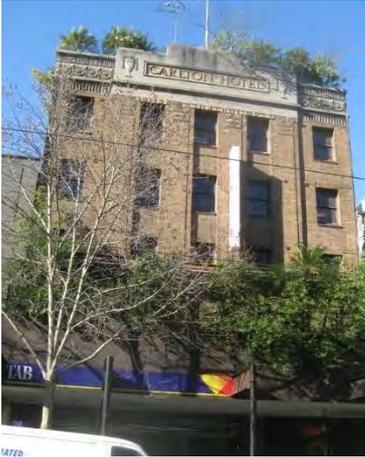


Figure 5. 193-199 Bourke Street, built in 1937.

*Batman's Hill Hotel, 66-70 Spencer Street, 1926-28 (HO 1076)*

Interwar renovation and additions to the Victorian-era three-storey brick Batman's Hill Hotel were constructed in 1926-28 by Ivanhoe builder George Andrew to a design by architects and engineers Greenwood Bradley & Allen working in association with hotel specialist architects Sydney Smith & Ogg. The first design proposed for the new façade and two additional floors had Sydney Smith & Ogg's characteristic Edwardian-Baroque character but a change in direction saw a more sober Greek Revival façade designed solely by Greenwood Bradley & Allen (Butler 2011:570-571).



Figure 6. 66-70 Spencer Street, built in 1926-28.

*Waterside Hotel, 508-514 Flinders Street, 1925 (HO1038)*

The Waterside Hotel was built on the site of the old London and Carnarvon Hotel. It is a three-storey brick hotel with a corner tower, incorporating a two-storey shop. Designed by Harry R Johnson and built in 1925, the hotel was refurbished in 2004. The work included creation of a rooftop bar on the former shop.



Figure 7. 508-514 Flinders Street, built in 1925.

*Elms Family Hotel, 267-271 Spring Street, 1925 (HO1078)*

This corner hotel was designed by architect Harry James and built by W B Harford for Emma Elms in 1924-1925. The two-storey pressed red brick and render hotel is designed in Old English or Neo-Tudor style, with twin high cemented gabled parapet to each street façade, flanked by brick bartizans surmounted by cast cement balls on piers.



Figure 8. 267-271 Spring Street, built in 1925.

*Metropolitan Hotel, 263-267 William Street, 1925 (Interim HO1231 – recommended as significant in the Hoddle Grid Heritage Review)*

The site has been continually operating as a corner hotel site since 1854. The existing building was built in 1925 to replace an earlier hotel dating from 1854. It is a modest hotel building with simple neo-classical styling, typical of many hotels of the period.



Figure 9. 263-267 William Street, built in 1925.

### *Egyptian Revival style buildings In City of Melbourne*

In the City of Melbourne's Heritage Overlay, Interwar period examples of sites with comparable Egyptian Revival qualities include:

#### *Hotel Spencer, 475 Spencer Street, West Melbourne, 1920s (HO781)*

Built on the site of the former James Watt Hotel. A three-storey rendered brick hotel with Egyptian Revival style detailing, built for Carlton Brewery Ltd in the mid-1920s.



Figure 10. 475 Spencer Street, built in the 1920s.

#### *Former Bank of New South Wales, 190-192 Bourke Street, 1929 (VHR H0799; HO540)*

The former Bank of New South Wales, a six-storey reinforced concrete building, was built in 1929 to a design by architects Godfrey & Spowers. The building was faced with terracotta, a technique commonly used for city buildings in the 1920s - 30s. The Art Deco detailing of the exterior of the building uses Egyptian imagery (a fashionable stylistic reference to the popularised work of the archaeologists in Egypt in the 1920s.) Among the early terracotta facades in the central Melbourne and the second design in the Egyptian Revival style.



Figure 11. 190-192 Bourke Street, built in 1929.

*Former Theosophical Society Building, 181-187 Collins Street, 1936-37 (HO586, HO504 Collins East Precinct)*

Seven-storey sandstone and granite residential building with basement and ground floor retail.

Designed by Marsh & Mechaelson in the Neo-Egyptian (Moderne) style and built by A R P Crow and Sons in 1936. Refurbished and sub-divided, with an additional 2 levels added at rear, into residential units with ground level retail in 2000. The architect was A Genser & Associates.



Figure 12. 181-187 Collins Street, built in 1936-37.

Historically, as a Victorian-era corner pub demolished and rebuilt in the interwar period to upgrade the hotel facilities according to the new legal requirements, the Duke of Kent Hotel can be compared with the Metropolitan Hotel (HO1231), Elms Family Hotel (HO1078) and the Waterside Hotel (HO1038).

Architecturally, the Duke of Kent Hotel at 293-299 La Trobe Street is a substantial three-storey hotel building on a prominent corner site. It is notable for its scale and degree of integrity, and its restrained use of the Egyptian Revival style. It is substantially intact with few changes visible to the original or early elements of the building other than the alterations to the ground level frontage to La Trobe Street. The two-storey warehouse, which lacks the refinement and detail of the hotel, is also substantially intact.

As an example of the Egyptian Revival style, which was popularised by the opening of Tutankhamun's tomb by Howard Carter in 1922, the Duke of Kent Hotel at 293-299 La Trobe Street is comparable to the Spencer Hotel at 475 Spencer Street (HO781) in terms of the scale, materials and level of detailing. Both buildings are also interwar corner pubs that replaced a Victorian-era hotel. The Duke of Kent is also stylistically comparable to the former Bank of New South Wales at 190-192 Bourke Street (VHR H0799) and the former Theosophical Society Building at 181-187 Collins Street (HO586) although both of these examples are larger-scale and more refined examples of interwar buildings designed in the Egyptian Revival style.

In terms of its scale, construction date, location and use, the Duke of Kent Hotel is comparable with other HO-listed central Melbourne hotels including Waterside Hotel at 508-514 Flinders Street (HO1038), the Elms Family Hotel at 267-271 Spring Street (HO1078), and the Metropolitan Hotel at 263-267 William Street (interim HO1231), all built in 1925.

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**ASSESSMENT AGAINST CRITERIA**


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|---|--|
| ✓ | <p><b>CRITERION A</b><br/>Importance to the course or pattern of our cultural or natural history (historical significance).</p>  |
|   | <p><b>CRITERION B</b><br/>Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>   |
|   | <p><b>CRITERION C</b><br/>Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>   |
| ✓ | <p><b>CRITERION D</b><br/>Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>   |
|   | <p><b>CRITERION E</b><br/>Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>  |
|   | <p><b>CRITERION F</b><br/>Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>   |
| ✓ | <p><b>CRITERION G</b><br/>Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p> |
|   | <p><b>CRITERION H</b><br/>Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>  |
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**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985** C

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**Central City Heritage  
Study 1993** C

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**Review of Heritage  
overlay listings in the  
CBD 2002** Ungraded

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**Central City Heritage  
Review 2011** Ungraded

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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Former Duke of Kent  
Hotel

**PS ref no:** HOXXXX



### What is significant?

The site of the Duke of Kent Hotel and the hotel building at 293-299 Latrobe Street, Melbourne, built in 1929 to a design by W & R Butler, is significant.

- Elements that contribute to the significance of the place include (but are not limited to):
- The original building form and scale of hotel and adjoining warehouse;
- The original painted render principle and eastern façades of hotel with central and flanking bays, spandrels, deep cavetto cornice, raised pediment, restrained Egyptian Revival style decoration and patterns of window openings; and
- The original multipane steel frame windows.

Later alterations made to the street level facades of both buildings are not significant.

### How it is significant?

293-299 Latrobe Street, Melbourne, is of local historic, representative and social significance to the City of Melbourne.

### Why it is significant?

The Duke of Kent Hotel at 293-299 Latrobe Street, Melbourne is historically significant as the site of a public drinking and boarding house for at least 160 years, with the current building being in continual use as a hotel from 1928-2015. It is significant for its survival as a public drinking house through the 1907 changes imposed by the Licences' Reduction Board which reduced the number of hotels in all districts to 1885 statutory levels. As a consequence many hotel buildings were demolished or adapted to different uses; other hotel buildings, such as the Duke of Kent, were upgraded and refurbished from this period through to the 1920s and 1930s in order to meet the new licensing conditions that were contingent on the provision of adequate accommodation and other facilities. (Criterion A).

The Duke of Kent Hotel is significant as a largely intact example of the interwar Egyptian Revival style, which was briefly popular in the 1920s for a range of building types, inspired by the discovery in 1922 of Tutankhamun's tomb by the archaeologist Howard Carter. It was designed by the architectural firm W & R Butler, founded by the influential architect Walter Butler. The Duke of Kent Hotel is a refined yet

restrained example of the style, retaining defining characteristics, including principle and eastern façades with central and flanking bays with pylon form, deep cavetto cornice, raised pediment, restrained Egyptian Revival style decoration and patterns of window openings. (Criterion D)

The Duke of Kent Hotel is socially significant for its strong and enduring connection with former staff of *The Argus* newspaper. It is remembered as the favoured 'watering hole' of Argus staff, possibly from the late-1920s when the Duke of Kent Hotel was rebuilt as a three-storey hotel, close to the newly established and purpose-built Argus offices. Stories told about the place by Argus staff reveal they regarded the Duke of Kent Hotel as a 'second office', using the hotel to socialise, have an 'after work' drink, as a place to meet with contacts for stories, and to plan projects, doing editing and generally 'chew the fat'. Reunions of Argus staff have continued from 1958, one year after the Argus closed, through to 2017, and most reunions have been at the Duke of Kent. (Criterion G)

**Primary source**

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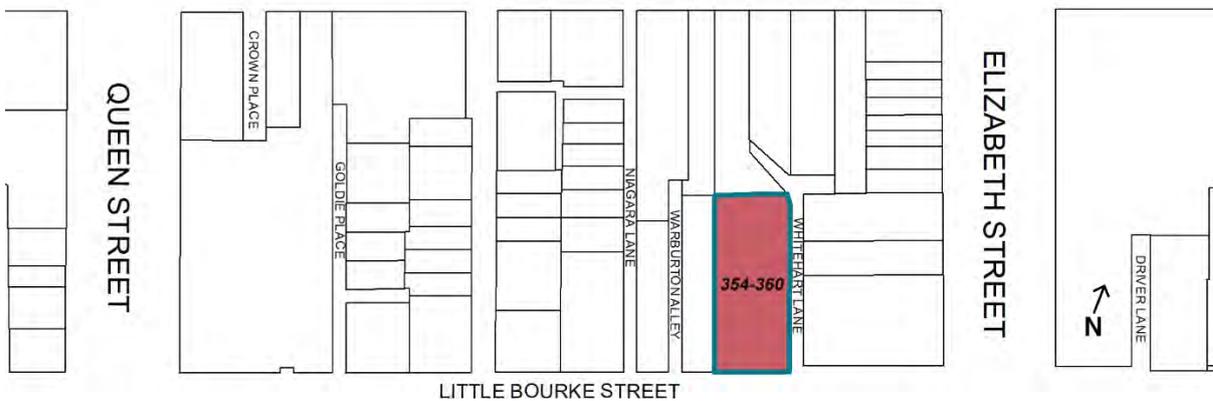
Hoddle Grid Heritage Review (Context & GJM Heritage, 2019)



<b>SITE NAME</b>	Melbourne House
<b>STREET ADDRESS</b>	354-360 Little Bourke Street Melbourne
<b>PROPERTY ID</b>	105874



LONSDALE STREET



SURVEY DATE: October 2018

SURVEY BY: Context

<b>HERITAGE INVENTORY</b>	H7822-1267	<b>EXISTING HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
<b>DESIGNER / ARCHITECT / ARTIST:</b>	Sydney Smith, Ogg & Serpell	<b>FORMER GRADE</b>	C
<b>DEVELOPMENT PERIOD:</b>	Interwar Period (c1919-c1940)	<b>BUILDER:</b>	Reinforced Concrete & Monier Pipe Construction Co
		<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1923

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
5 Building a Commercial City	5.5 Building a manufacturing capacity
	<b>OTHER SUB-THEMES</b>
3 Shaping the urban landscape	3.2 Expressing an architectural style

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no:</b> 20	<b>Inventory no:</b> 267
<b>Character of Occupation:</b> Commercial	
Land sale details not provided	
1839 Williamson	2 buildings on site (lot 12)
1855 Kearney	'White Hart Hotel' on this site
1866 Cox	
1880 Panorama	Two-storey buildings
1888 Mahlstedt	Single- and two-storey buildings; Hutchison Ironworkers and City Family Hotel
1905/6 Mahlstedt	No 354 – 356: single-storey, Metters Bros. Foundry No 358 – 360: two-storey, Bush Inn Hotel
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Not able to be determined
1920s	Not able to be determined
1960s	Not able to be determined

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an individual heritage place.

**Extent of overlay:** Refer to map

**SUMMARY**

Melbourne House is six-storey interwar Chicagoesque style commercial building built in 1923 to a design by architects Sydney Smith, Ogg & Serpell. It was constructed for A G Healing & Co, cycle works.

## HISTORICAL CONTEXT

### Building a Commercial City

#### *Building a manufacturing capacity*

From the 1850s, the Yarra River and the docks west of Swanston Street were in essence the 'lifeline' of the city. Port facilities and large warehouses were built in this area to serve shipping interests (Context 2012:39-40).

By the 1880s, the areas of Flinders Street, King Street, Little Bourke Street and Spencer Street comprised multiple mercantile offices, produce stores and large-scale bonded stores, including Zander's Bonded Stores and Coles Bonded Stores. As Melbourne developed through the nineteenth century and early twentieth century, so did her manufacturing industry, much of which was established in close proximity to existing warehouses and stores.

Although affected by World War One in the period 1914-1918, by 1921, 38 per cent of Melbourne's workers were employed in industry with almost all new factory jobs in Australia between 1921 and 1947 created in Sydney and Melbourne. The growth of manufacturing, assisted by a new federal tariff in 1921, stimulated urban growth and by the end of the 1920s, Melbourne's population had reached one million people. The expansion of new sectors in the manufacturing industry was maintained by buoyant levels of domestic demand (Marsden 2000:29; Dingle 2008).

In the first decades of the twentieth century, the demand for residential development declined in central Melbourne as many residents moved out of the city to the new suburbs, and the booming retail and manufacturing sectors rapidly took up available city properties (Marsden 2000:29-30). Multi-storey factory, workshop and warehouse buildings, some designed by architects, increasingly took over the city.

Development in the city slowed with the Great Depression that commenced in October 1929 and continued through the early 1930s. Because of a lack of finance over this period, instead of new construction, some city buildings were substantially re-modelled to create new office, commercial and industrial spaces, and also for use by government.

From the 1930s, like the rest of Australia, an increasing proportion of the city's workforce took up jobs in manufacturing, an industry that led Australia's recovery from the economic depression and a time when, the *Encyclopedia of Melbourne* notes, a

*steep rise in tariffs, devaluation of the Australian pound, falling wages and electricity costs all made local producers far more competitive internationally. Textiles benefited first, then the metals industries and engineering took over as pacemakers* (Dingle 2008).

After being the centre of manufacturing in Australia in the 1920s, Melbourne's importance in this regard began to decline. During the 1940s many city factories and warehouses were left empty or converted for other uses (Context 2012:35).

From the end of World War Two to the beginning of the 1970s, Melbourne underwent the most sustained growth in its history, mostly based on the manufacturing industry. At the peak of industrialisation in 1966, 37 per cent of total employment in Melbourne was dedicated to manufacturing, compared to the national average of 27 per cent (Maher cited in Tsutsumi and O'Connor 2006:8.3). Australia's manufacturing output increased 6 per cent per year between 1949

and 1967, and between 1947 and 1966, 155,221 new manufacturing jobs were created in Melbourne alone, roughly one-third of which went to women (Dingle 2008).

However, by the mid-1960s,

*[the] postwar expansion of manufacturing could no longer be contained within the old ring of inner industrial suburbs. They had become crowded and congested. New methods of production required more space and single-storey buildings to accommodate assembly-line techniques. The fork-lift truck led to new kinds of factory buildings. An increasing use of electricity for power and road transport rather than rail to move goods, opened up new locational possibilities...During the 1960s manufacturing expanded most rapidly in Moorabbin and the Oakleigh-Clayton area. When the available sites were taken up the area of fastest growth then transferred to Broadmeadows and Waverley (Dingle 2008).*

City centres retained some manufacturing until the late 1970s, mostly in the areas of clothing, printing and food processing, sectors that increasingly employed women workers. By the 1990s manufacturing had declined to 16 per cent of total employment in Melbourne, and 77 per cent of the workforce were working in the tertiary sector (Marsden 2000:99-100).

### **Shaping the urban landscape**

#### *Expressing an architectural style*

The interwar period brought with it a surge in tall building construction in the central city, made possible by the use of structural steel and reinforced concrete framing. In response, a height limit was imposed by the Melbourne City Council in 1916, dictated by the limitations on fire-fighting at that time. A maximum height of 40 metres (132 feet) was dictated for steel and concrete buildings, a limit that was not broken until the 1950s. Architects experimented with a range of styles to express the increased height in buildings.

Some styles adapted the classical styles from earlier periods. Commercial buildings in the 1920s were mainly of the Commercial Palazzo style, as exemplified by Harry Norris's Nicholas Building in Swanston Street (1925). The style was an early attempt at creating a style suitable for the tall building. It was divided into a base, shaft and cornice, much like a Renaissance palazzo. The scale, however, was greatly enlarged, with the shaft stretching up to ten storeys.

Other styles were more closely associated with the modern movement and expressed a more dynamic and streamlined aesthetic. Emphasis was placed on the horizontal or vertical composition of a building to accentuate certain qualities of the building. In styles such as the Commercial Gothic style and the Jazz Moderne, vertical fins and ribs were used accentuated the increased height of buildings. Landmark examples include, respectively, Marcus Barlow's Manchester Unity Building (1929-32) and the Tompkins Bros' Myer Emporium in Bourke Street (1933). (Context 2012:19-20). The Moderne style typically expressed the horizontal plane with continuous bands of steel framed windows and masonry spandrels running across the full width of a façade, and often returning around a curved corner. A landmark example is Harry A Norris' Mitchell House at 352-362 Lonsdale Street (1937).

### **SITE HISTORY**

In 1839, two buildings existed on the subject site, and by 1855 the White Hart Hotel occupied the land. In 1888, a single-storey building on site housed Hutchison ironworkers and a two-storey building, the City Family Hotel; by 1905 a foundry and the Bush Inn Hotel were in operation on the

site (Fels, Lavelle & Mider 1993, Inventory no 267). Plans show that in 1910, prior to construction of the current building, the site, then addressed as 354-360 Post Office Place (Post Office Place was a portion of Little Bourke Street between Queen and Elizabeth streets), was occupied by A G Healing, a cycle tyre and plating works company (Mahlstedt Map no 13, 1910).

A newspaper article of 1922 reported on the planned construction of a four-storey business block for Messrs A G Healing & Co at the corner of Post Office Place and White Hart Lane at a cost of £24,000. With a floor area of 40,000 square feet, the reinforced fire-resistant concrete building was designed by architects Sydney Smith, Ogg & Serpell and constructed by The Reinforced Concrete & Monier Pipe Construction Pty Ltd. Windows utilised fire-resisting glass, fireproof stairs, and fireproof doors. Passenger and goods elevators were included in the design. Messrs Healing planned to occupy the entire ground and first floors, with upper floors let to tenants for warehouse purposes (*Herald* 13 December 1922:16).

The design of the building actually constructed (today's subject building) differed in a number of ways from the original design (see Figure 1). The building constructed was increased in height from four storeys to six storeys (likely due to a growth in business at the time), some of the more decorative features were removed, and 'Melbourne House' was inscribed on the front of the building replacing 'A G Healing Coy Pty Ltd'.

The current six-storey building was constructed in 1923. The construction of a reinforced concrete warehouse had begun by December 1923, and that the warehouse was subdivided in July 1924 (MBAI 6036). By 1929, shop fronts had been constructed (MBAI 10643). The 1925 Mahlstedt plan shows the newly completed building (see Figure 2).

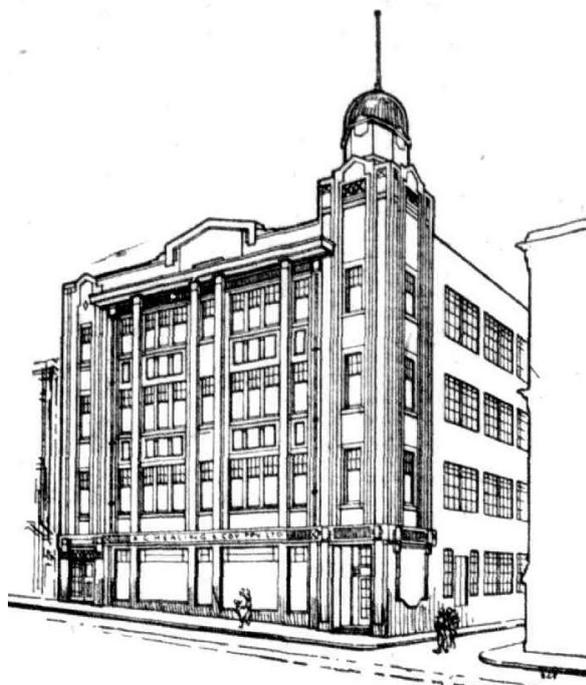


Figure 1. An impression of the building constructed for A G Healing & Co Pty Ltd in 1923 at 354-360 Post Office Place (today's 354-360 Little Bourke Street). The building actually constructed on the subject site differed to the plan shown, most obviously in being built as a six-storey structure, not four-storey and the deletion of the tower as depicted above. (Source: *Herald* 13 December 1922:16).

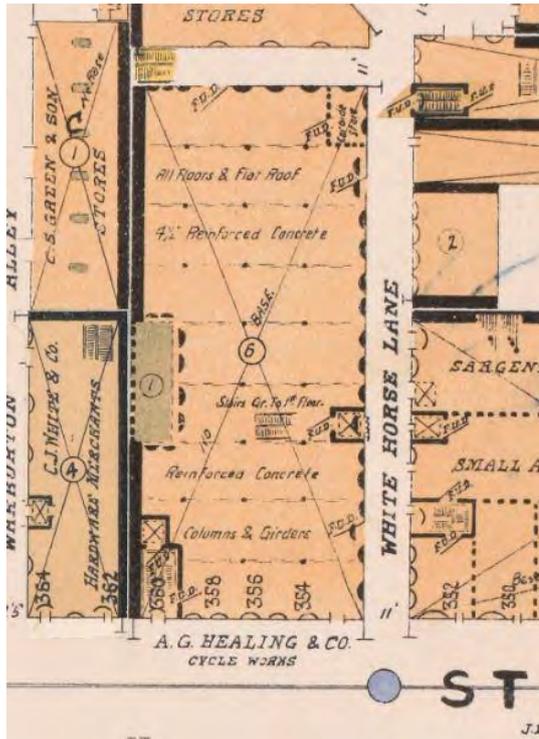


Figure 2. 354-360 Little Bourke Street, Melbourne. (Source: Mahsted Map Section no 13, 1925)

By 1925, wholesale cycle (motorcycle and bicycle) traders, A G Healing & Co, operated branches in Melbourne, Sydney and Adelaide (*Advertiser* 20 November 1925:18). A description of A G Healing Ltd by Museums Victoria states:

*Alfred George Healing established a business in Bridge Road Richmond in 1896 initially as an agency for the London-based Haddon Cycle Company. By 1902, the A.G. Healing Ltd name appeared with an address in Niagara Lane, Melbourne. The company began importing FN motor cycles in 1903 and also marketed its own motor cycle under the 'Petrel' brand... In 1910, John 'Bert' Rhodes was appointed as Manager and the firm expanded its range of local and imported motor cycle components and engines...By the end of the First World War, Healings had become the largest motor cycle business in Australia. Their Healing bicycle brand was also well-known.*

By the 1930s the company had diversified into domestic goods, especially household radios, and motor cycle manufacture ceased. Just after World War Two, the company produced a powered version of its bicycle using a 30 c.c Wayco two-stroke engine mounted over the rear wheel. The 'auto cycle' concept was popular in the UK and Europe at the time as cars and motorcycles were expensive and hard to obtain. Petrol rationing also stayed in force until 1949 in Australia. The arrival of cheaper mopeds, scooters and cars in the 1950s soon made the auto cycle hard to sell and it largely disappeared. Healings [then] became a major local manufacturer of television sets and whitegoods (Museums Victoria Collections 2018a). Plans of 360 Little Bourke Street from 1925 indicate that A G Healing & Co, cycle works, occupied a new building on the site, which was constructed for the company in the same year (see Figures 1 and 2) (Mahlsted Map no 13, 1925; *Herald* 27 April 1927:1). A new factory was built in 1927 for A G Healing Ltd in Franklin Street, Melbourne, to a design by architects Sydney Smith, Ogg & Serpell (*Age* 27 April 1927:13). The company moved from 354-360 Little Bourke Street to its Franklin Street headquarters in that year. Melbourne House was sold for £68,000 in 1926 and the company closed in the 1970s (*Herald* 25 November 1926:1).

Melbourne directories in 1925 indicate that the building had been named Melbourne House by that year, and that all the floors were occupied by a variety of companies. These companies were almost all manufacturers or importers (S&Mc 1925). This continued to be the case through to 1950, with manufacturers and merchants continuing to be listed at the site (S&Mc 1933, 1938, 1942, 1950).

Some businesses maintained their tenancy in the building for long periods of time: for example, by 1950 Robert A Stevens, shoe adjusters had occupied part of the building for 20 years (*Argus* 21 February 1950:3). The building has not been altered significantly since it was constructed. An electric sign was added to the façade of the building in 1936, and timber staircases were replaced with steel stairs in 1986 (MBAI 16563; 61593). The six-storey building was refurbished in 1986 (MBAI 62155). This coincides with the time period that the building was used by the Leo Cussen Institute of Law; the building permit card indicates that the Institute made further changes in 1988 (MBAI 64638).

In 1992, Melbourne House was put up for auction, and purchased by Leo Cussen Institute in 1993. Described as substantial retail premises with five upper floors, the building was let on long leases to Paddy Pallin and the Leo Cussen Institute (see Figure 3) (*Age* 17 August 1992:26). Leo Cussen Institute of Law, an organisation established in 1972, occupied Melbourne House by 1988 (*Age* 17 September 1988:246).

Leo Cussen Institute of Law, an organisation established in 1972, occupied Melbourne House by 1988 (*Age* 17 September 1988:246). The Leo Cussen Institute purchased Melbourne House in 1993

and continued to operate from the building until selling it in 2017 (CT:V9759 F125; *Sydney Morning Herald* 26 September 2017). Today operating as the Leo Cussen Centre for Law, the institute was named after one of the leading figures in Australian legal history, Sir Leo Cussen (Leo Cussen Centre for Law 2018).

*Sydney Smith, Ogg & Serpell, architects*

Sydney Wigham Smith (1868-1933) and Charles A Ogg (1867-1932) formed a partnership in 1889. Smith was initially articled to his father, Sydney William Smith, who worked as an engineer and municipal surveyor in suburban Melbourne for some 30 years. Ogg worked for Reed, Henderson & Smart for five years before entering the partnership (Coleman 2012: 676).

The firm designed houses, shops, banks, hotels and churches, and their early designs drew on the Arts and Crafts and Art Nouveau styles of the United Kingdom. One of the notable examples in the city is Milton House, Flinders Lane (1901). From c1911 to 1914, the firm produced a series of innovative hotel designs, influenced by Arts and Crafts and Art Nouveau styles, largely in the inner suburbs, including the Bendigo Hotel, Collingwood (1911); Perseverance Hotel, Fitzroy (1911); and Kilkenny Inn, King Street, Melbourne (1913). Similar characteristics can be seen in their designs for a series of State Savings Banks, including Moonee Ponds (1905), Elsternwick (1907), and Yarraville (1909). All have symmetrical, red-brick façades with various combinations of bay, arched and circular window forms and render, wrought iron and terracotta detailing (Coleman 2012).

From the 1920s the work emerging from Sydney Smith, Ogg & Serpell represented some of Melbourne's largest commercial buildings, and reflected changing stylistic influences, including the commercial palazzo form. Awarded the 1933 Royal Victorian Institute of Architects' Street Architecture Medal, the Port Authority Building, Market Street, Melbourne (1929-31) is acknowledged as representing a culmination of these changes in stylistic influences. (Coleman 2012: 677) The Port Authority Building is listed on the Victorian Heritage Register (VHR No. H0965).

Smith and Ogg both died in the early 1930s; Charles Edward Serpell (1879-1962), who joined the partnership in 1921, continued to practice until he retired in 1956 (Coleman 2012: 676).

*Reinforced Concrete & Monier Pipe Construction Co, builders*

The Monier system of construction was patented in 1867 by Joseph Monier, a French manufacturer of garden ware who made planter pots of coarse mortar reinforced with a grid of small-diameter iron bars. The technique and patents were gradually extended to cover, amongst other things, arch bridges. Monier appears to have sold his patents in various territories outright and died in poverty in 1906 (*John Monash*).

In Australia in the late 1890s, the Sydney firm of Carter Gummow & Co (later Gummow & Forrest), with their engineer W J Baltzer, held Australian rights to the Monier reinforced concrete system. Professional interest in the new technique was promoted through engineering societies and journals and at exhibitions. The technique was adopted by The Reinforced Concrete and Monier Pipe Construction Co, formed in 1905 in Melbourne. From 1905 to 1914, John Monash was the engineering director of the company. The company engineered and manufactured reinforced concrete bridges, tanks, silos and buildings (*John Monash*).

## SITE DESCRIPTION

Melbourne House, 354-360 Little Bourke Street, is a six-storey interwar commercial building in the interwar Chicagoesque style. It exhibits some of the main characteristics of the style, such as a strong vertical emphasis resulting from projecting pilasters and mullions and with large horizontally proportioned windows separated by articulated spandrels at each floor. It is constructed using a reinforced concrete frame with a low pitch roof of corrugated iron. The façades are of painted render, over non-loadbearing brickwork. It is located on the north side of Little Bourke Street, a narrow, street with shallow basalt footpaths. Its eastern edge is bound by White Hart Lane.

Melbourne House is a typical and intact example of the early twentieth-century development in Melbourne. The shopfronts at street level have been substantially altered. Above the ground floor, a prominent decorative lintel, with fluted recessed panels, roundels and a panel with the words 'Melbourne House' in relief, provides a base for the upper storeys. Spandrels with recessed panels express the floor levels yet are subdued to emphasise verticality. Plain expressed pilasters and mullions run the entire height of the façade and terminate at a substantial cornice. The cornice extends across the major part of the façade, stopping short of a vertical element at each end, presumably housing the stairwell(s). Fenestration is generally restrained but appears to be substantially intact. The window openings are primarily horizontally proportioned with secondary vertically proportioned items. The windows that were probably steel framed have been replaced with single-pane non-openable windows with aluminium frames.

The eastern elevation, fronting White Hart Lane, is devoid of any extraneous detailing. Fire escape stairs remain fixed to the rear (north) elevation. Window openings at these elevations are original, though as for the principal elevation, the original window frames have been replaced.

## INTEGRITY

The building is relatively intact. Its original scale and form have been retained, with no upper floor additions. The original pattern of fenestration and window openings have been retained at the upper levels and the broad character of the building survives in its presentation to Little Bourke Street. The external wall surfaces of the traditional materials are also intact, as is the decoration to the lintel at the base of the first floor.

Alterations include the alteration of the street-level shopfront window, and replacement of the original windows at the principal and side elevations.

Overall the building is of high integrity.

## COMPARATIVE ANALYSIS

Structural steel and reinforced concrete framing became popular building materials in interwar Melbourne, inspired by Chicagoan architecture in the late nineteenth and early twentieth centuries. Departing from load-bearing brick walls, many 1920s examples employed these new building methods that allowed windows to become larger and more prominent on façades, whilst also allowing for increased building heights. Most of the buildings were designed in the interwar Commercial Palazzo or Chicagoesque styles, both of which derived from the rebuilding of the core area of Chicago after 1871.

Although they were characterised by an expressed structural system of concrete columns and floor plates, these examples typically retained elements of restrained classical detailing in the form of a rusticated base, expressed pilasters, projecting cornices and decorative mouldings.

The following images and descriptions have been adapted from CoMMaps, unless otherwise stated.

*Monier warehouses, 18 and 30 Oliver Lane, 1907 (VHR H1135; HO942)*

Two warehouses were built in 1907 using the Monier system of reinforced concrete. They are early examples of this technique in construction that was adapted from bridge construction. The external walls along Oliver and Higson Lanes consist of non-load bearing concrete infill panels, a precursor of curtain walling.



Figure 3. 18 and 30 Oliver Lane, built in 1907 (Source: VHD)

*Port of Melbourne Authority building, 29-31 Market Street, 1929-1931 (VHR H0965; HO723)*

The Former Port of Melbourne Authority Building is a nine-storey structure erected by Hansen and Yuncken in 1929-1931 to a design by Sydney Smith, Ogg & Serpell. The building's architectural worth was recognised soon after its completion, when it won the 1933 Royal Victorian Institute of Architects' Street Architecture Medal. Additional floors were added c2000.



Figure 4. 29-31 Market Street, built in 1929-1931. (Source: VHD)

*Hardware House, 386-392 Little Bourke Street, 1926 (Significant in HO1205 Guildford & Hardware Laneway Precinct)*

The six-storey corner building was built in 1926 as the new club premises for the Hardware Club, which was originally formed in the mid-1890s as a social club for members of the hardware trade. It was designed by architect J V Ward in the Chicagoesque style and constructed by the Concrete Building Company. Window joinery and glazing to the upper levels have been altered, although the original pattern of fenestration and broad character of the building survives.



Figure 5. 386-392 Little Bourke Street, built in 1926.

*333 Flinders Lane (HO647, Significant in HO506 Flinders Lane Precinct)*

A five-storey brick former warehouse with basement parking. Designed by HW & FB Tompkins in the Chicagoesque style and built in 1912 by John Carter for Edward Doery and William Tilley, principals of the boot warehouseman Doery Tilley & Co. The company held the property until 1969. It was refurbished and subdivided into offices in 1987.



Figure 6. 333 Flinders Lane, built in 1912.

*Benjamin House, 360 Little Collins Street, 1929 (HO1210)*

The commercial building (former warehouse) at 358-360 Little Collins Street, incorporates building components from pre-1869, 1871 and 1929. The latter works are most evident in the current building form and expression, including the five-storey height, Chicagoesque-style façade, and large windows to the east elevation above ground floor level.



Figure 7. 358-360 Little Collins Street, built in 1929.

*London Stores, 341-357 Bourke Street, 1925 (HO545, HO509 Post Office Precinct)*

341-357 Bourke Street consists of three interconnected buildings. The London Stores Building is a 10-storey concrete building with basement designed by HW & FB Tompkins in the Classical Revival style and built in 1925, 341 Bourke is a three storey brick building, while 345 Bourke is a four storey brick building built in the interwar Neo-Baroque style. The property was subdivided in 1995.



Figure 8. 341-357 Bourke Street, built in 1925.

*Equitable House, 335-349 Little Collins Street, 1925 (Recommended as significant in the Hoddle Grid Heritage Review)*

A substantial 1925 asymmetrical Commercial Palazzo style building designed by Stephenson and Meldrum.



Figure 9. 335-349 Little Collins Street, built in 1925. (Source: Context)

Melbourne House is a simple and restrained example of an interwar Chicagoesque style commercial building in Melbourne. It is comparable to other examples in the surrounding area that are included in the Heritage Overlay, in precincts or as individually significant places. Although the ground level shop fronts have been altered and the original windows replaced, the retention of original details such as the 'Melbourne House' lettering to the decorative lintel over the ground floor, is notable. As a reinforced concrete building using the Monier system it is relatively late in the use of this technology. As a building by Sydney Smith, Ogg & Serpell it is a modest example, with the former Port of Melbourne Authority building at 29-31 Market Street considered as an exemplar of their classical revival work.

The subject site is especially comparable to Hardware House, located at 386-392 Little Bourke Street, which has a similar level of intactness and integrity. Like at Melbourne House, the window frames and glazing have been replaced at Hardware House. Hardware House also has visible additions to the top. Hardware House is distinguished from Melbourne House by the retention of its two original shopfronts in broad form. At Melbourne House the street level shopfront window has been altered. Both buildings are in close proximity and were built at a similar time, and are similar in scale. In spite of the changes to upper level window joinery and glazing, both buildings retain the broad architectural character of the original building.

The design and degree of articulation and decoration at Melbourne House is quite restrained compared to more outstanding and elaborate examples of the style, and the façades are of painted render rather than more sophisticated or expensive materials such as glazed terracotta or face brickwork. Although restrained, Melbourne House is a competent and representative example of an architect-designed commercial and manufacturing building in the interwar Chicagoesque style.

**ASSESSMENT AGAINST CRITERIA**

✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an individual heritage place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985**

D

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**Central City Heritage  
Study 1993**

C

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**Review of Heritage  
overlay listings in the  
CBD 2002**

Ungraded

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**Central City Heritage  
Review 2011**

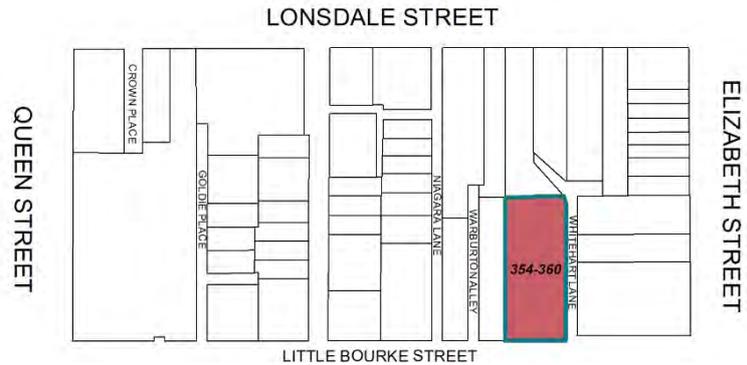
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## STATEMENT OF SIGNIFICANCE

Heritage Place: Melbourne House

PS ref no: HOXXXX

**What is significant?**

Melbourne House at 354-360 Little Bourke Street, Melbourne, a six-storey commercial and manufacturing building of reinforced concrete built in 1923.

Elements that contribute to the significance of the place include (but are not limited to):

- The original building form, materials and detail;
- Pattern and size of original fenestration;
- External wall surfaces of painted cement render; and
- Decoration to the lintel at the base of the first floor.

Alterations at the street-level shopfront and replacement of glazing at the principal and side elevations are not significant. They have not resulted in a major adverse impact on the integrity of the place.

**How it is significant?**

Melbourne House is of local historical and representative significance to the City of Melbourne.

**Why it is significant?**

Melbourne House at 360 Little Bourke Street is historically significant as a relatively intact example of the first wave of tall buildings constructed between World War One and World War Two that replaced the low-scale buildings dating from the nineteenth and early twentieth century. This wave of development evidences the rapid expansion of Melbourne's business and manufacturing sector. (Criterion A)

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Melbourne House at 360 Little Bourke Street is historically significant as a purpose-built building for the business A G Healing & Co. Alfred George Healing established a wholesale motorcycle and bicycle trading business in Richmond in 1896, moving to Niagara Lane by 1902 and to 354-360 Post Office Place (the subject site), by 1910. The commissioning of 360 Little Bourke Street in 1923, corresponded with an interstate expansion of the company, which by the 1930s, had made A G Healing & Co into the largest motorcycle manufacturer and retailer in Australia. A G Healing & Co moved from Melbourne House in 1927. (Criterion A)

Melbourne House is significant as a relatively intact, competent and representative example of the interwar Chicagoesque style, which demonstrates the exploration of building styles that adapted classical traditions to the new taller forms. The building exhibits a strong vertical emphasis resulting from projecting pilasters and mullions and a substantial cornice. Articulated spandrels at each floor separate the horizontally proportioned windows. In spite of changes to upper level window joinery and glazing the building retains its original pattern of fenestration and the broad character of the original building. Built in 1923 to a design by well-known commercial architects Sydney Smith, Ogg & Serpell, Melbourne House is significant as a modest example of the widespread adoption of reinforced concrete structural frame technology which allowed buildings to be constructed to greater heights, with larger windows and more open floor areas than earlier load bearing building systems allowed. Its use of the patented Monier system of reinforced concrete construction, promoted by the Reinforced Concrete & Monier Pipe Construction Co. from 1905, is a relatively late example. It (Criterion D)

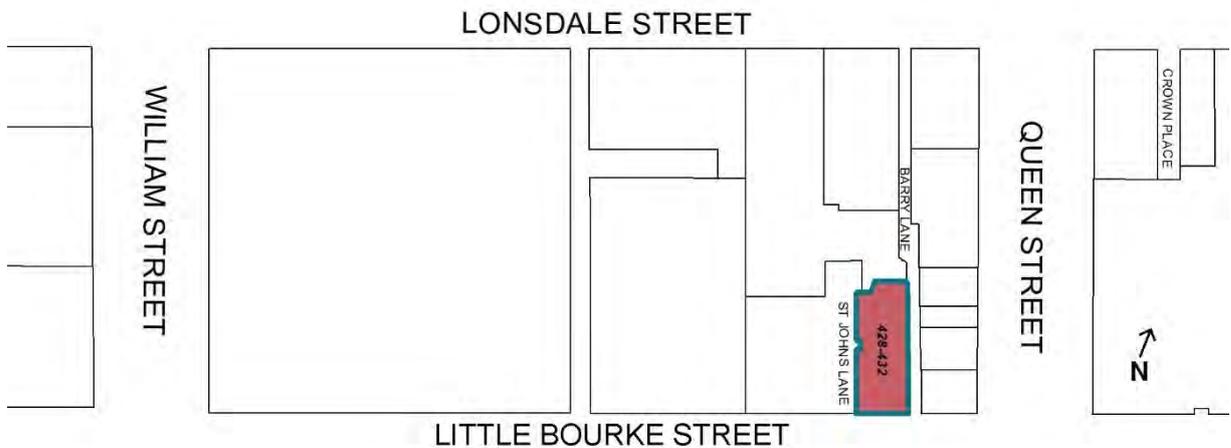
#### **Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)



<b>SITE NAME</b>	Former Printcraft House
<b>STREET ADDRESS</b>	428-432 Little Bourke Street Melbourne
<b>PROPERTY ID</b>	105867



SURVEY DATE: October 2018		SURVEY BY: Context	
<b>HERITAGE INVENTORY</b>	H7822-1232	<b>EXISTING HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
<b>DESIGNER / ARCHITECT / ARTIST:</b>	Gawler & Drummond	<b>FORMER GRADE</b>	C
		<b>BUILDER:</b>	Rispin Brothers
<b>DEVELOPMENT PERIOD:</b>	Interwar Period (c.1919-c.1940)Interwar Period (c1919-c1940)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1923

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
5 Building a Commercial City	5.5 Building a manufacturing capacity

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no:</b> 19	<b>Inventory no:</b> 232
<b>Character of Occupation:</b> Commercial	
Land sale details not provided.	
1866 Cox	Building on site
1880 Panorama	Two storey building
1888 Mahlstedt	Two storey building; E Walsh, Shamrock Hotel
1905/6 Mahlstedt	Two storey building; E Walsh, Shamrock Hotel
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Hotels and lodgings
1920s	Factories and Workshops
1960s	Office

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map

**SUMMARY**

428-432 Little Bourke Street, Melbourne, formerly Printcraft House, was built in 1923 for the Melbourne firm of printers, Brown, Prior & Co, who operated their printing and bookbinding business there for more than 40 years, 1923-66. The four-storey factory/warehouse building was built to a design by architects Gawler & Drummond. In 1966 it was converted to offices.

## HISTORICAL CONTEXT

### Building a Commercial City

#### *Building a manufacturing capacity*

From the 1850s, the Yarra River and the docks west of Swanston Street were in essence the 'lifeline' of the city. Port facilities and large warehouses were built in this area to serve shipping interests (Context 2012:39-40).

By the 1880s, the areas of Flinders Street, King Street, Little Bourke Street and Spencer Street comprised multiple mercantile offices, produce stores and large-scale bonded stores, including Zander's Bonded Stores and Coles Bonded Stores. As Melbourne developed through the nineteenth century and early twentieth century, so did her manufacturing industry, much of which was established in close proximity to existing warehouses and stores.

Although affected by World War One in the period 1914-1918, by 1921, 38 per cent of Melbourne's workers were employed in industry with almost all new factory jobs in Australia between 1921 and 1947 created in Sydney and Melbourne. The growth of manufacturing, assisted by a new federal tariff in 1921, stimulated urban growth and by the end of the 1920s, Melbourne's population had reached one million people. The expansion of new sectors in the manufacturing industry was maintained by buoyant levels of domestic demand (Marsden 2000:29; Dingle 2008).

In the first decades of the twentieth century, the demand for residential development declined in central Melbourne as many residents moved out of the city to the suburbs, and the booming retail and manufacturing sectors rapidly took up available city properties (Marsden 2000:29-30). Multi-storey factory, workshop and warehouse buildings, some designed by architects, increasingly took over the city.

Development in the city slowed with the Great Depression that commenced in October 1929 and continued through the early 1930s. Because of a lack of finance over this period, instead of new construction, some city buildings were substantially re-modelled to create new office, commercial and industrial spaces, and also for use by government.

From the 1930s, like the rest of Australia, an increasing proportion of the city's workforce took up jobs in manufacturing, an industry that led Australia's recovery from the economic depression and a time when, the *Encyclopedia of Melbourne* notes, a

*steep rise in tariffs, devaluation of the Australian pound, falling wages and electricity costs all made local producers far more competitive internationally. Textiles benefited first, then the metals industries and engineering took over as pacemakers* (Dingle 2008).

After being the centre of manufacturing in Australia in the 1920s, Melbourne's importance in this regard began to decline. During the 1940s some city factories and warehouses were left empty or converted for other uses (Context 2012:35).

## SITE HISTORY

The site of 428-432 Little Bourke Street was occupied by a building as early as 1866. By 1880, a two-storeyed building was in existence on the site, which, by 1888, housed the Shamrock Hotel and did so until c1908 (Fels, Lavelle & Mider 1993, Inventory no 232; *Herald* 30 July 1908:3).

The current four-storey building at 428-432 Little Bourke Street was constructed in 1923 as a printer's warehouse and three shops for Brown, Prior & Co, printers and bookbinders. The firm commissioned architects Gawler & Drummond to design the new building, which was built by the Rispin Brothers (MBAI 52870; PROV VPRS 11200/1, unit 66; *Daily Commercial News and Shipping List* 18 July 1923:5). The building was built as a four-storey reinforced concrete structure (see Figure 1).

In 1923, the *Herald* described the new brick and reinforced concrete building to be built in Post Office Place for Brown, Prior & Co (Post Office Place was the portion of Little Bourke Street between Queen and Elizabeth streets):

*The building covers an area of [32 metres] 105 feet by [12 metres] 41 feet, and is of four stories high. In the design a handmade crossman tile is to be used. The upper portion being finished in a glazed white cement. Direct light is obtained on three sides and there is a wide service right-of-way on either side of the building. The construction is brick with all the floors and roof in reinforced concrete...All the windows throughout are of metal frames... A goods lift and service lift will be installed...The building when complete and fitted up will cost approximately £14,000 (Herald 12 September 1923:10).*

Original blueprint plans indicate that the central opening at ground floor level led into a stairwell and that the floorplan was clearly arranged to accommodate a specific layout of shop and office spaces (see Figure 2). The original goods elevator opening is still visible on Barry Lane (PROV VPRS 11200/1, unit 587).

Printers and bookbinders, Brown Prior & Co, established by Francis A Brown and Henry E Prior in Queen Street by 1902, printed most of book seller and publisher Robertson & Mullens's (forerunner to Angus & Roberston) publications from 1922 at a time when Australian publishers rarely owned their own print houses. In 1923 a new company was registered, named Printcraft House Pty Ltd, and in the same year, Brown, Prior & Co built their own premises, Printcraft House, at 428-432 Little Bourke Street.

Brown, Prior & Co became Brown, Prior, Anderson Pty Ltd in 1937 (Figure 3). Bill Anderson completed his printing apprenticeship with the firm from 1908 and worked for the company from 1918. Anderson became the managing director of Brown, Prior and Anderson (BPA) in 1937; in 1966, when he was chairman of directors, the company moved to Burwood (Holroyd 1993). BPA continued as a printing house until 2013, when it went into receivership after buying the assets of failed firm Sands Print Group (Kiernan 2013).

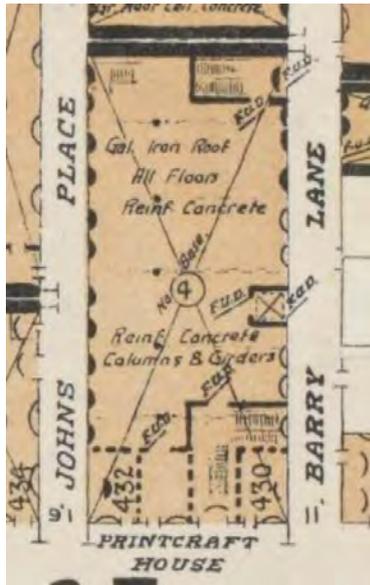


Figure 1. Mahlsted plans showing Printcraft House in 1925. (Source: Mahlsted Map Section 1, no 16, 1925)



Figure 2. Front and side elevations of the subject building from architect plans 1923 (Source: PROV VPRS 11200/1, unit 587)



Figure 3. The subject building is shown in the middle ground in 1955 with the multi-storey City West Telephone Exchange in Little Bourke Street under construction behind. A sign for the original occupants Brown, Prior, Anderson P/L. is clearly visible on the side of the building. (Source: Strizic 1955, SLV copyright)

In 1960, alterations were made to the front of the building (MBAI 33888). These alterations probably included the removal of the original decorative details over the shopfronts and entry way, which are visible in the original elevation plans (PROV VPRS 11200/1, unit 587). Early Browne Prior Anderson signage on the building can be seen in the image from 1955 (see Figure 3). The building was converted to offices in 1966 after Brown Prior Anderson vacated the premises (CoMMaps).

By 1970 the building was described as a 'development site' (S&Mc 1965; 1970), and by 1974, the site had become a Post Master General's (PMG) garage (S&Mc 1974).

In 2008, the subject building was refurbished and subdivided into strata offices with a ground level bar (CoMMaps). In the same year the Danish Club leased a floor of the building, and the building became known as Denmark House. The Danish Club, established in Melbourne in 1889, moved to 428-432 Little Bourke Street after selling its former clubrooms located in a Victorian mansion on Beaconsfield Parade in Middle Park. In 2014 the Danish Club celebrated 125 years in Victoria in the subject building (Lorentzen 2014). Today the building is also home to the Swedish Consulate, as well as housing the offices of a number of other businesses.

#### *Gawler & Drummond, architects*

The architect firm Gawler & Drummond consisted of John Stevens Gawler (1885-1978) and Walter Drummond (1890-1930). The firm designed a range of domestic, industrial, commercial and church buildings, as well as buildings for the University of Melbourne Campus, including the Grainger Museum (1935-39). Other noteworthy examples are the McRorie house in Camberwell (1916) and the Deaf and Dumb Society's Church at Jolimont (1929). In 1941 the practice changed its name to Gawler & Churcher after partnering with Eric Churcher (1892-1858). Gawler was active in local politics and served as a council member of the Shire of Nunawading, and later of the City of Box Hill (1927-51). In 1948-50 he was the president of the Municipal Association, and 1949-53 he was a part-time member of the Victorian Housing Commission (Lewis 1996).

#### *Rispin Brothers, builders*

The Rispin Brothers were master builders who constructed a number of large scale projects around Melbourne. Their works include Newspaper House, built in 1932 on Collins Street near the corner of Swanston Street, and the Melbourne Hebrew Congregation Synagogue in South Yarra, built in 1930; the latter is noted for its dome (*Herald*, 15 June 1933:1; *Herald*, 15 May 1930:27).

### **SITE DESCRIPTION**

The former Printcraft House, at 428-432 Little Bourke Street, is a four-storey factory/warehouse building constructed in loadbearing face brick with a reinforced concrete column and slab internal structure. Originally built in 1923 it was converted to offices in 1966 and then refurbished and subdivided into strata offices with a ground level retail space in 2008. Located on the northern side of Little Bourke Street between Queen Street and William Street, the building has laneways running along each side, Barry Lane to the east and St Johns Lane to the west. The building is built to the property boundaries and occupies the entire site.

The principal façade facing Little Bourke Street is of painted render over loadbearing brickwork, and consists of retail spaces at ground level with three levels above. The façade is symmetrical, comprising a wide central bay with a narrower bay each side, separated by wide rendered mullions. The ground level has been significantly altered and , includes the removal of the original shopfronts and decorative details. The levels above have a regular layout of large openings with a mix of fixed and openable casement multi-pane steel framed windows that are original. The façade terminates in a substantial cornice supported on four pairs of brackets.

The east and west façades are finished in loadbearing red face brickwork laid in English bond. They have an irregular array of openings fitted with a mixture of original and replacement multi-pane steel frame windows. Above the ground and upper storey windows are continuous painted render lintels that extend along the full length of the side elevations of the building. The lower half of the rear façade is covered with rough painted render, and has an external air conditioning plant which is supported by two large steel platforms fixed to the wall.

### **INTEGRITY**

The former Printcraft House at 428-432 Little Bourke Street is relatively intact with some changes visible to the original or early fabric. The building retains its original scale; painted render principal façade and cornice to Little Bourke Street and side walls of loadbearing face brick with continuous painted render lintels. It retains its original fenestration, pattern of openings and steel frame windows. Alterations on the ground floor of the Little Bourke Street façade include the replacement of the original shopfronts and removal of decorative details. Overall, the building is of high integrity.

### **COMPARATIVE ANALYSIS**

The construction of warehouses and industrial buildings was an important phase of development in central Melbourne, especially during the late nineteenth and early twentieth century. The buildings were usually low scale and located in minor streets and laneways with rear lane access to facilitate the movement of material in and out of the building. Today most of these early factory or warehouse buildings are no longer operating as such, and have often been adapted to house professional offices or other commercial functions.

The brick warehouses constructed around the early twentieth century and early interwar period are generally of a simple utilitarian character, utilising loadbearing face brick external walls with either a steel post and beam or reinforced concrete internal structure. Windows were generally large to maximise access to natural light at a time when artificial lighting was not adequate for the manufacturing process.

The following examples are comparable with 428-432 Little Bourke Street, being of a similar style, scale, construction date and use. The images and descriptions are provided by CoM Maps unless stated otherwise, with images dating from c2000 or later.

#### *562-566 Little Bourke Street, c1920s (HO701)*

The former Sun Electric Building is a four storey brick former warehouse with a basement. Built in the early 1920's it was refurbished into an office in 1987. Converted and subdivided into residential units with ground level retail in 2000.



Figure 4. 562-566 Little Bourke Street, built c1920s.

***337-339 La Trobe Street, 1923-24 (HO1208)***

A mid-block, three-storey face brick warehouse building with classical derived detailing including bricked pilasters and a dentil cornice. Contrasting lintels topped with squared corbels make features of these wide factory windows.



Figure 5. 337-339 La Trobe Street, built in 1923-24.

***353 Exhibition Street, 1926-27 (Recommended as significant in the Hoddle Grid Heritage Review)***

353 Exhibition Street is a narrow-fronted, three-storey factory/warehouse building constructed in 1927 in loadbearing face brick.



Figure 5. 353 Exhibition Street, built in 1926-27.

*Dialogue Melbourne, 27-29 Little Lonsdale Street (Recommended as significant in the Hoddle Grid Heritage Review)*

A two-storey warehouse with contrasting cement rendered lintels and expressed corbels over the ground floor. Windows replaced but in the original scale and form of the building remain intact.



Figure 5. 27-29 Little Lonsdale Street. built in 1924.

*401-405 Little Bourke Street, 1911 (Significant in HO1205 Guildford & Hardware Laneways Precinct)*

A five and three storey Edwardian red brick building with a basement and ground level parking. Built around 1912 as a store and warehouse which covered the address of 401-403. In 1937 it was refurbished and extended to include 405. The rear three storey extension was completed in 1954. It was fully refurbished and subdivided into retail, office and residential units in 1986.



Figure 7. 401-405 Little Bourke Street, built in 1911.

428-432 Little Bourke Street is a relatively intact example of an interwar factory warehouse building, utilitarian and functional and refined in its design, of which there are several surviving examples within central Melbourne (albeit often adapted to house new uses such as professional offices). The building is a now rare example in the area around the central sector of the Hoddle Grid, where its broader streetscape context has been considerably affected by later twentieth century redevelopment.

It is comparable with a number of other HO listed examples of the type, including 337-339 La Trobe Street (HO1208) and 562-566 Little Bourke Street (HO701), being of a similar character, scale and degree of intactness. It is also comparable with 27-29 Little Lonsdale Street, which has been assessed as individually significant as part of the Hoddle Grid Heritage Review.

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**ASSESSMENT AGAINST CRITERIA**


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✓ **CRITERION A**  
Importance to the course or pattern of our cultural or natural history (historical significance).

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**CRITERION B**  
Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).

---

**CRITERION C**  
Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).

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✓ **CRITERION D**  
Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

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**CRITERION E**  
Importance of exhibiting particular aesthetic characteristics (aesthetic significance).

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**CRITERION F**  
Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)

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**CRITERION G**  
Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

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**CRITERION H**  
Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

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**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985**      D

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**Central City Heritage  
Study 1993**      C

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**Review of Heritage  
overlay listings in the  
CBD 2002**      Ungraded

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**Central City Heritage  
Review 2011**      Ungraded

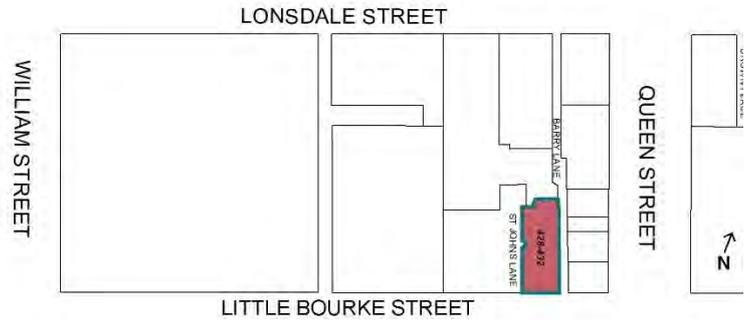
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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Former Printcraft House



**PS ref no:** HOXXXX



### What is significant?

The former Printcraft House building at 428-432 Little Bourke Street, Melbourne, a four storey brick and concrete former warehouse building built in 1923 to a design by architects Gawler & Drummond for the printers Brown, Prior & Co.

Elements that contribute to the significance of the place include (but are not limited to):

- The original built form and scale;
- The original painted render and face brick walls and pattern of fenestration including cornice, continuous painted render lintels and pattern of window openings;
- The substantial decorative cornice surmounting the façade; and
- The original steel frame windows.

Later alterations made to the street level façade, such as the insertion of new shopfronts, are not significant.

### How it is significant?

428-432 Little Bourke Street, Melbourne, is of local historic and representative significance to the City of Melbourne.

### Why it is significant?

The former Printcraft House building at 428-432 Little Bourke Street, built in 1923 for the Melbourne firm of printers, Brown, Prior & Co, is historically significant for the evidence it provides of the long-term industry and warehouse concentration in this part of the city, and as a remnant of printing industry

buildings located in proximity to the 1926 Argus Building at the Elizabeth and Latrobe streets corner. The historical grouping of buildings for similar uses has characterised the city's development.

The building is historically significant for its association with the Melbourne firm of printers and bookbinders, Brown Prior & Co, established by Francis A Brown and Henry E Prior in Queen Street by 1902. Brown Prior & Co printed most of book seller and publisher Robertson & Mullens's (forerunner to Angus & Roberston) publications from 1922 at a time when Australian publishers rarely owned their own print houses. Brown, Prior & Co became Brown, Prior, Anderson Pty Ltd in 1937 and occupied 428-432 Little Bourke Street for more than 40 years from 1923 until 1966. The company continued as a printing house until 2013. (Criterion A)

The former Printcraft House building at 428-432 Little Bourke Street is significant as a relatively intact example of an early interwar warehouse/factory building constructed in 1923 as a component of the industrial expansion in central Melbourne during this period. The building is an example of the many low scale warehouse/factory buildings of a simple utilitarian character, that were located in minor streets and laneways with rear lane access to facilitate the movement of goods and materials in and out of the building. These buildings are now becoming increasingly rare in the area around the central sector of the Hoddle Grid, where its broader streetscape context has been considerably affected by later twentieth century redevelopment.

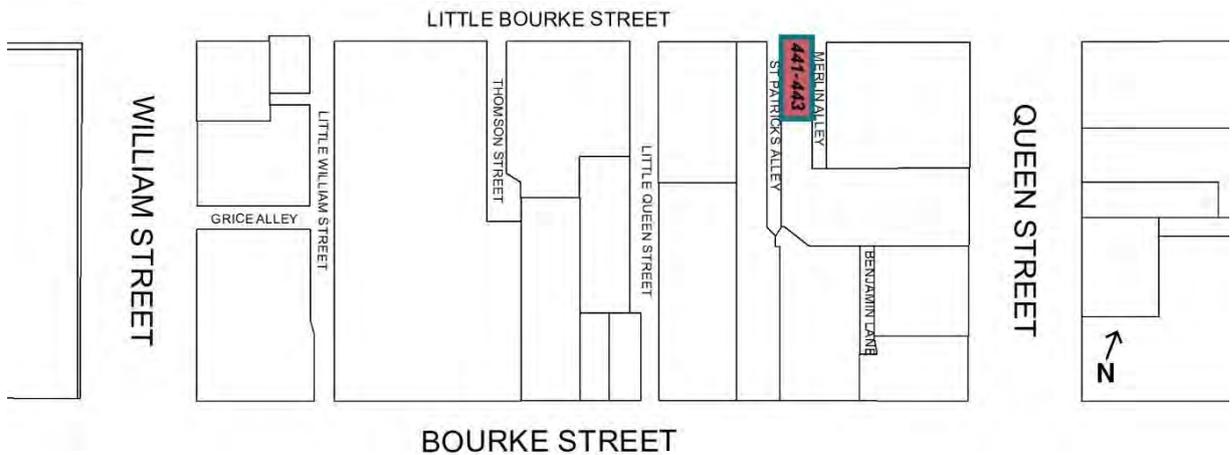
Like other examples of its type, it utilises loadbearing face brick external wall with a reinforced concrete internal structure, and painted render and face brick walls. Built to a design by architects Gawler & Drummond, and like other examples of its type, 428-432 Little Bourke Street demonstrates a refined yet highly functional aesthetic with symmetrical facade with simple parapet, a regular pattern of large efficient steel framed windows with painted render lintels. The lack of superfluous decoration reinforces this simple and disciplined industrial aesthetic. (Criterion D)

#### **Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)

<b>SITE NAME</b>	Downs House
<b>STREET ADDRESS</b>	441-443 Little Bourke Street Melbourne
<b>PROPERTY ID</b>	105853



SURVEY DATE: October 2018		SURVEY BY: Context	
<b>HERITAGE INVENTORY</b>	N/A	<b>EXISTING HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
<b>DESIGNER / ARCHITECT / ARTIST:</b>	Norman Hitchcock	<b>FORMER GRADE</b>	C
<b>DEVELOPMENT PERIOD:</b>	Victorian Period (1851-1901)	<b>BUILDER:</b>	Farnsworth
		<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1884

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here.
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
5 Building a Commercial City	5.5 Building a manufacturing capacity

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no:</b> 27	<b>Inventory no:</b> 433
<b>Character of Occupation:</b> Commercial	
Land sale details not provided.	
1866 Cox	Building on site.
1880 Panorama	
1888 Mahlstedt	Two-storey building, J M Anderson Coppersmith.
1905/06 Mahlstedt	Two-storey building, Victorian Printing Works.
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Warehouses
1920s	Warehouses
1960s	Office

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map

**SUMMARY**

Downs House at 441-443 Little Bourke Street, Melbourne was built in 1884 as a two-storey brick and stone warehouse to a design by architect Norman Hitchcock, for J M Anderson, coppersmith. It was associated with Melbourne's printing industry, including the Victorian Printing Works (1892-c1925), F W & F A Tucker, printers and lithographers (c1925-30s), and the Victorian Printing Works Pty Ltd (1935-37).

## HISTORICAL CONTEXT

### Building a commercial city

#### *Building a manufacturing capacity*

As economic historian Tony Dingle states, for much of its history Melbourne has been Australia's largest single centre of manufacturing. In the nineteenth century the industry was based on the processing of primary products produced in rural Victoria, often for export, and the making of products for local consumer demand. Dingle continues:

After the gold rushes of the 1850s increased Melbourne's population more than fourfold in a decade and a policy of import protection was implemented in the 1860s, manufacturing became the biggest sector of the Melbourne economy and the main source of employment. By 1871 more than 30 out of every hundred male and female wage-earners in Melbourne worked in manufacturing, by far the largest single category. By 1881 two-thirds of Victoria's 2500 factories were in Melbourne. On the eve of the depression of the 1890s a quarter of the Victorian manufacturing workforce was in the categories of metals, machinery and carriages, another 23% were in building materials and furniture, 19% in clothing and textiles, 15% in food, drink and tobacco, 9% in books, paper and printing, and 4% in leather products and tanning (Dingle 2008).

Manufacturing was relatively inefficient and labour-intensive, providing large numbers of jobs. The economic depression of the 1890s slowed production, but in the first decade of the twentieth century, economic growth resumed.

Although affected by World War One in the period 1914-1918, by 1921, 38 per cent of Melbourne's workers were employed in industry with almost all new factory jobs in Australia between 1921 and 1947 created in Sydney and Melbourne. The growth of manufacturing, assisted by a new federal tariff in 1921, stimulated urban growth and by the end of the 1920s, Melbourne's population had reached one million people. The expansion of new sectors in the manufacturing industry was maintained by buoyant levels of domestic demand (Marsden 2000:29; Dingle 2008).

In the first decades of the twentieth century, the demand for residential development declined in central Melbourne as many residents moved out of the city to the suburbs, and the booming retail and manufacturing sectors rapidly took up available city properties (Marsden 2000:29-30). Multi-storey factory, workshop and warehouse buildings, some designed by architects, increasingly took over the city.

Development in the city slowed with the Great Depression that commenced in October 1929 and continued through the early 1930s. Because of a lack of finance over this period, instead of new construction, some city buildings were substantially re-modelled to create new office, commercial and industrial spaces, and also for use by government.

From the 1930s, like the rest of Australia, an increasing proportion of the city's workforce took up jobs in manufacturing, an industry that led Australia's recovery from the economic depression and a time when, the *Encyclopedia of Melbourne* notes, a

*steep rise in tariffs, devaluation of the Australian pound, falling wages and electricity costs all made local producers far more competitive internationally. Textiles benefited first, then the metals industries and engineering took over as pacemakers* (Dingle 2008).

From the end of the World War Two to the beginning of the 1970s, Melbourne underwent the most sustained growth in its history, mostly based on the manufacturing industry (Tsutsumi and O'Connor:80.3-80.4, 80.11).

### SITE HISTORY

The subject land at 441-443 Little Bourke Street, Melbourne is part of Crown Allotment 8, Block 19, originally purchased by Henry Elmes (CoMMaps).

In 1884, a timber boarding house on the site was replaced by the current two-storey brick and stone warehouse. The new warehouse was constructed for J M Anderson, coppersmith, by Williamstown builder Farnsworth to a design by architect Norman Hitchcock (MCC registration no 853, as cited in AAI, record no 73248).

The land was owned by John Danks, who also owned two adjoining allotments on the east and south sides of the subject site (RB 1884-86). The property was advertised for sale in 1887 as a 'very substantial two-story brick store...with white ornamental brick facings on bluestone foundations' (*Age* 17 December 1887:16). J M Anderson's Australian Copper Works occupied the building in 1888 (Mahlstedt Map section 1, no 19, 1888).

Between 1889 and 1892, the building housed the Australian Ventilating Company, managed by H B Clarendon (*Age* 20 July 1889:5; S&Mc 1890). By c1892, the factory was occupied by Victorian Printing Works, printers, lithographers and stationers, who remained at the premises until c1925. Between c1925 and the mid-1930s, F W & F A Tucker, printers and lithographers, occupied the building (Mahlstedt Map section 1, no 16, 1923; S&Mc 1923-27, 1933). In 1935, the Victorian Printing Works reappeared as the tenant at 441-443 Little Bourke Street (S&Mc 1935). The firm had been registered as a company, Victorian Printing Works Pty Ltd, in 1934 by Frederick Augustus Goodson Tucker, Mary Green Tucker and Edwin Thompson Tucker (*Argus* 27 July 1934:6). Victorian Printing Works Pty Ltd moved to new purpose-built premises in Wills Street in 1937 (*Age* 28 December 1937:11)

Mahlstedt Fire Survey plans dated 1910 and 1925 show the early footprint of the building consisting of single- and two-storey structures. The building was accessed from Little Bourke Street, with a staircase leading to the first floor. A carriageway was also located on the west. The south (rear) section was a single-storey building with three entries from St Patricks Alley (see Figure 1).

The building was listed as vacant in 1938, around the time when it was acquired by the merchant John William Cavanagh Downs and named 'Downs House' (S&Mc 1938). J W C Downs, was director of the Downs & Son Pty Ltd, rope and twine manufacturers, Preston Motors Pty Ltd, Jarke Pty Ltd, sporting goods merchants, and an advisory director of the National Assurance Co of New Zealand Ltd. He died in 1944 aged 77, and was also:

*Past president of the Royal Society of St Georges, chairman of the Empire day movement, under the Lord Mayor; vice-president Royal Victorian Leidertafel, life governor Royal Melbourne Hospital, and a council and executive member of the Overseas League...past-president of Brunswick Technical School and honorary secretary of the Brunswick Park recreation reserve committee for 25 years...a past-grand master of the Independent Order of Oddfellows; a past-master of the Freemasons' Thistle Lodge, and was one of the oldest members of the Royal Automobile Club of Victoria (Age 24 June 1944:3).*

During the 1940s and 1950s, the building housed various manufacturers including firms owned by J W C Downs: Downs & Son Pty Ltd, and Jarke Pty Ltd; H Sutcliffe & Co, textile mercers; and Longwear Boot & Shoe Lace Co, shoe lace manufacturers (S&Mc 1940, 1945, 1950, 1955, 1960).

In 1950, 441-443 Little Bourke Street, described as a 'substantial two-storey brick building suitable [for] offices or warehouse' was sold for £16,250. It was auctioned again in 1959 (*Age* 5 July 1950:6; 19 August 1959:19).

In December 1959, an application to make alterations to the value of £2,000 was lodged with the City of Melbourne (MBAI 32824). The 1948 Mahlstedt Fire Survey plan (amended post-1948), shows alterations to the internal spaces. The construction of a second storey over the southern section may have also occurred at this time. As the result of these alterations, the side entries to the single-storey section were blocked, but the carriage way was retained (see Figure 2).

In 1979, another major alteration to the building was made at a cost of \$55,000 (MBAI 49994). The sixth version of the 1948 Mahlstedt Fire Survey plan shows the changes made to the building, which included alterations to the internal party walls, the installation of a new entrance from St Patricks Alley, and the in-fill of a window facing Merlin Alley (see Figure 3).

In 1989, an 'alteration and addition to existing restaurant' was made to the building at the cost of \$100,000 (MBAI 67273).

Currently the building houses one business and one food and drink outlet (CoMMaps).

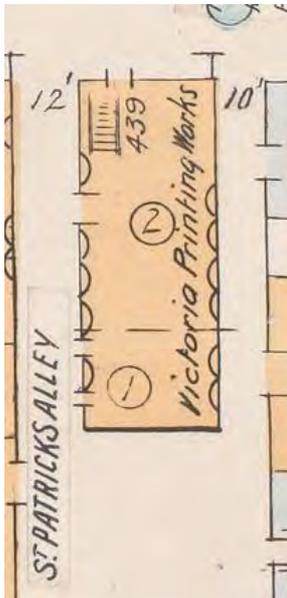


Figure 1. Extract of a 1910 Mahlstedt plan showing the subject building. (Source: Mahlstedt Map section 1, no 16, 1925)

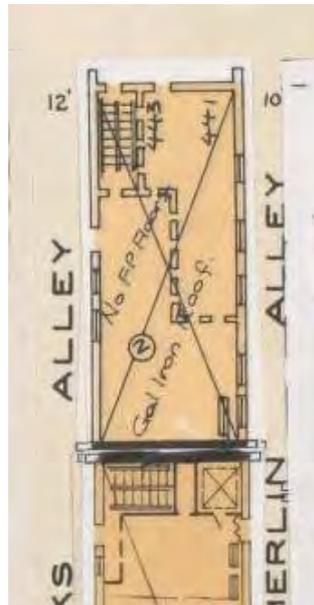


Figure 2. Extract of a 1948 Mahlstedt plan (version 1) showing the building after the first major alterations. (Source: Mahlstedt Map section 1, no 16, 1948)

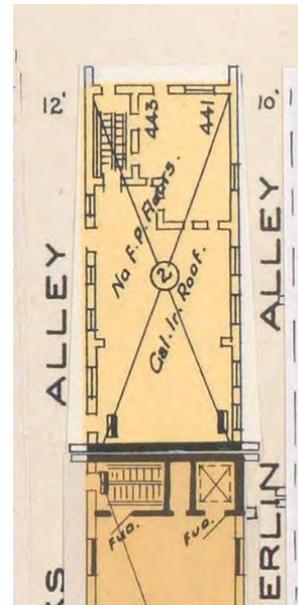


Figure 3. Extract of a 1948 Mahlstedt plan (version 6) showing the building after further alterations, possibly made in 1979. (Source: Mahlstedt Map section 1, no 16, 1948)

#### *Norman Hitchcock, architect*

Arriving in Australia in November 1854, Norman Hitchcock served articles with G M Mathieson at Portland, Victoria. Hitchcock moved to Melbourne to be involved with a building company before

commencing his own practice as a builder-carpenter in 1859. During the late nineteenth century, his practice mainly focused on terrace housing in northern inner suburbs, where his offices were established (Taylor 2014).

Hitchcock established a reputation in Melbourne with his distinctive use of decorative details for speculative terrace housing in the suburbs of Fitzroy, Carlton and Parkville (Taylor 2014). His notable works during this time includes the Melbournia Terrace, 1-13 Drummond Street, Carlton (1877) and terrace houses at 198-204 Faraday Street, Carlton (1886).

When the housing market in Melbourne collapsed in the early 1890s, Hitchcock extended his service and travelled weekly to Yea, 98 kilometres north-east of Melbourne (Taylor 2014).

By 1895, Hitchcock fled the economic depression in Victoria for gold-boom Western Australia, following his colleague Olaff Nichol Nicholson. Hitchcock established his practice at Fremantle, and continued the practice as Hitchcock & Son with his son Alfred. Hitchcock died in 1918 in Perth (Taylor 2014).

## SITE DESCRIPTION

Downs House at 441-443 Little Bourke Street, Melbourne is a Victorian-era two-storey commercial building or warehouse constructed in 1884. Located on the southern side of Little Bourke Street between Queen and William streets, it is on an 'island' site with a laneway on each side; Merlin Alley to the east and St Patricks Alley to the west. The land slopes steeply from west to east.

The Little Bourke Street façade is of painted render over loadbearing brickwork, scribed to resemble stone coursing. While utilitarian in its nature, the architectural features of the façade are representative of a very restrained and late version of the Victorian Free Classical style. Typical elements of the style include the scribed render, a substantial pediment and expressed cornices, segmental arched openings (not utilised in this utilitarian building) and pilasters with simplified capitals, all of which derived from classical architecture.

The principal façade facing Little Bourke Street is divided into three equal vertical bays by four expressed pilasters, which terminate in a simple cornice and parapet with a central raised pediment. There is also a cornice at first floor level. At the upper level, there are three windows with (probably original) timber double-hung windows. The ground floor has two separate openings. The pilaster on the left-hand side is terminated above the wider shopfront opening. This opening is not shown on the 1948 Mahlstedt plan suggesting that this is a more recent intervention to the building. The narrower, arched opening to the western end of the façade appears to be original and provides access to the upper floor via an internal stair. Viewed from the street level, the ground floor is elevated a few steps from the Little Bourke Street entrance, to allow for the at grade entry from St Patricks Alley.

The side elevations along Merlin Alley and St Patricks Alley are of painted load bearing brickwork over a rusticated bluestone base. On the western elevation, the original or early openings are mostly retained, including a wide full height opening at each level that were probably for loading goods and materials, now infilled with multi-pane glazing. The other windows are typical vertically proportioned timber framed windows with flat arches and projecting sills, with six-pane double hung sashes. The windows on the eastern elevation are a mixture of original six-pane double hung sashes and later timber and steel windows, and three of the window openings have been infilled with brickwork.

To the rear (south) of the building, a second level addition made between 1925 and 1948 is distinguishable from the original section, having later industrial windows with brick sills.

**INTEGRITY**

Downs House at 441-443 Little Bourke Street, Melbourne is largely intact with few changes visible to the original or early fabric. The building retains its original scale; painted render principle façade with pilasters, cornices and pediment to Little Bourke Street. It substantially retains its original fenestration, pattern of openings and timber frame windows. Alterations on the ground floor of the Little Bourke Street façade, including the insertion of a widened contemporary shopfront, has resulted in the termination of the pilaster above. Overall, the building is of high integrity.

**COMPARATIVE ANALYSIS**

The construction of warehouses and industrial buildings was an important phase of development in central Melbourne, especially during the late nineteenth and early twentieth centuries. The buildings were usually low scale and located in minor streets and laneways with side or rear lane access to facilitate the movement of material in and out of the building. Today most of these early factory or warehouse buildings are no longer operating as such, and have often been adapted to house professional offices or other commercial functions.

The brick warehouses constructed around the late nineteenth century are generally of a simple utilitarian character with minimal decorative detail, utilising loadbearing face brick external walls with either a heavy timber or iron post and beam internal structure.

The following examples are comparable with 441-443 Little Bourke Street, Melbourne, being of a similar style, scale, construction date and use. The images and descriptions are provided by CoM Maps unless stated otherwise, with images dating from c2000 or later.

*582-584 Little Collins Street, 1873 (Interim HO1279 – Recommended as significant in the Hoddle Grid Heritage Review)*

A two-storey commercial building erected in 1873 by businessman, colonial magistrate and St Kilda councillor William Welshman. Designed by prominent architects Crouch and Wilson, the building retains much of the high-quality detailing to its front façade.



Figure 4. 582-584 Little Collins Street, built in 1873.

*212 Little Bourke Street, 1883 (HO695, Significant in HO507 Little Bourke Street Precinct)*

Two-storey brick building on of a row of three, built 1883.



Figure 5. 212 Little Bourke Street, built in 1883.

*Currie and Richards Building, 79-81 Franklin Street, 1875 (HO654)*

Three storey brick former factory. Designed in the Italianate manner and built by Martin & Peacock in 1875. Refurbished, subdivided and converted to offices with ground level parking in 1983. Further subdivided into upper level apartments in 1993.



Figure 6. 79-81 Franklin Street, built in 1875.

*380 Elizabeth Street, c1850s, façade 1888 (HO1020)*

A two-storey rendered brick shop and residence. Built in the mid 1850's substantial changes were made in its first 50 years. Initially a simple store and residence it was extended and converted into a hotel by the early 1870's. Originally known as the Prince of Wales it was further extended in 1888 and renamed the Federal Club. The resultant new facade is still in evidence today.



Figure 7. 380 Elizabeth Street, built c1850s, façade 1888

*525 Little Lonsdale Street, 1901 (HO1062)*

Two co-joined former warehouses. Fronting Little Lonsdale Street is a red brick building designed in the Queen Anne style by Thomas Dall and built by Thomas McLean for Frederick Tate in 1901. To the rear is a single storey bluestone building built by Amess & McLaren for Charles Cleve as part of bond store complex around 1855. Refurbished and converted to restaurant in 1988.



Figure 8. 525 Little Lonsdale Street, built in 1901.

*359-363 Lonsdale Street, 1873 (Recommended as significant in the Hoddle Grid Heritage Review)*

A pair of mid Victorian two-storey shops and offices constructed in 1872. The building utilises loadbearing face brick external walls with painted render to the principal façade, and exhibits Victorian Free Classical or Italianate style reflecting the Victorian taste for ornamentation derived from classical architecture.



Figure 9. 359-363 Lonsdale Street, built in 1873.

Except for the alterations to the ground floor, the subject building retains its original Victorian-period details such as rendered parapet and window joineries, and compares well with the above examples on the City of Melbourne's Heritage Overlay, in terms of the use, scale and the restrained use of classical motifs.

441-443 Little Bourke Street is a largely intact example of a modest late nineteenth century warehouse/factory building, utilitarian and functional yet refined in its design, of which there are several surviving examples within central Melbourne (often adapted to house new uses such as professional offices).

It is comparable with a number of other HO listed examples of the type, including 212 Little Bourke Street (HO695, HO507 Little Bourke Street Precinct) and 380 Elizabeth Street (HO1020), being of a similar scale and degree of intactness. These buildings, while utilitarian in their purpose, all exhibit a restrained Victorian Free Classical style reflecting the Victorian taste for ornamentation derived from classical architecture that was common even for small scale buildings of the period. It is also comparable to 359-363 Lonsdale Street which is recommended for HO in the Hoddle Grid Heritage Review.

**ASSESSMENT AGAINST CRITERIA**

✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

**REFERENCES**

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985**

D

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**Central City Heritage  
Study 1993**

C

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**Review of Heritage  
overlay listings in the  
CBD 2002**

Ungraded

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**Central City Heritage  
Review 2011**

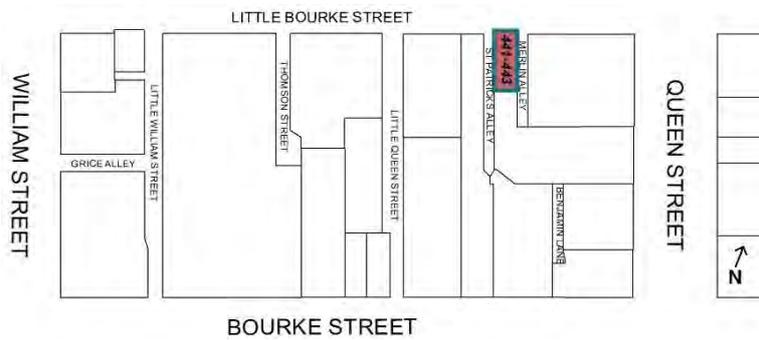
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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Downs House

**PS ref no:** HOXXXX



### What is significant?

Downs House at 441-443 Little Bourke Street, Melbourne, built in 1884 to a design by architect Norman Hitchcock.

Elements that contribute to the significance of the place include (but are not limited to):

- The original building form and scale;
- The original painted render and face brick walls and pattern of fenestration including pilasters, cornice, cornices and pediment and pattern of window openings; and
- Original timber frame multi pane windows.

Later alterations made to the street level façade, such as the insertion of a wider shopfront, are not significant.

### How it is significant?

Downs House at 441-443 Little Bourke Street, Melbourne, is of local historic and representative significance to the City of Melbourne.

### Why it is significant?

The two-storey warehouse building at 441-443 Little Bourke Street, designed by architect Norman Hitchcock and built in 1884 for coppersmith J M Anderson, is historically significant as an early example of a factory building in Melbourne. Manufacturing firms occupied the building from the 1880s through to the late 1950s, evidencing the rise of manufacturing in the city in the 1880s and the boom years of the 1920s when manufacturing led the recovery from the economic depression of the late 1920s to the early 1930s. (Criterion A)

The building is historically significant for its association with printing firms that occupied the premises from 1892 to the late 1930s: the Victorian Printing Works from 1892 to c1925; F W & F A Tucker, printers and lithographers, from c1925 to the mid-1930s, and the Victorian Printing Works Pty Ltd again in 1935 to 1937. It provides important evidence of the long-term industry concentration in this part of the city which, by the interwar period, saw many printing and linotype companies established in the northwest part of the city. (Criterion A)

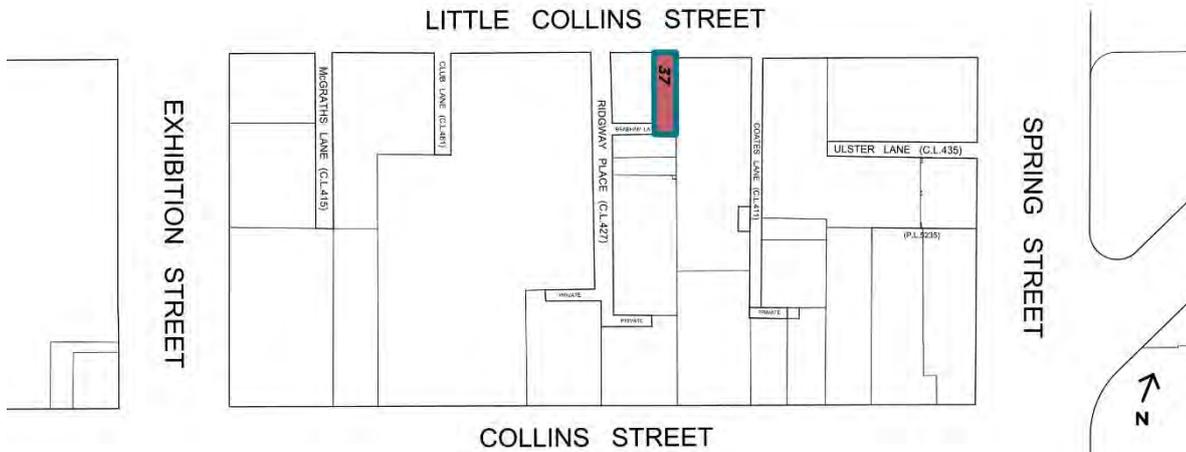
Downs House at 441-443 Little Bourke Street is significant as a largely intact example of a late Victorian warehouse/factory building constructed in 1884 as a component of Victorian-era industrial expansion in central Melbourne before the economic depression of the 1890s slowed manufacturing development. The building is an example of the many low scale warehouse/factory buildings of a simple utilitarian character constructed in central Melbourne, and commonly located in minor streets and laneways with rear or side lane access to facilitate the movement of goods and materials in and out of the building. Designed by architect Norman Hitchcock, Downs House exhibits key characteristics of its type, which are generally low scale using simple construction of loadbearing painted render and/or face brick walls with a heavy timber or iron post and beam internal structure., These buildings demonstrate a refined yet highly functional aesthetic with their symmetrical façades with simple pilasters, cornices and parapets and a regular pattern of windows. The lack of superfluous decoration reinforces this simple and disciplined industrial aesthetic. (Criterion D)

**Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)

<b>SITE NAME</b>	Shop
<b>STREET ADDRESS</b>	37 Little Collins Street Melbourne
<b>PROPERTY ID</b>	105911



SURVEY DATE: May 2017

SURVEY BY: Context Pty Ltd

<b>HERITAGE INVENTORY</b>	H7822-1773	<b>EXISTING HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
<b>DESIGNER / ARCHITECT / ARTIST:</b>	H W and F B Tompkins	<b>FORMER GRADE</b>	C
<b>DEVELOPMENT PERIOD:</b>	Federation/Edwardian Period (1902-c1918)	<b>BUILDER:</b>	W A Cooper
<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>			1906

## THEMES

ABORIGINAL THEMES	SUB-THEMES
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
HISTORIC THEMES	DOMINANT SUB-THEMES
5 Building a commercial city	5.4 Developing a retail centre 5.2 Developing a manufacturing capacity

## LAND USE

HISTORIC LAND USE	
<b>Archaeological block no:</b> 48	<b>Inventory no:</b> 773
<b>Character of Occupation:</b> Commercial, Residential	
Fifth land sale 1839, Allotment 5. Lanes & Subdivisions developed by 1839.	
1850 Proeschel	Building
1855 Kearney	
1866 Cox	Building
1877 Dove	
1880 Panorama	
1888 Mahlstedt	Two single-storey buildings, Wo Lee, Chinese Laundry
1905/6 Mahlstedt	Vacant, used as laneway/access
THEMATIC MAPPING AND LAND USE	
1890s	Retail
1920s	Retail
1960s	Retail

## RECOMMENDATIONS

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map

## SUMMARY

This two-storey brick commercial building, constructed c.1906, operated as a tea and coffee merchants for a considerable part of its early history. Designed by architects H W and F B Tompkins, the building is notable for its Federation-era styling.

## HISTORICAL CONTEXT

### Building a commercial city

#### *Developing a retail centre*

Even before the early 1850s, Melbourne had established the foundational infrastructure for international trade and commerce, including retail markets, shipping agents, and industry and finance houses - the beginnings of an entrepreneurial global city (Context 2012:2).

Retailing in Melbourne gained official recognition when eight market commissioners were elected in 1841 from a roll of local voters. The commissioners established the Western Market, which became the principal place for selling fresh food, with many goods transported from Melbourne to pastoral settlements. At this time Melbourne's population was 4479, and Australia's was 20,416 (Young and Spearritt 2008). The growth of retailing was accompanied by the construction of warehouses to store goods.

Miles Lewis notes that various precincts within the city centre had emerged by the early 1840s, and that this pattern

*remained little changed into the 20th century and which ... survives today – mercantile and warehousing activity near the Pool and the wharves, banking in central Collins Street, the retailing heart between Swanston and Elizabeth Streets, the medical precinct in the vicinity of Dr Richard Howitt's house in Collins Street East, and so on (cited in Context 2012:12).*

Suburban retailing increased towards the end of the 1880s as greater Melbourne's population approached 280,000 and tramlines transported shoppers to suburban shops (Young and Spearritt 2008).

#### *Building a manufacturing capacity*

As Melbourne developed through the nineteenth century, so did its manufacturing industry. Flinders Lane became an important area for clothing manufacturers, while Chinese cabinet makers were concentrated at the east end of town. Factories tended to be small and specialised. Food-processing plants were established in north and west Melbourne. Large factories, built in the later nineteenth century and early twentieth century tended to be built outside the City of Melbourne, where land was more easily obtainable (Context 2012:44).

## SITE HISTORY

37 Little Collins Street was part of the fifth Crown land sale in Melbourne in 1839. Lane and subdivisions were developed the same year. By 1850 the land housed a building and by 1888 the site comprised two single-storey buildings, one of them Wo Lee's Chinese Laundry. In 1905, the site was vacant and used as an access laneway (Fels, Lavelle & Mider 1993).

The two-storey brick building at 37 Little Collins Street was designed by architects H W and F B Tompkins and constructed by builder W A Cooper. The construction date is estimated to be 1906, with the 'notices of intent to build' lodged in May of that year. The first owner between 1906 and 1910 appears as a 'Miss Moss' (MCC registration no 19, as cited in AAI, record no 76919; Mahlstedt 1910), but it is not known how long she retained the property.

The Edwardian shop first appeared as 'vacant' in the Sands and McDougall Street Directory published in 1907, and in the following year, it became occupied by the Salvation Army for use as its tea depot for the brand 'Hamodava', established by Salvationist Herbert Henry Booth in 1897 (S&Mc). Hamodava Tea Company imported teas, coffee and cocoa to fund the Salvation Army's work in Australia and New Zealand.

The tea, coffee and cocoa was sold to retailers from the Salvation Army Headquarters, or the Melbourne Citadel, at 69-71 Bourke Street (*Table Talk* 11 April 1901:20). The earlier Hamodava warehouses were situated firstly at 12-14 Westwood Place (internally connected to 69-71 Bourke Street), then at 11 Westwood Place until c.1906 (S&Mc 1898-1906). The location of 37 Little Collins Street was convenient, being only metres away from Westwood Place (Figure 1).

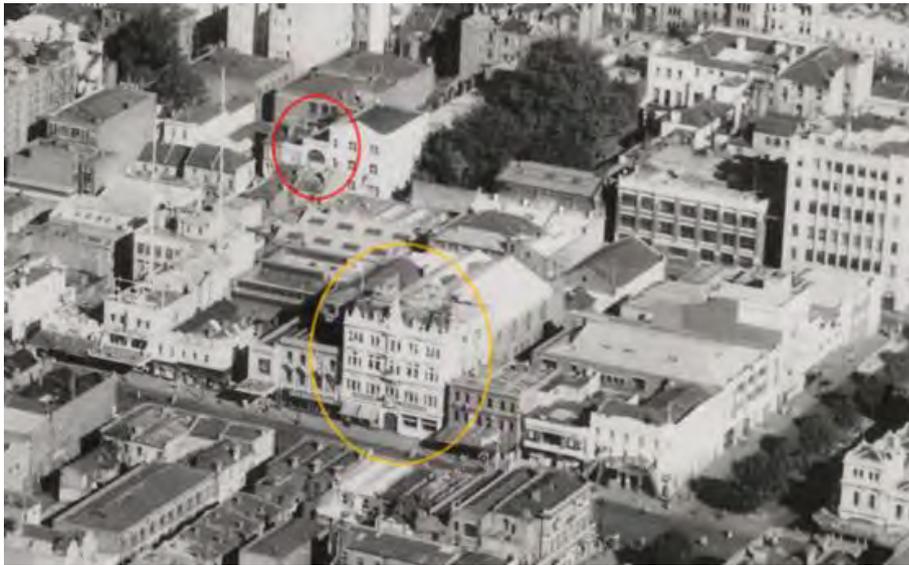


Figure 1. An aerial from 1950 showing 37 Little Collins Street (in red circle) in relation to the Salvation Army Headquarters (in yellow circle) (Source: Pratt 1950).

The Salvation Army warehouse remained at 37 Little Collins until 1920 (S&Mc 1907-1921). Until the early 1930s, the building was continuously leased to tea merchants including Maypole Tea Company in 1922-26 (S&Mc 1922-1926), William Mullin in 1927-31 (S&Mc 1927-1931), and McGuinness and Co Pty Ltd from 1933 (S&Mc 1933). These later tea merchants only stayed for short periods of time, probably due to the depression of the international tea market in the late 1920s and 1930s (Economic History Association).

More recent occupiers of the building included E V Jones, printer, and R E Wilkinson, metal spinner (S&Mc 1935, 1938 & 1942). The building at 37 Little Collins Street was converted into a shop and upper floor office in 1977, and was refurbished as a restaurant in 1995 (CoMMaps).

*H W and F B Tompkins, architects*

*The Encyclopedia of Australian Architecture contains the following entry for architects H W and F B Tompkins:*

*H W & F B TOMPKINS, architects were established in 1898 when the brothers won a design competition for the Commercial Travellers Association CTA Clubhouse, 190*

*Flinders Street, Melbourne. Henry Harry William (1865-1959) and Frank Beauchamp Tompkins (c1867-1952) were born in England and educated in South Africa. They migrated to Australia with their parents in 1886. Harry became an assistant architect to Richard Speight Jnr and Frank worked with several architects including Evander McIver and Nahum Barnet. By the mid-1890s Harry had entered a partnership, forming Speight & Tompkins of 493 Collins Street, Melbourne. He left the partnership in 1896 to take up a position in the Western Australia Public Works Department, but was retrenched in 1898 and returned to Melbourne and formed the partnership of H W & F B Tompkins.*

*The competition win established the firm and by the early 20th century, H W & F B Tompkins was a leading commercial firm. Their commercial work up to WWII reflects the three influences popular at the time: the Romanesque style popularised by such architects as H.H. Richardson in the United States during the late 19th century; the Baroque Revival of the early 20th century, popular in Chicago and San Francisco after 1908; and the Moderne or interwar functionalist style of the 1930s. Both Harry and Frank travelled to the United States and Europe, studying the latest trends in design and construction technology. They were the first architects in Melbourne to implement modern methods of steel frame construction and reinforced concrete in the Centre Way, Collins Street 1911 and the new Commercial Travellers' Association Clubhouse and Commerce House, 318-324 Flinders Street (1912). In 1913, the firm's association with Sidney Myer began with a warehouse building in Bourke Street, the first of many Myer commissions.*

*Harry Tompkins and Sidney Myer travelled in the United States visiting department stores, including the Emporium in San Francisco, which is reputedly the influence for the Myer Emporium in Bourke Street, Melbourne.*

*Harry Tompkins, the public face of the firm, was a prominent member of the RVIA; he was a council member (1905-), vice-president (1913) and president (1914-16). Harry was also president of the Federal Council of the AIA (1918-19) and mayor of Kew, the suburb in which he lived, for the same period.*

*The firm is one of the longest surviving in Victoria. In the 1950s it became Tompkins & Shaw when P.M. Shaw entered the partnership and then Tompkins, Shaw & Evans when Stan Evans joined. In 2003 it was acquired by Michael Davies Associates, forming a new firm, Tompkins MDA Group (Beeston 2012:707-708).*

## **SITE DESCRIPTION**

This two-storey commercial building is located between Ridgeway Place and Coates Lane, close to the eastern edge of the city grid. Constructed of face red brick, with no setback to the street, the building is notable for its Federation-era styling.

Engaged brick piers on either side of the building combine with a bricked parapet to form a rectangular façade. The upper level is dominated by a wide semi-circular opening which is bordered with several courses of end bond brick work and a rounded rendered cornice. An eight-paned timber

framed window is set into the arch, and sits over a concrete spandrel. Brick piers have a stone base (missing on one side), and moulded cornices at the mid and upper sections. Rendered cornices run across the upper and lower edges of the parapet.

At ground level, an original shopfront has a recessed entry to one side, with glazed timber entry doors. Large display windows have timber frames and sit above a deep stone sill (painted) and a low red brick wall.

A double height brick wall is partially visible down the eastern side of the building, forward of the setback of the adjacent building. It has been over-painted.

### INTEGRITY

37 Little Collins Street maintains a high level of integrity to the upper façade with an articulated timber framed arch-headed window. Changes to the lower level include conversion to a shop and upper floor office in 1977 and refurbishment as a restaurant in 1995.

### COMPARATIVE ANALYSIS

Small shops and warehouses constructed during the Edwardian-era are still located within the central city. These small-scale buildings are typically built of brick, and often have been altered at the ground floor level.

The subject building compares well with the following examples, drawn chiefly from the Central City Heritage Review 2011, being of a similar use, scale, location and creation date. The below images and descriptions are provided by CoM Maps unless stated otherwise, with images dating from c2000 or later.

#### *Exhibition Boot Company, 160-162 Bourke Street, 1904 (HO996)*

A two-storey Edwardian brick shop with a basement and a mezzanine. Designed by William Webb and built in 1904, the first tenant was the Exhibition Boot Company. By the 1920s another shoe company, Coon and Sons, had purchased the property, and conducted business from this shop until 1986. It was refurbished in 1987. In 2000, it was refurbished and converted to a restaurant.



Figure 2. Exhibition Boot Company, 160-162 Bourke Street constructed 1904.

*Fancy Goods Shop & Residence, 309 Exhibition Street, 1903 (HO1029)*

A two-storey brick shop and residence. Designed by WH Smith in the Queen Anne style and built by AE Timms for the fancy goods importer Mr Khuda Bukhsh in 1903. The shop features original leadlight details and a blue-tiled front.



Figure 3. 309 Exhibition Street constructed 1903.

*Royal Arcade, 148-150 Elizabeth Street, 1902 (HO543, Significant in HO509 Post Office Precinct)*

A three-storey rendered brick arcade including a basement with entrances to Bourke, Little Collins and Elizabeth Streets. Designed for the barrister Howard Spensley by Charles Webb in the Italianate style. It was built in 1869 by Thomas Newton at a contracted price of £14,039. The Elizabeth Street extension was built in 1902. It was subdivided into individual shops in 1991. It is the oldest surviving arcade in Melbourne and is known as the home of the figures of Gog and Magog which were installed in 1892.



Figure 4. Royal Arcade 148-150 Elizabeth Street constructed 1902.

By comparison to the above examples, the two-storey building at 37 Little Collins Street is reasonably intact, with a high degree of integrity to the upper storey façade. The architectural expression of the subject building is comparable to other Edwardian retail buildings that are already included in heritage overlays.

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**ASSESSMENT AGAINST CRITERIA**


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✓ **CRITERION A**  
Importance to the course or pattern of our cultural or natural history (historical significance).

---

**CRITERION B**  
Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).

---

**CRITERION C**  
Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).

---

✓ **CRITERION D**  
Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

---

✓ **CRITERION E**  
Importance of exhibiting particular aesthetic characteristics (aesthetic significance).

---

**CRITERION F**  
Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)

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**CRITERION G**  
Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

---

**CRITERION H**  
Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

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**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

**REFERENCES**

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985**                      D

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**Central City Heritage  
Study 1993**                                      C

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**Review of Heritage  
overlay listings in the  
CBD 2002**                                      Ungraded

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**Central City Heritage  
Review 2011**                                      Ungraded

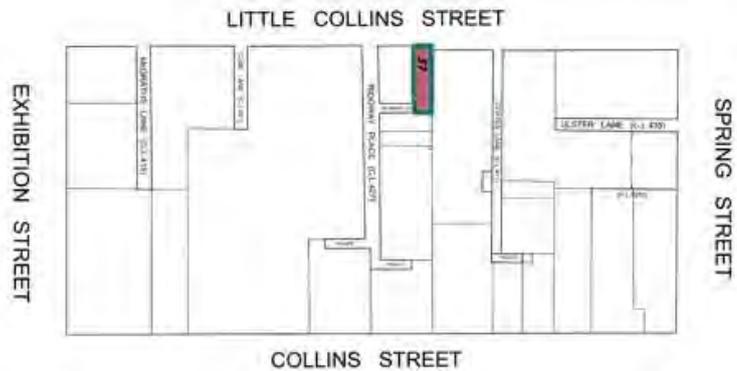
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## STATEMENT OF SIGNIFICANCE

Heritage Place: Shop



PS ref no: Interim HO1276



## What is significant?

37 Little Collins Street, built c1906, and designed by architects H W & F B Tompkins.

Elements that contribute to the significance of the place include (but are not limited to):

- The building's original external form, materials and detailing;
- The building's high level of integrity to its original design (upper façade);
- Loadbearing face brickwork;
- Engaged brick piers with stone base and moulded cornices;
- Parapet and rendered cornices; and
- Eight-paned timber framed arch-headed window, concrete spandrel and rounded rendered cornice.

Later alterations to the street level façade are not significant.

## How it is significant?

37 Little Collins Street is of local historic, representative and aesthetic significance to the City of Melbourne.

## Why it is significant?

The building at 37 Little Collins Street is historically significant for its association with retailing, warehousing and manufacturing in the City of Melbourne in the early twentieth century. It is significant for its association with tea importation, firstly by the Salvation Army from 1908-1920 as the Hamodava tea depot, and later by a succession of tea merchants until 1933. (Criterion A)

37 Little Collins Street is a fine and representative example of a commercial building type from the early twentieth century period. The buildings are reasonably intact, with detailing still evident to the upper façade. It is also significant as a fine example of the works of architect brothers, H W and F B Tompkins,

who established their architecture practice in Melbourne in 1898 and became a leading architectural firm. (Criterion D)

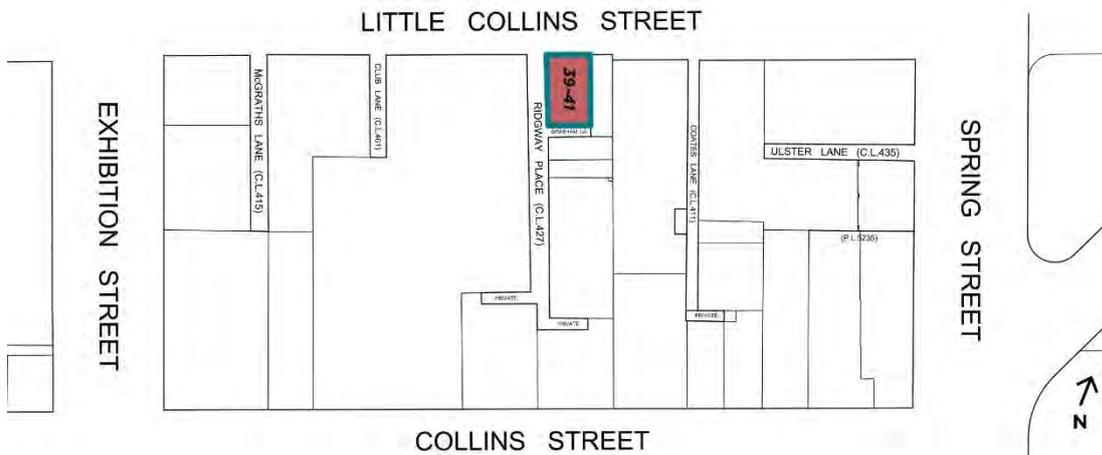
The building at 37 Little Collins Street is significant for its aesthetic qualities. Its Federation-style red brick façade is aesthetically distinguished and comprises features such as a wide semi-circular window opening, bordered with several courses of end bond brick work and a rounded rendered cornice; a marble spandrel; engaged brick piers running up each edge of the building and intersecting with a brick parapet featuring rendered cornices that contribute to its picturesque composition. (Criterion E)

**Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)

<b>SITE NAME</b>	Former Wenley Motor Garage
<b>STREET ADDRESS</b>	39-41 Little Collins Street Melbourne
<b>PROPERTY ID</b>	105912



SURVEY DATE: May 2017		SURVEY BY: Context Pty Ltd	
<b>HERITAGE INVENTORY</b>	H7822-1774	<b>EXISTING HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
<b>DESIGNER / ARCHITECT / ARTIST:</b>	Not known	<b>FORMER GRADE</b>	C
		<b>BUILDER:</b>	Not known
<b>DEVELOPMENT PERIOD:</b>	Interwar Period (c1919-c1940)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1919

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
5 Building a commercial city	5.5 Building a manufacturing capacity
	<b>OTHER SUB-THEMES</b>
6 Creating a functioning city	6.7 Transport

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no:</b> 48	<b>Inventory no:</b> 774
<b>Character of Occupation:</b> Commercial, Residential	
Fifth land sale 1839, Allotment 5, Lanes & Subdivisions developed by 1839.	
1850 Proeschel	Building.
1855 Kearney	
1866 Cox	Building.
1877 Dove	
1880 Panorama	
1888 Mahlstedt	Two two-storey buildings.
1905/6 Mahlstedt	Two-storey building.
<b>THEMATIC MAPPING AND LANDUSE</b>	
1890s	Not able to be determined
1920s	Car park
1960s	Not able to be determined

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map

**SUMMARY**

This simple three-storey face brick building, built in 1919, is simple in form and in detailing, reflecting its origins as a warehouse building with garage on the ground floor.

## HISTORICAL CONTEXT

### Building a commercial city

#### *Building a manufacturing capacity*

The land that factories were built on tended to be low-lying and undesirable for residential use; factories were mostly concentrated in West Melbourne, North Melbourne and Kensington. The higher ground of East Melbourne, by contrast, was almost free of industry. Another important industrial area was on the south bank of the Yarra, where metal workshops and ship repair yards were located (Context 2012:44).

As Melbourne developed through the nineteenth century, so did its manufacturing industry. Flinders Lane became an important area for clothing manufacturers, while Chinese cabinet makers were concentrated at the east end of town. Food-processing plants were established in north and west Melbourne. Factories tended to be small and specialised. Large factories, built in the later nineteenth century and early twentieth century tended to be built outside the City of Melbourne, where land was more easily obtainable (Context 2012:44).

The textile industry formed an important sector of Melbourne central's economy, an industry 'pioneered by Jewish immigrant families such as Slutzkin, Blashki, Merkel, Haskin, Mollard and Trevaskis' (May 2008).

### Creating a functioning city

#### *Transport*

The first Motor Regulation Act came into force in 1910, and by June 1911 there were 2722 motor cars and 2122 motorcycles registered in Victoria, mostly concentrated in Melbourne. With increasing car ownership, the first motor garages selling petrol and repairing vehicles were established throughout the city (Churchward 2008).

## SITE HISTORY

The site at 39-41 Little Collins Street was part of the fifth Crown land sales in 1839 (Crown allotment 5 of section 9). Lanes and subdivisions were developed by 1839 and by 1850, there was a building on the site. By 1888, two two-storey buildings had been erected, and by 1905, one of them remained on the site (Fels, Lavelle & Mider 1993).

The three-storey warehouse at 39-41 Little Collins Street (Figure 1) was built in 1919, replacing a two-storey building at 41 Little Collins Street and a single-storey building at 39 Little Collins Street (Mahlstedt 1910).



Figure 1. A section of an aerial photo taken in 1950 showing the warehouse at 39-41 Little Collins Street, Aerial view of Melbourne looking south east, Victoria, 1950, by C D Pratt. (Source: SLV)

It is unknown who commissioned or erected the three-storey warehouse at 39-41 Little Collins Street, but by October 1919 the Adelaide Tailoring Company's new workrooms were housed in the building and the Company was advertising for machinists (*Age* 1 October 1919:14). Most of these positions are likely to have been taken up by women. The building first appeared in the *Sands and McDougall Directory* in 1920, with the ground floor noted as vacant and the upper storeys tenanted by the Adelaide Tailoring Co, and the Alpha Manufacturing Co, blouse and underclothing manufacturers.

The Adelaide Tailoring Company was established in Adelaide in 1897 by J L Glick and extended its operations into Western Australia ten years later. The Company commenced operations in Melbourne in 1915 in Elizabeth House, at the corner of Little Collins and Elizabeth streets (Figure 2) and stayed at that address until 1943. It was noted by Glick in 1917 that the 'company makes a speciality of following the best English fashions, providing its customers with sensible, scientifically cut, properly-finished suits on English models, in preference to the exaggerated nonsense of the American caricatures' (*Tribune* 17 May 1917:8). In Victoria by 1941, the company had opened branches at Ballarat, Geelong, Shepparton and Mildura. The Company advertised that it had a reputation for providing reasonably priced tailored suits, 'offering discounts and specials even during the depression or wartimes' (*Sunday Times WA* 9 September 1934:8). In 1943, the Adelaide Tailoring Company moved its headquarters to 370 Collins Street (*Argus* 17 February 1943:5). The Adelaide Tailoring Company retained its workrooms on the first floor of 39-41 Little Collins Street until the end of the 1920s (S&Mc 1920-1931).

The Alpha Manufacturing Company relocated to the second floor of 39-41 Collins Street from St John's Lane off Bourke Street in c.1919 (*Age* 18 May 1917:11). In 1923, the second floor was occupied by new lessees, the Chapman Manufacturing Co. It is possible that the Chapman Manufacturing Co was part of the former firm of Andrews and Chapman, blouse and underclothing manufacturers, whose workrooms in Flinders Lane were severely damaged by fire in January 1923 (S&Mc 1924; *Argus* 29 January 1923:7; S&Mc 1923-24). The Chapman Manufacturing Co stayed at 39-41 Little Collins Street until the 1930s.

The ground floor of 39-41 Little Collins Street was occupied by Wenley Motor Garage by 1920 and was used through to the early 1940s by businesses established to service the growing motorcar industry (Figure 3). Early tenants included motor engineer G A Drury (later Drury and Co) in the early to mid-1930s; and the Parish Motor Service from the late 1930s to early 1940s (S&Mc 1920-1942).

The Parish Motor Service had its hire service office across the street at 42 Little Collins Street (now replaced with an eight-storey carpark), leasing the ground floor of 39-41 Little Collins Street for garage use only (S&Mc 1938-1942).

Throughout the mid-twentieth century, 39-41 Little Collins Street was occupied by various businesses including the Gloria Glove Company (*Age* 22 November 1949:8), Oxford Press Pty Ltd, printers (*Weekly Times* 14 February 1951:48; S&Mc 1938-1942), Yellow Cabs Australia car rental company (*Advocate* 13 November 1952:4), and Sportswear Distributors Pty Ltd (*Age* 28 January 1967:57).

The warehouse was converted to offices and retail in 1966, and the ground floor was refurbished and converted to a restaurant in 2001. The property currently houses three businesses and one food and drink outlet (CoMMaps).



Figure 2. Signage for the Adelaide Tailoring Company is visible on the ground and first floors, at Elizabeth House (now demolished). (Source: University of Melbourne)



Figure 3. A view of 39-41 Little Collins Street with a sign 'Car Rentale' in Aerial views of Melbourne, looking south west and west. (Source: Commercial Photographic Company pre-1965, SLV)

## SITE DESCRIPTION

This three-storey brick warehouse is located on the corner of Little Collins Street and Ridgway Place and is constructed to the property boundary on both street frontages. Facades to each street are simple. The lack of decorative detail is indicative of the utilitarian nature of the building.

Identical, segmented arched windows are evenly spaced at each level around both façades, (with a row of half width windows on the eastern edge of the front façade). A wide entry is located to one side at ground level with a garage at street level. All window and door openings have three courses of end brick work above and a bricked sill as the base of the window.

A simple brick parapet has been built to match the line of the gabled roof form. It has a simple rendered cornice to both the top and bottom edges. Four paned timber window panes are evident on windows to the ground and middle levels. The upper floor has unframed, plate glass.

## INTEGRITY

The building is largely intact. Alterations include overpainting of brick work and alterations to windows.

## COMPARATIVE ANALYSIS

Brick warehouses constructed during the late Edwardian and early interwar period generally exhibit simple utilitarian characteristics. Demonstrating straightforward form and massing, the warehouses form a group in the central city that exemplify a mature late Edwardian warehouse design constructed in the period immediately before reinforced concrete would replace red bricks as the preferred material for warehouse construction (Lovell Chen 2017:159). The below images and descriptions are provided by CoM Maps unless stated otherwise, with images dating from c2000 or later.

Examples of brick warehouses include:

### *337-339 La Trobe Street, 1923-24 (HO1208)*

A three-storey face brick warehouse building with classically derived detailing including brick pilasters and a dentil cornice.



Figure 4. 337-339 La Trobe Street constructed 1923-24.

### *25-31 Sutherland Street, c 1900 (Contributory in HO1205 Guildford & Hardware Laneways Precinct)*

A two/three-storey warehouse renovated and converted for office use in 1900.



Figure 5. 25-31 Sutherland Street constructed c 1900.

*17 Somerset Place, c1907-08 (Significant in HO1204 Elizabeth Street West Precinct)*

The c1907-08 three-storey warehouse is notable for its high level of intactness and integrity.



Figure 6. 17 Somerset Place constructed c1907-08.

*32-34 Guildford Lane, 1908 & 1920 (Significant in HO1205 Guildford and Hardware Laneways Precinct)*

A single-storey Edwardian bluestone and brick workshop built in 1908 with additions in 1920. Alterations have occurred to one ground floor opening.



Figure 7. 32-34 Guildford Lane constructed 1908 & 1920.

With its simple form, 39-41 Little Collins Street is representative of the particular group of utilitarian brick warehouses constructed during the late Edwardian period. Like other examples at 32-34 Guildford Lane and 25-31 Sutherland Street 39-41 Little Collins Street relies on its three-dimensional form and the pattern of small window openings for its legibility. It is an unusual survivor of this period of development, located at the Spring Street end of Little Collins Street, where the streetscape character has been considerably diminished by postwar development. Its integrity is comparable to

other examples where either the overpainting of brickwork and/or alterations to wall openings has occurred.

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**ASSESSMENT AGAINST CRITERIA**


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✓ **CRITERION A**  
Importance to the course or pattern of our cultural or natural history (historical significance).

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**CRITERION B**  
Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).

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**CRITERION C**  
Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).

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✓ **CRITERION D**  
Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

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**CRITERION E**  
Importance of exhibiting particular aesthetic characteristics (aesthetic significance).

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**CRITERION F**  
Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)

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**CRITERION G**  
Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

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**CRITERION H**  
Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

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**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

**REFERENCES**

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*Argus*, as cited.

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Fels, M, Lavelle, S & Mider, D 1993, 'Archaeological Management Plan', prepared for the City of Melbourne.

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*Sands and McDougall, Melbourne and Suburban Directories (S&Mc)*, as cited.

Pratt, Charles Daniel 1950, 'Aerial view of Melbourne looking south east, Victoria', State Library of Victoria (SLV) John Etkins collection, accessed 22 June 2017.

Reinforced Concrete and Monier Pipe Construction Co. Pty Ltd (RCMPCC) 1914, 'Elizabeth House, Elizabeth Street, Melbourne', University of Melbourne Archives, accessed 22 June 2017.

*Tribune*, as cited.

**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985**                      D

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**Central City Heritage  
Study 1993**                                      C

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**Review of Heritage  
overlay listings in the  
CBD 2002**                                      Ungraded

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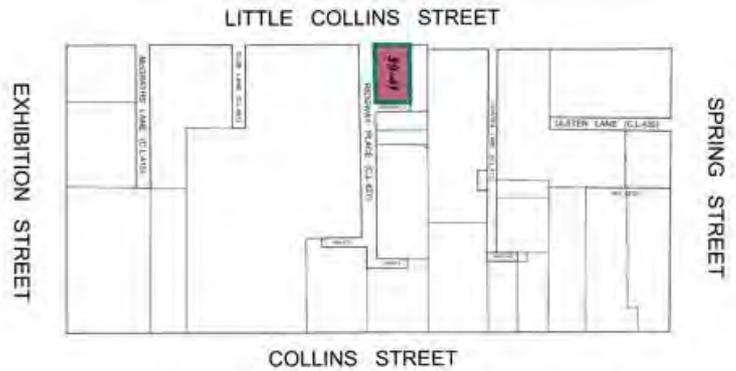
**Central City Heritage  
Review 2011**                                      Ungraded

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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Former Wenley Motor Garage

**PS ref no:** Interim HO1277



### What is significant?

Former Wenley Motor Garage at 39-41 Little Collins Street, Melbourne, built in 1919.

Elements that contribute to the significance of the building include (but are not limited to):

- The building's original external form;
- The building's relatively high level of integrity to its original design;
- The brick parapet and rendered cornice;
- The pattern and size of fenestration, segmented arched windows; and
- The brickwork and brick sills.

Later alterations are not significant.

### How it is significant?

The former Wenley Motor Garage at 39-41 Little Collins Street, Melbourne is of local historic and representative significance to the City of Melbourne.

### Why it is significant?

The building at 39-41 Little Collins Street is historically significant for its association with the clothing manufacturing industry and with the provision of services for the motor car which increased significantly in the interwar period. Historically 37-41 Little Collins Street demonstrates overlapping uses by auto mechanics and clothing manufacturing. The upper floor workrooms were used by clothing manufacturers Adelaide Tailoring Co, and Alpha Manufacturing Co until the end of the 1920s and Chapman Manufacturing Co until the 1930s. From the 1920s to the 1940s, the ground floor of 39-41 Little Collins

Street was in use by businesses servicing the then new and growing motor car service industry. This use was represented by motor engineer G A Drury (later Drury and Co) throughout the 1920s, and Parish Motor Service from the late 1930s to early 1940s. (Criterion A)

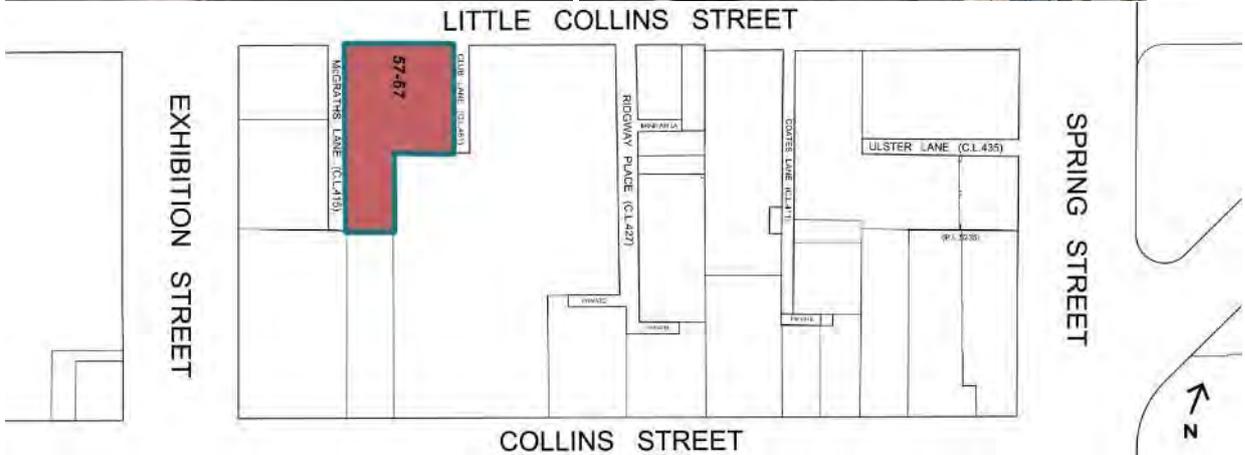
With its simple rectangular built form and small window openings, 39-41 Little Collins Street is representative of utilitarian brick warehouses and other manufacturing buildings constructed during the late Edwardian and the early interwar period. Built in 1919 it is characterised by brick construction with small segmented arched windows with parapet and cornice detail to the upper floor. Although now overpainted and with some alterations to wall openings, it is still legible as a small industrial building constructed in the Edwardian era. (Criterion D)

**Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)

<b>SITE NAME</b>	Former Craig, Williamson Pty Ltd complex
<b>STREET ADDRESS</b>	57-67 Little Collins Street Melbourne
<b>PROPERTY ID</b>	105968



SURVEY DATE: January 2018		SURVEY BY: Context	
<b>HERITAGE INVENTORY</b>	H7822-1679	<b>EXISTING HERITAGE OVERLAY</b>	Yes – interim HO1287 (Little Collins Street Precinct)
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
		<b>FORMER GRADE</b>	D
<b>DESIGNER / ARCHITECT / ARTIST:</b>	H B Gibbs & Finlay (1912)	<b>BUILDER:</b>	James Wright (1912)
<b>DEVELOPMENT PERIOD:</b>	Interwar Period (c1919-c1940)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1912 (rear), 1925 (façade)

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here.
<b>HISTORICAL THEMES</b>	<b>DOMINANT SUB-THEMES</b>
5 Building a commercial city	5.5 Building a manufacturing capacity
	<b>OTHER SUB-THEMES</b>
	5.4 Developing a retail centre
<b>POSTWAR THEMES</b>	<b>DOMINANT SUB-THEMES</b>
3 Government in Melbourne's city centre	

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no:</b> 40	<b>Inventory no:</b> 679
<b>Character of Occupation:</b> Commercial, residential	
Fifth land sale in 1839, Allotment 19 Block 9, purchased by P Campbell. Brick cottages on this site by 1847.	
1839 Williamson	
1840 Hoddle	
1866 Cox	
1880 Panorama	
1888 Mahlstedt	Two single-storey buildings and outbuildings, Arden & Hall, photographic manufacturers.
1905/6 Mahlstedt	Site vacant
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Retail, Manufacturing, Storage
1920s	Manufacturing, Storage, Motors and service stations
1960s	Telegraphic and telephonic, Laboratory

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map

**SUMMARY**

57-67 Little Collins Street, Melbourne, is a manufacturing and warehouse complex of two and three storeys, and incorporating buildings from 1912 and 1925 built for Craig, Williamson Pty Ltd, clothing and furniture manufacturers and retailers.

## HISTORICAL CONTEXT

### Building a commercial city

#### *Building a manufacturing capacity*

From the 1850s, the Yarra River and the docks west of Swanston Street were in essence the 'lifeline' of the city. Port facilities and large warehouses were built in this area to serve shipping interests (Context 2012:39-40).

By the 1880s, the areas of Flinders Street, King Street, Little Bourke Street and Spencer Street comprised multiple mercantile offices, produce stores and large-scale bonded stores, including Zander's Bonded Stores and Coles Bonded Stores. As Melbourne developed through the nineteenth century and early twentieth century, so did the manufacturing industry, much of which was established in close proximity to existing warehouses and stores.

Although affected by World War One in the period 1914-1918, by 1921, the manufacturing industry employed 38 per cent of Melbourne's workers. The growth of manufacturing, assisted by a new federal tariff in 1921, stimulated urban growth and by the end of the 1920s, Melbourne's population had reached one million people. The expansion of new sectors in the manufacturing industry was maintained by buoyant levels of domestic demand (Marsden 2000:29; Dingle 2008).

In the first decades of the twentieth century, the demand for residential development declined in central Melbourne as many residents moved out of the city to the suburbs, and the booming retail and manufacturing sectors rapidly took up available city properties (Marsden 2000:29-30). Multi-storey factory, workshop and warehouse buildings, some designed by architects, increasingly took over the city.

Development in the city slowed with the Great Depression, which commenced in October 1929 and continued through the early 1930s. Because of a lack of finance during this period, instead of new construction, some city buildings were substantially re-modelled for commercial and industrial use, as well as new office space, including for government use.

### Government in Melbourne's city centre

#### *Providing essential services*

In the postwar period, the number of government offices increased dramatically in city centres due to two phenomena: an expansion in Commonwealth revenue and powers, and the extension of state government responsibilities to include welfare, housing, education, culture, and public transport services (Marsden 2000:83). A telephone exchange and postal hall building was constructed by the Commonwealth government at 114-120 Russell Street in the period 1948-54. In 1959, the Commonwealth Arbitration Courts opened at 450 Little Bourke Street, and in 1965 the Reserve Bank opened at 60 Collins Street. A telephone exchange was also constructed by the Commonwealth Department of Works at 376-382 Flinders Lane and opened in 1957.

## SITE HISTORY

The subject site is located on Crown Allotment 19, Block 9, City of Melbourne (Fels, Lavelle and Mider 1993). In 1888, several one and two-storey buildings, occupied by Craig, Williamson & Thomas's furniture factory, existed on the subject site at today's 57-67 Little Collins Street (*Camperdown Chronicle* 25 October 1888: 2; Mahlstedt Map Section 1, no 9, 1888). A section

fronting Little Collins Street was vacant in 1888, but by 1895 four two-storey shops had been erected (MMBW Detail Plan no 1013, 1895).

The current building at 57-67 Little Collins Street was constructed in two major stages in 1912 and 1925, for drapers, clothiers and house furnishers, Craig, Williamson Pty Ltd, which had been originally established in 1875 as Craig, Williamson & Thomas. Craig, Williamson Pty Ltd occupied the site from at least 1888, and also had premises in other locations in Melbourne, Ballarat and Bendigo, including a large retail store at 8-26 Elizabeth Street, Melbourne (Figure 1) (S&Mc 1890; Mahlstedt Map Section 1, no 9, 1888; Age 13 February 1899:1).

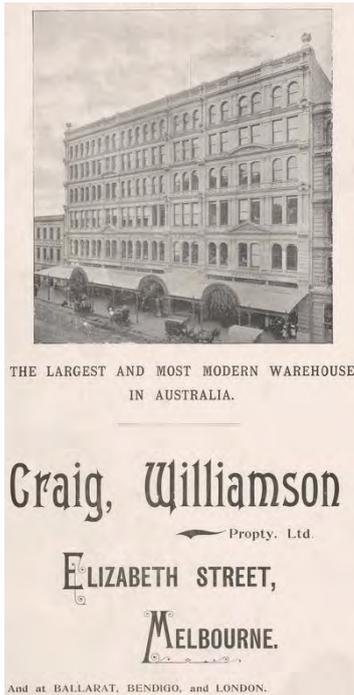


Figure 1. Craig, Williamson's Elizabeth Street store c1890. (Source: Craig, Williamson Draper and Frank L Carr Jr c1890, SLV)

In 1911, Craig, Williamson Pty Ltd applied for a building permit for two shops at 57-59 Little Collins Street as well as additions to its premises at the rear of 57-67 Little Collins Street. Builder James Wright undertook the work to a design by architects, H B Gibbs & Finlay (MCC registration no 3024, as cited in AAI, record no 76933; *Herald* 12 September 1912:3). The new Craig, Williamson's complex, comprising a three-storey brick factory, store and garage, and single and two-storey stables, was completed by 1912, and the new premises given the address of 61 Little Collins Street (S&Mc 1912, 1913). A two-storey caretaker's residence built in the c1880s in McGrath Lane was retained and incorporated with the new premises (Mahlstedt Map Section 1, no 2, 1905-06 & 1910).

Amendments made to a 1910 fire survey plan show the subject site in c1912 with new structures comprising three-storey shops at 57-59 Little Collins Street and three-storey factory and storage, single and two-storey stabling facilities to the rear between Club Lane and McGrath Lane (Figure 2) (Mahlstedt Map Section 1, no 2, 1905-06 & 1910). The upper floors of the new factory were used for furniture manufacture and for the firm's storerooms.



In 1926 the business Craig, Williamson Pty Ltd came under the ownership of the Sydney retailer Marcus Clark (Victoria) Ltd (*Herald* 4 May 1926:7; Spearritt 1981). After the sale, the business continued operating as Craig, Williamson Pty Ltd. Its furniture factory and bulk store operated from the subject site until 1928 (*Age* 26 April 1926:11; S&Mc 1927, 1929).

In 1927, the Commonwealth Postmaster-General's Department acquired the building to house extensions in preparation for the future automation of Melbourne's telephone system. It was to be known as the Melbourne Central East Exchange. New foundations, designed to provide increased strength, and a fourth storey were planned, as was the complete remodelling of the interior of the building (*Age* Tuesday 25 January 1927:8). The proposed addition of a fourth storey was not carried out, and in 1928, the Department of Works and Railways offered its premises at 57-67 Little Collins Street for lease. The tender stated that the 'substantially-built three-storey brick building' continued to be occupied by Craig, Williamson Pty Ltd as a garage and store (*Commonwealth of Australia Gazette* 26 April 1928:656).

By 1929, Craig, Williamson Pty Ltd vacated the premises, and the shops at 57-59 Little Collins Street were occupied by S G Wilson's motor service (S&Mc 1929). By 1931, S G Wilson relocated to the main part of the building and became known as 59-67 Little Collins Street, with the shop at 57 Little Collins Street being vacant (S&Mc 1930, 1931).

In 1932, tenders were called by the federal Department of the Interior for alterations to the City East Telephone Exchange Building at 57-67 Little Collins Street, and in 1934 the ground and first floors of 61-67 Little Collins Street, together with two lock-up shops at the corner of Club Lane and Little Collins Street, were advertised for lease (*Commonwealth of Australia Gazette* 23 June 1932:832; 9 August 1934:1372). In 1935, the Postmaster-General's (PMG) Research Laboratories and the Victorian Post Institute Club occupied 59 Little Collins Street (*Commonwealth of Australia Gazette* 20 June 1935:877). The remainder of the building was leased to the following tenants in that year: H McConnell, electrical engineer (also at 59); 'Lucy Ann' cake shop at 61; and Wilsons Motor Service Pty Ltd at 63-67 (S&Mc 1935).

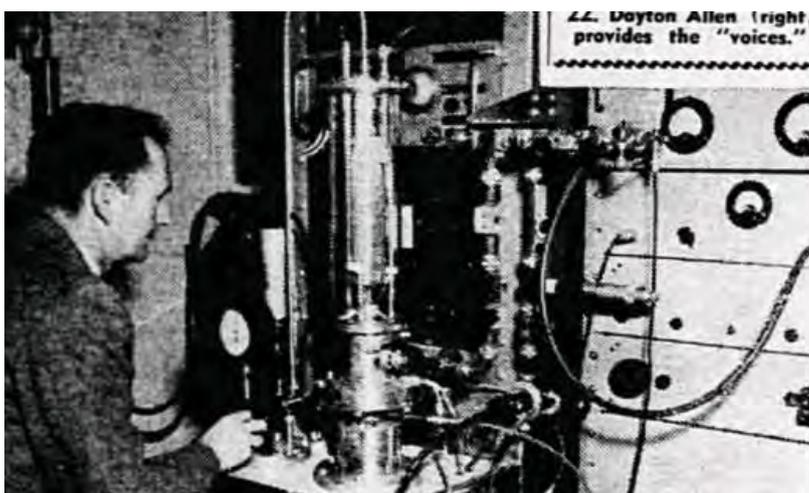


Figure 4. This instrument, popularly called the 'atomic clock', was responsible for keeping accurate time throughout Australia, and was located at the subject site as part of the PMG Research Laboratories. (Source: *Age* 25 May 1961:24)

In 1942, the upper floors of the building at 59-61 Little Collins Street were occupied by the PMG Research Laboratories, and the ground floor was vacant (S&Mc 1942). The PMG Research Laboratories occupied the whole building by 1950 (S&Mc 1950). The Research Laboratories were noted as 'the heart' of time in Australia. The Laboratories contained a Mayser clock, often referred to as an 'atomic clock', which was renowned for its accuracy, and supplied time to the master clocks in the capital cities of Australia (*Age* 25 May 1961: 24). The public were able to call and check the clock, and radio stations, companies and government departments had direct lines to the clock (*Age* 25 May 1961: 24). Aircraft and other transport took their time from stations which were also connected to the clock (*Age* 25 May 1961: 24).

The site was offered for sale under instructions from Telecom Australia in December of 1988, indicating that Telecom had retained the building following the split of the PMG into Telecom and Australia Post in 1976 (*Age* 15 December 1988: 27; Telstra 2019).

In 1998, the site was offered as a development opportunity by the Melbourne Club, which had the title to the property; the rear of its Collins Street premises adjoins the site (*Age* 28 November 1998: 47). The Melbourne Club sought for the existing building to either be renovated or demolished and rebuilt, for investment purposes, and stated that it had no intention of occupying the building (*Age* 28 November 1998: 47).

This site currently contains one business, two shops and three food and drink outlets (CoMMaps).

## SITE DESCRIPTION

The former store and furniture manufacturing business of Craig, Williamson Pty Ltd at 57-67 Little Collins Street is situated between McGrath Lane and Club Lane. These laneways provide an opportunity see the building in three dimensions. A three-storey façade presents to Little Collins Street, while a two-storey component is evident on McGrath Lane. The Little Collins Street frontage is composed of a masonry pier and beam structure that is typical of interwar commercial premises. Between this masonry frame are large square industrial steel-framed windows. Masonry to the façade has been overpainted. The upper floor has stucco detailing and a parapet, a string course and vertical mouldings to the brick piers. The ground floor windows have been altered and part of the façade formerly incorporating narrow shop frontages has been removed to create a recessed entrance.

Behind the three-storey side elevation of the 1925 building, there are earlier buildings at the rear, incorporating a 1912 two-storey brick stable with central upstairs loading door (now a window) and pulley beam. A wide two-storey, red and cream brick building from the c1880s, formerly used as the caretaker's residence has been modified with windows bricked in and a roof deck with glazed balustrade added.

## INTEGRITY

57-67 Little Collins Street is largely intact to the upper floors along Little Collins Street. Above the ground floor level, the building retains its original pattern of openings, brick wall surfaces although these have been overpainted, and some stylistic detailing. All glazing has been replaced and openings enlarged in the ground level. Side elevations are generally intact, with its original face brick walls, although some of the openings have been bricked-in or altered and the glazing replaced. Overall, the built form and scale of the building dating from 1925 has been retained.

## COMPARATIVE ANALYSIS

The construction of warehouses and industrial buildings was an important phase of development in central Melbourne, especially during the nineteenth century and early twentieth century. The buildings were usually low scale and located in minor streets and laneways with rear or side lane access to facilitate the movement of material in and out of the building. Many of these early storage or manufacturing facilities are no longer operating, often adapted to house businesses or offices. These former industrial buildings are gradually gaining recognition as important historic places, representing a distinct period Melbourne's urban development pattern, and historically as reminders of past businesses. Their architectural expression is derived from the solid massed façade, with simple classically derived detailing, suggesting a utilitarian function. Interwar warehouses tended to adopt a more restrained architectural style in a classical mode when compared with earlier examples from the Edwardian period.

Development in the city slowed with the Great Depression that commenced in October 1929 and continued through the early 1930s. Because of a lack of finance over this period, instead of new construction, some city buildings were substantially re-modelled to create new office, commercial and industrial spaces, and also used by government authorities.

The following examples are comparable to 57-67 Little Collins Street for its use, stylistic features, construction date and/or scale. The images and descriptions are provided by CoM Maps unless stated otherwise, with images dating from c2000 or later.

### *Former Myer despatch buildings, 258-274 Queensberry Street, Carlton, 1928 & 1934 (HO17)*

A three to four-storey red brick building with three street frontages to Berkeley, Queensberry and Barry streets, built in 1928 as a Myer Emporium despatch building to a design by H W & F W Tompkins. Also designed by Tompkins, the fourth storey was added in 1934 (RBA 2013:C4).



Figure 5. 258-274 Queensberry Street, Carlton, built in 1928.

### *401-405 Little Bourke Street, 1911 & 1933 (Significant in HO1205 Guildford & Hardware Laneways Precinct)*

A four-storey face brick warehouse building with some classically derived detailing including bricked pilasters and a dentil cornice. In 1933, a single-storey shop at 405 Little Bourke Street was incorporated into the existing warehouse. The Little Bourke Street façade was remodelled at this time, resulting in the current configuration of the building (Lovell Chen 2016:3).



Figure 6. 401-405 Little Bourke Street, built in 1911 and remodelled in 1933.

*215-233 Franklin Street (rear of 186-190 A'Beckett Street), 1923 (HO1157)*

A large, three-storey and face red brick and rendered warehouse building built in 1923, with a symmetrical stripped classical style façade. It was designed by Walter & Richard Butler. The original multi-paned windows were removed from the façade (RBA 2013:D41).



Figure 7. 215-233 Franklin Street, Melbourne, constructed 1923.

*411-423 Swanston Street, 1925 (HO1084)*

411-423 Swanston Street, is a five-storey reinforced concrete former warehouse that was designed by Francis J Davies in a conservative Free Edwardian style and built by Walter E Cooper for the tobacco company W D and H O Wills in 1925. It was refurbished for educational usage in 1978.



Figure 8. 411-423 Swanston Street, built in 1925.

*Former Koorie Heritage Trust building and Zander's Warehouse, 295-305 King Street, 1919  
(Recommended as significant within the Hoddle Grid Heritage Review)*

A three-storey brick former factory Designed by Christopher Cowper and built for the eldest son of John Charles and Cecilia Zander, John Bernard Zander in 1919. Extensively refurbished and converted to a museum and cultural centre in 2003.



Figure 9. 295-305 King Street, Melbourne, constructed in 1919.

*Lonsdale Court, 594-610 Lonsdale Street, 1924 (Recommended as significant within the Hoddle Grid Heritage Review)*

594-610 Lonsdale Street was erected in 1924 for Andrew Jack, Dyson & Co Pty Ltd, stationery and printing merchants. Designed by architect R M King as an interwar industrial building, the building was used as the business's offices, warehouse and factory for around forty years. From 1965 to 1983 it was occupied by printer and publisher McCarron, Bird & Co.



Figure 10. 594-610 Lonsdale Street, Melbourne, 1924

*57-67 Little Collins Street compares well to the above HO-listed examples in the City of Melbourne.*

In particular, the former Myer despatch buildings at 258-274 Queensberry Street, Carlton (HO17) share a similar historical context, as warehousing facilities built to serve retail outlets in the city. Both buildings represent the interwar expansion of retail industry in central Melbourne, led by a number of branded department store chains.

Stylistically, the interwar period warehouses 215-233 Franklin Street (HO1157), 401-405 Little Bourke Street (Significant in HO1205 Guildford & Hardware Laneways Precinct), 411-423 Swanston Street

(HO1084), 295-305 King Street and 594-610 Lonsdale Street (both recommended as individual place in Hoddle Grid Heritage Review) are closely comparable with the subject building. These examples have restrained architectural detailing derived from classical architecture. Slightly decorative parapets and vertical bays divided by pilasters are commonly seen in these examples.

Incorporating structures from c1880s, 1912 and 1925, all built for the same business Craig, Williamson Pty Ltd, 57-67 Little Collins Street demonstrates the ongoing expansion of manufacturing and retailing industry in the city from the late nineteenth century through the interwar period.

**ASSESSMENT AGAINST CRITERIA**

✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

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**PREVIOUS STUDIES**

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**Central Activities  
District Conservation  
Study 1985** D

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**Central City Heritage  
Study 1993** D

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**Review of Heritage  
overlay listings in the  
CBD 2002** Ungraded

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**Central City Heritage  
Review 2011** Ungraded

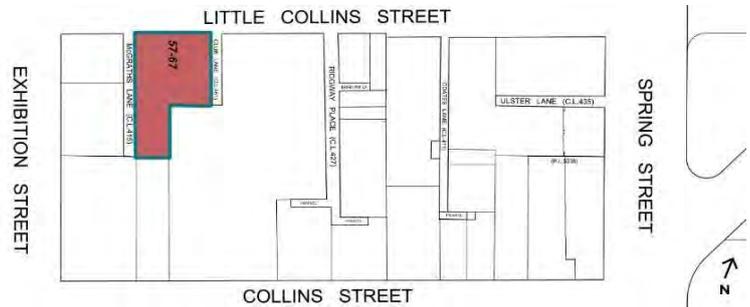
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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Former Craig,  
Williamson Pty Ltd complex



**PS ref no:** Interim HO1287



### What is significant?

57-67 Little Collins Street, Melbourne, built in two major stages in 1912 and 1925 for Craig, Williamson Pty Ltd, is significant.

Elements that contribute to the significance of the place include (but are not limited to):

- The buildings' original external form (incorporating buildings from 1912 and 1925), materials and detailing;
- The 1925 three-storey building's high level of integrity to its original design composed of a masonry pier and beam structure;
- Earlier two-storey face brick masonry components (from c1880s and 1912) of the former Craig, Williamson Pty Ltd complex in McGrath and Club Lanes;
- Pattern and size of original fenestration (Little Collins Street, McGrath Lane and Club Lane); and
- Large square industrial steel-framed windows (Little Collins Street).

More recent alterations, including the ground level shopfronts, replacement of glazing, infill to window openings and roof deck with glazed balustrade, are not significant.

### How it is significant?

57-67 Little Collins Street, Melbourne, is of local historical and representative significance to the City of Melbourne.

**Why it is significant?**

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The complex at 57-67 Little Collins Street, Melbourne, incorporating structures from c1880s, and built in 1912 and 1925 for drapery, clothing and furniture business Craig, Williamson Pty Ltd, demonstrates the growth in manufacturing that was part of the buoyant new economy in early twentieth century Melbourne following the economic depression of the 1890s and new federal tariffs introduced in the early 1900s.

Craig, Williamson Pty Ltd, who were also major retailers with premises in Elizabeth Street from the 1890s, as well as in Bendigo and Ballarat, consolidated their manufacturing and storage at 57-67 Little Collins Street in the city centre close to their retail operations. (Criterion A)

The building is significant for its association with the Commonwealth Postmaster-General's Department from 1932-88. Having acquired the building in 1927, in preparation for the future automation of Melbourne's telephone system, the first PMG Research Laboratories were established on the upper two floors. The premises are historically significant as the site of the Mayser or 'atomic clock' that supplied accurate timekeeping to all master clocks in Australia. (Criterion A)

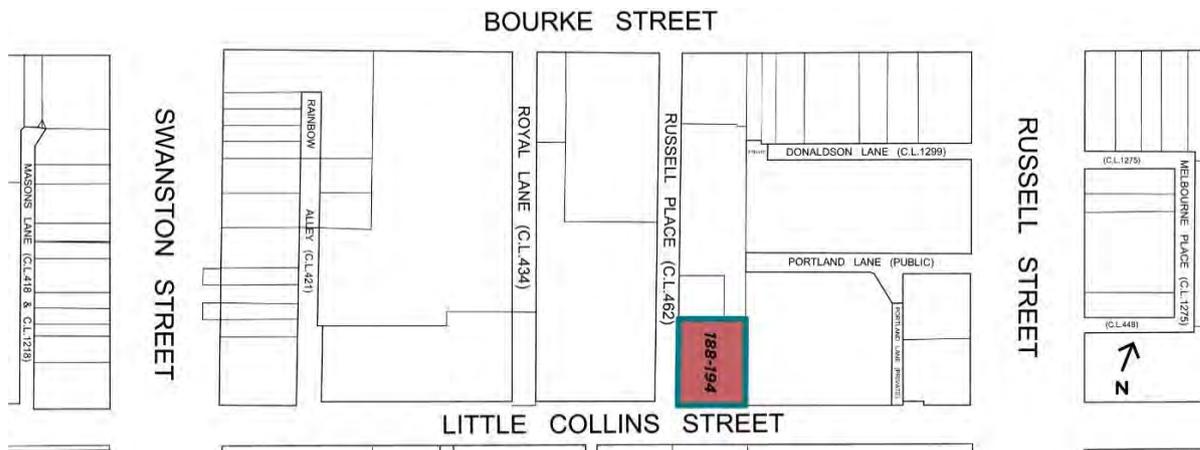
57-67 Little Collins Street is representative of an interwar industrial building and maintains its rhythm, scale and form from the 1925 period. This is evident along Little Collins Street where the masonry framework is inset with large metal-framed windows. The interwar characteristics are evident to the upper floors of the Little Collins Street elevation with restrained stucco mouldings over brickwork. Earlier parts of the building are also evident along McGrath and Club lanes where the red brick elevations form part of the urban landscape. (Criterion D)

**Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)

<b>SITE NAME</b>	Shocko House, former Godfrey's Building
<b>STREET ADDRESS</b>	188-194 Little Collins Street Melbourne
<b>PROPERTY ID</b>	105964



SURVEY DATE: October 2017

SURVEY BY: Context

<b>HERITAGE INVENTORY</b>	H7822-1634	<b>EXISTING HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
<b>DESIGNER / ARCHITECT / ARTIST:</b>	Anketell (Matthew) Henderson	<b>FORMER GRADE</b>	C
<b>DEVELOPMENT PERIOD:</b>	Federation/Edwardian Period (1902-c.1918)	<b>BUILDER:</b>	Stephen Armstrong
		<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1901, 1927

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
5 Building a Commercial City	5.4 Developing a retail centre 5.5 Building a manufacturing capacity
6 Creating a functioning city	<b>OTHER SUB-THEMES</b>
	6.3 Providing essential services

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no:</b> 38	<b>Inventory no:</b> 634
<b>Character of Occupation:</b> Commercial	
Land sale details not provided.	
1855 Kearney	District Court
1866 Cox	
1877 Dove	Three two-storey buildings and yards, Wine Co & Winemaker, Bootmaker
1880 Panorama	
1888 Mahlstedt	Three two-storey buildings, One three-storey building; Architect, Jeweller, Printer, Masonic Journal.
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Commercial office
1920s	Retail
1960s	Retail

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map

**SUMMARY**

188-194 Little Collins Street, Shocko House, formerly known as Godfreys Buildings was built in 1901 in a free classical style. It was designed by architects Anketell Henderson as a commercial office space. The building is a warehouse conversion with an additional fourth floor that was added in 1927. It was refurbished in 1998.

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## HISTORICAL CONTEXT

### Building a Commercial City

#### *Developing a retail centre*

Even before the early 1850s, Melbourne had established the foundational infrastructure for international trade and commerce, including retail markets, shipping agents, and industry and finance houses - the beginnings of an entrepreneurial global city (Context 2012:2).

Retailing in Melbourne gained official recognition when eight market commissioners were elected in 1841 from a roll of local voters. The commissioners established the Western Market, which became the principal place for selling fresh food, with many goods transported from Melbourne to pastoral settlements. At this time Melbourne's population was 4479, and the colony's was 20,416 (Young and Spearritt 2008). The growth of retailing was accompanied by the construction of warehouses to store goods.

Miles Lewis notes that various precincts within the city centre had emerged by the early 1840s, and that this pattern

*remained little changed into the 20th century and which ... survives today – mercantile and warehousing activity near the Pool and the wharves, banking in central Collins Street, the retailing heart between Swanston and Elizabeth Streets, the medical precinct in the vicinity of Dr Richard Howitt's house in Collins Street East, and so on (cited in Context 2012:12).*

Suburban retailing increased towards the end of the 1880s as greater Melbourne's population approached 280,000 and tramlines transported shoppers to suburban shops (Young and Spearritt 2008).

### *Building a manufacturing industry*

As Melbourne developed through the nineteenth century, so did its manufacturing industry. Flinders Lane became an important area for clothing manufacturers, while Chinese cabinetmakers were concentrated at the east end of town. Food-processing plants were established in north and west Melbourne, where factories tended to be small and specialised. Large factories, built in the later nineteenth century and early twentieth century were mostly built outside the City of Melbourne, where land was more easily obtainable (Context 2012:35).

After being the centre of manufacturing in Australia in the 1920s, Melbourne's importance in this regard began to decline. In the post-World War Two period many city factories and warehouses were left empty or converted for other uses. The industrial area of Southbank has been virtually obliterated by the new developments of the 1990s (Context 2012:35).

### **Creating a functioning city**

#### Providing essential services

Melbourne was one of the first major cities in the world, along with London and New York, to have a public electricity supply where electricity was distributed from a central generating station for use by paying private customers and for public street lighting. The nascent electricity supply enterprises adapted quickly to a new public utility technology that had its origins in the UK, USA and Europe but 'which enabled local ingenuity and entrepreneurial spirit to flourish'. In addition, Melbourne's early public electricity supply development encompassed most of the evolutionary technical and structural facets of the industry (Pierce 2009:8). The Melbourne City Council was the first metropolitan council to establish its own electricity supply and distribution network in 1894.

Demand for electricity grew rapidly in the early decades of the twentieth century. The bulk of the Melbourne metropolitan area was supplied by just two companies, the Melbourne City Council Electricity Supply Department (MCCESD) and Melbourne Electricity Supply Co (MES Co.) who obtained their supply from the Spencer Street Power Station until the Newport A Power station was built at the mouth of the Yarra River between 1913 and 1918 (Edwards 1969:27-29).

The State Electricity Commission of Victoria (SECV) was established in 1921 under the chairmanship of Sir John Monash. The first SECV projects were the construction of the first brown coal power plant at Newport B (adjacent to the Victorian Railways Newport A traction power station), which came on line in 1923, and Yallourn A (the first Latrobe Valley power station), which opened in stages from 1924. Meanwhile, the SECV began to establish and develop its supply and distribution network. The first stage involved the construction of substations at key locations. In 1930, the MES Co. was formally acquired by the SECV (Pierce 2009:8).

Russell Place substation, built in 1882 for the Victorian Electric Company and taken over by the Melbourne City Council in 1894, was rebuilt as a rotary converter substation in 1929. It was rebuilt again in 1949 as a total underground substation and was the last substation to supply DC to customers in the CBD.

## SITE HISTORY

188-194 Little Collins Street is part of Section 13, Block 11 purchased by Thomas Walker in September 1838 (DCLS). The first documented occupation of the site was in 1855 when it was occupied by the District Court. By 1877, three two-storey buildings and yards, occupied by a wine company, winemaker and a bootmaker were in existence on the land. In 1888, there was a three-storey warehouse used by a printing company, and three two-storey buildings housing an architect's office, jeweller and masonic journal publisher (Fels, Lavelle & Mider 1993, Inventory no 684; Mahlstedt Map Section1, no 11, 1888).

From the mid-1890s, the two-storey shops at 192-194 Little Collins Street were referred to as Godfrey's Buildings in the Sands and McDougall Street Directory (S&Mc 1896-1901). The name was indicative of its ownership by Hon George Godfrey, a solicitor then based at 325 Collins Street.

The English-born solicitor George Godfrey (1834-1920) was a law stationer in England between c1851 and 1857, and after acting as an assistant at Anglo Australian Gold Mining Co for a short period, he arrived in Melbourne in 1858. He was articled to a local solicitor Winfield Attenborough in 1860 and admitted as a solicitor in 1865. He practised alone until c1879, then as Godfrey & Bullen, and was the company director of Godfrey & Godfrey, a firm established with his sons in 1900. G Godfrey was the treasurer of Melbourne Hospital for many years and served as a Melbourne city councillor in 1885-1891 (Parliament of Victoria 2014).

In March and April 1901, the existing buildings on the subject site were demolished, with auctioneer George G Henderson inviting tenders for the removal of building waste 'to clear the site for new shops and factory to be erected for Hon George Godfrey' (*Age* 25 March 1901:2; *Age* 11 April 1901:8).

On 8 May 1901, a building application was lodged with the City of Melbourne. Designed by Anketell Henderson and built by Stephen Armstrong, a three-storey brick building with a basement was constructed at 188-194 Little Collins Street by late 1901 (MCC registration no 8267, as cited in AAI record no 76912). Businesses opened at the premises by October of the same year (*Age* 5 October 1901:6). The new building was referred to as 'Godfrey's Buildings' in the street directories until the beginning of the 1930s (S&Mc 1901-1931).

It is probable that only the Little Collins Street side shops were built as new, while the former warehouse was partly reused. The rear and front parts of the building at 188-194 Little Collins Street functioned as separate units, divided by a staircase and a small piece of uncovered land in-between.

Early tenants at 188-194 Little Collins Street included: New Boy's Try Society managed by W M Foster; Charles Wood, carpenter; Walter Higginbotham, hairdresser; Urquhart & Nicholson, printers; Boston Brass Company; and Alfred Jenkins, scientific instrument maker (S&Mc 1901-1909).

In 1920, the building and the land at 188-194 Little Collins Street was granted to Ernest Martin Godfrey, son of the late Hon G Godfrey. The value of the property at that time was estimated at £6500 (VPRS 7591/ P2 unit 630, item 174/330).

In 1925, an auction notice for the property described a 'fine city corner...well-built...excellent city freehold in a steadily improving position and one that is much sought after by tenants, affording an opportunity for a sale and profitable investment'. The property at this time was returning an annual rental income of £1992 (*Argus* 21 February 1925:4). Following sale in 1927, the premises were altered with an additional fourth storey constructed at a cost of £6000 (MBAI). According to later

records, this reinforced-concrete addition contained an auditorium constructed for the new owner, the Musician's Union of Australia (Mahlstedt Map Section 1, no 8, 1948; *Age* 9 March 1996:44).

In the 1920s, 188-194 Little Collins Street was tenanted by a number of garments manufacturers and accessory and fancy good sellers: A Meyer, curio dealer; T W Archer, paper and twine merchant; Bradley's Pty Ltd, stationers and fancy goods sellers; and T A Hansen, watchmaker and jeweller occupied the ground-floor shops, while the warehouse spaces were occupied by various garment manufacturers including J C Oliver, M M Crump, Wellcut Manufacturing Company, and Sanders Manufacturing Company (S&Mc 1921-1930).

The Musicians' Union of Australia moved into the premises in 1930, sharing the building with other occupants including garment manufacturers and the South African Soldiers' Association of Victoria (S&Ms 1930-1942).

The building was referred to as 'Godfrey's Buildings' in the street directories until the beginning of the 1930s (S&Mc 1901-1931). In the nineteenth century, a gangway existed to connect the subject building and the Bijou Theatre across Russell Place. It was removed in 1934 when the Bijou Theatre was demolished in this year (Figures Figure 1 and 2) (MMBW Detail Plan no 1012, 1895; Mahlstedt Map Section 1, no 8, 1910 and 1925).

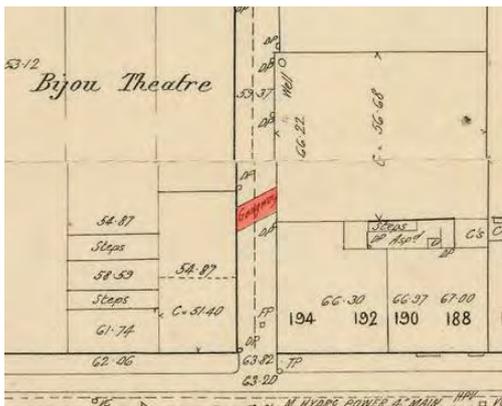


Figure 1. MMBW Detail Plan published in 1895 showing the passage between 188-194 Little Collins Street and the Bijou Theatre across Russell Place. (Source: MMBW 1895, SLV)

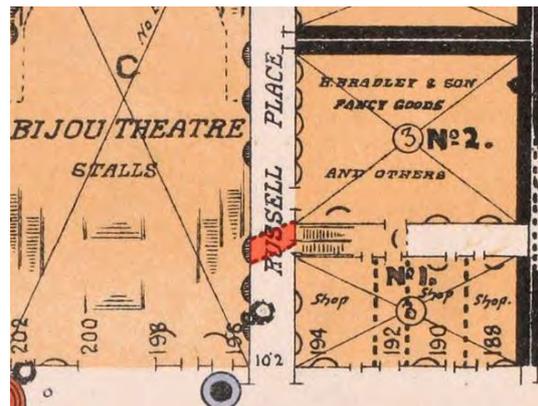


Figure 2. Mahlstedt plan published in 1925 shows that the passage existed until the 1920s. (Source: Mahlstedt 1925, SLV)

### Shocko House

The City of Melbourne Council purchased the building at 188-194 Little Collins Street from the Musicians' Union of Australia for £89,000 in 1959 (*Age* 2 October 1959:3). Adjoining the electric substation in Russell Place, the property was ideal for the council's management and extension of the sub-station facilities. After the acquisition, the building was used to accommodate the departmental activities of council's electric supply committee (*Age* 2 October 1959:3).

According to the Fire Survey Plan, the subject property was connected to the substation through an opening. A lift and a staircase were added probably around the same period (Mahlstedt Map Section 1, no 8, 1948).

Currently known as 'Shocko House', the name appeared in the auction notices when the council placed the property on the market in 1995-96. The name is derived from the building's close

relationship to the power substation. 'Shocko' was an electrical accident gremlin, or imp, a fictional character created by the State Electricity Commission in the early 1950s for public campaigns for warning to avoid electric shocks and accidents with power appliances in the home.

In 1984, significant alterations were made to the exterior of ground and first floors at a cost of £189,000, which involved the removal of original leadlight windows (Figure 3).

In 1998, the building was refurbished and subdivided, with the upper floors converted to residential units. Currently the property comprises 16 residential properties, three shops and two food and drink outlets (CoMMaps).



Figure 3. A 1960s view of 188-194 Little Collins Street, showing the original shopfronts. (Source: Halla c1960s, SLV)

*Anketell (Matthew) Henderson, architect*

The following is an extract from an entry of *Australian Dictionary of Biography*

*A. M. Henderson was born on 3 March 1853 at Cork, Ireland, son of an Independent clergyman, and came to Victoria at the age of 10 with his family. After education at Scotch College, Melbourne, he completed the University of Melbourne's engineering certificate course (1872) while articled to Reed & Barnes. The partnership of Reed, Henderson & Smart was formed in 1883 and lasted until 1890, during which time Henderson was responsible for work for the Bank of Australasia and for the university. He retained the bank work when he set up on his own, practising in 1890-1906 as Anketell Henderson, architect, licensed surveyor and sanitary engineer, at 352 Collins Street. In 1890 he was appointed co-examiner in architecture for the university's engineering course and in 1891-1903 and*

1905-16 was lecturer in architecture; he continued in an honorary capacity for a few years (Balderstone 1983).

*In 1897, 1910 and 1913 he was president of the Royal Victorian Institute of Architects. As lecturer in architecture for almost thirty years he was a major influence on students and staff alike both in matters of practice and design theory. His preference for the classical styles was well known, as was his insistence on the practical use of learning. The R.V.I.A.'s eventual support of the teaching of architecture at the university was achieved mainly by his endeavour. A diabetic, he died on 15 November 1922, survived by his wife, whom he had married on 8 January 1880, two sons and two daughters (Balderstone 1983).*

## **SITE DESCRIPTION**

188-194 Little Collins Street is located at the north-east corner of Little Collins Street and Russell Place, an asphalted one-way street that connects Little Collins and Bourke streets. With its corner position and being higher than adjacent buildings, the southern and western elevations are fully visible. The building has five storeys, of which the top two levels are additions from 1927 and c1998. The primary elevation is the south, or Little Collins Street side, which has more design elements whereas the Russell Place elevation has a more utilitarian character. The Russell Place elevation shows that the building was developed in stages, with sections dating from c1880 incorporated into the current building. The building adopts a free classical style in its composition.

Originally built as a three-storey office and factory building with ground-floor retail spaces, its lower three levels are representative of the style popularly seen from the early Federation-era warehouse architecture with its bold render details accented on face brick finish, and the vertical brick piers, terminating in arches at the top. It also has a utilitarian character, well represented by its load-bearing walls and generous provision of windows on all three elevations visible from the street.

The overpainted render details run horizontally across the façade, creating visual contrasts to the vertical brick piers, and returns to the southern section of the Russell Place elevation. Above the ground floor, the rendered stringcourse detailing returns to and continues the full length of the Russell Street elevation. Only the ground floor exterior of the Russell Place elevation is rendered, and upper levels are face brick. Ground floor shopfront windows still retain recessed entrances but have modified windows. There is an arched entry between the shopfronts.

The Little Collins Street elevation incorporates double-hung sash windows, while the Russell Place elevation comprises metal-framed multi-pane windows with exposed stone lintels, representing its early use as a manufactory. To Russell Place, the lower three levels of the northern section, which date from c1880 retain Victorian characteristics, such as segmental arched windows with stone sills. Its darker face brick with rougher surface also suggests its earlier construction date.

## **INTEGRITY**

While the fourth storey was built to a somewhat sympathetic design in 1927, extending the emphasis on the piers and manipulating the rendered stringcourses, the upper level is contemporary in design, which has a significant visual impact on the overall impression of the building. All window panes are replacements and the highlights above the Little Collins Street shops have been removed. Despite the additions and alterations, original design elements are well preserved and highly intact.

Alterations have mainly occurred at the ground-floor shopfronts, which includes overpainted render and windows. The building is highly legible as an Edwardian commercial office and warehouse.

### COMPARATIVE ANALYSIS

During the Edwardian era brick warehouse/commercial buildings were frequently built in the central city. The three to four storey warehouse and commercial building was still controlled to this height by fire regulations. Once this was no longer a concern due to technological advances, many buildings of this height had additional floors added. The images and descriptions are provided by CoM Maps unless stated otherwise, with images dating from c2000 or later.

Select examples of Edwardian commercial buildings include:

*179-181 Flinders Lane, 1911 (Significant in HO505 Flinders Gate Precinct, Significant in HO506 Flinders Lane Precinct)*

A four-storey brick former warehouse with ground floor and basement showrooms. It was refurbished in 1989 with the top levels converted to offices. It has architectural similarities to Shocko House.



Figure 4. 179-181 Flinders Lane constructed 1911.

*Gollin & Co Building, 561-563 Bourke Street, 1902 (HO549)*

A five-storey brick office building designed in the Queen Anne Revival style by Charles D'Ebro and built in 1902.



Figure 5. 561-563 Bourke Street constructed 1902.

*31-35 Flinders Lane, 1909 (Contributory in Interim HO1286 – recommended for inclusion in a heritage precinct in the Hoddle Grid Heritage Review )*

The former brick warehouse and factory at 31-33 Flinders Lane was built for Morris and Walker Pty Ltd, c1909



Figure 6. 31-35 Flinders Lane constructed 1909.

*Swiss Club of Victoria, 87-89 Flinders Lane, 1906 (Interim HO1270, Significant in Interim HO1286 – recommended as significant in the Hoddle Grid Heritage Review)*

A three-storey warehouse and manufacturing premises built in 1906 and designed in the American Romanesque style by leading commercial architects H W and F B Tompkins.



Figure 7. 87-89 Flinders Lane constructed 1906.

*Harstel House, 2 Drewery Place, 1890 (HO1014, Significant in Interim HO1290 Drewery Lane Precinct)*

Designed by Nahum Barnet in 1890 in the Queen Anne revival style.



Figure 8. 2 Drewery Place, architect Nahum Barnet constructed 1890.

Shocko House at 188-194 Little Collins Street is part of the legacy of buildings that demonstrate commercial activities in the central city in the early twentieth century. The period was rich in architectural expression and several practices were renowned for their work in the revival styles of the American Romanesque, Queen Anne, and free classical. It is common for ground floors to be altered and for additional storeys to be added. Shocko House with its face brick and render façades is a representative example of its type and exhibits a level of integrity that is comparable to other examples.

**ASSESSMENT AGAINST CRITERIA**

✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
✓	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985** D

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**Central City Heritage  
Study 1993** C

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**Review of Heritage  
overlay listings in the  
CBD 2002** Ungraded

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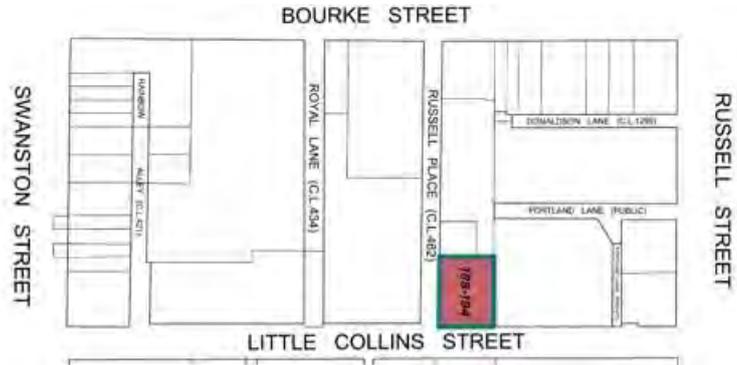
**Central City Heritage  
Review 2011** Ungraded

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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Shocko House,  
former Godfrey's Building

**PS ref no:** Interim HO1255



### What is significant?

188-194 Little Collins Street, Shocko House, formerly known as Godfreys Buildings, built in 1901 and designed by architects Anketell Henderson.

Elements that contribute to the significance of the place include (but are not limited to):

- The building's original external form, materials and detailing (three lower levels);
- The building's high level of integrity to its original design (three lower levels only);
- Loadbearing face brickwork;
- Bold rendered details on face brickwork including rendered string course;
- Vertical brick piers terminating in round arches;
- Pattern and size of original fenestration including the curved edges (Russell Place);
- Double-hung sash windows with highlights (Little Collins Street);
- Metal-framed multipaned windows with exposed stone lintels (Russell Place); and
- Original ground-level shopfront frames and recessed doorways (Little Collins Street)

The fourth floor built in 1927 in a complementary style is contributory to the significance of the place. The fifth floor built in c1998 is not significant.

Later alterations made to the street level facades are not significant.

### How it is significant?

188-194 Little Collins Street is of local historic, representative and aesthetic significance to the City of Melbourne.

**Why it is significant?**

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The building at 188-194 Little Collins Street, constructed in 1901, is historically significant for its association with the development of the retail sector at that time, and the growth in manufacturing in the City of Melbourne in the 1920s. After its sale in 1927 and the addition of a fourth storey, the building was used by a number of garment manufacturers until the 1940s. (Criterion A)

Purchased by Melbourne City Council in 1959, 188-194 Little Collins Street is historically significant as a substantial remnant of the 1950s infrastructure established by the council as part of the expanding electricity network, particularly after the Russell Place substation was rebuilt underground in 1949. Part of the substation, 188-194 Little Collins Street accommodated the departmental activities of Council's electric supply committee. This association is today reflected in the commonly used name for the building, Shocko House. (Criterion A)

188-194 Little Collins Street is a fine example of an Edwardian commercial warehouse and office building. In its original three storeys it demonstrates the scale of building once appropriate for smaller streets that had limitations in height imposed as a result of fire regulations. Its free classical style is part of the rich architectural expression of the late nineteenth and early twentieth century. Architecturally it is significant as work by prominent architect Anketell Henderson. (Criterion D)

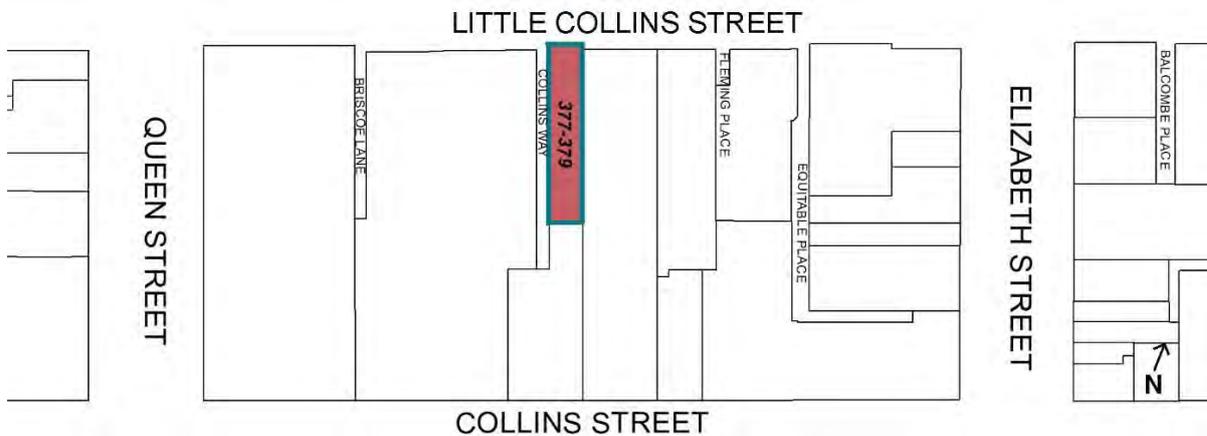
Shocko House is aesthetically significant for its well modelled free-classical façade which uses contrasting materials of render and face red brick for its original three levels. It provides a strong urban edge to Russell Place as well as Little Collins Street. Aesthetic significance is derived from its scale and form, materials and highly articulated façade. At each level an ordering pattern of the three bays is accentuated through bold render details on face brick finish, and the vertical brick piers, which terminate at the top with arches. (Criterion E)

**Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)

<b>SITE NAME</b>	Collins Gate
<b>STREET ADDRESS</b>	377-379 Little Collins Street Melbourne
<b>PROPERTY ID</b>	105930



SURVEY DATE: October 2018		SURVEY BY: Context	
<b>HERITAGE INVENTORY</b>	H7822-1717	<b>EXISTING HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
<b>DESIGNER / ARCHITECT / ARTIST:</b>	Grainger, Little, Barlow & Hawkins	<b>FORMER GRADE</b>	C
		<b>BUILDER:</b>	Not known
<b>DEVELOPMENT PERIOD:</b>	Interwar Period (c.1919- c.1940)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1924

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
5 Building a Commercial City	5.5 Developing a large, city-based economy
10 Shaping cultural life	10.1 Arts and creative life in the city

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no:</b> 44	<b>Inventory no:</b> 717
<b>Character of Occupation:</b> Commercial, Residential	
First land sale 1837, Part Allotment 4, Block 13, Hugh Maclean	
1839 Williamson	Building possibly on this site
1840 Hoddle	
1855 Kearney	
1866 Cox	
1877 Dove	Two- storey building and three-storey building, jeweller; fishing tackle.
1880 Panorama	
1888 Mahlstedt	Two- storey building and three-storey building
1905/6 Mahlstedt	As above
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Not able to be determined
1920s	Retail and Offices
1960s	Retail and Offices

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map

**SUMMARY**

Collins Gate, 377-379 Little Collins Street Melbourne, was built in 1924 to a design by architects Grainger, Little, Barlow & Hawkins in the interwar Chicagoesque style. Collins Gate was constructed as an investment property for William Baillieu, who, with others, operated businesses linked to three Broken Hill mining companies from the neighbouring building Collins House, built in 1910. The building housed a number of tenants and had a long-term association with jewelers and gallery owners Koziminsky. As a tenant from 1927 to 1976, the Koziminsky business (established in Melbourne in 1851) operated from the building for almost 50 years.

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## HISTORICAL CONTEXT

### **Building a commercial city**

#### *Developing a large, city-based economy*

Even before the early 1850s, Melbourne had established the foundational infrastructure for international trade and commerce, including retail markets, shipping agents, and industry and finance houses - the beginnings of an entrepreneurial global city (Context 2012:2). From the beginning, merchants formed one of the principal groups in Melbourne. The Yarra River and the docks west of Swanston Street were in essence the 'lifeline' of the city. Port facilities, mercantile offices and large warehouses were built in this area to serve shipping interests (Context 2012:39-40).

As Melbourne developed through the nineteenth century, so did her manufacturing industry, much of which was established in close proximity to existing warehouses and stores.

After the end of World War One in 1918, Melbourne, like other Australian cities, experienced an economic boom. In the first decades of the twentieth century, the last residents moved out of Melbourne city to the new suburbs, with the booming retail and manufacturing sectors rapidly taking up city properties. By 1921, 38 per cent of Melbourne's workers were employed in industry and the growth of manufacturing stimulated urban growth. By the end of the 1920s, Melbourne's population had reached one million people (Marsden 2000:29-30). Workshops, offices and small factories increasingly took over the city centre.

From the 1920s, multi-level office buildings were constructed in the city, some designed by architects, to meet the continued demand for office space by the growing service sectors associated with the retail and manufacturing boom.

Development in the city slowed with the widespread economic depression of the late 1920s and early 1930s. Because of a lack of finance over this period, instead of new construction, some city buildings were substantially remodelled to create new office, commercial and industrial spaces, and also for use by government.

### **Shaping cultural life**

#### *Arts and creative life in the city*

Melbourne's colonial society sought to reproduce the cultural life that they were familiar with at home. In the 1850s it built grand theatres and an opera house. European-born artists and photographers transferred their talents to the colonial city and established successful studios. The work of colonial artists, such as Wilbraham Liardet and S T Gill, provided an historical record of the development of the city (Context 2012:74).

The National Gallery of Victoria and its attached Gallery School was based at the Public Library and National Gallery and Museum building from 1861. The National Gallery School was located on La Trobe Street, near the corner of Russell Street. Many well-known Melbourne artists trained and taught here in the late nineteenth and early twentieth centuries, including Frederick McCubbin, Max Meldrum and Clarice Beckett. The premises of the influential Victorian Artists' Society were acquired in 1892, and remains in use in Albert Street, East Melbourne (Context 2012:74).

Picture dealers and commercial art galleries were also established in the city centre, many of which were associated with artists' suppliers and frame makers, such as Buxton's Artistic Stationery Co (Galbally 2008).

As Melbourne's wealth increased, especially during the 1880s, a number of international art dealers established temporary branches in Melbourne: Koekkek & Co specialised in German art, while London's fashionable Grosvenor Gallery sent out British art. Except for the Melbourne Athenaeum, most galleries closed during the economic depression of the early 1890s (Galbally 2008).

After World War One, as Anne Galbally writes,

*S. H. Gill established the Fine Art Society Gallery at 100 Exhibition Street in 1918 and the Sedon Galleries opened in a space above Robertson & Mullens bookshop in Elizabeth Street in the early 1920s. Decoration Galleries operated in Collins Street for four years from 1920 to 1924 before being rocked by the scandal of police intervention at an exhibition of Norman Lindsay etchings. The Joshua McClelland Print Room opened in 1927 as the Little Gallery in Little Collins Street and moved to 81 Collins Street in 1935, specialising in early Australian art, furniture and silver (Galbally 2008).*

The postwar years of the 1950s and 1960s saw a significant growth in the creation of and interest in local art, and, in addition to art being shown in basements and retail outlets, a plethora of commercial galleries opened in the city and suburbs (Galbally 2008).

## **SITE HISTORY**

The subject site, part of Allotment 4, Block 13, City of Melbourne, was first sold to Hugh Maclean in 1837. By 1839, a building possibly existed on the site, and between 1877 and 1910, a two- and three-storey building was located on the site (Fels, Lavelle & Mider 1993, Inventory no 717; Mahlstedt Map section 1, no. 14, 1910).

Plans for the subject building at 377-379 Little Collins Street, known as Collins Gate, indicate that at the time of construction in 1925 William Baillieu was the owner of the site. Grainger, Little, Barlow & Hawke were listed as the architects for the building, however no builder was named (see Figure 1). Constructed as an investment property for Baillieu, the building was designed to maximise its narrow rectangular block. It housed offices on the upper levels and shops on the ground floor (see Figure 2 and Figure 4) (PROV VRPS, 11201/1, item 86).



Figure 1. Original Little Collins Street elevation drawings in 1923. (Source: PROV VPRS 11200/1, item 804)



Figure 2. Showing an impression of the subject building in 1925. (Source: Herald 21 October 1925: 16)

In October 1925, the *Herald* reported that the Collins House extension (the subject building at 377-379 Collins Street, Collins Gate) was nearing completion:

*The addition will provide further facilities to the portion of Collins House which flanks Little Collins street. There will be four storeys to the new building, which will be constructed of reinforced concrete, and it will contain first-class accommodation on all floors, designed in keeping with the parent structure, the fittings throughout being of the same high standard. The building, which will be named Collins Gate, is designed to accommodate the overflow of tenants applying for offices in Collins House [at 360 Collins Street]. Collins Gate will be separated from Collins House by an asphalted right-of-way. The entrance will be on the western side, and the building will be approachable from Collins street through Collins House. The architects for the addition are Messrs Barlow and Hawkins (Herald 21 October 1925:16).*

In 1910, the substantial eight- and six-storey Collins House was constructed for Baillieu on land at 360-366 Collins Street, adjacent to the subject site, which extended to the rear to 381-389 Little Collins Street. The architects were Butler & Bradshaw. The Collins House and Collins Gate buildings were connected by a gangway (see Figure 3; Figure 4).

William Baillieu was a notable figure in Victorian society. Born in Queenscliff in 1859, Baillieu rose in society through his work as an auctioneer and estate agent as W L Baillieu & Co. In 1901, William Baillieu was elected to the Victorian Legislative Council, where he sat as a non-party member (Poynter 1979). Baillieu had significant interests in mining through his involvement with Broken Hill, as well as interests in the Melbourne Electricity Co. (Poynter 1979).

The building was home to the notable Koziminsky jewellers and gallery for almost 50 years, from 1927-76, where regular art shows were held. Simon Koziminsky, a Polish immigrant from Prussia, opened a jewellery store on the corner of Elizabeth and Bourke streets in 1851. In 1921, after Simon's death in 1916, his brother, Isidore Koziminsky took over the business and opened a gallery in York House at 294-298 Little Collins Street, where a collection of antiquities, art curios, pictures, bronzes, coins, china, glassware and Jacobean furniture were exhibited and sold (*Argus* 9 July 1923:7). In 1927, he moved the gallery to the Collins Gate building, opening as Isidore Koziminsky Pty Ltd Antiquarian and Art Experts. Koziminsky also sold antique jewellery (*Argus* 23 July 1927:30; *Argus*, 14 March 1928:21). By the late 1930s, the business was known as Koziminsky's Gallery (*Argus* 7 June 1938:1). The gallery exhibited works by a number of well-known artists until its closure in 1976, when the business moved to 421 Bourke Street. Australian artists shown at the Collins Gate gallery included the New Melbourne Art Club in 1941; Edith Holmes in 1943; Julius and Tina Wentcher in 1945; Arthur Boyd in 1949; Lorraine Whiting in 1949 and Geoffrey Brown in 1954 (Centre for Australian Art). Koziminsky jewellers continue to operate today in a number of Victorian locations, with the largest store at Level 2, 349 Collins Street.

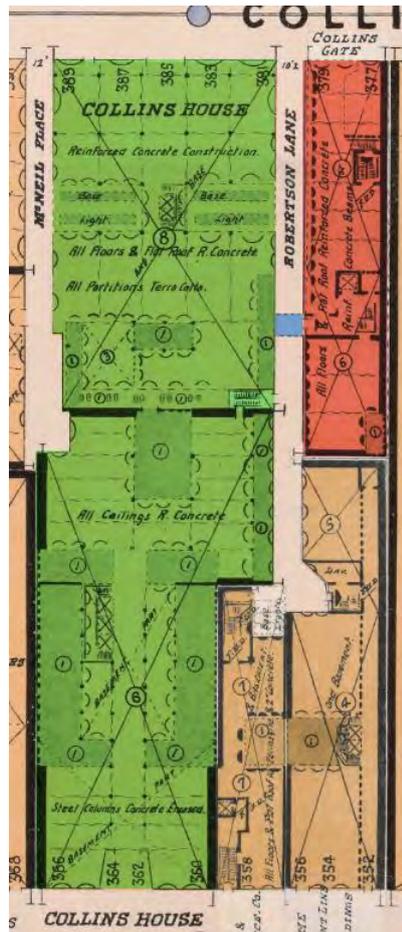


Figure 3. Mahlstedt fire survey plan published in 1925, showing the newly built Collins Gate (shaded in red) next the Collins House first built in 1910 (shaded in Green), and the gangway (shaded in blue) connecting the two buildings over Collins Way (formerly Robertson Lane). (Source: Mahlstedt Map section 1, no 14, 1925)

In 1947, Collins Gate was acquired by Electrolytic Zinc Co of Australasia Ltd to provide the company with space for office expansion. Collins Gate was described at the time as ‘a modern four and six storied building, on land nine by 45 metres (30 by 150 feet), on the south side of Little Collins [Street], and on the east of Collins House’ (*Argus* 28 November 1947:3)

Various businesses were housed in the building at 377-379 Little Collins Street until 1997 (*Age* 5 April 1997:172). The building was refurbished, and additional floors added in 1998 when it was subdivided and turned into a residential building with the ground-floor retail spaces retained (CoMMaps; *Age* 8 August 1998:199). The advertisement for the redevelopment detailed that the top floor contained a two-storey two-bedroom apartment, and the rest of the building comprised one- and two-bedroom apartments priced over \$300,000. It was said to be a ‘luxurious modern new apartment in charming Art Deco [sic] style older building...generous windows make this apartment light and airy overlooking the open space of Collins Gate’ (*Age* 8 August 1998:199).

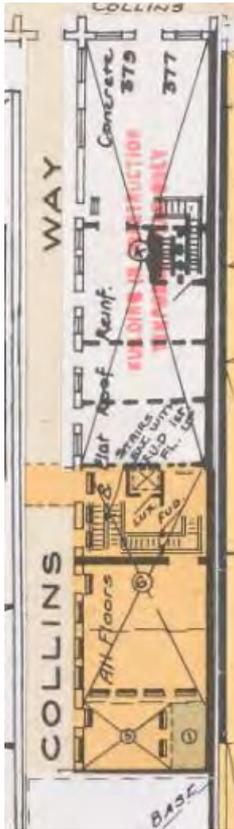


Figure 4. Subject site in 1948, showing Collins Gate. (Source: Mahlstedt Map Section 1, no. 14, 1948).

*Grainger, Little, Barlow & Hawkins, architects*

Marcus Reginald Barlow (1890–1954) was amongst Melbourne’s most prolific architects of the interwar period. He entered partnerships with John Grainger between 1914 and 1917 and with John Little in 1917–1922, before forming a practice with F G B Hawkins in the years 1922 to 1924; from 1925 to 1927 Barlow was a sole practitioner. Barlow’s work was heavily influenced by domestic and commercial architecture in the United States and he promoted the bungalow as a modern style before turning his attention to city architecture including Temple Court, Collins Street (1925) and the celebrated Manchester Unity Building, on the corner of Collins and Swanston Street (1932). Barlow’s streamlined Moderne buildings included the Century Building (1938–1940) and the Manchester Unity Oddfellows Building (1941), both in Swanston Street (Schrader 2012:66).

### SITE DESCRIPTION

Located on the southern side of Elizabeth and Queen streets, 377-379 Little Collins Street was originally constructed in 1925 as a four-storey commercial corner building in the interwar Chicagoesque style, with some aspects of the Georgian Revival style. It exhibits the pilasters and spandrels, large windows, strong base and cornice of the former style but is somewhat eclectic in its overall use of a range of stylistic devices (for example pyramidal raised panels to the spandrels) that provide three-dimensional interest to the façade rather than the simple configuration of projecting pilasters and recessed spandrels. The building has a narrow frontage to Little Collins Street, but is on a very deep block that extends a considerable distance along Collins Way. Towards the rear of the building it connects with a masonry flat arch across Collins Way with the words ‘Collins Gate’ set out in the rendered finish.

The original building was refurbished and extended in 1998, including the addition of three storeys using a diverse range of forms over the roof and attachments to the upper sections of the side walls to Collins Way.

The principal façade of the building to Little Collins Street, and its return along the northern part of Collins Way, creates a three-dimensional corner element which exhibits a consistency of geometry, windows and decorative elements. These elevations are distinguished from the elongated rear section along Collins Way, which is simpler in design and has a setback from the front section. Both sections are of painted render, probably over loadbearing brickwork walls, and retain their original multi-pane steel framed windows, with some operable sashes as the building predates the use of air conditioning. The façade is notable for the application of lettering to the spandrel at the first-floor level setting out 'No. 377', 'COLLINS GATE' and 'No.379'.

A three storey extension constructed in 1998 surmounts the original building above the parapet, but the additional floors are highly geometric and utilise a range of forms and materials that contrast dramatically with the formality of the original building. The additional elements include new balconies and 'oriel' elements attached to the upper sections of the building fronting Collins Way.

### **INTEGRITY**

The original 'Collins Gate' building is largely intact with some changes visible to original or early fabric. The building retains its original pilasters, fenestrations, defined building base and cornice, moulded spandrel panels and multipaned steel-framed windows. Alterations include the addition of three storeys to the top of the building. This extension utilises a range of forms and materials that do not overwhelm the original building, leaving the original built form clearly legible. Integrity is lower along the Collins Way elevation, particularly towards the rear, where steel Juliet balconies have been added and some windows replaced. At the street level, shop fronts have been altered over time.

Additions above the fourth level, new ground-level shopfronts and the post-1998 additions including steel balconies and oriel windows have not resulted in a major adverse impact on the integrity of the place. Overall the building is of high integrity.

### **COMPARATIVE ANALYSIS**

Structural steel and reinforced concrete framing became a popular building method in interwar Melbourne, inspired by Chicagoan architecture in the late nineteenth and early twentieth centuries. Departing from load-bearing brick walls, many 1920s examples employed these new building materials allowing for larger more prominent windows while also facilitating increased building heights. Most of the buildings during the early interwar period were designed in the interwar Commercial Palazzo or Chicagoesque styles, both of which derived from the rebuilding of the core area of Chicago after the 1871 fire.

Although they were characterised by an expressed structural system of concrete columns and floor plates, these examples typically adopted understated classical detailing in the form of a solid horizontal base, expressed (sometimes rusticated) pilasters, projecting cornices and decorative mouldings.

The following examples are comparable with 377-379 Little Collins Street, being of a similar use, scale, location and/or construction date. The below images and descriptions are provided by CoM Maps unless stated otherwise, with images dating from c2000 or later.

*482-484 Bourke Street, 1926 (Interim HO1241 – Recommended as significant in the Hoddle Grid Heritage Review)*

482-484 Bourke Street is a four-storey commercial building originally built for the Victorian Amateur Turf Club (later known as the Melbourne Racing Club). The building façade features classical styling associated with the classical revival styles of the interwar period.



Figure 5. 482-484 Bourke Street, built in 1926. (Source: iHeitage)

*480 Bourke Street, 1925 (Interim HO1242 – Recommended as significant in the Hoddle Grid Heritage Review)*

Four storey concrete office building with ground level retail. Designed in the Renaissance Revival style and built in 1925 to a design by A & K Henderson, Alsop & Martin.



Figure 46. 480 Bourke Street, built in 1925.

*Former Union Bank, 351-357 Elizabeth Street 1926-1927 (HO1019)*

A five-storey rendered brick bank building. Designed by Butler & Martin in the Commercial Palazzo style and built for the Union Bank by Thompson & Chalmers in 1928.



Figure 5. 351-357 Elizabeth Street, built in 1926-27.

*Hardware House, 386-392 Little Bourke Street, 1926 (Significant in HO1205 Guildford & Hardware Laneways Precinct)*

The six-storey corner building was built in 1926 for the new club premises for the Hardware Club, which was originally formed in the mid-1890s as a social club for members of the hardware trade. Within a year, it had 148 members, and within ten years, it boasted over 1000 members. It was designed by architect J V Ward and Constructed by the Concrete Building Company.



Figure 6. 386-392 Little Bourke Street, built in 1926.

377-379 Little Collins Street is a low scale and (notwithstanding the 1998 additions) highly intact example of a Chicagoesque style commercial building. While similar to other examples in central Melbourne, it demonstrates a greater degree of decoration and detailing than is usual for the style.

The building is comparable to the HO listed Former Union Bank at 351-357 Elizabeth Street, with pilasters and spandrels, large windows, strong base and cornice that are typical of the Chicagoesque style, although the latter building is of a larger scale and lacks the fine detail of 377-379 Little Collins Street. The HO listed building at 480 Bourke Street is also comparable, is of a similar scale and is on

a corner site, allowing for a three-dimensional corner element which exhibits a consistency of geometry, windows and decorative elements. Both buildings incorporate classical elements, including a decorative cornice and regular pattern of large multi-pane windows, although the latter building features flush facades rather than the configuration of pilasters and spandrels typical of the style.

**ASSESSMENT AGAINST CRITERIA**

✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
✓	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985** D

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**Central City Heritage  
Study 1993** C

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**Review of Heritage  
overlay listings in the  
CBD 2002** Ungraded

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**Central City Heritage  
Review 2011** Ungraded

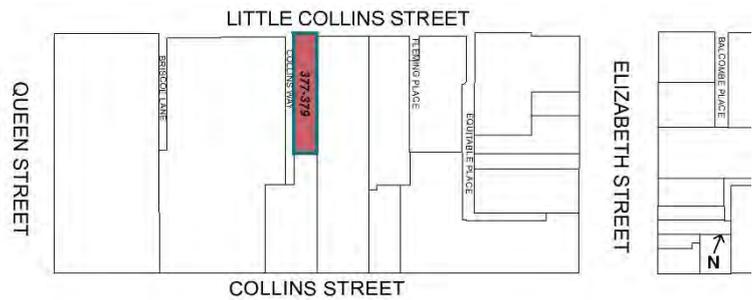
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## STATEMENT OF SIGNIFICANCE

Heritage Place: Collins Gate



PS ref no: HOXXXX



## What is significant?

Collins Gate at 377-379 Little Collins Street, Melbourne, a four-storey commercial building built in 1924 to a design of Grainger, Little, Barlow & Hawkins.

Elements that contribute to the significance of the place include (but are not limited to):

- The original building form and scale;
- The original pattern of fenestration and decoration, including cornice and lettering;
- The external wall surfaces of cement render and paint; and
- The original multipaned steel-framed windows; and
- The decoration to the principal elevation including the original pilasters and cornice.

Later additions above the fourth level, new ground level shopfronts and other alterations such as the insertion of steel balconies are not significant.

## How it is significant?

Collins Gate at 377-379 Little Collins Street, Melbourne, is of local historic and representative significance to the City of Melbourne.

## Why it is significant?

Collins Gate at 377-379 Little Collins Street, built in 1925, is historically significant for the evidence it provides of Melbourne's post-World War One demand for office space from service sectors related to the growth of manufacturing and retail development in the 1920s. During the economic boom of the 1920s, an increasing number of commercial enterprises constructed architect designed multi-storey premises in the city. Collins Gate was constructed as an investment property for William Baillieu, who,

with others, operated businesses linked to three Broken Hill mining companies from the neighbouring building Collins House, built in 1910. The Collins House Group exercised significant financial and political power in Australian society for the following decades. Collins Gate is historically significant for its long-term association Melbourne jewelry and gallery business Koziminsky. As a tenant from 1927 to 1976, the Koziminsky business (established in Melbourne in 1851) operated from the building for almost 50 years. From this location the business sold antique jewelry and by the 1930s the business became known as Koziminsky's Gallery. The Gallery exhibited works by a number of well-known artists. Australian artists shown at the Collins Gate gallery included the New Melbourne Art Club in 1941; Edith Holmes in 1943; Julius and Tina Wentcher in 1945; Arthur Boyd in 1949; Lorraine Whiting in 1949 and Geoffrey Brown in 1954 (Centre for Australian Art). (Criterion A)

Collins Gate at 377-379 Little Collins Street is significant as a largely intact example of the wave of development in central Melbourne during the early interwar period that replaced the low scale masonry buildings dating from the late nineteenth and early twentieth century. This early wave of building most commonly utilised the interwar Commercial Palazzo or Chicagoesque styles. These styles employed the engineering benefits of steel and concrete frame structures to maximise window areas and to provide flexibility for external articulation and decoration. The use of reinforced concrete structural frames allowed these buildings to be constructed to greater heights, with larger windows and more open floor areas, than earlier load bearing building systems. The building retains key characteristics of the style. (Criterion D)

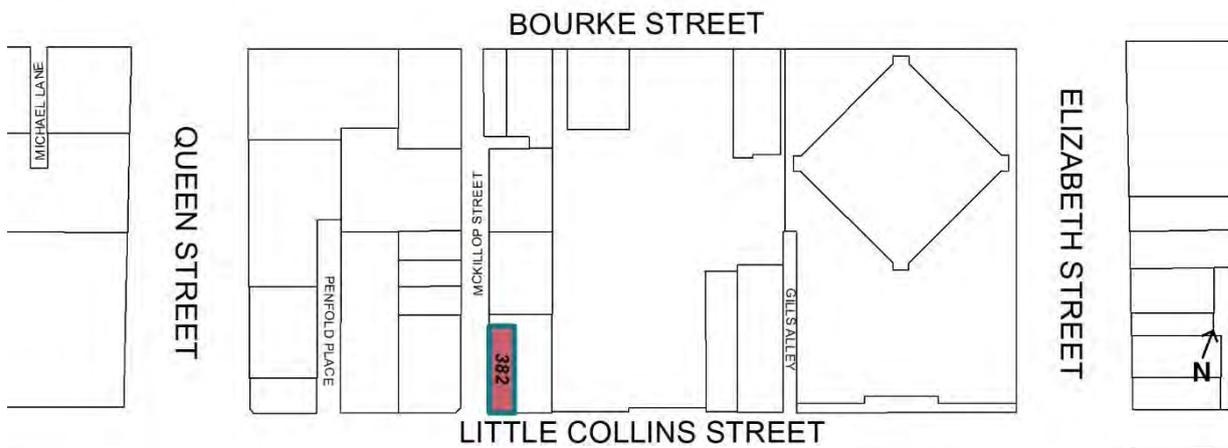
Collins Gate at 377-379 Little Collins Street is of aesthetic significance as a low scale, and (notwithstanding the 1998 additions) highly intact example of the interwar Chicagoesque style. The Little Collins Street section is particularly notable and somewhat eclectic. While similar to many other examples of the Chicagoesque style in central Melbourne, it demonstrates a greater degree of decoration and details than is usual for the style. Its use of a range of stylistic devices provides three-dimensional interest to the façade (for example pyramidal raised panels to the spandrels), rather than the simple configuration of projecting pilasters and recessed spandrels. The façade is notable for the application of lettering to the spandrel at first floor level setting out 'No. 377', 'COLLINS GATE' and 'No.379'. The rear section is more utilitarian in its minimal use of decorative detail but with large windows. Despite the irregular geometry and materiality of the 1998 additions, the original building is clearly legible and is not overwhelmed by the additional forms, and the outcome is an interesting albeit very eclectic composition. (Criterion E)

#### **Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)

<b>SITE NAME</b>	Former Law Institute House
<b>STREET ADDRESS</b>	382 Little Collins Street Melbourne
<b>PROPERTY ID</b>	105957



SURVEY DATE: March 2019		SURVEY BY: Context	
<b>HERITAGE INVENTORY</b>	H7822-1600	<b>EXISTING HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
		<b>FORMER GRADE</b>	C
<b>DESIGNER / ARCHITECT / ARTIST:</b>	Peck & Kemter (1924)	<b>BUILDER:</b>	Alex Sturrock (1905)
<b>DEVELOPMENT PERIOD:</b>	Federation/Edwardian Period (1902-c.1918)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1905, 1924

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here.
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
5 Building a commercial city	5.5 Building a manufacturing capacity 5.4 Developing a retail centre
<b>OTHER SUB-THEMES</b>	
4 Governing, administrating and policing the city	4.6 Administering justice

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no:</b> 36	<b>Inventory no:</b> 600
<b>Character of Occupation:</b> Commercial	
First land sale part of Allotment 16, Block 13, purchased by James Smith.	
1839 Williamson	No buildings, indication of subdivision and lanes
1840 Hoddle	
1855 Kearney	
1866 Cox	
1877 Dove	Two-storey building & one-storey workshop, Willis Whitesmith
1880 Panorama	
1888 Mahlstedt	Two- and one-storey building, Willis & Co., Locksmith
1905/6 Mahlstedt	
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Manufacturing, Merchants
1920s	Offices, Retail
1960s	Offices, Retail

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map

**SUMMARY**

The former Law Institute House at 382 Little Collins Street is a three-storey brick building constructed in 1905 by builder Alex Sturrock for established hardware manufacturer W Willis & Co. The business was associated with the site for more than 50 years from the late 1860s. The Law Institute of Victoria purchased the building in 1922, engaging architects Peck & Kemter for alterations in 1924. The institute occupied the building for the next 37 years until 1961.

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## HISTORICAL CONTEXT

### Building a commercial city

#### *Developing a retail centre*

Even before the early 1850s, Melbourne had established the foundational infrastructure for international trade and commerce, including retail markets, shipping agents, and industry and finance houses - the beginnings of an entrepreneurial global city (Context 2012:2).

Retailing in Melbourne gained official recognition when eight market commissioners were elected in 1841 from a roll of local voters. The commissioners established the Western Market, which became the principal place for selling fresh food, with many goods transported from Melbourne to pastoral settlements. At this time Melbourne's population was 4479, and that of the colony was 20,416 (Young and Spearritt 2008). The growth of retailing was accompanied by the construction of warehouses to store goods.

Architectural historian Miles Lewis notes that various precincts within the city centre had emerged by the early 1840s, and that this pattern

*remained little changed into the 20th century and which ... survives today – mercantile and warehousing activity near the Pool and the wharves, banking in central Collins Street, the retailing heart between Swanston and Elizabeth Streets, the medical precinct in the vicinity of Dr Richard Howitt's house in Collins Street East, and so on (cited in Context 2012:12).*

During the 1880s' economic boom, multi-storey retail and commercial buildings, often architect designed, were constructed to house ground-level shops with rooms above.

Development slowed during the economic depression of the 1890s, only recovering with the revival of immigration in the first decades of the twentieth century. Although affected by World War One in the period 1914-1918, by the end of the 1920s Melbourne's population had reached one million people. In the first decades of the twentieth century, the demand for residential development declined in central Melbourne as the booming retail and manufacturing sectors rapidly taking up available properties (Marsden 2000:29-30).

Development in the city slowed with the widespread economic depression of the later 1920s and early 1930s.

#### *Building a manufacturing capacity*

As Melbourne developed through the nineteenth century, so did its manufacturing industry accompanied by the building of warehouses. Factories tended to be small and specialised. Food-processing plants were established in north and west Melbourne. Large factories, built in the later nineteenth century and early twentieth century tended to be built outside the City of Melbourne, where land was more easily obtainable (Context 2012:44).

In the first decades of the twentieth century, the demand for residential development declined in central Melbourne as the booming retail and manufacturing sectors rapidly took up city properties (Marsden 2000:29-30).

Similar to the situation in the retail sector, development in the city slowed, in association with the widespread economic depression of the late 1920s and early 1930s, and this had an impact on the

manufacturing industry. Because of a lack of finance over this period, instead of new construction, some city buildings were substantially remodelled to create new office, commercial and industrial spaces.

### **Governing, administrating and policing the city**

#### *Administering justice*

The court system in Victoria developed several tiers of authority. During the early years of settlement disputes were handled by police magistrate William Lonsdale (Context 2012:33).

The first gaol was built on the government block and a second one erected on Batman's Hill in 1837. From early 1840, prisoners were held at two police watch houses, and the same year a new brick gaol was built at the western end of Collins Street. A new gaol was established in 1845 in Russell Street, not far from the new Supreme Court building in La Trobe Street, which had opened in 1843. Additions were made to the Melbourne Gaol, so that by the late 1850s, the gaol, Supreme Court, Police Station, and Warders Barracks took up almost an entire city block. Following Separation from New South Wales in 1851, Governor La Trobe created the Supreme Court of Victoria, the district County Courts, and other courts of law (Context 2012:33).

In 1871 construction began of a new Supreme Court in William Street. The opening of the new Supreme Court moved the focus of the legal fraternity — the lawyers' offices and barristers' chambers — from the eastern end of town to the western end around William and Bourke Streets (Context 2012:33).

There were various reforms and redevelopments to Melbourne's courts in the early twentieth century. The High Court of Australia was created in 1903, as a partial replacement for London's Privy Council. The old Supreme Court building on the corner of Russell and La Trobe Streets was demolished in 1909 and replaced by a new Magistrates' Court. The prison system was also reformed in the twentieth century, and the (Old) Melbourne Gaol was closed in 1924 (Context 2012:35).

### **SITE HISTORY**

The land at 382 Little Collins Street was part of the first land sale in 1837. Forming part of Crown Allotment 16, Block 13, it was purchased by James Smith. The first documented occupation was in 1839, though no buildings existed on the site at this time.

The three-storey building at 382 Little Collins Street was built for William Willis, whitesmith (a metalworker who does finishing work on iron and steel) and locksmith, who operated his business in Melbourne from the 1860s (*Hamilton Spectator* 19 September 1905:2). W Willis had established his business in the former building on the subject site by the late 1860s (S&Mc 1867, 1868 & 1870). In 1877, Willis occupied a two-storey building and a single-storey workshop on the site (Fels, Lavelle & Mider 1993, Inventory no 600). In the 1880s, W Willis & Co services specialised in lock smithing; various steel and brass repairing and adjusting; and manufacturing of small-scale tinware for farming and grazing, including sheep and cattle ear markers (see Figure 1) (*Jewish Herald* Friday 25 March 1881:3; *Leader* 20 October 1888:4).



Figure 1. Newspaper advertisement for W Willis & Co's personalised ear markers and labels. (Source: *Leader* 20 October 1888:4).

In 1888, Willis sold the business to George Edward Hull, who carried on the business under the same name of W Willis & Co (*Age* 20 October 1888:20). From the 1890s, the business expanded their hardware production to include the manufacture of fireproof safes, weighing machines and security doors, items that became the mainstays of the firm's sales. By the turn of the century, the firm was supplying the Commonwealth government, banks and other major merchants in Melbourne with security doors (*Hamilton Spectator* 19 September 1905:2).

When Hull died in 1898, the property was devolved to his widow, Isabella Hull (*Argus* 25 May 1898:1). Isabella commissioned builder Alex Sturrock to construct a new three-storey building to replace the original shop and workshop and accommodate the expanding business (see Figure 2) (RB 1906-8; MCC registration no 9718, AAI record no 76917). In the new building W Willis & Co had its showroom on the ground floor shop, with most manufacturing of the company's goods occurring in their factory in West Melbourne (*Hamilton Spectator* 19 September 1905:2).

The upper storeys of the subject building were accessed through doors in McKillop Street. In 1910, the first floor was leased to Gill & Hambly, printers and stationers, and J L Newbiggin & Co, electrical contractors. From 1913 until 1923, the first and second floors were used for the manufacturing and sales of jewellery by jewellers including Webster & Cohen, William R Addison, Webster & Taunt, and J W Werster & Son (S&Mc 1910-1923).

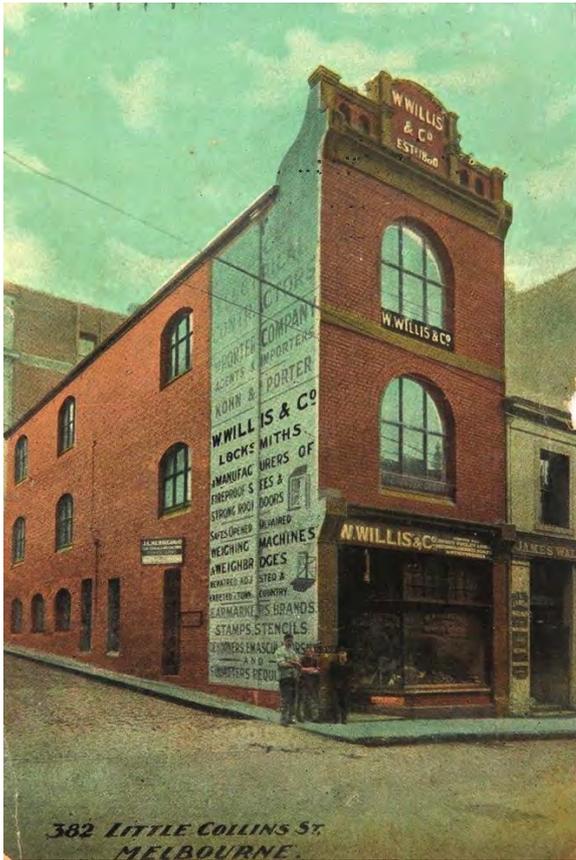


Figure 2. Showing the subject building occupied by W Willis & Co, c1910. (Source: PickFR 2019)

In 1922, 382 Little Collins Street was sold to the Law Institute of Victoria and W Willis & Co moved to 120A Queen Street c1923, ending its association with the subject land for over 50 years since the late 1860s (*Hamilton Spectator* 19 September 1905:2; S&Mc 1923-25; *Argus* 19 January 1924:5).

In 1924, architects Peck & Kemter invited tenders for alterations to the premises at 382 Little Collins Street for the Law Institute of Victoria (*Argus* 19 January 1924:5). The total cost for the alteration was £13,000, raised by a loan and debentures to members (Peacock 2009:25).

The Law Institute of Victoria occupied the building from 1924 until 1961. 382 Little Collins Street was the institute's third home, following the former Temple Court (demolished in the 1920s) between Collins and Little Collins streets (from 1959 to 1883) and the Supreme Court in William Street (from 1883 to c1923). In March 1859 a group of 26 Melbourne solicitors founded the Law Institute of Victoria. The institute started to play a significant role in the late 1880s, commenting on proposed legislation and, through its complaints committee, referring cases of 'misconduct' to the Supreme Court. In 1905, Flos Greig became the first woman to be admitted to practice as a solicitor in Victoria, and shortly after, was the first female member of the institute. In 1917 the institute finally obtained statutory recognition and it quickly became the pre-eminent voice of the 'lower branch' of the profession (solicitors) in Victoria.

According to the 1924 building plans, the alterations involved: creation of office rooms on upper levels; in-fill of rear and McKillop Street windows; new stair cases for the access to the upper levels; new openings to the western elevation on the first and second floor level, some of which mimicked the original semi-circular arched windows while others were rectangular; replacement of all window frames; and re-modelling of the whole ground floor. At the ground level, three new lettable retail

spaces were created. Two smaller shops were accessed from McKillop Street, while a new corner entrance was created for the larger shop fronting Little Collins Street as seen in Figure 3 (MBAI 5935 & 6152; PROV VPRS11200/P1 unit 670).



Figure 3. Drawing by Peck & Kemter in 1924, showing the proposed changes to the McKillop Street elevations. The coloured sections indicate the proposed changes to this elevation included new windows to the upper-level and all new ground-level façade. (Source: PROV VPRS11200/P1 unit 670)

The building became known as Law Institute House, with the name 'Law Institute of Victoria' expressed on the pediment (see Figure 4 and Figure 5). The organisation's roles and importance in legal practice in Victoria continued to grow during its time at the Law Institute House. A few years after the move, in 1927, the first issue of *Law Institute Journal* was published. In 1931, Legal Women's Association was established, and the Association's annual and monthly meetings were held in the Law Institute House. In 1933, the institute became a constituent member of the newly formed Law Council of Australia. The *Legal Profession Practice Act 1946* entrenched the institute's position as the representative of the solicitor profession by tying membership of the institute to the issue of practising certificates; by 1948, almost all solicitors in Victoria had become members of the institute (Peacock 2009:18-37; McQueen 2008). During this time, upper storey offices were utilised for meetings and gatherings associated with the institute. Some of the regular events hosted in the premises included the University of Melbourne's Annual Convocation and the Annual General Meeting of the Law Institute of Victoria (*Age* 25 November 1941:4; *Argus* 28 February 1934:15; *Argus* 25 February 1929:1).

The Law Institute of Victoria occupied part of the upper levels of the subject building from 1924, sharing the building with a number of tenants. In 1925, the ground floor shop facing Little Collins Street was vacant, but soon became tenanted by Renovations Dry Cleaners, which remained through to the 1940s. Between 1927 and 1942, H Jennings, tobacconist and hairdresser; Leona Tearooms; J H S Campbell, solicitor; and F T Warry, sign writer operated their businesses from the same building (S&Mc 1927-1942).

Throughout the wartime and postwar period, despite the increasing need for more space, the Law Institute of Victoria was required to keep the tenants under wartime landlord and tenant laws. Even when the institute gained possession of the second floor in 1955, there was not enough space for efficient operation of the institute.

In October 1960, the Law Institute of Victoria advertised the building at 382 Little Collins Street for sale. According to the auction notice, it contained three shops on the ground floor, and 'high-class' offices above (*Age* 3 October 1960:2). In 1961 the Law Institute of Victoria relocated to premises at 465 Little Bourke Street (Peacock 2009:18-37).

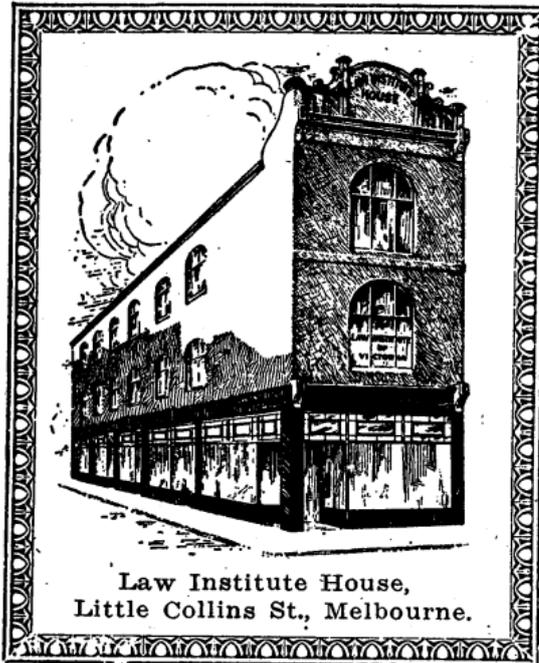


Figure 4. Illustration of 382 Little Collins Street, by 1924 known as 'Law Institute House'. (Source: Law Institute Journal 1927 vol.1:2)



Figure 5. The building still carried the name in the 1970s after the Law Institute had left the building. (Peacock 2009:25)

Following the sale in 1961 tenders were invited to apply tiles to the shop front at 382 Little Collins Street (*Age* 28 April 1961:18). Alterations to the shopfronts were carried out in 1966, and again in 1970 (MBAI). In 1966, two ground floor shops in the subject building were combined into an office facing Little Collins Street. During the 1970s, the office was occupied by the World Permanent Building Society (Figure 6). In 1990, this was converted back to a shop (CoMMaps). The current ground-level elevations have since been altered with modern glazed shopfronts, retaining one of the arched shopfronts to McKillop Street.

In 2018, the building at 382 Little Collins Street contained two businesses and a shop (CoMMaps).

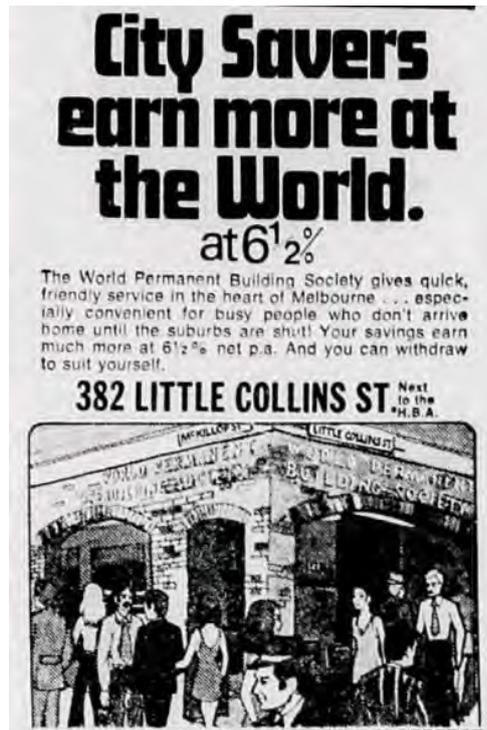


Figure 6. A newspaper advertisement for the World Permanent Building Society. The rendering shows the ground-floor shopfronts altered in c1966-1970. (Source: *Age* 17 April 1973:5)

#### *Peck & Kemter, architects*

Peck & Kemter formed as a partnership between Solon Alonzo Peck (1870-1930) and George Alfred Kemter (1887-1971), becoming known as Peck & Kemter by 1920. As Peck & Kemter, they collaborated with Walter Burley Griffin and Marion Mahony Griffin on the Capitol Theatre building, Melbourne (1920-24) (Paterson 2012). In the same decade they undertook modifications to 382 Little Collins Street, Peck & Kemter carried out renovations to the Brunswick Baths (1928) and designed the Bankers & Traders Insurance building, Collins Street, Melbourne (1928); the Sheep Pavilion, Melbourne Showgrounds (c1928); the Aeolian Building, Swanston Street, Melbourne (c1928); and The Strand, Elizabeth Street, Melbourne (1929) (Paterson 2012).

#### **SITE DESCRIPTION**

The former Law Institute House at 382 Little Collins Street is a three-storey, narrow-fronted Edwardian era building constructed in 1905, and modified in 1924. The building has two street frontages, being located on the north-eastern corner of Little Collins and McKillop Streets between Elizabeth and Queen streets. The land slopes from the rear of the building on McKillop Street to the principal elevation on Little Collins Street.

The principal Little Collins Street façade is painted loadbearing brickwork, with the render finish limited to details such as the narrow spandrels at first and second floor levels, brackets, cornices, parapet and pediment. The façade is symmetrical, and dominated at the first and second floor levels by a large triple bay window with a semicircular arch of three courses of brick voussoirs. At roof level, the building terminates in a cornice with a console bracket at each end supporting a decorative arched parapet topped with a minor cornice and a central raised curved pediment. The name of the building (LAW INSTITUTE HOUSE) is expressed in render on the pediment. The windows are steel

framed, which probably replaced earlier timber framed windows during the 1924 modifications. At the street level, a single wide shopfront has replaced the original configuration, with a top hamper of black material with the name of the current business in large lettering.

While quite restrained and utilitarian, the façade features some elements of both the Victorian period Free Classical style (cornices, arched parapet and pediment) and the Federation period styling (semi-circular arched openings).

The western side elevation to McKillop Street is also of painted loadbearing brickwork. Some of the original window openings at the first and second floor levels have been retained (see Figure 3), comprising large triple bay windows with arched heads of three courses of brick voussoirs. The window frames on this elevation are steel-framed, same as the Little Collins Street frontage.

The modern (post-2001) shopfront to Little Collins Street returns into McKillop Street for approximately half of the length of the frontage. The tile cladding and an arch-headed shopfront on the ground-floor elevation fronting McKillop Street date to 1966.

## **INTEGRITY**

382 Little Collins Street is largely intact above the ground level with a few changes visible to original (1905) and significant early (1924) fabric. Associated with the building's use by the Law Institute of Victoria, the 1924 changes include the new openings in the McKillop Street frontage and addition of expressed lettering 'Law Institute of Victoria' on the pediment. Above the ground level, the building retains its early (1905 and 1924) fenestration to both street elevations as well as the 1924 steel frame windows. Later changes are mostly limited to the ground level, including the modifications to the shopfronts on both elevations and tile cladding on the McKillop Street elevation.

The building also retains the original built form and scale, expression of materials and stylistic details. Overall, for the evidence retained of the original building and its 1924 modifications for the institute, the building is of high integrity.

## **COMPARATIVE ANALYSIS**

The modestly scaled small shops or warehouses constructed during the Edwardian era were an important phase of development in central Melbourne, especially during the late nineteenth and early twentieth century. These buildings are typically built of loadbearing brick, with a minimal level of detail that generally reflects Victorian influences. Many of these buildings are no longer operating in their original industrial or manufacturing role, often adapted to house businesses or offices with retail at ground level, resulting in substantial changes to shopfronts.

The following examples are comparable with the subject building at 382 Little Collins Street. Drawn chiefly from the *Central City Heritage Review* 2011, they are of a similar use, scale, location and creation date. The images and descriptions are provided by CoM Maps unless stated otherwise, with images dating from c2000 or later.

*37 Little Collins Street, 1906 (Interim HO1276 - Recommended as significant within the Hoddle Grid Heritage Review)*

This two-storey brick commercial building, constructed c1906, operated as a tea and coffee merchants for a considerable part of its early history. Designed by architects H W & F B Tompkins, the building is notable for its Federation era styling.



Figure 7. 37 Little Collins Street, 1906. (Source: Context 2018)

*84-86 Elizabeth Street, 1910 (Significant in HO502 The Block Precinct)*

A three-storey brick building built by builders George Farnsworth & Son in 1910. Showing Arts and Crafts influences, it was designed by Bates, Peebles & Smart for jewellers Henry Newman & Co.



Figure 8. 84-86 Elizabeth Street, built in 1910.

*103-105 Lonsdale Street, 1908 (Significant in HO507 Little Bourke Street Precinct)*

Former warehouse/factory originally of three storeys. Designed in the Romanesque Revival style and built by J J Oliver in 1908. Now an office building with ground level retail it was refurbished and subdivided in 2008 with the addition of two extra storeys and an accessible rooftop.



Figure 9. 103-105 Lonsdale Street, built in 1908.

The three-storey building at 382 Little Collins Street is an intact example of a modest early twentieth century shop/factory building, utilitarian and functional in its design. However, such low scaled central-city examples with restrained design are somewhat under-represented on the current City of Melbourne's HO, which thus provides limited scope of comparison. The subject building shares some similarities with the above Federation period buildings that were built of load-bearing masonry, and has restrained decoration compared to their Victorian period precursors, but still retaining some references to traditional architectural styles.

Like 382 Little Collins Street, a smaller-scale building at 37 Little Collins Street (interim HO1276) demonstrates a similarly restrained yet refined design, which exhibits some decorative brick and render detailing as well as semi-circular upper-level window popular in the Federation period retail/factory buildings. Representing small-scale manufacturing and retailing premises built in the early twentieth century, 382 Little Collins Street is also comparable to 84-86 Elizabeth Street (significant in HO502), which is an example of a narrow-fronted, low-scale Federation period building with refined ornamentations influenced by Arts and Crafts movement.

Architecturally, supervised by a builder rather than an architect, 382 Little Collins Street is relatively austere in its degree of decoration compared to the above-listed architect-designed examples on the HO. In terms of its transitional and highly utilitarian nature of the design, despite their different scales, 382 Little Collins Street is more closely comparable to the builder-designed example at 103-105 Lonsdale Street (significant in HO507) than the above architect-designed examples.

As a modestly ornamented example, the former Law Institute House is an architecturally understated building, however, the building survives in good condition and a high level of intactness and integrity to its original state above the ground level. It is of some architectural value as a three-storey building on a corner site with two street frontages, built during this stylistically transitional period in central Melbourne that is under-represented in the current HO of the City of Melbourne.

Historically, the subject building's long-term use by the Law Institute of Victoria is what sets this place apart from many HO-listed examples of a similar scale, period and early use. Whilst the interwar period conversion of earlier retail and manufacturing buildings was a common practice in central Melbourne context, the subject building's 1924 modification and long association with the Law Institute of Victoria from 1922 to 1961 is highly notable.

The former Law Institute House was the third premises of the Law Institute of Victoria, and the first building owned and named by the institute following its accommodation in the former Temple Court (demolished in the early 1920s) at 422-428 Collins Street and the Supreme Court at 192-228 William Street. With its retention of expressed lettering on the pediment, the building survives as a physical evidence that demonstrates the institute's important history phase throughout the interwar and postwar period, a time when the organisation's roles and importance in legal practice in Victoria continued to expand.

**ASSESSMENT AGAINST CRITERIA**

✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985**

E

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**Central City Heritage  
Study 1993**

C

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**Review of Heritage  
overlay listings in the  
CBD 2002**

Ungraded

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**Central City Heritage  
Review 2011**

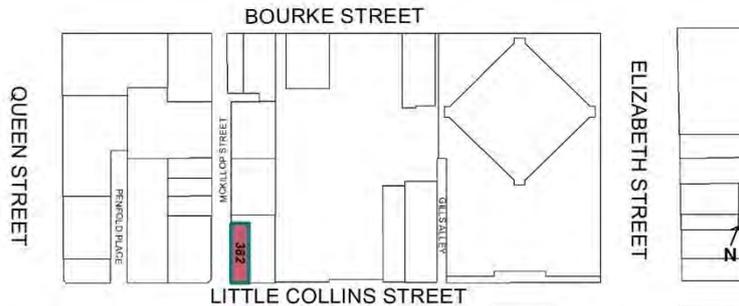
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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Former Law Institute House

**PS ref no:** HOXXXX



### What is significant?

The former Law Institute House at 382 Little Collins Street, Melbourne, a three-storey shop built in 1905 and refurbished in 1924 for the Law Institute of Victoria.

Elements that contribute to the significance of the place include (but are not limited to):

- The original building form and scale;
- The original face brick principle façade to Little Collins and western side elevation to McKillop Streets, including original (1905) and early (1924) fenestration pattern of semi-circular and flat arched window openings in two upper levels; and
- The expressed lettering on the pediment 'Law Institute House'.

Later alterations made to the street level façades are not significant.

### How it is significant?

The former Law Institute House at 382 Little Collins Street, Melbourne, is of local historic and representative significance to the City of Melbourne.

### Why it is significant?

The former Law Institute House at 382 Little Collins Street, Melbourne is historically significant for its demonstration of a key phase in Melbourne's retail and manufacturing development during the first decades of the twentieth century, recovering from the economic depression of the 1890s. The three-storey brick building was originally built in 1905 to house the retail business of established hardware manufacturer W Willis & Co on the ground floor, with other manufacturers on the levels above. The

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business operated in Melbourne from the 1860s, and from the Little Collins and McKillop streets corner site for over 50 years since the late 1860s. (Criterion A)

The former Law Institute House at 382 Little Collins Street is also historically significant for its long association with the Law Institute of Victoria, pivotal legal society in Victoria established in Melbourne in 1859. The institute purchased 382 Little Collins Street in 1922, modifying the building in 1924 to a design by architects Peck & Kemter. The institute occupied the building for the next 37 years until 1961. Since its establishment, the Law Institute of Victoria played a core regulatory role in Victoria's legal practice until 1996, when *The Legal Practice Act 1996* was introduced. The former Law Institute House was its third premises and the first building owned and named by the institute following its statutory recognition in 1917. With its retention of expressed lettering on the pediment, the building survives as a physical evidence that demonstrates an important phase of the institute's history throughout the interwar and postwar period, a time when the organisation's roles and importance in legal practice in Victoria continued to expand. (Criterion A)

The former Law Institute House at 382 Little Collins Street is significant as a largely intact example of an early twentieth century three-storey, narrow-fronted brick building constructed in 1905 as a component of the industrial expansion in central Melbourne during this period. It retains key characteristics of its type as a low-rise utilitarian building constructed in central Melbourne in the early twentieth century. While quite utilitarian, the façade features elements of both the Victorian period Free Classical style (cornices, arched parapet and pediment) and the Federation period styling (semi-circular arched openings), which was typical of this transitional period. (Criterion D)

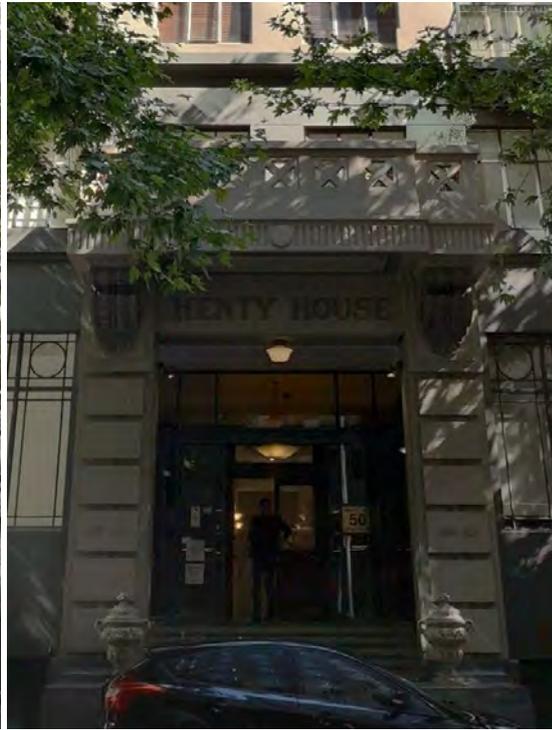
#### **Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)



<b>SITE NAME</b>	Henty House
<b>STREET ADDRESS</b>	499-503 Little Collins Street Melbourne
<b>PROPERTY ID</b>	105939



SURVEY DATE: October 2018

SURVEY BY: Context

**HERITAGE INVENTORY** H7822-1693

**EXISTING HERITAGE OVERLAY** No

**PLACE TYPE** Individual Heritage Place

**PROPOSED CATEGORY** Significant

**DESIGNER / ARCHITECT / ARTIST:** W & R Butler

**FORMER GRADE** C  
**BUILDER:** Thompson & Chalmers

**DEVELOPMENT PERIOD:** Interwar Period (c1919-c1940)

**DATE OF CREATION / MAJOR CONSTRUCTION:** 1924

## THEMES

ABORIGINAL THEMES	SUB-THEMES
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here.
HISTORIC THEMES	DOMINANT SUB-THEMES
3 Shaping the urban landscape	3.2 Expressing an architectural style
5 Building a Commercial City	5.3 Developing a large, city-based economy

## LAND USE

HISTORIC LAND USE	
Archaeological block no: 42	Inventory no: 693
Character of Occupation: Commercial, Religious	
Land sale details not provided.	
1855 Kearney	Part of 'St James', includes part of church site
1866 Cox	
1977 Dove	
1880 Panorama	Church shown
1888 Mahlstedt	As above
1905/6 Mahlstedt	As above
THEMATIC MAPPING AND LAND USE	
1890s	Religious
1920s	Offices
1960s	Offices

## RECOMMENDATIONS

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map

## SUMMARY

Henty House, 499-503 Little Collins Street, Melbourne, is a substantial eight-storey plus basement interwar Commercial Palazzo building. It was built in 1924 for James Henty & Co, importers and exporters. It was designed by architects Walter and Richard Butler and constructed in 1924 by contractors Thompson & Chalmers with joinery by James Moore & Sons. It provided office space for a variety of tenants, before it was acquired by the Federal Government for use as Civil Aviation Department offices. The building was converted into apartments in 1996.

## HISTORICAL CONTEXT

### Building a commercial city

#### *Developing a large, city-based economy*

Even before the early 1850s, Melbourne had established the foundational infrastructure for international trade and commerce, including retail markets, shipping agents, and industry and finance houses - the beginnings of an entrepreneurial global city (Context 2012:2). From the beginning, merchants formed one of the principal groups in Melbourne. The Yarra River and the docks west of Swanston Street were in essence the 'lifeline' of the city. Port facilities, mercantile offices and large warehouses were built in this area to serve shipping interests (Context 2012:39-40).

As Paul De Serville writes, merchants played an important role in the early Melbourne economy: they 'consigned wool to London, made [credit] advances to squatters and usually imported goods for their clients and other colonists to buy'. However after the economic depression of the 1890s, most mercantile houses in Melbourne closed (De Serville 2008). As Melbourne developed through the nineteenth century, so did her manufacturing industry, much of which was established in close proximity to existing warehouses and stores.

After the end of World War One in 1918, Melbourne, like other Australian cities, experienced an economic boom. In the first decades of the twentieth century, the last residents moved out of Melbourne city to the new suburbs, with the booming retail and manufacturing sectors rapidly taking up city properties. By 1921, 38 per cent of Melbourne's workers were employed in industry and the growth of manufacturing stimulated urban growth. By the end of the 1920s, Melbourne's population had reached one million people (Marsden 2000:29-30). Workshops, offices and small factories increasingly took over the city centre.

From the 1920s, multi-level office buildings were constructed in the city, some designed by architects, to meet the continued demand for office space by the growing service sectors associated with the retail and manufacturing boom.

Development in the city slowed with the widespread economic depression of the late 1920s and early 1930s. Because of a lack of finance over this period, instead of new construction, some city buildings were substantially remodelled to create new office, commercial and industrial spaces, and also for use by government.

### Shaping the urban landscape

#### *Expressing an architectural style*

The interwar period brought with it a jump in tall building construction in the central city, made possible by the use of structural steel and reinforced concrete framing. In response, a height limit was imposed by the Melbourne City Council in 1916, dictated by the limitations on fire-fighting at that time. A maximum height of 40 metres (132 feet) was dictated for steel and concrete buildings, a limit that was not broken until the 1950s. Architects experimented with a range of styles to express the increased height in buildings.

Some styles adapted the classical styles from earlier periods. Commercial buildings in the 1920s were mainly of the Commercial Palazzo style, as exemplified by Harry Norris's Nicholas Building in Swanston Street (1925). The style was an early attempt at creating a style suitable for the tall

building. It was divided into a base, shaft and cornice, much like a Renaissance palazzo. The scale, however, was greatly enlarged, with the shaft stretching up to 10 storeys.

Other styles were more closely associated with the modern movement and expressed a more dynamic and streamlined aesthetic. Emphasis was placed on the horizontal or vertical composition of a building to accentuate certain qualities of the building. In styles such as the Commercial Gothic style and the Jazz Moderne, vertical fins and ribs were used accentuated the increased height of buildings. Landmark examples include, respectively, Marcus Barlow's Manchester Unity Building (1929-32) and the Tompkins Bros' Myer Emporium in Bourke Street (1933). (Context 2012:19-20). The Moderne style typically expressed the horizontal plane with continuous bands of steel framed windows and masonry spandrels running across the full width of a façade, and often returning around a curved corner. A landmark example is Harry A Norris' Mitchell House at 352-362 Lonsdale Street (1937).

### **SITE HISTORY**

Henty House at 499-503 Little Collins Street, Melbourne is built on the original site of the St James Cathedral, which was relocated to the corner of Batman and King streets, West Melbourne, in 1914 (Butler 2018:49). The site was originally a Crown grant, with the foundation stone for the church laid by Charles La Trobe in 1839. St James maintained cathedral status for the Diocese of Melbourne until the larger St Pauls Cathedral, on the corner of Swanston and Flinders streets, was opened in early 1891. After this, St James reverted to being a parish church, and congregation numbers dwindled in the following years. St James occupied valuable land, and narrowly escaped demolition before it was moved to its present site (Butler 2018:73). After the relocation of the old cathedral structure, the Church sold the land on which the cathedral had stood, as well as other buildings occupying the land on the original Crown grant (*Age* 29 May 1923:10).

Henty House was constructed by contractors Thomson and Chalmers with joinery by James Moore & Sons in 1924 for the company of James Henty & Co, who had purchased the land by the time plans were drawn in 1923 (see Figure 1, Figure 2 and Figure 3) (PROV VPRS 11201/P1, Unit 60).

The Henty family, Thomas, his wife Frances Elizabeth Hopkins, and children James, Charles Shum, William, Edward, Stephen George, John, Francis, and Jane, were notable for being the first European family to take up (unauthorised) land at Portland in the Port Phillip District of the colony of New South Wales in 1834, after having initially settled in Tasmania. The family grew prosperous, and members held significant positions within the early settler societies of Tasmania and Victoria, including positions within parliament (Bassett 1966).

James Henty (son of Thomas Henty) and his wife Charlotte, née Carter, and sons, Henry, Herbert and Thomas, established James Henty & Co, shippers to England of wool, wheat, whale oil and other merchandise, in Launceston c1833. After bankruptcy in 1846, James Henty returned to England. Arriving back in Victoria in 1851, James re-established James Henty & Co in Little Collins Street where his sons, Herbert and Henry, joined him as partners in 1856. James was elected in 1853 to represent Portland in the old Legislative Council, and from 1856 held a place in the Upper House until his death. A commissioner of the State Savings Bank, he became chairman in 1859; an early director of Victoria's first railway, he was later its chairman. He died in Melbourne in 1882 (Bassett 1966).

After a general decline in trade, most mercantile houses in Melbourne closed their doors in the 1890s. In 1891 the businesses of F Parbury and Co, London, and James Henty and Co, Melbourne, were

amalgamated. James Henty & Co, exists today as Parbury, Henty, Langdon (De Serville 2008; *Courier-Mail* 18 November 1933:7).

Henty House was notable at the time for the adoption of a number of innovative architectural features, including taking advantage of Melbourne city's new height regulations of 40 metres (132 feet). It exceeded the maximum height for buildings abutting the 'little' streets, such as Little Collins Street (being defined as three times the 10 metre (33-foot) width of the street by setting the top storey back from the front face of the building.

Henty House was described by a newspaper article of the time:

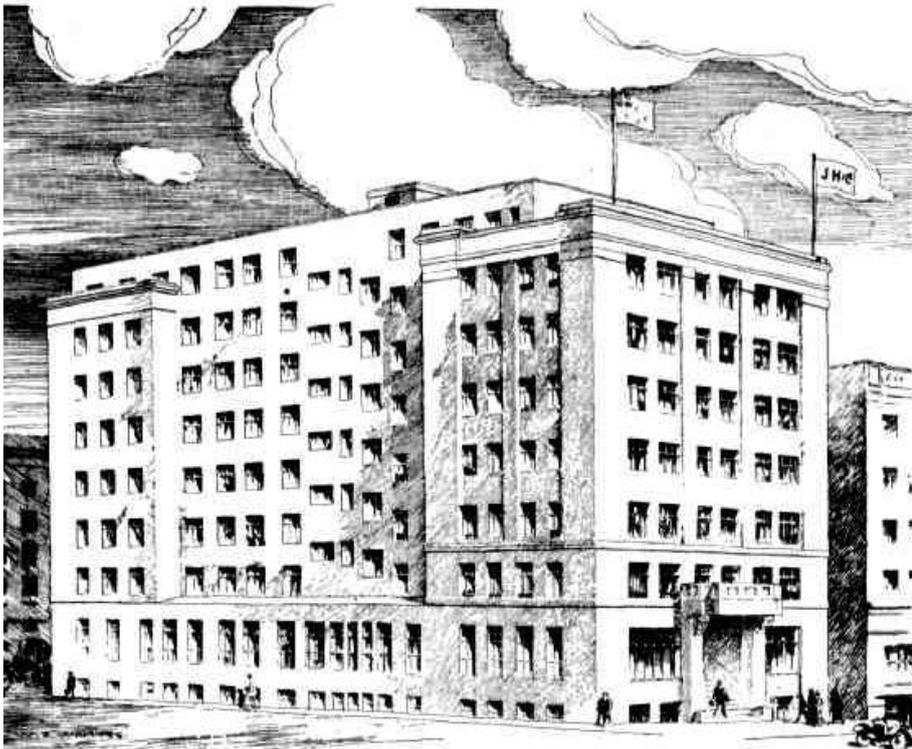
*Henty House...is one of the largest structures now under way in the city. A feature of the plan is the setting back of the top story some distance from the street alignment. This has been done to prevent too much shade being cast on the street below, and is in compliance with a recent ruling under the city building regulations. This is the first occasion that this method of securing an additional story in a narrow street has been put into practice.*

*The building is of reinforced concrete, nine stories in height...It is to be let for offices, the basement only being partly given up to stores, Messrs James Henty and Co occupying the whole ground floor [as offices]... it is understood that more than half of the offices are already let, although the top floor is not yet completed...*

*This is the first building in Little Collins Street, nine stories in height, which has been obtained under the new regulations, by setting the top story back from the front face of the building. The building has also been set back a distance of eight feet from the building line of Little Collins Street in order to make a better entrance and to improve the general appearance of the street in front of the building. The base of the building fronting Little Collins Street is polished Harcourt granite...externally the building is being finished in cement stucco of yellowish colour. The main entrance is being finished in granite and Sandusky white cement (*Herald* 2 April 1924:11).*

Original staircases were floored with marble, as were the walls. The building was also notable for having a Waygood Otis lift (*Herald* 2 April 1924:11).

## CONCRETE BUILDING, LITTLE COLLINS STREET



Upper Story Set Back for Extra Height

Figure 1. Henty House as depicted in a newspaper article in 1924. (Source: *Herald* 2 April 1924:11).

In 1928, letting agents Baillieu Allard Pty Ltd rented offices to a number of tenants including the West End Branch of the Bank of New South Wales, lawyers (presumably because of the building's proximity to the legal precinct), and architects H Vivian Taylor, Soilleux and Overend (S&Mc 1928). By 1930, space in Henty House had been leased as head offices to a plethora of businesses, reflecting the diversity of service sectors located in the city at the time. Offices in Henty House in that year were leased to merchants, importers, wool brokers, manufacturing agents, solicitors, accountants, finance agents, engineers, architects, commercial artists and engineers (S&Mc 1930).

In 1947, the Federal government compulsorily acquired Henty House for use as Civil Aviation Department offices (*Argus* 30 September 1947:7). By the end of World War One, the Commonwealth Government had begun to regard civil aviation as increasingly important. In 1920 the Air Navigation Act was passed. In 1938 the Department of Civil Aviation was established. Policy, planning, finance and development of civil aviation was controlled by the department's head office in Melbourne, with 'outstation' staff supervising air radio, flight control and maintenance. The Department of Civil Aviation was reorganised in 1945 to meet the demands imposed by the expansion of civil aviation and new postwar and international conditions (NAA). The Department of Civil Aviation moved into Henty House in 1947, initially sharing the building with other private businesses including Parbury, Henty & Co Pty Ltd (incorporating Henty & Co). By 1960, the Department of Civil Aviation was listed as the sole occupant of the building (S&Mc 1950, 1960 & 1965).

The building was converted into apartments in 1996. This conversion included the introduction of balconies to the front façade. Changes were also made to the windows and entrance doors on the

ground floor, the latter notably changed to modern glass doors, replacing the timber doors with fan lighting as indicated in the architect's elevations as seen in Figure 3.



Figure 2. Henty House in c1930s. (Source: Kauffman c1915-1935, SLV)

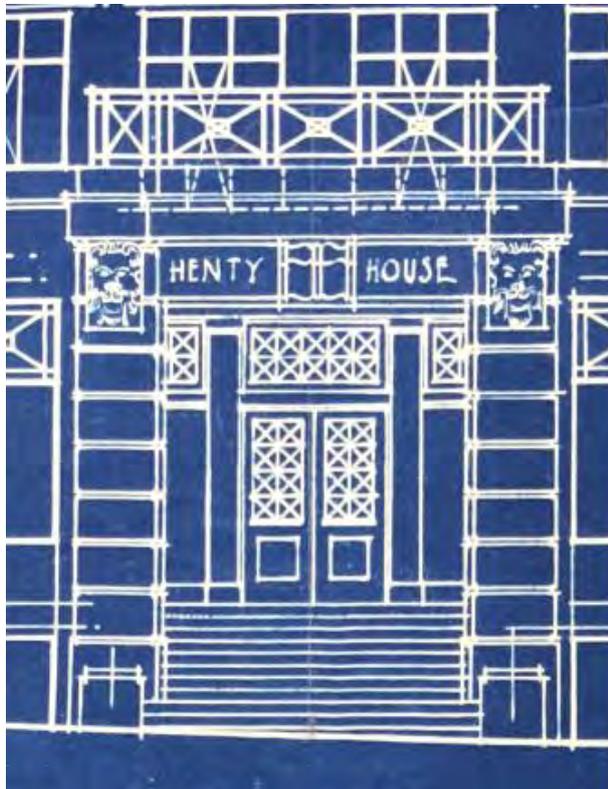


Figure 3. Original designs for front doors on principal facade. (Source: PROV VPRS 11200/P1, Unit 520)

*W & R Butler, architects*

The firm of W & R Butler originated from the partnership of influential Anglo-Australian Arts and Crafts architect Walter Butler, and his nephew (Austin) Richard Butler. Walter Butler migrated to Australia from England in 1888. In England, Butler had been a colleague and close friend of important figures within the Arts and Crafts movement. Following a series of partnerships in Melbourne, Butler and his nephew joined in partnership for almost two decades between 1919 and 1938. The firm designed a diverse range of both public and private buildings, however were primarily known for their residential work, with notable examples such as 'Eulinya' in Toorak (Dernelly 2012).

**SITE DESCRIPTION**

Henty House at 499-503 Little Collins Street, Melbourne is a substantial eight-storey plus basement interwar Commercial Palazzo building constructed of reinforced concrete in 1924. Located on the southern side of the street it is positioned between William Street and King Street. The building occupies the entire narrow block and is bound by Henty Lane to its east, St James Lane to its south and an unnamed lane to its west. The building was refurbished, subdivided and converted to apartments in 1996.

Whilst the building has been refurbished and converted to apartments the primary Little Collins Street elevation retains many of the key characteristics of the interwar Commercial Palazzo style and still maintains its original proportions and configuration. Due to the 40 metre (132 foot) height restriction in place at the time of construction the Little Collins Street elevation is seven storeys high with an eighth level recessed behind.

The ground floor and mezzanine above are expressed as a base to the building, and are partially clad in a veneer of stone (Harcourt granite). The ground floor has large openings with original decorative multipane steel framed windows to the Little Collins street façade. Two simple rectangular projecting spandrels separate the base at first and second floor levels from the floors above. Heavily rusticated engaged columns flank the recessed entry to the building with a balcony above sitting on large console scrolls. Modern automated glass doors have been installed at the entry however the marble cladding to the walls and floor of the lobby, as well as bronze signage 'Henty House' and the glazed timber entry door ensemble appear to be original.

Above the two base levels, the facade originally had three equal vertical bays created by a pair of simple unadorned pilasters, with each bay comprising a pair of square windows per floor. The two outer pairs of windows at each upper level were combined and cantilevered steel framed balconies were inserted as part of the conversion of the building into apartments, while the central bay windows were retained. The facade is of smooth painted render, which is probably over non-loadbearing brickwork, and terminates at a simple coved cornice. Simple incised lines mark the sill and head line of each window and is an original detail of the building. The building edges are marked by shallow rusticated columns which are a later addition.

The side and rear elevations are simple in design, with the first floor spandrel and roof cornice the only aspects of embellishment to relieve the smooth painted render walls, other than a regular pattern of cantilevered balconies added in 1996, replacing original windows. However, many of the original steel-framed windows appear to have been retained, some of which include unusually tall opening sashes.

## INTEGRITY

The building is relatively intact with some changes visible to original or early fabric. The building retains its original built form, fenestrations, parapet and rusticated engaged columns with balcony above at the entry. It also retains its original decorative multipane windows at street level to the Little Collins Street façade and the original glazed timber entry door ensembles with hardware. Several original steel framed windows are also extant. Alterations and additions include the consolidation of window openings and addition of balconies to the front and side elevations, rustication to the building edges and automated entry doors at street level. Overall the building is of moderate to high integrity.

## COMPARATIVE ANALYSIS

Structural steel and reinforced concrete framing became a popular building method in interwar Melbourne, inspired by Chicagoan architecture in the late nineteenth and early twentieth centuries. Departing from load-bearing brick walls, many 1920s examples employed these new building materials allowing for larger more prominent windows whilst also facilitating increased building heights. Most of the buildings were designed in the interwar Commercial Palazzo or Chicagoesque styles, both of which derived from the rebuilding of the core area of Chicago after the 1871 fire. Although they were characterised by an expressed structural system of concrete columns and floor plates, these examples typically included elements of classical detailing (albeit restrained) in the form of a rusticated base, expressed pilasters, projecting cornices and decorative mouldings.

Taking advantage of the new 40 metre (132 foot) height restriction (30 metre or 99 foot for 'little' streets), many 1920s examples adopted architecture styles with the emphasis on vertical façade elements to emphasise the tall height of buildings. During the earlier phase of this interwar period, the more imposing commercial buildings were usually designed in the Commercial Palazzo style, where the upper façade is clearly distinguished from the solid base level in terms of appearance and/or use.

The following examples are comparable with 499-503 Little Collins Street, being of a similar use, scale, style and/or construction date. The images and descriptions are provided by CoM Maps unless stated otherwise.

### *Former Union Bank, 351-357 Elizabeth Street, 1926-1927 (HO1019)*

A five-storey rendered brick bank building. Designed by Butler & Martin in the Commercial Palazzo style and built for the Union Bank by Thompson & Chalmers in 1928.



Figure 4. 351-357 Elizabeth Street, built in 1926-28.

*Former Kelvin Hall, 53-55 Exhibition Street, 1927 (HO1027)*

Formerly known as Kelvin Hall. A seven-storey cement rendered brick office building. Designed by Godfrey & Spowers in the Commercial Palazzo style and built for The Allied Societies Trust Limited in 1927. This entity was an amalgam of various professional societies such as surveyors, engineers and architects and it was these bodies that first tenanted the building. In 1968 the auditorium was converted into a theatre and became known as the Playbox. In 1984 the auditorium was destroyed by fire. The property was subdivided in 1990.



Figure 5. 53-55 Exhibition Street, built in 1927.

*Former Victorian Cricket Association Building, 1-9 Exhibition Street, 1925 (HO1035)*

The former Victorian Cricket Association Building. An eight-storey brick former office building with a mezzanine. Designed by H Croxton Davey in the Commercial Renaissance Palazzo style and built in 1925. Refurbished, subdivided and converted to ground level retail and upper level residential units in 1993.



Figure 6. 1-9 Exhibition Street, built in 1925.

*388-390 Bourke Street, 1930 (HO1206)*

Nine storey brick office building with ground level retail. Designed by AA Fritsch in the Neo-Greco style and built in 1930.



Figure 7. 388-390 Bourke Street, built in 1930.

*Francis House, 107 Collins Street, 1927 (HO573)*

Francis House is a six-storey reinforced concrete office building with a basement. Designed by William Arthur Mordey Blackett and William Blackett Forster in the Neo Renaissance style. Built by Scott & Sorrell and completed in 1927. Noted for being the inaugural winner of the RVIA award for street architecture in 1929.



Figure 8. 107 Collins Street, 1927.

*Collins Gate, 377-379 Little Collins Street, 1924 (Recommended as significant in the Hoddle Grid Heritage Review)*

377-379 Little Collins Street was originally constructed in 1925 as a four-storey interwar commercial corner building with elements of the Chicagoesque style, with some aspects of the Georgian Revival

style. It exhibits the pilasters and spandrels, large windows, strong base and cornice of the former style but is somewhat eclectic in its overall use of a range of stylistic devices.



Figure 9. Collins Gate, 377 Little Collins Street, 1924

Henty House at 499-503 Little Collins Street, Melbourne is a substantial eight-storey plus basement interwar Commercial Palazzo building constructed of reinforced concrete in 1924. It is comparable with a number of other HO listed places within central Melbourne being of a similar scale, style and construction date. These examples all combine elements of classical detailing (albeit restrained) in the form of a prominent base (frequently rusticated), expressed pilasters, projecting cornices and decorative mouldings.

The former Kelvin Hall at 53-55 Exhibition Street is particularly comparable.. Both sites demonstrate characteristics of the Commercial Palazzo style, the buildings are of a similar scale and share many characteristics, including a façade divided into equal bays by projecting pilasters terminating at a cornice and punctuated by multipane steel frame windows. Both buildings are quite restrained in their use of applied ornamentation or exotic materials such as glazed terracotta faience, although the former Kelvin Hall does feature a decorative moulding below the cornice at each end of the building. However, Henty House retains its elaborate entry porch and lobby, which is a notable feature from street level and evidence of its importance as the headquarters of the influential James Henty & Co.

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**ASSESSMENT AGAINST CRITERIA**


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✓

**CRITERION A**

Importance to the course or pattern of our cultural or natural history (historical significance).

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**CRITERION B**

Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).

---

**CRITERION C**

Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).

---

✓

**CRITERION D**

Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

---

**CRITERION E**

Importance of exhibiting particular aesthetic characteristics (aesthetic significance).

---

**CRITERION F**

Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)

---

**CRITERION G**

Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

---

**CRITERION H**

Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

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**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985**      D

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**Central City Heritage  
Study 1993**      C

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**Review of Heritage  
overlay listings in the  
CBD 2002**      Ungraded

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**Central City Heritage  
Review 2011**      Ungraded

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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Henty House

**PS ref no:** HOXXXX



### What is significant?

Henty House at 499-503 Little Collins Street, Melbourne, an eight-storey Commercial Palazzo building built in 1923 to a design by W & R Butler.

Elements that contribute to the significance of the place include (but are not limited to):

- The original built form and scale;
- The external configuration of Little Collins Street facade demonstrating aspects of the interwar Commercial Palazzo style and wall surfaces of painted cement render;
- The original multipane and other steel framed windows;
- The rusticated engaged columns with a balcony above sitting on large console scrolls flanking the recessed entry to the building; and
- The original or early details in the lobby including the marble cladding, glazed timber entry door ensembles with hardware, letterboxes and lift surround.

Later alterations, including balconies added to the Little Collins Street elevation, are not significant.

### How it is significant?

Henty House at 499-503 Little Collins Street, Melbourne, is of local historic and representative significance to the City of Melbourne.

### Why it is significant?

Henty House at 499-503 Little Collins Street, Melbourne, built in 1924, is historically significant for the evidence it provides of Melbourne's post-World War One demand for office space from service sectors related to the 1920s' growth of manufacturing and retail development. During the economic boom of the

1920s, an increasing number of commercial enterprises constructed architect designed multi-storey premises in the city. Henty House is historically significant for being the first multi (nine) storey building in Little Collins Street, obtained under the 1916 height regulations by setting the top storey back from the front facade of the building. It is historically significant as one of only a few merchant houses constructed in the city at the time. (Criterion A)

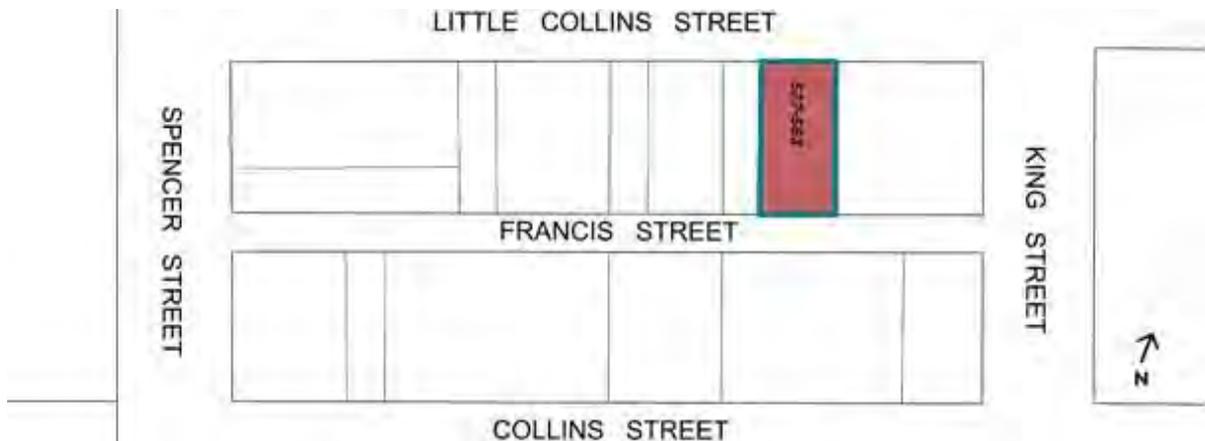
Henty House at 499-503 Little Collins Street is significant as a largely intact example of interwar commercial development in central Melbourne, utilising the interwar Commercial Palazzo style that (along with the Chicagoesque style) characterised the early phase of this wave of development. It demonstrates key characteristics of the style, such as a strong vertical emphasis resulting from the projecting pilasters dividing the façade into three vertical bays sitting above a strong base separated from the upper levels by a pair of simple spandrels and finishing with a modest but interesting coved cornice. While overall, the principal elevation is quite understated in the degree to which it demonstrates the key characteristics of the style its elaborate entry porch and lobby provide evidence of its importance as the headquarters of the influential James Henty & Co. Significant fabric includes the rusticated engaged columns supporting a balcony above sitting on large console scrolls, flanking the recessed entry to the building with its use of quality materials including marble cladding, glazed timber entry door ensembles with hardware, letterboxes and lift surround. (Criterion D)

#### **Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)

<b>SITE NAME</b>	Warehouses
<b>STREET ADDRESS</b>	577-583 Little Collins Street Melbourne
<b>PROPERTY ID</b>	105941



SURVEY DATE: May 2017

SURVEY BY: Context Pty Ltd

**HERITAGE INVENTORY** H7822-2189 (no 577)  
H7822-1689 (577-583)

**EXISTING HERITAGE OVERLAY** No

**PROPOSED GRADE** Significant

**PLACE TYPE** Building

**FORMER GRADE** C

**DESIGNER / ARCHITECT / ARTIST:** Not known

**BUILDER:** Corkram & Co (577-579)

**DEVELOPMENT PERIOD:** Victorian Period (1851-1901)

**DATE OF CREATION / MAJOR CONSTRUCTION:** 1875 (577-579)  
1887 (581-583)

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
5 Building a commercial city	5.5 Building a manufacturing capacity

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no:</b> 41	<b>Inventory no:</b> 689
<b>Character of Occupation:</b> Governmental, Commercial	
Land sale details not provided	
1855 Kearney	Part of Immigration Depot (but no buildings shown in this area).
1866 Cox	
1877 Dove	Small shed & vacant allotment (577); 583 Russell Gillespie Flour Mills.
1880 Panorama	
1888 Mahlstedt	Three three-storey buildings.
1905/6 Mahlstedt	Two three-storey buildings; commercial Bulk Store & Leatherworks.
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Warehouses
1920s	Warehouses
1960s	Warehouses

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an individually significant place.

**Extent of overlay:** Refer to map

**SUMMARY**

These former warehouse buildings were built separately to accommodate part of a flour mill complex for Russell and Gillespie in 1875. The buildings are complementary in scale, form and materiality, although façade details vary. Number 577-579 retains much of the detail typical of a warehouse building for this period (at the upper level), while the façade of number 581-583 was altered in the 1920s.

## HISTORICAL CONTEXT

### Building a commercial city

#### *Building a manufacturing capacity*

The *Encyclopaedia of Melbourne* writes that the manufacturing industry was significant in Melbourne.

*For much of its history Melbourne has been Australia's largest single centre of manufacturing. Its early manufacturing took two forms. Some of it involved the processing of primary products that had been produced in rural Victoria, often for export. Fellmongering, wool-washing, tallow manufacture and later flour milling and other food processing, as well as agricultural machinery production, fell into this category. It was dependent on the nature and volume of rural production. Other manufacturing was based on local consumer demand for products such as clothing, boots and shoes, beer and biscuits, as well as bricks and timber and other building materials. The growth of such industries was dependent on the size of Melbourne's population, its spending power and the extent to which local manufacturers could produce what was demanded more cheaply than imports... As the Victorian railway network was built with Melbourne at its centre, cheaper, faster travel favoured large Melbourne manufacturers at the expense of smaller producers in regional centres who had previously been protected from the big metropolitan producers by high transport costs. New technologies in industries such as brewing and flour milling had a similar impact. Larger more efficient machinery involved costly investment that was only worthwhile where the large Melbourne market made large-scale production feasible (Dingle 2008).*

As Melbourne's manufacturing developed through the nineteenth century, so did the construction of warehouses and stores for the storage of goods until they were transported to retail markets.

## SITE HISTORY

577-583 Little Collins Street comprises two conjoined three-storey former warehouses, at 577-579 Little Collins Street and 581-583 Little Collins Street.

In 1855, the subject site was part of the Immigration Depot, but no buildings were in existence at this time. By 1877, a small shed stood at 577 Little Collins Street, and the Russell and Gillespie Flour Mills had been built at 583 Little Collins Street (Fels, Lavelle & Mider 1993).

A flour mill was erected at 577-579 Little Collins Street (Crown allotment 29, section 16a) for Russell and Gillespie in 1875 by builders Corkram and Co of 8 O'Connell Street, North Melbourne (MCC registration no 6581, as cited in AAI, record no 76828). The building at 577-579 Little Collins Street and a two-storey brick store at 16-18 Francis Street (at the rear of 577-579 Little Collins Street) were built as part of the flour mill complex (MCC registration no 9346, as cited in AAI, record no 76863) (Figure 1, Figure 2). The flour mill was named the City Flour Mills.

The Gillespie family were well known flour millers in Melbourne and Sydney. Scotsman George Gillespie established himself as a produce and grain merchant in Melbourne, and in the 1870s expanded into flour milling. Sons Robert, John and George Gillespie formed Gillespie Bros and Co (later Gillespie Bros Ltd), and became proprietors of the Anchor Flour Mills, extending their business into New South Wales and Queensland (Amos 1983).

Shipping agents Anderson and Marshall occupied 577-579 Little Collins Street until the early 1880s (Age 1 December 1882:3). The building was vacant for some time after the City Flour Mills company moved from the premises in c1887 (S&Mc 1888). Fawcett and Co Federal Free Stores briefly occupied the building in 1888 (S&Mc 1889). The building was again left vacant for twelve years between 1898 and 1910 (S&Mc 1898-1911), until occupied by the Wholesale and Agency Co Pty Ltd in the latter year, who continued to use the building until 1920 (S&Mc 1912-1920).

The Detailed Fire Survey plan shows that by 1910 577-579 Little Collins and 16-18 Francis Street were interconnected (Mahlstedt Map no 23, 1910).

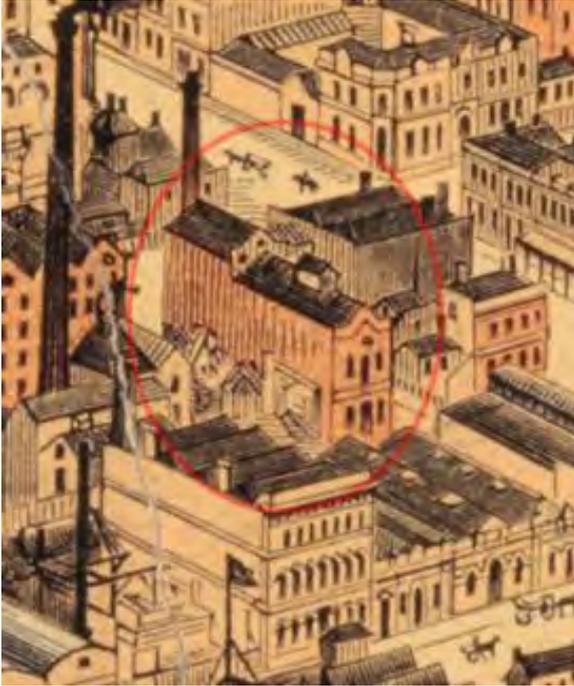


Figure 1. Russell & Gillespie's flour mill chimney and back building facing Francis Street shown in a section of Melbourne, 1882, by A C Cooke (Source: SLV).



Figure 2. Same building at 16-18 Francis Street in c1972 (Source: Halla c1972, SLV H36133/594 copyright).

A three-storey warehouse was erected at 581-583 Little Collins Street in c1887, with the Eureka Free Store of Dummett and Co occupying the building (S&Mc 1888, Mahlstedt Map no 16, 1888). It was sold by auction in 1889, and described as a 'three storey brick warehouse, newly and most substantially built...right through to Francis Street, also with cellarage accommodation the full depth' (Age 9 March 1889:2).

After the sale, 581-583 Little Collins Street was occupied in 1889-1901 by various tenants, including Virgoe and Sons, John Barwise, and the Fidelity Free Storage Co (S&Mc 1889-1901). From 1902 until the 1960s, James Hardie and Co, merchants and importers, occupied the building (S&Mc 1903-1942; Age 8 February 1961:37).

The facade of 581-583 Little Collins Street was altered in the mid-1920s and in 1975, the two warehouses were integrated and converted to an office building. They were refurbished and converted to a night club in 1994 (CoMMaps).

## SITE DESCRIPTION

These two Victorian warehouse buildings are located on the southern side of Little Collins Street, between King Street and Spencer Street. Although they were built several years apart and for different owners, the two buildings are complementary in form, scale and materiality. Façade detailing varies between the buildings. At the upper levels, 577-579 Little Collins Street retains much of its Victorian detailing, while number 581-583 has characteristics of the interwar period following alterations to the façade in the 1920s.

577-579 is a three-storey overpainted brick building. The upper façade remains relatively intact, with simple detailing reflective of the pre-1880s construction date. A set of three identical rounded arched window openings with timber sash windows is located across the facade at both the second and third levels. Each window has a stone sill (now painted). A string course marks the transition between the levels. A simple cornice runs across the parapet and a simple arched pediment is centred over the building. At ground level, there have been significant alterations to the shop front, with a section of bluestone plinth being the only early fabric remaining.

The upper façade of 581-583 Little Collins Street reflects the proportions and scale of the adjacent Victorian building, though detailing is more consistent with the interwar period. The flat rendered façade is reasonably intact, with window openings grouped and consistent across the two levels. Rectangular window openings remain, with a double opening in the centre and single openings at each end. Original windows and window detailing have been removed. Flat engaged pilasters separate the openings, and the parapet is gently curved with no pediment details. The upper cornice matches the cornice on the adjacent building, suggesting it may be an original detail. As with the adjacent building, there have been significant alterations made at street level, with a consistent façade running across both buildings.

The rear elevation to Francis Street remains relatively intact.

## INTEGRITY

At street level, both buildings have undergone substantial alterations. The Victorian detailing to the upper façade of number 577-579 is largely intact, although the brick work has been painted. On number 581-583, the cornice remains at the roof level of the building. The façade of this building was altered in the 1920s. The flatness of the rendered finish and pattern of openings from this period are still evident, however windows have been replaced and no other decorative details are evident.

## COMPARATIVE ANALYSIS

Warehouses and industrial buildings are an important building type of the nineteenth and early twentieth century urban landscape of Melbourne. Many of these early storage or manufacturing facilities are no longer operational, often adapted for businesses or offices. The buildings at 577-583 Little Collins Street comprise two three-storey warehouses dating to the 1870s and 1880s. The subject building compares well with the following examples, being of a similar use, scale, location and creation date. The below images and descriptions are provided by CoM Maps unless stated otherwise, with images dating from c2000 or later.

Examples of late Victorian warehouse in the CBD include:

*Former McCracken Brewery Malt Warehouse, 538-542 Little Collins Street, 1878 & 1879 (HO1057)*

The former McCracken's City Brewery malt store is a four-storey rendered brick building with a basement and ground level retail. Designed by William Elliot in the Renaissance Revival style and built in two stages in 1878 and 1879. In the 1950s it was converted to an office building and became known as Merino House. Refurbished and subdivided into residential units in 1996.



Figure 3. 538-542 Little Collins Street constructed 1878-79.

*Former Penman & Dalziel warehouse, 55-57 Hardware Lane, 1887 (HO665)*

Three-storey brick former warehouse with basement. Designed by Alfred Dunn and built by William Thomas Hosking & Sons in 1887. Refurbished in 1989.



Figure 4. 55-57 Hardware Lane constructed 1887-88 (Source: Lovell Chen 2017).

*Former Bank of Australasia, 382-384 Elizabeth Street, 1883 (HO1021)*

Two linked rendered brick buildings on Elizabeth Street, the former Bank of Australasia is a two-storey rendered brick building. Designed by Reed & Barnes in the Renaissance Revival style and built by Stephen Armstrong in 1883. The rear part of the building along Little La Trobe Street and attached to the former bank is a late Victorian rendered brick former warehouse refurbished in 1989. It is this part of the building that is most like the 577-583 Little Collins Street.



Figure 5. 382-384 Elizabeth Street constructed 1883.

*Porta and Sons, Steam Bellows Works, 25 Little Lonsdale Street, 1883 (HO1058)*

This warehouse was constructed for Joseph Porta, then of Porta & Sons bellows makers, to the design of William Elliott in 1883. The elevation resembles a simplified version of the McCracken Brewery malt store also designed by Elliott in Little Collins Street in the late 1870s and his warehouse designs in Corrs Lane and for the Currie & Richards' warehouse (1875).



Figure 6. Porta and Sons, Steam Bellows Works, 25 Little Lonsdale Street constructed 1883. (Source: Butler 2011:445).

*Union Bond Melbourne Storage Company Ltd, 115-129 King Street, 1882 (HO1047)*

A three-storey rendered brick former warehouse and bonded store on a bluestone foundation. It includes parking to the rear. Designed by Crouch & Wilson in 1882, it was leased to the Melbourne Storage Company. Refurbished and converted to offices in 1980 and 1998.



Figure 7. Rear of Union Bond Melbourne Storage Company Ltd, 115-129 King Street constructed 1882.

577-583 Little Collins Street comprises nineteenth century building typology like the examples shown. Their origin and use are still legible despite alterations that have affected the Collins Street façade. Like 382-384 Elizabeth Street and 55-57 Hardware Lane, alterations have occurred to windows. 25 Lonsdale Street provides a good comparison with its utilitarian but legible form and plain façade. The two buildings comprising 577-583 Little Collins Street together form a representative example of nineteenth century warehouse typology.

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**ASSESSMENT AGAINST CRITERIA**


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**CRITERION A**

Importance to the course or pattern of our cultural or natural history (historical significance).

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**CRITERION B**

Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).

---

**CRITERION C**

Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).

---

✓

**CRITERION D**

Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

---

**CRITERION E**

Importance of exhibiting particular aesthetic characteristics (aesthetic significance).

---

**CRITERION F**

Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)

---

**CRITERION G**

Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

---

**CRITERION H**

Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

---

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an individually significant place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

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**REFERENCES**

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985** D

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**Central City Heritage  
Study 1993** C

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**Review of Heritage  
overlay listings in the  
CBD 2002** Ungraded

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**Central City Heritage  
Review 2011** Ungraded

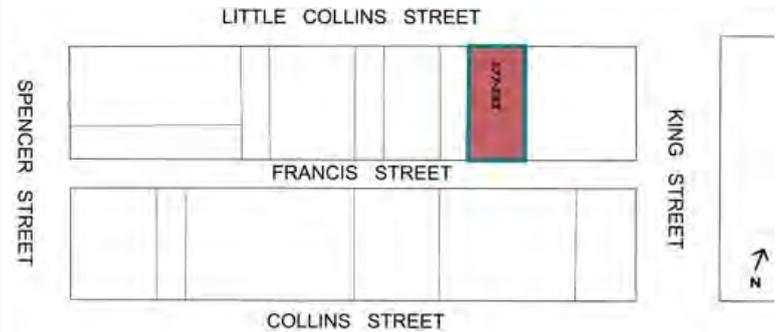
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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Warehouses



**PS ref no:** Interim HO1278



### What is significant?

The buildings at 577-579 Little Collins Street, Melbourne, built in 1875, and 581-583 Little Collins Street, built in 1887 and altered in the mid-1920s.

Elements that contribute to the significance of the place include (but are not limited to):

At 577-579 Little Collins Street:

- The building's original external form, materials and detailing;
- The building's high level of integrity to its original design;
- Simple corniced parapet with arched pediment; and
- Moulded string course; and
- Round arched window openings with timber sash windows and stone sills (overpainted).

More recent alterations made to the street level façade are not significant.

At 581-583 Little Collins Street:

- The building's original external form and materials;
- The building's high level of integrity to its mid-1920s design;
- Curved parapet with cornice below;
- Original pattern and size of fenestrations; and
- Flat engaged pilasters.

More recent alterations made to the street level façade are not significant.

### How it is significant?

The two buildings at 577-579 Little Collins Street and 581-583 Little Collins Street, Melbourne are of local historic and representative significance to the City of Melbourne.

### Why it is significant?

The three-storey buildings at 577-583 Little Collins Street are historically significant for their association with manufacturing and warehousing in the City of Melbourne. 577-579 Little Collins Street, together with the interconnected building at 16 -18 Francis Street at the rear, are historically significant as a flour

mill complex known as City Flour Mills constructed for Russell and Gillespie in 1875. The firm of Russell and Gillespie, founded by Scotsman George Gillespie were well known for their flour milling operations throughout NSW, Victoria and Queensland, eventually as proprietors of the Anchor Flour Mills. 581-583 Little Collins Street and its extension through to Francis Street is historically significant as a related warehouse occupied by a variety of merchants and importers. (Criterion A)

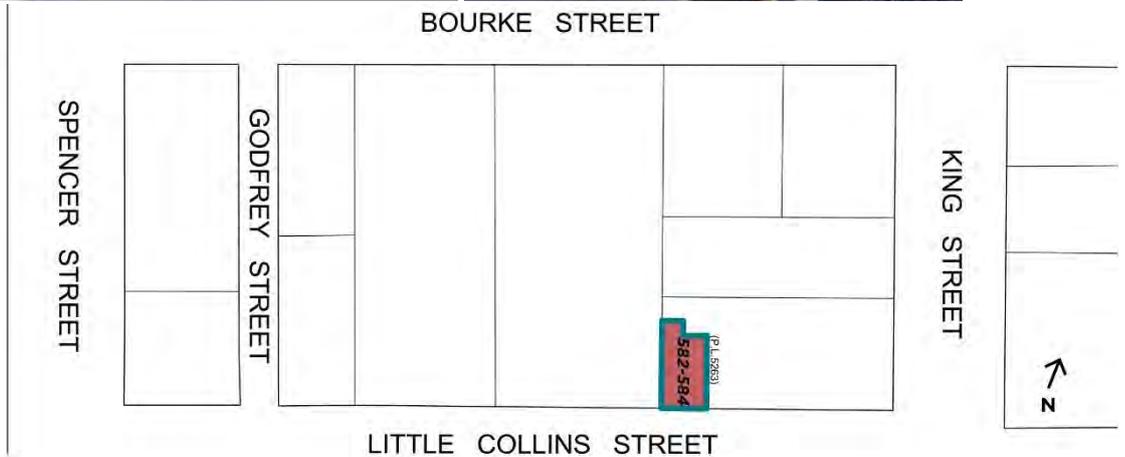
The buildings at 577-583 Little Collins Street and extending through to 16-18 Francis Street are representative examples of brick and render warehouse buildings constructed in the Victorian period in the City of Melbourne. Both constructed in 1875, with the façade of 581-583 altered in the 1920s, the pair of warehouses demonstrate the warehouse typology that was an important part of the urban landscape of nineteenth century Melbourne. Despite some changes to their exterior windows, particularly to those of 581-583 Little Collins Street, both buildings remain legible, including the view of them from Francis Street. (Criterion D)

#### **Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)

<b>SITE NAME</b>	Commercial building
<b>STREET ADDRESS</b>	582-584 Little Collins Street Melbourne
<b>PROPERTY ID</b>	105948



SURVEY DATE: May 2017		SURVEY BY: Context Pty Ltd	
<b>HERITAGE INVENTORY</b>	H7822-1580	<b>EXISTING HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
<b>DESIGNER / ARCHITECT / ARTIST:</b>	Crouch & Wilson	<b>FORMER GRADE</b>	C
		<b>BUILDER:</b>	Linacre & Farnsworth
<b>DEVELOPMENT PERIOD:</b>	Victorian Period (1851-1901)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1873

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
5 Building a commercial city	5.5 Building a manufacturing capacity

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no:</b> 33	<b>Inventory no:</b> 580
<b>Character of Occupation:</b> Commercial	
Land sale details not provided.	
1855 Kearney	Immigration Office.
1866 Cox	Building on site.
1880 Panorama	
1888 Mahlstedt	Building, Watt & Co.
1905/6 Mahlstedt	Two-storey building, Price Griffith Merchants.
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Commercial
1920s	Commercial
1960s	Commercial

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Extent of overlay: Refer to map

**SUMMARY**

This two-storey commercial building was erected by businessman, colonial magistrate and St Kilda councillor William Welshman in 1873. Designed by prominent architects Crouch and Wilson, the building retains much of the high-quality detailing to its front façade.

## HISTORICAL CONTEXT

### Building a commercial city

#### *Building a manufacturing capacity*

As Melbourne developed through the nineteenth century, so did its manufacturing industry. Flinders Lane became an important area for clothing manufacturers, while Chinese cabinet makers were concentrated at the east end of town. Food-processing plants were established in north and west Melbourne. Factories tended to be small and specialised. Large factories, built in the later nineteenth century and early twentieth century tended to be built outside the City of Melbourne, where land was more easily obtainable (Context 2012:44).

The growth of manufacturing was accompanied by the construction of warehouses and offices. From the 1850s, the Yarra River and the docks west of Swanston Street were in essence the 'lifeline' of the city. Port facilities and large warehouses were built in this area to serve shipping interests (Context 2012:39-40). The area in and around Flinders Lane is described by the *Encyclopedia of Melbourne*:

*By the 1860s, as [Flinders Lane's] swamps were filled in, and as its proximity to the wharf encouraged the construction of warehouses and showrooms, the street gained a reputation as a busy and important thoroughfare, the chosen location of mercantile houses, importers, brewers, timber yards and wholesalers (May 2008).*

## SITE HISTORY

Commercial buildings have existed on this site since 1855. (Fels, Lavelle & Mider 1993).

The existing two-storey commercial building at 582-584 Little Collins Street (Figure 1, Figure 2) was erected in 1873 for owner William Welshman, colonial magistrate and St Kilda councillor. It was designed by prominent architects Crouch and Wilson, and built by Linacre and Farnsworth (MCC registration no 5497, as cited in AAI, record no 76813).

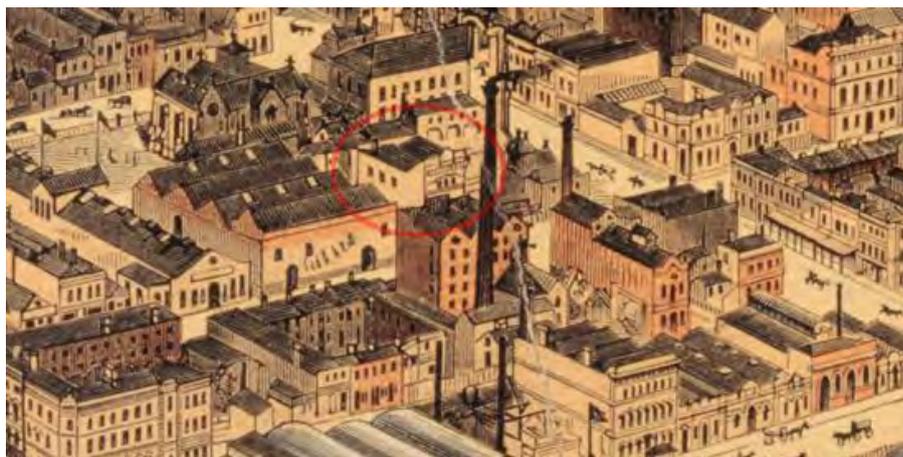


Figure 1. A section of lithograph by A C Cooke (1882), showing the two-storey building at 582-584 Little Collins Street. (Source: Cooke 1882)

In 1884, Welshman advertised:

*having completed the erection of...extensive premises in Little Collins Street west, near Spencer-street Railway Station, [William Welshman] begs to inform Millers, Storekeepers, Farmers, Vignerons, and others that he is now desirous of acting as COMMISSION AGENT for the Sale of Flour, Grain, etc., etc. Superior dry and well-ventilated Cellar for Storage of Wine. Goods- of every description sold or purchased on commission (Ovens and Murray Advertiser 28 February 1874:1).*

Welshman had his agency in the building until 1877, with bitters and cordial manufacturer, Joseph Steane and Co, sharing the premises until the early 1880s (S&Mc 1875-1884).

In 1881, William Welshman commissioned architects Crouch and Wilson, who designed the subject building, to erect bond stores on the adjacent land at the corner of Little Collins and King streets.

Watt and Co's print workshop occupied the building during the 1880s and 1890s, and James Hardie and Co's leather factory used the building until 1902 when the company relocated to 581-583 Little Collins Street, across the road (S&Mc 1892-1901).

The Standard Plan of Melbourne compiled by Mahlstedt and Gee in 1888 shows the two-storey brick building with windows in every elevation and doors to the north and east elevations (Mahlstedt Map no 16, 1888). Adjacent to the northwest corner of the building was an outdoor shed with toilets (MMBW Detail Plan no 738, 1895).

From the early 1900s until the 1940s, the building housed the offices of numerous mercantile businesses, including self-raising flour manufacturer Brockhoff and Co (S&Mc 1903); the Columbus, USA Manufacturing Company (S&Mc1906); wine and spirit merchants, D J Tuomey and Co (S&Mc 1910-1925); and oil fuel importers H C Sleight (S&Mc 1930-1942).

It appears that by 1948 the outbuilding had been upgraded with fireproof walls, expanded to two storeys, and merged into the main building with a new interior access from the workshop spaces (Mahlstedt Map no 23, 1948).

The building was refurbished and converted to a bar and restaurant in 2001.



Figure 2. 582-584 Little Collins in the 1970s, from Little Collins Street north between Godfrey and King Streets, Melbourne, Vic., c.1972, by K J Halla. (Source: Halla c1972, SLV copyright)

*Crouch & Wilson, architects*

Born in Hobart, Tasmania in 1832, Thomas James Crouch (1832/3-1889) was a pupil of Alexander Dawson, an officer of the Royal Engineer's Department, and as such, was one of the first architects to be articled to a professional in Australia. In 1850, he commenced practice in Tasmania and moved to Melbourne in 1852, recommencing practice there in 1854 after working on the Bendigo and Beechworth goldfields and speculating on real estate in South Yarra. In 1858 he was joined by Ralph Wilson (? - 1886) in the firm Crouch and Wilson, a partnership that lasted until 1881. The partnership name continued with Crouch's son, Ernest W M Crouch, and Wilson's son, Sydney H Wilson, who became principals by 1889 (Tibbits 2012:183-84).

**SITE DESCRIPTION**

582-584 Little Collins Street is located on the north side of the street, between King Street and Spencer Street. The two-storey brick building is built to the property boundary and has an elaborate rendered façade.

Built in the Victorian classical style, the ground level, the building has a rusticated façade over a rock-faced bluestone base. A heavy cornice marks the floor level of the building which is elevated above street level. A recessed entry porch is located to one side of the building and has a squared opening at the street edge. A deep architrave runs around the opening and a plaster plaque sits centrally over the opening. A decorated cornice runs across the top of the opening. Entry porch details include fully glazed timber doors with curved brass handles, a brass handrail and chequerboard tiling to the floor. These details are not original.

Across the face of the building at street level, a glazed timber panel has been inserted into an original opening. A cornice and rendered frieze run across the top of this level. Four decorative rosettes were originally spaced across the frieze. The outer two remain and the middle two have been replaced with modern signage.

Three identical rounded arched windows are located across the upper façade. A string course intersects the windows at the springing point of the arch, and a recessed rendered panel is located below each of the windows. At the top of the building, a simple arched pediment is centred over the parapet and a deep bracketed cornice sits just below it.

**INTEGRITY**

The building retains a high level of intactness. Alterations include new flooring to the entry, insertion of a large glazed timber panel into the window opening at street level, and removal of two decorative rosettes.

**COMPARATIVE ANALYSIS**

Warehouses and commercial buildings are an important building type of the nineteenth century and early twentieth century urban landscape of Melbourne. Many of these early mercantile offices, warehouse or manufacturing facilities are no longer operational, and have often been adapted to businesses or offices. The subject building compares well with the following examples, being of a similar use, scale, location and creation date. The below images and descriptions are provided by CoM Maps unless stated otherwise, with images dating from c2000 or later.

*Eadies Building, 61-69 A'Beckett Street, 1871 (HO515)*

A two-storey brick former warehouse on a bluestone base. Built in 1871 for the merchants McClure, Valentine & Co., by the 1960s it had been converted to a printing works. In 2006 it was refurbished and converted to a restaurant. Noted for still housing the original hydraulic goods lift that was powered by mains water.



Figure 3. 61-69 A'Beckett Street constructed 1871.

*Currie and Richards Building, 79-81 Franklin Street, 1875 (HO654)*

Three-storey brick former factory. Designed in the Italianate manner and built by Martin & Peacock in 1875. Further subdivided into upper level apartments in 1993. It is notable for its classical Victorian architecture.



Figure 4. 79-81 Franklin Street constructed 1875.

*Wilson's shop & residence, 299 Elizabeth Street (HO1917)*

A three-storey rendered brick shop and former residence. Designed in the Italian Renaissance Revival style by JW Roberts & Company and built for Charles Wilson in 1885.



Figure 5. 299 Elizabeth Street constructed 1885.

Built in the 1870s, the former warehouse at 582-584 Little Collins Street is one of a number of buildings of similar style and scale, which are comparatively rare in the central city. A number of other similar examples within the Hoddle Grid (i.e. 277 & 281 Little Lonsdale Street) are not included in a Heritage Overlay, and by comparison to the above examples already on HO, the subject building is a reasonably intact representative of a Victorian-era office in the City of Melbourne.

**ASSESSMENT AGAINST CRITERIA**

✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
✓	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
✓	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

**REFERENCES**

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- Sands and McDougall, Melbourne and Suburban Directories (S&Mc)*, as cited.
- Tibbits, George, 2012 'Crouch & Wilson' in Goad, Philip and Willis, Julie (eds.), *The Encyclopedia of Australian Architecture*, Cambridge University Press, Cambridge.

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985**

D

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**Central City Heritage  
Study 1993**

C

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**Review of Heritage  
overlay listings in the  
CBD 2002**

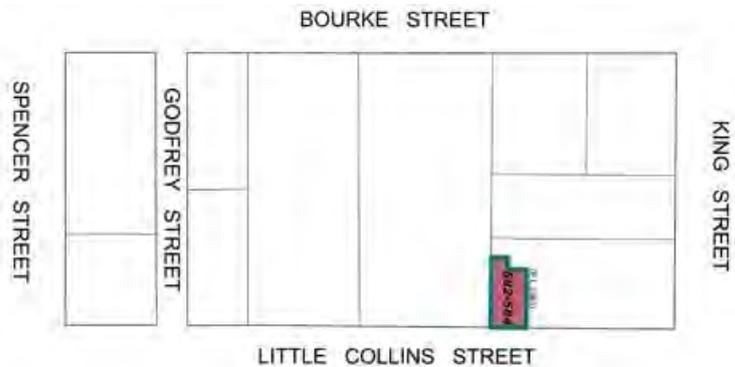
Ungraded

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**Central City Heritage  
Review 2011**

Ungraded

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**STATEMENT OF SIGNIFICANCE****Heritage Place:** Commercial building**PS ref no:** Interim HO1279**What is significant?**

582-584 Little Collins Street, Melbourne, built in 1873 for William Welshman and designed by architects Crouch and Wilson.

Elements that contribute to the significance of the place include (but are not limited to):

- The building's original external form, materials and detailing;
- The building's high level of integrity to its original design;
- Parapet with simple arched pediment;
- Major bracketed cornice and minor cornices;
- Original size and pattern of fenestrations;
- Decorative rosettes;
- Ground level rusticated façade over rock-faced bluestone base; and
- Deep architrave with plaster plaque to recessed porch entry.

Later changes including the insertion of a large glazed timber panel into the window opening at street level and the new flooring to the entry are not significant.

**How it is significant?**

582-584 Little Collins Street, Melbourne is of local historic, representative, aesthetic and associative significance to the City of Melbourne.

**Why it is significant?**

582-584 Little Collins Street historically significant for its representation of mercantile development in the mid-Victorian period when Melbourne was rapidly expanding. Dating from the early 1870s, the building

is a relatively early example of a commercial office of which not a great many remain from this period. (Criterion A)

The building at 582-584 Collins St is a fine example of a classical revival building from the mid-Victorian period. The recessed entry is unusual and the composition of the façade is a scholarly example of Victorian-era classical architectural traditions. (Criterion D)

The building at 582-584 Collins St is of aesthetic significance for the high quality of its Victorian architecture. The quality of detailing to the façade is notable for a building from the early 1870s, with this level of detailing more common in the later Victorian period. Details include a rusticated base at street level, a parapet wall with a heavy bracketed cornice and central pediment, a squared entry porch to one side of the building and a set of three rounded arched windows across the upper façade. (Criterion E)

The building at 582-584 Little Collins Street is significant for its association with businessman, Colonial Magistrate and St Kilda councillor William Welshman who commissioned prominent architects Crouch and Wilson to design both it and the Union Bond Melbourne Storage Company stores in King Street and Little Collins Street. (Criterion H)

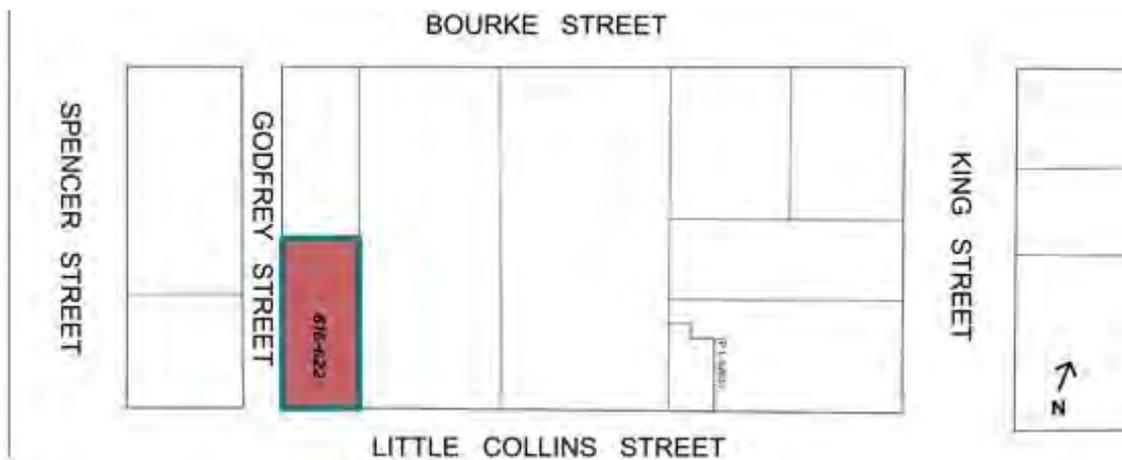
#### **Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)



<b>SITE NAME</b>	Former Melbourne and Metropolitan Tramways Board Building
<b>STREET ADDRESS</b>	616-622 Little Collins Street Melbourne
<b>PROPERTY ID</b>	105946



SURVEY DATE: May 2017

SURVEY BY: Context Pty Ltd

**HERITAGE INVENTORY** H7822-1581

**EXISTING HERITAGE OVERLAY** No

**PLACE TYPE** Individual Heritage Place

**PROPOSED CATEGORY** Significant

**FORMER GRADE** C

**DESIGNER / ARCHITECT / ARTIST:** A G Monsborough

**BUILDER:** Not known

**DEVELOPMENT PERIOD:** Interwar Period (c.1919-c.1940)

**DATE OF CREATION / MAJOR CONSTRUCTION:** 1937  
1938-39 (extensions)

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
6 Creating a functioning city	6.7 Transport
	<b>OTHER SUB-THEMES</b>
3 Shaping the urban landscape	3.2 Expressing an architectural style

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no:</b> 33	<b>Inventory no:</b> 581
<b>Character of Occupation:</b> Governmental, Commercial	
Site occupied by Colonial Police Magistrate & Administrator of Settlement, William Lonsdale.	
1837 & 1843 Hoddle	
1840 Russell	Complex of buildings including Officers Quarters. Some buildings apparently sited partially under Godfrey Street.
1850 Proeschel	
1855 Kearney	
1866 Cox	
1880 Panorama	
1888 Mahlstedt	Three buildings of one and two storeys to Little Collins Street
1905/6 Mahlstedt	Two buildings, one of four storeys; also three buildings to Little Collins St, including Cooper S Downie.
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Blacksmiths
1920s	Offices, Public transport, Power
1960s	Offices, Public transport, Power

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** refer to map

**SUMMARY**

A large, striking building built in 1937 and extended in 1938-39, for the Melbourne Metropolitan Tramways Board. Designed by architect Alan Gordon Monsborough, the building combines elements of the moderne, stripped classical and art deco architecture.

## HISTORICAL CONTEXT

### Creating a functioning city

#### *Transport*

The earliest trams in Melbourne were horse-drawn trams, which operated in the 1860s and 1870s; these were replaced in 1885 by the cable tram system. Melbourne's tramways extended across the central city and carried passengers to outlying suburbs, including Richmond, Northcote and Kew. In the 1880s Melbourne had one of the largest cable tram networks in the world. Electric trams commenced operations in 1906 and cable trams continued to operate until 1940 (Context 2012:55).

Gary Vines, in his *Melbourne Metropolitan Tramway Heritage Study*, writes that the Melbourne and Metropolitan Tramways Board (MMTB)

*was formed in 1919, as part of a rationalisation of suburban public transport in Melbourne under the State government. The MMTB took over operation of the cable system and the various municipal [tram] trusts, resulting in a wide range of vehicle types and some differences in operation systems...*

*The MMTB [subsequently] undertook a significant modernisation of the system, progressively converting the cable trams to electric traction, constructing new depots, electricity substations and both extensions to the existing lines, and entirely new routes...*

*In 1983 the MMTB was amalgamated with the Victorian Railways suburban services to become the Metropolitan Transit Authority, with "The Met" as its trading name (Vines 2011: 23-31).*

### Shaping the urban landscape

#### *Expressing an architectural style*

The interwar period brought with it a surge in tall building construction in the central city, made possible by the use of structural steel and reinforced concrete framing. In response, a height limit was imposed by the City Council in 1916, dictated by the limitations on firefighting at that time. A maximum height of 40 metres was dictated for steel and concrete buildings, a limit that was not broken until the 1950s. Commercial buildings in the 1920s were mainly of the commercial palazzo style, as exemplified by Harry Norris's Nicholas Building in Swanston Street (1925). The style was an early attempt at creating a style suitable for the tall building. It was divided into a base, shaft and cornice, much like a Renaissance palazzo. The scale, however, was greatly enlarged, with the shaft stretching up to 10 storeys. By the 1930s, the soaring height of the new office towers was embraced and the vertical thrust emphasised in the commercial gothic style and the jazz moderne. Landmark examples include, respectively, Marcus Barlow's Manchester Unity Building (1929-32) and the Tompkins Bros' Myer Emporium in Bourke Street (1933) (Context 2012:19-20).

## SITE HISTORY

The site at 616-622 Little Collins Street was occupied in 1840 by Captain William Lonsdale, first Police Magistrate at Port Phillip in 1836-40. After receiving instructions from London, Governor Richard Bourke dispatched an official party under Lonsdale to take charge of the early settlement at Melbourne (Shaw 2008).

In 1840, the complex of buildings at what was to become known as 616-622 Little Collins Street included officers' quarters, with some buildings apparently sited partially under Godfrey Street (Fels, Lavelle & Mider 1993).

By 1888, there were three buildings of single-storey and two-storeys fronting Little Collins Street. By 1905, two buildings, one one-storey and another four-storey, were on the site; another three buildings fronted Little Collins Street, including premises owned by Cooper S Downie (Fels, Lavelle & Mider 1993).

The Melbourne and Metropolitan Tramways Board (MMTB) built its administrative offices at 616-622 Little Collins Street in 1937. The site was located at the rear of the former Melbourne Tramways and Omnibus Co Ltd (MTOC) building at 673 Bourke Street.

Gary Vines provides this history of the building in his *Melbourne Metropolitan Tramway Heritage Study*:

*With the establishment of the MMTB [in 1919], the cable tram company offices were taken over, as were the various electric tramway trust offices at each depot. However, accommodation was not sufficient and new larger dedicated administrative offices were required. In [1938-39], a new headquarters building was erected in Little Collins Street to house the MMTB, centralising management, administrative and design functions. This was initially an adjunct to the existing offices at which the Board took over from the MTOC.*

*The MMTB, who owned the adjacent MTOC buildings at 669-677 Bourke Street as a result of their takeover of the cable trams, acquired the block at the rear in 1924. This was previously occupied by two double storey brick buildings, one occupied by a merchant, L. Donnellan, and a motor garage and yard along Godfrey Street. (Vines:2011:199-200).*

The building was constructed to a design by the MMTB's architect, A G Monsborough (see Figure 1).



Figure 1. Exterior, Melbourne and Metropolitan Tramways Board, 616-622 Little Collins Street, Melbourne, c.1952, by Lyle Fowler (Source:SLV)

The office building at 616-622 Little Collins Street was in use by 1937, with telephone lines installed by May (*Construction and Real Estate Journal NSW* 5 May 1937:7), the secretary's office in operation by October in the same year (*Construction and Real Estate Journal NSW* 20 October 1937:9).

The MMTB extended its headquarters to a design by Monsborough in stages between 1938 and early 1939 (Vines:2011:200).

As mentioned above, the Melbourne and Metropolitan Tramways Board became the Metropolitan Transit Authority (MTA) in 1983. The MTA remained in occupation of the subject building and the adjoining building at 673 Bourke Street until 31 October 1989. Both buildings were sold by auction on 9 November 1988 (*Age* 29 October 1988:30; *Age* 5 November 1988:246). The auction notice described the building:

*The...building, at 616 Little Collins Street, is both larger and newer [than 673 Bourke Street]. It was completed in 1937 and comprises six floors and a basement. It has two lifts, one of which services the basement where there is parking space for 12 vehicles. The land area is about 809 square meters. The two buildings [673 Bourke and 616 Little Collins Street] are interconnected by a concrete walkway (Age 5 November 1988:246).*

The subject building was sold in early 1994, and in 1995, was converted to residential apartments with two penthouses built on the roof of the six-storey building (CoMMaps; *Age* 14 January 1996:22).

#### *A G Monsborough, architect*

The Melbourne Tramway Museum writes of architect A G Monsborough:

*During the massive expansion of Melbourne's electric tramway system during the 1920s and 1930s, Alan Gordon Monsborough was Architect of the Melbourne & Metropolitan Tramways Board. He produced a huge variety of work during his tenure, ranging from signal boxes and substations to tram depots and workshops. His distinctive architectural style has left a mark on Melbourne's streetscapes that persists to the current day.*

*During his most productive period in the mid-1920s, Monsborough primarily used a stripped Greek Revival style well adapted to industrial settings, particularly for buildings such as tram depots and the bigger substations. His use of columns in the Camberwell Depot and Preston Workshops administration buildings is particularly evocative of Greek Revival.*

*His most well-known building is the Chalet at Wattle Park. However, unlike his industrial buildings for the M&MTB, the Chalet was built in an English domestic style making economic use of recovered materials from demolished cable tram engine houses. This more rustic approach was well suited to the park environment. Other Monsborough buildings in Wattle Park followed the same design motif, which he first used on the small Deepdene substation (1926).*

*His last major work was the former headquarters building of the M&MTB, constructed at 616 Little Collins Street. Not completed until after his death, it is a rather subdued example of late 1930s Moderne architectural style, lacking the confidence of his earlier Greek*

*Revival work. Erected at a cost of £57,000, it served as the headquarters of the Board until it was subsumed into the Metropolitan Transit Authority in 1983.*

*Not surprisingly for such a prolific architect of public buildings, much of his work has been recognised as being of lasting significance to the Melbourne built environment, and has been placed on the Victorian Heritage Register (Jones 2014).*

## SITE DESCRIPTION

Gary Vines provides this description of the building at 616-622 Little Collins Street in his *Melbourne Metropolitan Tramway Heritage Study*:

*The striking six storey building is a combination of styles with a main facade facing Little Collins Street and arranged in three 'palazzi' [blocks] along Godfrey Street. It has elements of Moderne, stripped classical and art deco architecture. The facades are each divided into three bays with the entrance in the centre bay framed by brown marble [sic granite] faux Doric columns. These frame each side of a recessed lobby doorway with rectangle surround in marble [sic granite] veneer with subtle cornice emblazoned with the words "Melbourne Metropolitan Tramways Board" in a gilded font. Each central bay extends vertically with piers and spandrels and the Little Collins facade culminates in a flagpole spire and setbacks roof profile.*

Also of note is the detailing to the central enclosed entry porch. A pair of glazed copper doors is set well back from the street, and have triple brass bars across the centre. A horizontal bar etched with a wave pattern separates the doors from a highlight window which is detailed with brass bars and has the street numbers crafted from metal in the same styling. At the street edge, large iron panel gates have similar detailing, with metal rods arranged in a grid pattern. The building retains its original incised signage *Melbourne and Metropolitan Tramways Board* above the main door.

## INTEGRITY

Following is an extract from the statement of significance (Biosis 2011):

*The building forms part of a well preserved interwar and Victorian streetscape with neighbouring buildings including the Savoy Hotel on Spencer Street, the MTOC and former Mail Exchange which terminates the vista along Godfrey laneway.*

*In 2010 it was adaptively reused with few exterior modifications and converted for residential use, strata titled and promoted under the name of "Grand City Apartments" (Vines 2011:199).*

The Melbourne Metropolitan Tramways Board building has been adapted for use as apartments, retaining much of its exterior character.

## COMPARATIVE ANALYSIS

By the 1930s, the new office towers beyond three or four storeys were embraced and their vertical dimension emphasised by new architectural styles that ranged from the stripped classical to the flamboyant jazz moderne and commercial neo-gothic. (Context 2012:19). Art deco influences, like that of 616-622 Little Collins Street are apparent in a number of office buildings constructed during the late interwar period.

The subject building compares well with the following examples, drawn chiefly from the Central City Heritage Review 2011, being of a similar use, scale, location and creation date. The images and descriptions are provided by CoM Maps unless stated otherwise, with images dating from c2000 or later.

*Commonwealth Banking Corporation Building, 225 Bourke Street, 1941 (HO990)*

Originally built for the Commonwealth Bank of Australia. An 11-storey office building with a mezzanine, basement and open space on the rooftop. Includes ground level retail. A walkway joins 200 Little Collins. Built of steel and reinforced concrete it features a granite facade up to the second floor and sandstone above. Designed by Mr W Henderson the Chief Architect of the Commonwealth Department of Works in a later art deco style and built by Lewis Construction Co Pty Ltd being completed in 1941.



Figure 2. Commonwealth Banking Corporation Building, 225 Bourke Street constructed 1941.

*Commercial Assurance Company Ltd, 409-413 Collins Street, 1940 (HO1009)*

An eight-storey reinforced concrete office building with two basement levels. Clad in polished granite at the base level and sandstone on the upper levels. Designed by Peck, Kemter & Dalton with Phillip B Hudson in the jazz moderne style. Built for the Commercial Assurance Company Limited in 1940.



Figure 3. 409-413 Collins Street constructed 1940.

*Pawson & Co, 141-143 Flinders Lane, 1935 (HO1033)*

A seven-storey reinforced concrete former factory and warehouse with a basement. Designed by H W & F B Tompkins in the moderne style and built for Charles and Emma Pawson of the clothing manufacturing company Pawson and Co in 1935. Most recently refurbished in 2006.



Figure 4. 141-143 Flinders Lane constructed 1935.

*ACA Building, 118-126 Queen Street, 1936 (HO1069)*

A 12-storey brick office building with ground level retail and a basement. Designed by the Sydney firm Hennessy, Hennessy & Co in the jazz moderne style and built by Lewis Construction Company Pty Ltd for the Australasian Catholic Assurance Company in 1936. Of note is the stepped tower and the pink faience made from a manufactured material known as Benedict stone. It was last refurbished in 1997.



Figure 5. ACA Building, 118-126 Queen Street constructed 1936.

*SEC Building, 238 Flinders Street, 1932 (Contributory in HO505 Flinders Gate Precinct, Contributory in HO506 Flinders Lane Precinct)*

A 14-storey brick and cement rendered office building with basement and ground level retail. Designed by A.R.La Gerche in the art deco style and built in 1932.



Figure 6. Former SEC Building, 238 Flinders Street constructed 1932.

The 1930s were a rich period in the development of office buildings in central Melbourne and 616-622 Little Collins Street is highly comparable in architectural quality and integrity to the above examples on the HO. Its art deco style is comparable to 141-143 Flinders Lane and the former SEC building at 238 Flinders Street. The conversion to apartments has been achieved with a high degree of retention of its external integrity.

**ASSESSMENT AGAINST CRITERIA**

✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
✓	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
✓	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

## REFERENCES

City of Melbourne Maps (CoMMaps) 2017, <http://maps.melbourne.vic.gov.au/>, accessed 7 June 2017.

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Shaw, A G L 2008, 'Foundation and early settlement' in *eMelbourne*, School of Historical and Philosophical Studies, The University of Melbourne, <http://www.emelbourne.net.au/biogs/EM00602b.htm>, accessed 26 June 2017.

Vines, Gary (Biosis) 2011, *Melbourne Metropolitan Tramway Heritage Study*, prepared for Heritage Victoria.

## PREVIOUS STUDIES

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<b>Central Activities District Conservation Study 1985</b>	C
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<b>Central City Heritage Study 1993</b>	C
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<b>Review of Heritage overlay listings in the CBD 2002</b>	Ungraded
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<b>Central City Heritage Review 2011</b>	Ungraded
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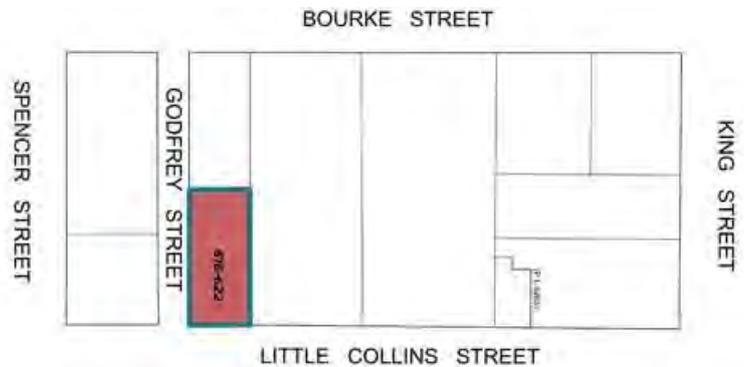
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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Former Melbourne and Metropolitan Tramways Board Building



**PS ref no:** Interim HO1280



### What is significant?

616-622 Little Collins Street, built in 1937 and extended in 1938-39 for the Melbourne Metropolitan Board of Works.

Elements that contribute to the significance include (but are not limited to):

- The building's original external form, materials and detailing;
- The building's high level of integrity to its original design;
- The Doric columns; vertical piers, spandrels, and flagpole spire;
- The recessed lobby doorway, surround, cornice, copper doors; and
- The etched bronze signage, emblazoned lettering, and iron panel gates.

Later alterations are not significant.

### How it is significant?

616-622 Little Collins Street is of local historic, aesthetic and associative significance to the City of Melbourne.

### Why it is significant?

The site of 616-622 Little Collins Street is historically significant as the location of the 1840 camp of Captain William Lonsdale, the first Police Magistrate of the Port Phillip district. (Criterion A)

Built in 1937 and extended in 1938 and early 1939, the building at 616-622 Little Collins Street is historically significant for its association with the administration of tramways in the City of Melbourne

from 1937 to 1983. Formed in 1919, the Melbourne and Metropolitan Tramways Board (MMTB) ran the entire tram network until it was subsumed into the Metropolitan Transit Authority in 1983. 616-622 Little Collins Street is historically significant for its use as the headquarters of the MMTB, housing centralised management, administrative and design functions. (Criterion A)

The building at 616-622 Little Collins St is an intact and striking example of a large public utility building. Extending for three blocks along Godfrey Street, it combines elements of the moderne, stripped classical and art deco architecture. Features include a squared entry framed by brown granite faux Doric columns which sits below a cornice with the words 'Melbourne Metropolitan Tramways Board' in a gilded font; vertical bands of piers inset with regular window and spandrel panels to the front facade, a setback roof profile with flagpole spire, brass entry doors and decorative metal panel gates. (Criterion E)

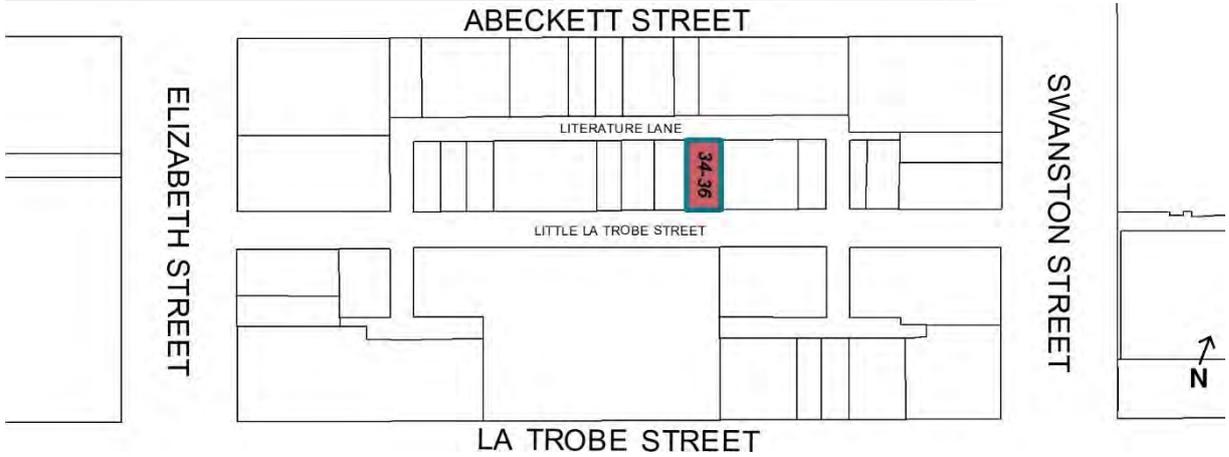
The building at 616-622 Little Collins Street is significant as the last work of prominent MMTB architect, Alan Gordon Monsborough. During the 1920s and 1930s Monsborough was noted for his adaptation of the Greek revival style for industrial settings, particularly for buildings such as tram depots and substations. (Criterion H)

#### **Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)

<b>SITE NAME</b>	Warehouse
<b>STREET ADDRESS</b>	34-36 Little La Trobe Street Melbourne
<b>PROPERTY ID</b>	105988



SURVEY DATE: March 2019		SURVEY BY: Context	
<b>HERITAGE INVENTORY</b>	H7822-2141	<b>EXISTING HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
		<b>FORMER GRADE</b>	C
<b>DESIGNER / ARCHITECT / ARTIST:</b>	Robert Bell Hamilton	<b>BUILDER:</b>	A T Orme
<b>DEVELOPMENT PERIOD:</b>	Interwar Period (c1919-c1940)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1928-29

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here.
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
5 Building a Commercial City	5.5 Building a manufacturing capacity

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no:</b> 80	<b>Inventory no:</b> 2141
<b>Character of Occupation:</b> Commercial	
Land sale details not provided	
1866 Cox	
1888 Birds Eye View	
1905/6 Mahlstedt	Two single-storey buildings
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Residential
1920s	Residential, Manufacturing
1960s	Manufacturing

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map.

**SUMMARY**

The two-storey interwar brick warehouse at 34-36 Little La Trobe Street was built in 1928-29 to a design by architect Robert Bell Hamilton (1892-1948). The building was occupied by Nason & Pollard, engineers (later Central Motor Engineers), from 1930-65. The use of the building as a motor engineering workshop from 1930 to 1965 reflected the nature of businesses related to the motorcar that characterised the Little La Trobe Street area at the time. The building was then occupied by a hat manufacturer into the mid-1970s and then used as a café. Since c2000, it has housed Melbourne Artists' Supplies.

## HISTORICAL CONTEXT

### Building a commercial city

#### *Building a manufacturing capacity*

From the 1850s, the Yarra River and the docks west of Swanston Street were in essence the 'lifeline' of the city. Port facilities and large warehouses were built in this area to serve shipping interests (Context 2012:39-40).

By the 1880s, the areas of Flinders Street, King Street, Little Bourke Street and Spencer Street comprised multiple mercantile offices, produce stores and large-scale bonded stores, including Zander's Bonded Stores and Coles Bonded Stores. As Melbourne developed through the nineteenth century and early twentieth century, so did her manufacturing industry, much of which was established in close proximity to existing warehouses and stores.

Although affected by World War One in the period 1914-1918, by 1921, 38 per cent of Melbourne's workers were employed in industry with almost all new factory jobs in Australia between 1921 and 1947 created in Sydney and Melbourne. The growth of manufacturing, assisted by a new federal tariff in 1921, stimulated urban growth and by the end of the 1920s, Melbourne's population had reached one million people. The expansion of new sectors in the manufacturing industry was maintained by buoyant levels of domestic demand (Marsden 2000:29; Dingle 2008).

In the first decades of the twentieth century, the demand for residential development declined in central Melbourne as many residents moved out of the city to the suburbs, and the booming retail and manufacturing sectors rapidly took up available city properties (Marsden 2000:29-30). Multi-storey factory, workshop and warehouse buildings, some designed by architects, increasingly took over the city.

Development in the city slowed with the Great Depression that commenced in October 1929 and continued through the early 1930s. Because of a lack of finance over this period, instead of new construction, some city buildings were substantially re-modelled to create new office, commercial and industrial spaces, and also for use by government.

From the 1930s, like the rest of Australia, an increasing proportion of the city's workforce took up jobs in manufacturing, an industry that led Australia's recovery from the economic depression and a time when, the *Encyclopedia of Melbourne* notes, a

*steep rise in tariffs, devaluation of the Australian pound, falling wages and electricity costs all made local producers far more competitive internationally. Textiles benefited first, then the metals industries and engineering took over as pacemakers* (Dingle 2008).

After being the centre of manufacturing in Australia in the 1920s, Melbourne's importance in this regard began to decline. During the 1940s some city factories and warehouses were left empty or converted for other uses (Context 2012:35).

From the end of World War Two to the beginning of the 1970s, Melbourne underwent the most sustained growth in its history, mostly based on the manufacturing industry.

## SITE HISTORY

The subject site forms part of Crown Allotment 17, Block 37, which was sold to Ozanne and Payne in 1837 (CoMMaps). The subject site first appears in plans from 1866, and again in 1888. By 1906, the site was occupied by two-single storey buildings (Fels, Lavelle & Mider 1993, Inventory no 2141). The buildings at 34 and 36 Little La Trobe Street were advertised for sale in 1925 as two cottages, on a site, which was described as 'highly suited for the erection of a factory, store or workshop' (*Herald* 7 October 1925: 13).

Tenders were invited by architect Robert Bell Hamilton in November of 1928 for the erection of a two-storey brick factory on the subject site (*Argus* 10 November 1928:24). Construction started that year, with an estimated cost of £1638 (MBAI 11101).

Records indicate that the site was constructed for a P J Kent (PROV VPRS 11201/P1 unit 137), though he does not appear to have occupied the building at any time. The builder was A T Orme (PROV VPRS 11201/P1 unit 137).

The site housed multiple tenants, many of which were associated with motor vehicle businesses, which were concentrated in Little La Trobe Street at the time, the first such business appearing in 1905. In 1930, one floor of the building was occupied by Nason & Pollard, engineers (S&Mc 1930).

Nason & Pollard (later operating as Polson Motor Parts Co Ltd and Central Motor Engineers) occupied the subject property for 35 years from 1930 to 1965.

Edward Roy Nason, an accountant, founded his motorcycle parts manufacturing business with Herbert Pollard in 1927 (AAAA 2016:70). This is reflected in the name of the company when it first occupied the building at 34-36 Little La Trobe Street in 1930: Nason & Pollard. The pair purchased a small engine reconditioning business, and set about manufacturing parts for motorcycles that were difficult to find (AAAA 2016:70). Herbert Pollard died in 1936, at which point Pollard's widow, as executor, dissolved the partnership, leaving the company solely to Nason (*Age* 28 September 1936). The wives of Nason and Pollard were both listed as partners in Polson Motor Parts Co Ltd in 1936 (Polson is presumably a combination of the two surnames) (*Age* 28 September 1936). During World War Two, the company used their new Maidstone factory to produce pistons (AAAA 2016:70).

The company soon after became known as Central Motor Engineers. By 1947, Nason's business pursuits had grown to directing three motor engineering companies: E R Nason & Co Ltd., Central Motor Engineers, and Polson Motor Parts Co Ltd (*Age* 10 April 1947).

The company E R Nason & Co Ltd was founded in 1947 as a machine shop concentrating on the wholesale supply of parts and reconditioned engines (presumably playing a specific role in the broader network of Nason's companies), and it is this company that continues to operate as Nason Engine Parts today (AAAA 2016:70).

C H Simpson & Co, manufacturers' agents, occupied the site by 1935 and remained until 1965 after which the building was used as a store and a hat factory named Material Hats Pty Ltd until at least 1974 (S&Mc 1935, 1960, 1965, 1974). The site operated briefly as a jazz café called The Metropolitan in the late 1990s before it was auctioned in 1998 (see Figure 1) (*Age* 26 June 1996:22, 24 March 2000: 68).

The subject building was converted into a retail space and has been occupied by Melbourne Artists' Supplies, run by the Gardner family, since c2000 (CoMMaps). The first Melbourne Artists' Supplies

store was opened in Hampton East, Melbourne, in 1975, with the second store opened at 34-36 Little La Trobe Street in c2000. Today, its central city position makes it popular with art, design and architecture students. Melbourne Artists' Supplies continues to be run by the Gardner family, who have recently opened another store at Brunswick, making a total of three stores (Elder 2016).

No notable alterations have been made to the building, and the façade closely resembles the original architect's drawings, though it has since been painted (see Figure 2) (MBAI).



Figure 1. Showing the subject building in a sale advertisement in 1998. (Source: Age 4 March 1998:20)

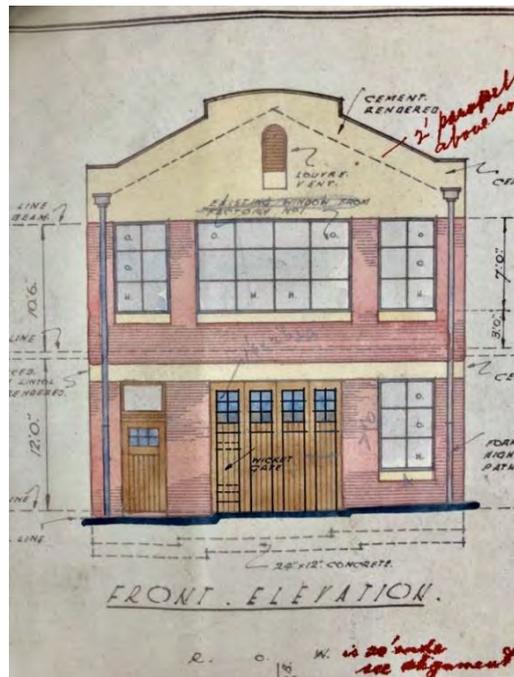


Figure 2. The original façade drawings by RB Hamilton. (Source: PROV VPRS 11200/P1 unit 1368)

*Robert Bell Hamilton, architect*

Robert Bell Hamilton (1892-1948) was educated at Scotch College, before being articled by R B Whitaker for four years. Hamilton then moved to the practice of Klingender & Alsop as their chief draftsman, before seeing service in the AIF (Raworth 2012:313). Hamilton later studied at the Architectural Association in London, before being qualified as an associate of the Royal Institute of British Architects and joining the Bombay Government (India) as an assistant architect (Raworth 2012:314). Hamilton returned to Melbourne in 1921, and re-joined F L Klingender, whom he had worked under at Klingender & Alsop, as a partner. This partnership lasted until 1925, during which time Hamilton's reputation as a domestic architect was established (Raworth 2012:314). By the late 1920s, Hamilton was one of the most prolific architects of the Tudor Revival style in Melbourne, with a strong emphasis on Arts & Crafts details. Many of his works, including flats, houses and shops, are still extant in areas such as South Yarra, Malvern and Toorak. Also, a figure in the public life of Victoria, Hamilton was elected as the MLA for Toorak in 1945, and served variously as a councillor for Prahran and Mornington Shire (Raworth 2012:314).

**SITE DESCRIPTION**

Located on the northern side of Little La Trobe Street between Elizabeth Street and Swanston Street, 34-36 Little La Trobe Street, Melbourne is a two-storey factory building constructed in 1928-29 and designed by architect Robert Bell Hamilton. The building also has a rear frontage to Literature Lane.

The principal façade to Little La Trobe Street is symmetrical and constructed in loadbearing painted face brickwork laid in stretcher bond, suggesting that it is an early example of cavity wall construction. At the first-floor level, the façade features a wide horizontally proportioned and centrally located multi-pane window, flanked by narrower vertically proportioned windows, and separated by brick mullions. The building terminates in a painted render pyramidal parapet with a simple raised horizontal pediment. The parapet and pediment are finished with a subtle projecting cornice. A centrally placed round arched roof ventilator is the only decorative element. Vertical and projecting signs are fixed to the façade towards the western end. A pair of rainwater heads and downpipes are placed at the edges of the building and introduce a vertical element to the otherwise horizontal emphasis of the façade. Four small painted terracotta air vents are extant.

The windows at the first-floor level appear to be the original multi-pane steel framed windows. Consistent with other early twentieth-century industrial buildings in inner city Melbourne, some of the windows feature a ventilation system where one row of sashes is angled back and the gap above covered in mesh to provide a measure of permanent ventilation.

At the street level, the original openings appear to be extant, including the wide central opening that was likely to have been designed to accommodate access by motor vehicles, reflecting the early use of the building and others within Little La Trobe Street. The vehicle crossover is still in place. A contemporary aluminium framed door and window assembly has been fitted to the original opening, however the original timber bi-fold garage doors remain extant behind the later shopfront. At the western end of the building a single door with toplight gives access to the floor level above, and at the eastern end there is a single pane aluminium framed window. A continuous painted render lintel extends across the elevation above the street level openings.

The rear façade to Literature Lane is similar to the principal façade, constructed in loadbearing unpainted painted face brickwork laid in stretcher bond. The first-floor level features a wide horizontally proportioned multi-pane window. The other window openings are not consistent in terms of size and arrangement, although they appear to all retain their original steel frame windows. Continuous painted render lintels extend across the elevation above the street level and first floor level openings.

### **INTEGRITY**

34-36 Little La Trobe Street, Melbourne is highly intact with very few changes visible to the original or early fabric of the building. The building retains its original scale, walls and parapets of loadbearing face brick, continuous painted render lintels and parapet detailing. It retains its original pattern of openings and steel frame windows, original entry door with toplight, timber bifold garage doors and parapet ventilation openings. Alterations include the fitting of a contemporary aluminium shopfront into the large street level opening. This opening and the timber bifold doors are evidence of the building's use in association with the motor industry which dominated Little La Trobe Street in the 1930s. Overall, the building is of high integrity.

### **COMPARATIVE ANALYSIS**

The construction of warehouses and industrial buildings was an important phase of development in central Melbourne, especially during the late nineteenth and early twentieth century. The buildings were usually low scale and located in minor streets and laneways with rear lane access to facilitate the movement of material in and out of the building. Today most of these early factory or warehouse buildings are no longer operating as such, and have often been adapted to house professional offices or other commercial functions.

The brick warehouses constructed around the early twentieth century and early inter-war period are generally of a simple utilitarian character, utilising loadbearing face brick external walls with either a steel post and beam or reinforced concrete internal structure. Windows were generally large to maximise access to natural light at a time when artificial lighting was not adequate for the manufacturing process.

The following examples are comparable with 34-36 Little La Trobe Street, being of a similar style, scale, construction date and use. The images and descriptions are provided by CoM Maps unless stated otherwise, with images dated c2000 or later.

*Former Factory, 225-227 Queensberry Street, Carlton, 1923 (HO1136)*

A two-storey former factory building built in 1923 is an intact example of a factory building from the interwar period with triangular parapet and original steel framed windows.



Figure 3. 225-227 Queensbury Street, Carlton, built in 1923.

*Former Wenley Motor Garage, 39-41 Little Collins Street, 1919 (Interim HO1277 – Recommended as significant in the Hoddle Grid Heritage Review)*

This three-storey face brick building (overpainted), built in 1919, is simple in form and in detailing, reflecting its origins as a warehouse building with garage on the ground floor.



Figure 4. 39-41 Little Collins Street built in 1919.

*27-29 Little Lonsdale Street, 1924 (Recommended as significant in the Hoddle Grid Heritage Review)*

27-29 Little Lonsdale Street is significant as a highly intact example of an early interwar warehouse/factory building constructed in 1924 as a component of the industrial expansion in central Melbourne during this period.



Figure 5. 27-29 Little Lonsdale Street, built in 1924.

34-36 Little La Trobe Street is a low scale and exemplary example of an intact interwar factory warehouse building, utilitarian and functional yet refined in its design, of which there are several surviving examples within central Melbourne (albeit often adapted to house new uses such as professional offices). The building is located within a context that retains a number of other low scale factory warehouse buildings, and which, in the early twentieth century, comprised a conglomeration of businesses providing services to the fledgling motor car industry.

34-36 Little La Trobe Street is comparable with a number of other HO listed examples of the type, including 225-227 Queensbury Street, being of a similar character, scale and degree of intactness and 27-29 Little Lonsdale Street (recommended as significant in the Hoddle Grid Heritage Review)

Of particular note is the original fenestration pattern including a large central opening for motor vehicle access. It is further distinguished by its retention of the original timber bifold garage doors. The retention of the driveway crossover is also important.

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**ASSESSMENT AGAINST CRITERIA**


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✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p> <hr/>

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

**REFERENCES**

*Age*, as cited.

*Argus*, as cited.

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*Herald*, as cited.

Melbourne Building Application Index (MBAI), retrieved from Ancestry.com 2015, Victoria, Australia, Selected Trial Brief and Correspondence Registers and Other Images, 1837-1993 [database on-line], <http://ancestry.com.au>, accessed online February 2019/

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Public Records Office of Victoria (PROV), City of Melbourne building plans and permits, VPRS 11200/P1 unit 1368.

Public Records Office of Victoria (PROV), City of Melbourne building plans and permits, VPRS 11201/P1 unit 137.

Sands & McDougall, *Melbourne and Suburban Directories* (S&Mc), as cited.

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985**

D

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**Central City Heritage  
Study 1993**

C

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**Review of Heritage  
overlay listings in the  
CBD 2002**

Ungraded

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**Central City Heritage  
Review 2011**

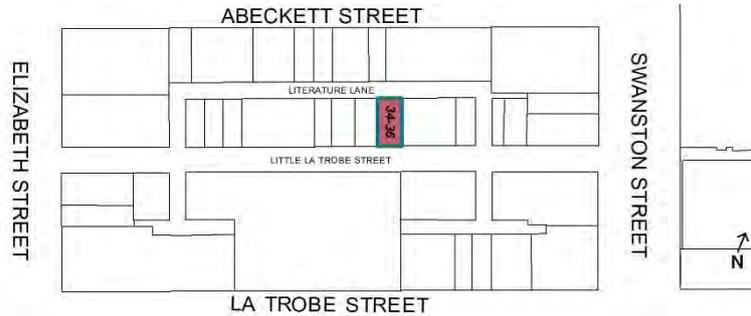
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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Warehouse

**PS ref no:** HOXXXX



### What is significant?

34-36 Little La Trobe Street, Melbourne, a two-storey former factory and warehouse built in 1928-29.

Elements that contribute to the significance of the place include (but are not limited to):

- The original building form and scale;
- The original face brick walls and original fabric including parapets, continuous painted render lintels, pattern of window openings and central doorway;
- The original steel frame windows; and
- original details including the original timber bifold garage doors.

Later alterations including the insertion of an aluminium framed shopfront to the street level façade are not significant.

### How it is significant?

34-36 Little La Trobe Street, Melbourne is of local historic and representative significance to the City of Melbourne.

### Why it is significant?

34-36 Little La Trobe Street, Melbourne, a brick factory and warehouse built in 1928-29, is historically significant for its association with the industrial expansion in central Melbourne during the interwar period, and for the evidence it provides of the former conglomeration of businesses providing services to the fledgling motor vehicle industry. These businesses characterised and came to dominate Little La Trobe Street in the 1920s and 1930s, with the first such business established in Little La Trobe Street in 1905. The site was associated with the motor vehicle industry until 1965. Among its tenants were long-

standing occupants Nason & Pollard, engineers (later Central Motor Engineers) who ran their small engine reconditioning business from 34-36 Little La Trobe Street from 1930-65, initially manufacturing difficult to find parts for motorcycles. (Criterion A)

34-36 Little La Trobe Street is significant as a highly intact example of an early interwar warehouse/factory building, constructed in 1928-29 to a design by architect Robert Bell Hamilton (1892-1948). It is representative of the many low scale warehouse/factory buildings in central Melbourne of a simple utilitarian character, utilising loadbearing face brick external walls with either a steel post and beam or reinforced concrete internal structure. These buildings are frequently located in minor streets and laneways with rear lane access to facilitate the movement of goods and materials in and out of them. It is located within a context that retains a number of low scale factory warehouse buildings, and which, in the early twentieth century, comprised a conglomeration of businesses providing services to the fledgling motor car industry. It is distinguished by its retention of the original fenestration pattern, upper floor steel framed windows, large central opening for motor vehicle access, and the original timber bifold garage doors. (Criterion D)

**Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)



<b>SITE NAME</b>	Warehouse
<b>STREET ADDRESS</b>	27-29 Little Lonsdale Street Melbourne
<b>PROPERTY ID</b>	110722



SURVEY DATE: October 2018		SURVEY BY: Context	
<b>HERITAGE INVENTORY</b>	N/A	<b>EXISTING HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
<b>DESIGNER / ARCHITECT / ARTIST:</b>	Not known	<b>FORMER GRADE</b>	C
		<b>BUILDER:</b>	William Roger
<b>DEVELOPMENT PERIOD:</b>	Interwar Period (c1919-c1940)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1924

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here.
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
5 Building a Commercial City	5.5 Building a manufacturing capacity

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no:</b> 16	<b>Inventory no:</b> Inventory not provided.
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Factories and Workshops
1920s	Factories and Workshops
1960s	Factories and Workshops

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map

**SUMMARY**

27-29 Little Lonsdale Street, Melbourne, is a two-storey brick warehouse built in 1924 for engineering firm A Lugton & Sons as an investment. The building was let out by A Lugton & Sons, and occupied by various manufacturers for almost 50 years between c1924 and the early 1970s. The Gloria Knitting Mills occupied the site for around 30 years, until the early 1970s.

## HISTORICAL CONTEXT

### Building a Commercial City

#### *Building a manufacturing capacity*

From the 1850s, the Yarra River and the docks west of Swanston Street were in essence the 'lifeline' of the city. Port facilities and large warehouses were built in this area to serve shipping interests (Context 2012:39-40).

By the 1880s, the areas of Flinders Street, King Street, Little Bourke Street and Spencer Street comprised multiple mercantile offices, produce stores and large-scale bonded stores, including Zander's Bonded Stores and Coles Bonded Stores. As Melbourne developed through the nineteenth century and early twentieth century, so did her manufacturing industry, much of which was established in close proximity to existing warehouses and stores.

Although affected by World War One in the period 1914-1918, by 1921, 38 per cent of Melbourne's workers were employed in industry with almost all new factory jobs in Australia between 1921 and 1947 created in Sydney and Melbourne. The growth of manufacturing, assisted by a new federal tariff in 1921, stimulated urban growth and by the end of the 1920s, Melbourne's population had reached one million people. The expansion of new sectors in the manufacturing industry was maintained by buoyant levels of domestic demand (Marsden 2000:29; Dingle 2008).

In the first decades of the twentieth century, the demand for residential development declined in central Melbourne as many residents moved out of the city to the suburbs, and the booming retail and manufacturing sectors rapidly took up available city properties (Marsden 2000:29-30). Multi-storey factory, workshop and warehouse buildings, some designed by architects, increasingly took over the city.

Development in the city slowed with the Great Depression that commenced in October 1929 and continued through the early 1930s. Because of a lack of finance over this period, instead of new construction, some city buildings were substantially re-modelled to create new office, commercial and industrial spaces, and also for use by government.

From the 1930s, like the rest of Australia, an increasing proportion of the city's workforce took up jobs in manufacturing, an industry that led Australia's recovery from the economic depression and a time when, the *Encyclopedia of Melbourne* notes, a

*steep rise in tariffs, devaluation of the Australian pound, falling wages and electricity costs all made local producers far more competitive internationally. Textiles benefited first, then the metals industries and engineering took over as pacemakers* (Dingle 2008).

After being the centre of manufacturing in Australia in the 1920s, Melbourne's importance in this regard began to decline. During the 1940s some city factories and warehouses were left empty or converted for other uses (Context 2012:35).

From the end of World War Two to the beginning of the 1970s, Melbourne underwent the most sustained growth in its history, mostly based on the manufacturing industry. At the peak of industrialisation in 1966, 37 per cent of total employment in Melbourne was dedicated to manufacturing, compared to the national average of 27 per cent (Maher cited in Tsutsumi and O'Connor 2006:8.3). Australia's manufacturing output increased 6 per cent per year between 1949

and 1967, and between 1947 and 1966, 155,221 new manufacturing jobs were created in Melbourne alone, roughly one-third of which went to women (Dingle 2008).

However, by the mid-1960s,

*[the] postwar expansion of manufacturing could no longer be contained within the old ring of inner industrial suburbs. They had become crowded and congested. New methods of production required more space and single-storey buildings to accommodate assembly-line techniques. The fork-lift truck led to new kinds of factory buildings. An increasing use of electricity for power and road transport rather than rail to move goods, opened up new locational possibilities...During the 1960s manufacturing expanded most rapidly in Moorabbin and the Oakleigh-Clayton area. When the available sites were taken up the area of fastest growth then transferred to Broadmeadows and Waverley (Dingle 2008).*

City centres retained some manufacturing until the late 1970s, mostly in the areas of clothing, printing and food processing, sectors that increasingly employed women workers. By the 1990s manufacturing had declined to 16 per cent of total employment in Melbourne, and 77 per cent of the workforce were working in the tertiary sector (Marsden 2000:99-100).

## **SITE HISTORY**

The land at 27-29 Little Lonsdale Street, Melbourne was part of the Crown Allotment 6, Block 25, purchased by James Westwood (CoMMaps). The land was vacant until 1856, and by 1859, an 'engineer and smith' Alexander J Lugton established a factory on the subject site (S&Mc 1860; Bibbs 1856). The 1859 factory was the first building ever erected for the firm A Lugton & Sons, which over an approximate 100 year period came to own and operate multiple engineering premises between Little Lonsdale and Lonsdale streets near Gorman Lane and Casselden Place, up until the 1950s. By March 1889, the subject land previously known as 144 Little Lonsdale Street East was re-addressed as 27-33 Little Lonsdale Street (see Figure 1) (*Warragul Guardian and Buln Buln and Narracan Shire Advocate* 1 March 1889:3).

In 1924, the current two-storey brick building at 27-29 Little Lonsdale Street was constructed for A Lugton & Sons by builder William Roger of Hawksburn to replace the former workshop premises (PROV VPRS11201/1, item 81). Drawings for the new building were prepared by 1923 (see Figure 2) with the building completed by c1925 (S&Mc 1927-1974).

ESTABLISHED 1859.

**A. LUGTON AND SONS,**  
ENGINEERS, BLACKSMITHS  
AND  
BOILER MAKERS  
142 AND 144 LITTLE LONSDALE-STREET EAST,  
**MELBOURNE**  
(NEAR EXHIBITION).

PLANING, TURNING AND BORING DONE FOR  
THE TRADE.

Makers of Steam Engines, Boilers and Vats, Horse-powers,  
Sausage Chopping Machines and Sausage Fillers, Blinding  
Pumps, Claff Cutters, Maize and Oat Crushers:

SAUSAGE MACHINES from £10 FILLERS from £2  
STEAM ENGINES and BOILERS, from £70; HORSE-  
POWERS, from £16; BRINE PUMPS, from 65s.

ESTABLISHED 1859.

**A. LUGTON & SONS,**  
27 TO 33 LITTLE LONSDALE  
STREET, EAST.  
**ENGINEERS,**  
**Blacksmiths & Boiler Makers.**

MANUFACTURERS OF—  
Engine Boilers, Saw Spindles, Vertical  
Breaking-down Frames, Pullers, Tram  
Wheels, Axles and Bearings, Traction  
Engines for Tramways, Belting, vulcanised  
and leather or cotton.  
Engine Oils and Every Requisite for  
Sawmillers.  
Manufacturers of Plastic and Semi-dry Brick-  
making Machinery and Presses, &c.  
Semi-portable Engines and Boilers for Cream  
Separators, Butcher's use and Claff-  
cutting a Speciality.  
Every Class of Machinery made and repaired.

**A. LUGTON & SONS.**

Figure 1. Advertisements for A Lugton & Sons: LHS in 1888 at 142-144 Little Lonsdale Street; RHS in 1889 at 27-33 Little Lonsdale Street. (Source: *Leader* 22 December 1888:14; *Warragul Guardian and Buln Buln and Narracan Shire Advocate* 31 December 1889:4)

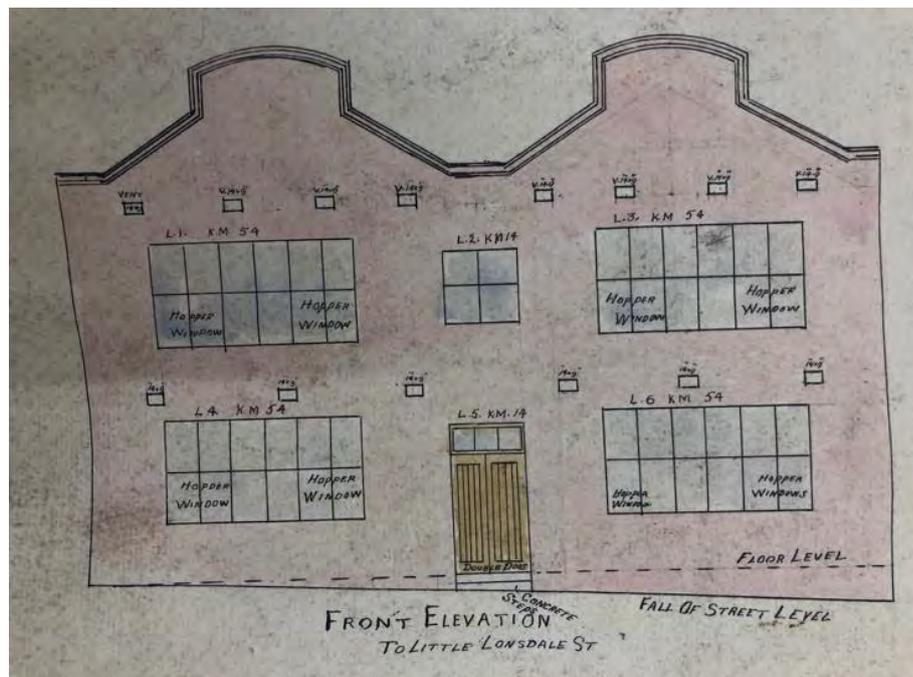


Figure 2. Original elevation drawings of the subject building in 1923 (Source: PROV VPRS 11200/1, item 754).

Alexander Joseph Lugton established an engineering business in Melbourne in 1859, at the subject site, then known as 144 or 146 Little Lonsdale Street East. By 1862, he was working with his sons as A Lugton & Sons, engineers, blacksmiths and boiler makers.

Centring around the servicing laneway Gorman Alley that adjoins the subject site, A Lugton & Sons had established an engineering and manufacturing complex stretching north-south between Little Lonsdale and Lonsdale streets (see Figure 3) (MMBW Detail Plan no 1019, 1895; Mahlstedt Map Section 2, no 8A, 1910 & 1923). A building permit was issued for a brick factory in Casselden Place on 22 June 1910 for owner Alexander J Lugton. This factory was designed by architect R Schriber

and constructed by J Wilson of Carlton (MCC registration no 2013 as cited in AAI, record no 72642). A Lugton & Sons also constructed three two-storey brick factories in Lonsdale Street c1912 (Figure 3), at 32-36 Lonsdale Street (MCC registration no 3504 as cited in AAI, record no 76394). By 1924, the firm had moved from 27-33 Little Lonsdale Street to premises in Lonsdale Street (*Argus* 29 November 1924:1). Historian J A Leckey, in his thesis on the Little Lonsdale area, provides the following information about the firm of A Lugton & Sons:

*The company...won a 'first order of merit' prize for their chaff-making machine at the 1880 Melbourne International Exhibition. The business, which stretched through to Lonsdale Street, advertised itself as 'Makers of engines and boilers, axles and bearings, every class of machinery made and repaired'. Following compulsory acquisition, they sold out to a rival firm in 1952 and closed the site (Leckey 2003: 53).*

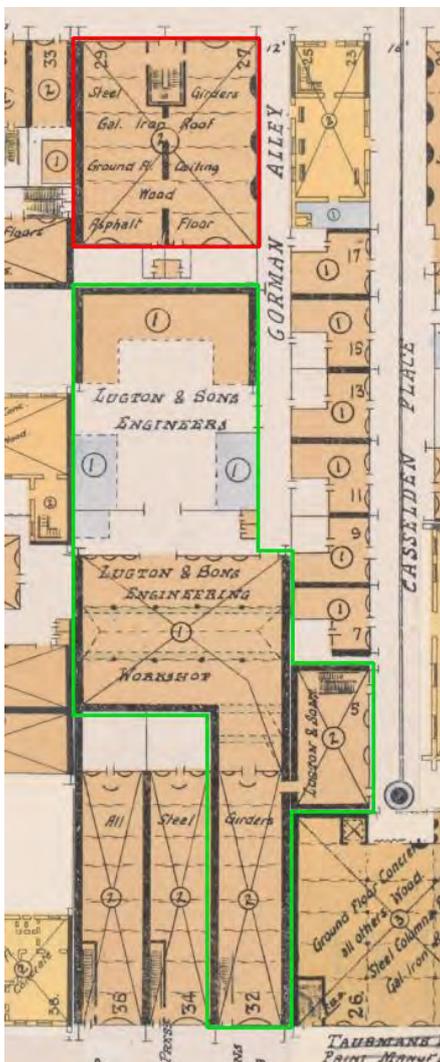


Figure 3. Image showing the subject site at 27-29 Little Lonsdale Street outlined in red, and Lugton & Sons operating in several buildings between Little Lonsdale and Lonsdale streets, addressed as 32 Lonsdale Street and 5 Casselden Place (outlined in green). (Source: Mahlstedt Map Section 2, no 8A, 1923).

The subject building was let out by A Lugton & Sons and occupied by various manufacturers for almost fifty years between c1924 and the early 1970s.

Chinese cabinetmaker, Foo Lung, was the first tenant of the subject building listed in the postal directory in 1927. A large concentration of Chinese traders, especially cabinetmakers, were located in the vicinity in the same year (S&Mc 1927). Foo Lung & Co and Watson Stabilators Pty Ltd were listed as tenants between 1928 and 1930 (S&Mc 1928-1930).

During the 1930s, the site was occupied by Marble Company Ltd, a synthetic marble sheeting producer, before being taken over by the Gloria Knitting Mills c1940 (Figure 4) (S&Mc 1933, 1938, 1940). The Gloria Knitting Mills head office and main factory were located at 279 Spring Street. The knitting mills occupied the site for around 30 years, until the early 1970s. By 1974, the building was listed in a post office directory as a storage warehouse (S&Mc 1970, 1974). The building in c1980s is shown in Figure 5.

In 1988, 27-29 Lonsdale Street was used as the site office for the Victorian Archaeological Survey, which took place at two dig sites on each side of Casselden Place (Age 9 January 1988:1).

The former factory building at 27-29 Little Lonsdale Street was refurbished and restored in 1993. It is now part of a complex of buildings, including a 34-storey office tower built in 2006, addressed as 32-54 Lonsdale Street. The subject building currently operates as a conference centre (CoMMaps).



Figure 4. Image showing subject site as Gloria Knitting Mills c1950. (Source: Australian Department of Housing and Construction c1950, SLV)



Figure 5. Image showing the subject site on the right-hand side c1980s. (Source: Australian Department of Works c1980s, SLV copyright)

## SITE DESCRIPTION

Located on the southern side of Little Lonsdale Street, between Spring Street and Exhibition Street, and abutting Gorman Alley to the east, 27-29 Little Lonsdale Street, Melbourne is a simple 1920s two-storey factory/warehouse building, roughly square in plan, and constructed in loadbearing face brick.

The Little Lonsdale Street façade is a two-bay building form, with a double gabled parapet surmounted with a simple rendered moulding. The gables are an unusual derivative of the Dutch Gable characteristic of some earlier turn of the century buildings. The building is constructed of red face brick laid in colonial bond, with concrete lintels over the window and door openings, typical of earlier inner-city factory buildings.

The brick wall along the Gorman Alley (east) elevation has suffered damage at approximately 1-1.5 metre height, which is probably the outcome of goods vehicles regularly scraping the brickwork. The same vehicle marks are observed in the western elevation of the neighbouring building at 23-25 Little Lonsdale Street, which was erected in 1883-84 (see Figure 6).



Figure 6. Vehicle marks on 27-29 Little Lonsdale (left) and a neighbouring building at 23-25 Little Lonsdale Street. (Source: Context 2018)

The ground floor has two concrete steps leading up to a central timber door and overhead transom window that appears to be original. The brickwork reveals to the door opening have curved corners which terminate with a quirk, a number of courses below the lintel. Directly above the entrance door, on the first storey, is a square steel-framed window, divided into four square panes. Two symmetrical bays of multipane steel frame windows punctuate the ground and first floors, each of these comprising twelve vertical panes, two vertically and six horizontally. The ground floor windows are protected by a later steel palisade barrier.

On this elevation there are some rectangular prism elements which are probably concealing the ends of some tensile rods inserted through the building to prevent the front wall from bulging or rotating.

All of the windows are steel framed and appear to be original (with some reglazing of louvered panes, refer figure 4 and figure 5). Consistent with other twentieth-century industrial buildings in inner city Melbourne, the windows feature a ventilation system where one row of sashes is angled back, and the gap above covered in mesh to provide a measure of permanent ventilation.

A door opening on the eastern elevation, fronting Gorman Alley, has a contemporary aluminium door and window set within an original opening, and a ramp and handrail to provide at grade access. The

other windows on this elevation are similar to those on the Little Lonsdale Street façade but are only three panes in width.

At the rear of the building is a recent cantilevered lightweight glass box addition. The extension is single storey but elevated above ground level so that it creates an undercroft beneath. From the rear the addition is quite prominent but is not readily visible from the street.

### **INTEGRITY**

27-29 Little Lonsdale Street, Melbourne is highly intact with very few changes visible to original or early fabric. The building retains its original scale, walls and parapets of loadbearing face brick, painted render lintels, original fenestration, pattern of openings, steel frame windows and an early or original entrance door.

Alterations include the replacement of some windows and a door on the eastern elevation and the new extension at the rear which is barely visible from the street. Overall, the building is of high integrity.

### **COMPARATIVE ANALYSIS**

The construction of warehouses and industrial buildings was an important phase of development in central Melbourne, especially during the late nineteenth and early twentieth century. The buildings were usually low scale and located in minor streets and laneways with rear lane access to facilitate the movement of material in and out of the building. Today most of these early factory or warehouse buildings are no longer operating and have often been adapted to accommodate professional offices or other commercial functions, in this case a conference centre.

The brick warehouses constructed around the early twentieth century and early interwar period are generally of a simple utilitarian character, utilising loadbearing face brick external walls with either a steel post and beam or reinforced concrete internal structure. Windows were generally large to maximise access to natural light at a time when artificial lighting was not adequate for the manufacturing process.

The following examples are comparable with 27-29 Little Lonsdale Street, being of a similar style, scale, construction date and use. The images and descriptions are provided by CoM Maps unless stated otherwise, with images dated c2000 or later.

#### *562-566 Little Bourke Street, c1920s (HO701)*

The former Sun Electric Building. A four-storey brick former warehouse with a basement. Built in the early 1920's. Refurbished into an office in 1987. Converted and subdivided into residential units with ground level retail in 2000.



Figure 7. 562-566 Little Bourke Street, built in the 1920s.

*337-339 La Trobe Street, 1923-24 (HO1208)*

A mid-block, three-storey face brick warehouse building with classical derived detailing including bricked pilasters and a dentil cornice. Contrasting lintels topped with squared corbels make features of these wide factory windows.



Figure 8. 337-339 La Trobe Street, built in 1923-24.

*34-36 Little La Trobe Street, 1929 (Recommended as significant in the Hoddle Grid Heritage Review)*

The two-storey interwar brick warehouse at 34-36 Little La Trobe Street was built in 1929 to a design by architect Robert Bell Hamilton (1892-1948). The building was occupied by Nason & Pollard, engineers (later Central Motor Engineers), from 1930 to 1965.



Figure 9 34-36 Little Latrobe Street, built in 1929.

27-29 Little Lonsdale Street is an excellent example of an intact interwar warehouse/factory building, utilitarian and functional and refined in its design, of which there are several surviving examples within central Melbourne (albeit often adapted to house new uses such as professional offices). It forms part of a group of now-rare historic buildings associated with smaller-scale manufacturing businesses that once prospered in the northern part of the Hoddle Grid.

It is comparable with a number of other HO listed examples of the type, including 337-339 La Trobe Street (HO1208) and 562-566 Little Bourke Street (HO701), being of a similar character, scale and degree of intactness. It is also comparable with 34-36 Little Lonsdale Street which is proposed for listing on the HO as part of the Hoddle Grid Heritage Review.

**ASSESSMENT AGAINST CRITERIA**

✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

## REFERENCES

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*Warragul Guardian and Buln Buln and Narracan Shire Advocate*, as cited.

**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985** D

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**Central City Heritage  
Study 1993** C

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**Review of Heritage  
overlay listings in the  
CBD 2002** Ungraded

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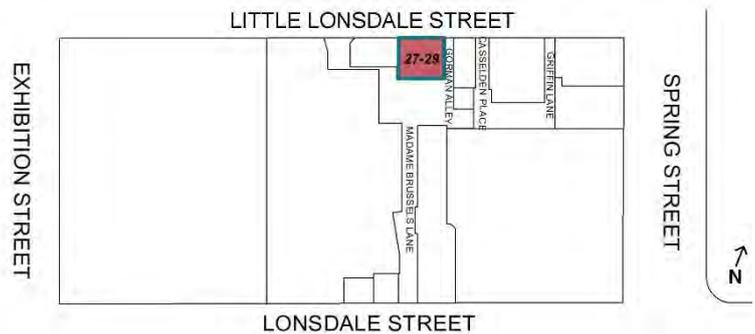
**Central City Heritage  
Review 2011** Ungraded

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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Warehouse

**PS ref no:** HOXXXX



### What is significant?

27-29 Little Lonsdale Street, Melbourne, a two-storey face brick warehouse built in 1924.

Elements that contribute to the significance of the place include (but are not limited to):

- The original building form and scale;
- The original face brick walls and pattern of fenestration including parapets, painted render lintels and pattern of window openings; and
- The original steel frame windows.

Later alterations made to the building, including new windows on the Little Lonsdale façade and a rear extension, are not significant.

### How it is significant?

27-29 Little Lonsdale Street, Melbourne is of local historic and representative significance to the City of Melbourne.

### Why it is significant?

The building at 27-29 Little Lonsdale Street, Melbourne, constructed in 1924 for engineers, blacksmiths and boilermakers, A Lugton & Sons, is historically significant for its association with the long-term industry and warehouse concentration in this part of the city which demonstrates the historical grouping and evolution of similar uses that have been assessed as significant elements of the city's development. The factory/warehouse building at 27-29 Little Lonsdale Street demonstrates the rise of industry in the city in the 1920s, which, like elsewhere in Australia, led the recovery from the economic depression of the late 1920s-early 1930s. From the end of the World War Two to the beginning of the 1970s, Melbourne underwent the most sustained growth in its history, mostly based on the manufacturing industry. The factory building at 27-29 Little Lonsdale Street demonstrates this growth, established in the 1920s for the manufacturing industry, and continuing to be used for manufacturing by Gloria Knitting Mills from the c1940s until the early 1970s. (Criterion A)

27-29 Little Lonsdale Street is significant as a highly intact example of an early interwar warehouse/factory building constructed in 1924 as a component of the industrial expansion in central

Melbourne during this period. The building is a fine example of the many low scale warehouse/factory buildings of a simple utilitarian character, that utilised loadbearing face brick external wall with either a steel post and beam or reinforced concrete internal structure. These buildings were located in minor streets and laneways with rear lane access to facilitate the movement of goods and materials in and out of the building. Like other such buildings that survive from the period, which are generally low scale using simple construction of loadbearing face brick walls with either a steel post and beam or reinforced concrete internal structure, the building demonstrates a refined yet highly functional aesthetic with a symmetrical facade. 27-29 Little Lonsdale Street is distinguished by an unusual, Dutch Gable inspired yet simple double parapet, and regular pattern of large efficient steel framed windows with painted render lintels. The lack of superfluous decoration reinforces this simple and disciplined industrial aesthetic. (Criterion D)

**Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)

<b>SITE NAME</b>	Residences
<b>STREET ADDRESS</b>	120-122 Little Lonsdale Street Melbourne
<b>PROPERTY ID</b>	106054



SURVEY DATE: January 2018		SURVEY BY: Context	
<b>HERITAGE INVENTORY</b>	H7822-1109	<b>EXISTING HERITAGE OVERLAY</b>	HO984 Little Lon Precinct
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
<b>DESIGNER / ARCHITECT / ARTIST:</b>	Not known	<b>FORMER GRADE</b>	C
		<b>BUILDER:</b>	Not known
<b>DEVELOPMENT PERIOD:</b>	Victorian Period (1851-1901)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	c1855/1869-70

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
8 Living in the City	8.1 Housing the population

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no:</b> 7	<b>Inventory no:</b> 109
<b>Character of Occupation:</b> Commercial, Residential	
Original grantee John Wollaston commenced subdivision of this corner in 1850. Owned by Mrs Skinner c1854/5 with ratebook entry for single storey brick pair of three rooms each. Possible boarding house use 1860s & 1870s. Building remodelled c1855. By 1871 purchased by Mr John Glavin (owner of adjoining Exploration Hotel).	
1866 Cox	
1880 Panorama	Shows row of buildings along Little Lonsdale St.
1905/6 Mahlstedt	Two-storey building.
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Commercial, Residential
1920s	Commercial, Residential
1960s	Commercial, Residential

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map

**SUMMARY**

The pair of houses at 120-122 Little Lonsdale Street were built for John Glavin, proprietor of the nearby Exploration Hotel in 1869-70. They are part of the Little Lonsdale Street Precinct.

## HISTORICAL CONTEXT

### Living in the city

Housing the population

After the 1850s goldrushes, the construction of Parliament House (and other new public buildings such as the Town Hall and post office) moved the focus of Melbourne away from the docks. The retail zone of the city developed in the centre, and the west end of town took on a more mercantile and industrial character (MPS:59). The pressure to accommodate and service ever-increasing numbers of gold-seeking immigrants resulted in a dramatic increase in development of the northern city blocks (MPS:72).

Less salubrious 'fringe' areas also evolved. The east end of Little Bourke Street, for example, had an unsavoury reputation by the early 1840s when bawdy houses, unlicensed public houses and shanties erected without permits, were commonly reported. A working class residential precinct, of mostly Irish immigrants, had emerged by the late 1840s and early 1850s in an area referred to as 'Little Lon' (Little Lonsdale Street bounded by Spring Street, Exhibition Street, La Trobe Street and Lonsdale Street) (Mayne 2008). As the Melbourne Planning Scheme notes, in these areas:

Development was generally unregulated, with back-to-back houses, cottages and workshops fitted in any available spaces, ramshackle extensions added on in corrugated iron, timber, canvas and any other available material and in the poorest areas, with large numbers of people occupying the same house or room (MPS:78).

The population boom in Melbourne following the gold rushes of the early 1850s saw increased subdivision in Melbourne's 'Little' streets and lanes for residential use, particularly in the north-east part of the town. By the early 1850s most of the sites between the ubiquitous corner hotels had been occupied by small shops, offices and homes. Over the next thirty years the gaps were filled in and existing buildings added to or face-lifted. In the lanes were an increasing number of new, small cottages and shops, sometimes of only one or two rooms (Butler, 2010)

### SITE HISTORY

Original grantee John Wollaston commenced subdivision of this corner in 1850. In 1854-55 the subject site was owned by Mrs Skinner with the ratebook entry noting that the site comprised a single storey pair of brick houses with each house comprising three rooms. Bibb's plan of 1856 shows a similar outline for each house, and De Gruchy and Leigh's 1866 view appears to show a one-storey pair on the site, while the rate description is unchanged. Rate descriptions from 1868-70 describe houses of 5-6 rooms each indicating that at this time the houses were redeveloped to a two-storey pair (Butler, 2010).

Former policeman and owner of adjoining Exploration Hotel John Glavin called for tenders for 'repairs' in March 1869, but must have decided to rebuild instead, and in April 1869 tenders were called for 'taking down two houses adjoining the Exploration Hotel, Little Lonsdale Street' (Fels, Lavelle & Mider 1993, inventory no 109). Glavin notified Council in May of his intention to build two small houses on the site. Tenders were called in July to erect a closet (toilet) and in September for two kitchens. Two flights of stairs and ledged and braced doors were advertised for sale in July as probable remnants of the previous houses on the site. By 1871 the rate description of both 120 and 122 was 'Bk house 5 rooms 13x70' with a Net Annual Value (NAV) of £40 each (Butler, 2010).

By 1872, the current houses at 120-122 Little Lonsdale Street (then known as 121-123 Little Lonsdale Street East) were certainly erected (S&Mc 1873). In 1875, the properties were advertised for sale by auction, being described as ‘a valuable city property...not long been built’ (*Argus* 27 July 1875:2). Several years later, in 1879, the properties were auctioned again, noted as ‘equal to new’ and ‘the best in the neighbourhood’ with garden, yard and right of way to the rear (*Age* 18 December 1879:4).

John Glavin often appeared in police reports on robberies and assaults in the hotel as well as in the dwellings on the lane side of the hotel. The area of Little Lonsdale Street is often referred to in police reports being made up of brothels, hovels and, in one report from 1862, ‘A School of Vice’ (*National Trust News*, vol 3, no.3:27). In 1895 the site of 120 Little Lonsdale Street (or its adjacent building) is shown as ‘carpenter’s shop’ (Figure 1) (MMBW Detailed Plan 1895).

After a series of owners, the two houses were reunited under a single ownership by James Claude Henderson, a Parkville engineer, in 1941. The whole property was used as a discotheque known as the Mad Hatter in the 1960s Beatle era (Butler, 2010).

120-122 Little Lonsdale Street is part of the Little Lonsdale Street precinct, formerly the Little Lon Precinct.

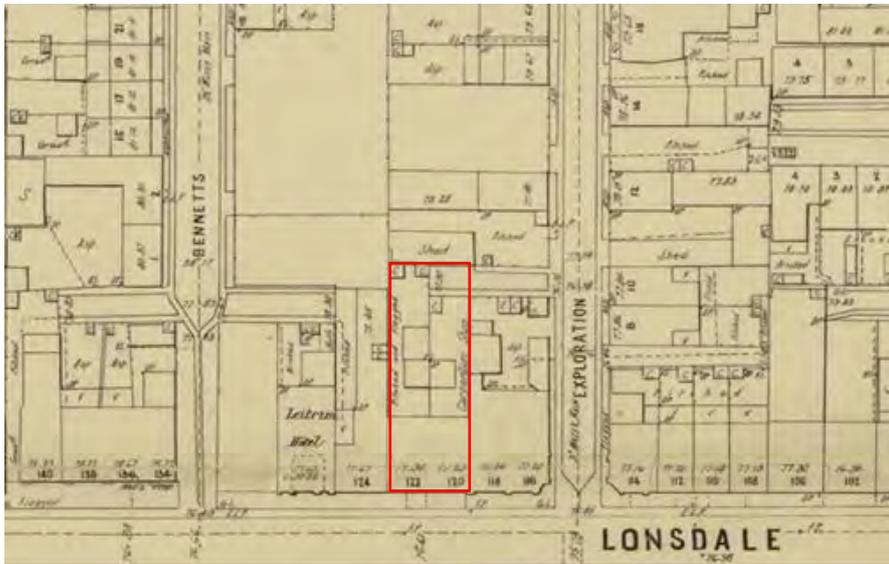


Figure 1. 120-122 Little Lonsdale Street in 1895. (Source: MMBW Detail Plan no 2019, 1895)

## SITE DESCRIPTION

The pair of row houses at 120-122 Little Lonsdale Street were built in 1869-70, replacing two houses built in the early 1850s. The two houses are simple mid-nineteenth century row houses, built to the footpath in front and with rendered brick facades and simple classical detailing. The facades are unadorned apart from a moulded parapet cornice supported by brackets at each end, and a plain string course at the first-floor level. Although now converted into one residence, the original front facades have been retained with the former bluestone doorstep of no.120 kept but a window replacing the former doorway. A substantial two-storey addition has been made to the rear of the house, which is not visible from the street. The site comprises a right-of way access through to Exploration Lane. The window sashes all appear to be replacements. The houses at some time were converted into a single dwelling, and after 1966 the front door to no. 120 was converted into a window, with a new bluestone sill to match the existing window (Butler, 2010).

## INTEGRITY

120-122 Little Lonsdale Street presents to the street as an early pair of houses built to the property boundary. The street frontages present a relatively intact appearance apart from the replacement of sash windows and one door converted to a window. The back yards have been built over and a large extension is visible from Exploration Lane.

## COMPARATIVE ANALYSIS

The theme of living in the city is demonstrated in several different place types. A few early small two storey residences remain from the 1850s and 1860s such as 330 King Street and 215-217 Swanton Street, but the most common type is the mid to late Victorian shop and residence. This type has the ground floor, generally with large windows and a residence above. An example is 474 Little Lonsdale Street. Living in the city above the shop was commonplace up until the early twentieth century when other uses started to dominate and people left the city for the suburbs. The house at 20 Ridgway Place is an unusually late example of housing being built in the city. By the 1920s flats became more popular, resulting in a different building typology.

*17 Casselden Place, 1876 (VHR H2267; HO555;)*

An example of a modest early house is 17 Casselden Place, the only surviving one of six adjoining two-room houses built in 1876. The cottage is largely intact, with its original two rooms with original fittings and toilet and kitchen at the rear.



Figure 2. 17 Casselden Place constructed 1876. (Source: CoMMaps)

*20 Ridgway Place, 1898 (Interim HO1259 – recommended as significant in the Hoddle Grid Heritage Review)*

20 Ridgway Place is one of relatively few residential buildings remaining in the Hoddle Grid. While certainly not the earliest, it is nevertheless an important reminder of living in the city. It is relatively intact, having not undergone conversion to a shop such as some of the above examples.



Figure 3. 20 Ridgway Place constructed 1896. (Source: Context 2017)

*474 Little Lonsdale Street, c1870s (Interim HO1282 – recommended as significant in the Hoddle Grid Heritage Review)*

This two-storey building built in 1879 on the corner of Little Lonsdale and Park Street was originally one of a pair of houses built to face Park Street. Substantial changes occurred in the 1920s resulting in this corner building being merged into a new brick factory that was built along Park Street.



Figure 4. 474 Little Lonsdale Street constructed 1879. (Source: Context 2017)

*Le Louvre, 74 Collins Street, 1855 & 1927 (HO569)*

The only early residential building originally built in 1855 remaining from this period at the top end of Collins Street, which once contained a number of doctor's surgeries and their attached houses.



Figure 5. 74 Collins Street, former residence and surgery constructed 1855 and converted to a shop in 1927 (Source: CoMMaps)

*330 King Street, 1850 (HO680)*

A two-storey rendered brick shop and dwelling. Built by James Heffernan in the Colonial Georgian style in 1850. The two-storey rear section was added in the 1880's.



Figure 6. 330 King Street constructed 1850. (Source: CoMMaps)

*261 William Street, 1856 (HO1088)*

Two-storey brick former warehouse/store. Built in 1856 as part of the old Metropolitan Hotel and converted to a shop in the 1920's.



Figure 7. 261 William Street constructed 1856. (Source :Context, 2016)

120-122 Little Lonsdale Street has the appearance of early housing from the 1850s but has been dated to the early 1870s. It is unusual for its residential appearance at ground level, not having been used as or converted to a shop. Although now altered to become one house, it is still legible as a pair. No.17 Casselden Place corresponds to the same period of construction to 120-122 Little Lonsdale Street. Like 261 William Street and 74 Collins Street, 120-122 Lonsdale Street provides a demonstration of living in the city.

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**ASSESSMENT AGAINST CRITERIA**


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✓ **CRITERION A**  
Importance to the course or pattern of our cultural or natural history (historical significance).

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✓ **CRITERION B**  
Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).

---

**CRITERION C**  
Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).

---

✓ **CRITERION D**  
Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

---

**CRITERION E**  
Importance of exhibiting particular aesthetic characteristics (aesthetic significance).

---

**CRITERION F**  
Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)

---

**CRITERION G**  
Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

---

**CRITERION H**  
Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

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**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

120-122 Little Lonsdale Street are also contributory to the Little Lonsdale Street Precinct.

**REFERENCES**

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985**      B

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**Central City Heritage  
Study 1993**      B

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**Review of Heritage  
overlay listings in the  
CBD 2002**      C

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**Central City Heritage  
Review 2011**      Ungraded

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## STATEMENT OF SIGNIFICANCE

<p><b>Heritage Place:</b> Residences</p> 	<p><b>PS</b>                      <b>ref</b>                      <b>no:</b>                      <b>Interim</b></p> <p>HO1296</p> 
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**What is significant?**

The pair of houses at 120-122 Little Lonsdale Street, Melbourne, dated to 1872 and located within the Little Lonsdale Street Precinct.

Elements that contribute to the significance of the place include (but are not limited to):

- The building's original external form, materials and detailing;
- The building's high level of integrity to its original design;
- Pattern and size of original fenestration, and original bluestone sills;
- Simple rendered façade with simple classical detailing;
- Moulded parapet cornice supported by brackets at each end and a plain string course at the first-floor level; and
- Original bluestone doorstep (at no.120).

More recent alterations, including the replacement sash windows, are not significant.

**How it is significant?**

120-122 Little Lonsdale Street, Melbourne is of local historic, rarity and representative significance.

**Why it is significant?**

The pair of houses at 120-122 Little Lonsdale Street is historically significant for its demonstration of less salubrious 'fringe' areas of mostly Irish immigrants, which had emerged by the late 1840s and early 1850s in an area referred to as 'Little Lon'. The two earlier houses on the site of 120-122 Little Lonsdale Street have their origins in this period, with the current houses replacing these in the early 1870s. (Criterion A)

120-122 Little Lonsdale Street is a rare example of early residences in the central city. Although several other early examples exist (all with individual HOs) at 74 Collins Street, 330 King Street and 261 William Street and 215-217 Swanston Street (recommended for HO), nos.120-122 Little Lonsdale Street is unusual in its retention of the ground floor residential appearance. The pair of houses compare in period and style with 17 Casselden Place of 1876. (Criterion B)

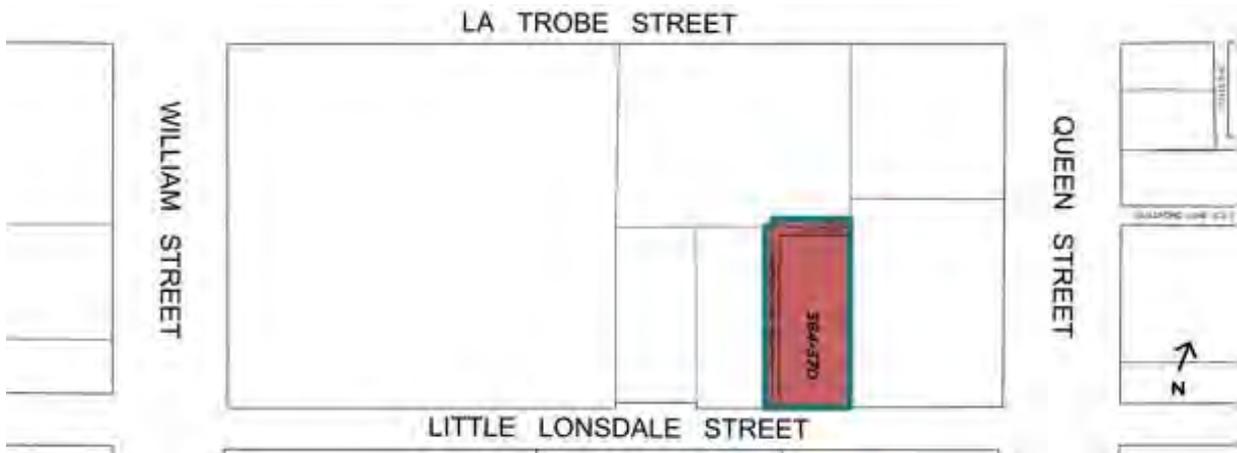
The pair of houses at 120-122 Little Lonsdale Street is significant for its residential typology of the mid-Victorian period. Attributes of the place include the simple and unadorned façade that is reflective of early Victorian design and construction, and the plain rendered wall surface with minimal ornamentation. The sash windows and the one remaining door onto the street reinforce its residential typology. 120-122 Little Lonsdale Street contributes to an unusually cohesive early streetscape in Little Lonsdale Street. (Criterion D)

**Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)

<b>SITE NAME</b>	Former Tuberculosis Bureau
<b>STREET ADDRESS</b>	364-370 Little Lonsdale Street Melbourne
<b>PROPERTY ID</b>	106036



SURVEY DATE: October 2017		SURVEY BY: Context	
<b>HERITAGE INVENTORY</b>	H7822-1024	<b>EXISTING HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
		<b>FORMER GRADE</b>	C
<b>DESIGNER / ARCHITECT / ARTIST:</b>	Edwin Evan Smith	<b>BUILDER:</b>	G Philips & Sons Pty Ltd
<b>DEVELOPMENT PERIOD:</b>	Interwar Period (c1919-c1940)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1928

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
11 Caring for the sick and destitute	11.1 Improving public health

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no:</b> 03	<b>Inventory no:</b> 24
<b>Character of Occupation:</b> Residential	
Land sale details not provided.	
1880 Panorama	Site appears to be vacant.
1905/6 Mahlstedt	Two one-storey private residences
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Residential
1920s	Medical.
1960s	Medical.

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map

**SUMMARY**

This single-storey red brick building at 364-370 Little Lonsdale Street was built as a Tuberculosis Bureau, reflecting a State Ministry campaign to eradicate the disease. Completed in 1928, the building was constructed in the interwar Georgian Revival style to the design of Public Works Department Chief Architect Edwin E Smith.

## HISTORICAL CONTEXT

### Caring for the sick and destitute

#### *Improving public health*

In the nineteenth-century infectious diseases like consumption, typhoid, diphtheria, pertussis and others proved fatal to many, especially children. The unhygienic state of the city streets was a major contributor to this state of affairs (Context 2011:64).

Author and historian Janet McCalman writes that 'Tuberculosis deaths in Victoria rose until the mid-1890s, whereupon they participated in the sharp decline that was subsequently recorded in most parts of the developed world' (McCalman 2008).

Graeme Butler explains that tuberculosis was thought a disease of the poor, due to overcrowding and unsanitary living conditions, but that 'it took on a more specific form when isolated as a virus in 1882'. Butler continues:

*The Austin Hospital was established at Heidelberg, specifically to combat the disease. Twenty-one years later, tuberculosis [TB] was declared a notifiable disease in Melbourne and in 1909, throughout the State. From that date, sanatoria, out-patient clinics and laboratories were established in Melbourne and in Bendigo, where the discovery of the disease's connection with respiratory infections among the city's mining population had inspired the initial legislation. A Director of Tuberculosis was appointed in 1927 to co-ordinate and extend existing State facilities combating TB...Chest radiography (among Second War Armed Services recruits) was a further step taken to identify dormant TB and extended, in 1947, to the general community as a further part of the free service initiated for TB sufferers in 1943. Many other services followed, achieving a reduction in the death rate from .19% in 1887 to .002% in the late 1960s (Butler 1984).*

Case numbers plummeted in the decades following World War Two because of 'medical advancements in antibiotic therapy and compulsory chest screening' (McCalman 2008).

## SITE HISTORY

The site at 364-370 Little Lonsdale Street is part of Crown Allotment 3, Block 30 of the City of Melbourne. The first documented occupation of the site dates to 1905, with previous buildings including two single-storey private residences (Fels, Lavelle & Mider 1993, Inventory no 34).

A tuberculosis bureau has existed on the site from c1912, together with a venereal clinic and a branch of the State's Agricultural Department (*Age* 4 May 1918:4; *Age* 7 September 1918:12). As World War One saw throngs of soldiers returning home infected with venereal disease, a direct response to overcrowding was for the tuberculosis bureau and agricultural branch to be relocated, leaving the Lonsdale Street building dedicated to the care of venereal patients (*Age* 21 June 1918:9). The tuberculosis bureau moved to the building at 451 Little Lonsdale Street c1919, opposite 372-378 Little Lonsdale Street (HO1061) which was built as a Women's Venereal Disease Clinic in the same year.

After a Director of Tuberculosis was appointed in 1927 to co-ordinate and extend existing State facilities, the Public Health Department launched a targeted campaign against the disease. In 1928 tenders were invited for 'the erection of Tuberculosis Bureau' in Little Lonsdale Street, adjacent to the Women's Venereal Disease Clinic (*Age* 13 Jan 1928:16). The building was constructed in the interwar

Georgian Revival style creating a stylistic pair with the Women’s Venereal Disease Clinic, constructed nine years earlier. The two buildings were often referred to as the Melbourne Health Department Buildings (Figure 1 & Figure 2). Builders G Philips & Sons Pty Ltd were commissioned, and construction was completed later that year to designs by Public Works Department Chief Architect, Edwin Evan Smith (Figure 3). The new bureau was designed to take in tuberculosis sufferers for examination, and then direct them to clinics in regional areas to aid their recovery (Argus 9 July 1928:9).



Figure 1. A 1970s photograph of the Tuberculosis Bureau at 364-370 Little Lonsdale Street. (Source: Collins 1973, SLV)



Figure 2. The Women’s Venereal Clinic (1919) on left and Tuberculosis Bureau (1928) formed a stylistic pair of Melbourne Health Department buildings. (Source: Collins 1973, SLV)



Figure 3. Original building plans for the Tuberculosis Bureau erected in Little Lonsdale Street. (Source: PROV VPRS 3686/P19 unit 982)

In the 1940s the Department of Health advanced its campaign against tuberculosis, with plans to not only expand the existing facilities and associated specialists at 364-370 Little Lonsdale Street, encompassing much of the previously vacant lot at the rear, but to also increase patient accommodation at regional sanatoria and improve working conditions for nurses (Figure 4) (*Age* 6 November 1942:3; *Age* 30 January 1947:3).

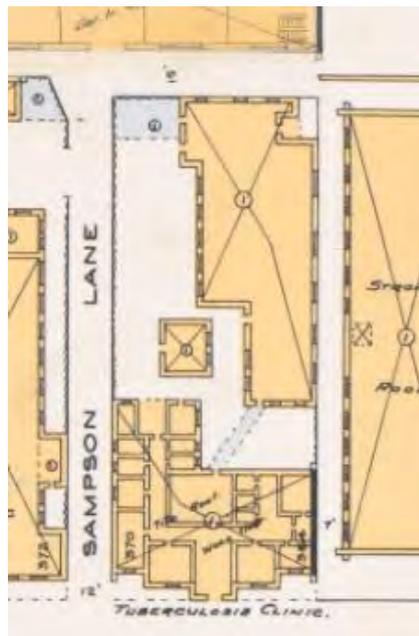


Figure 4. Detail from a reprinted 1962 Mahlstedt plan shows a large, single storey addition to the subject building completed c1950. (Source: Mahlstedt Map Section 2, no 3a, 1962)

The bureau continued to provide its services at 364-370 Little Lonsdale Street until 1979, after which the Melbourne Communicable Diseases Centre, a public sexual health clinic, took up residency in the building. In 1992 the Centre moved to 580 Swanston Street, Carlton, and has operated there as the Melbourne Sexual Health Centre ever since (Jasek et. al. 2017:213). Meanwhile, the Victoria Police Department of Forensic Medicine were outgrowing their base premises at the former Russell Street Police Headquarters, and subsequently moved into the vacated 364-370 Little Lonsdale Street

building in 1992 (Dr M Odell, pers. comm., 25 June 2018; Jasek et. al. 2017:213). The Department operated from the building between 1992-1996, and was responsible for the provision of healthcare to prisoners, as well as delivering clinical forensic medical services to individuals and organisations throughout Victoria (Young, Wells & Jackson 1994:21). Staff utilising the building during this time included four full-time physicians as well as part-time medical officers, forensic nurses and administrative staff. Interior spaces comprised offices, a library and medical examination rooms. A former forensic physician who worked in the building throughout the Department's tenancy also recalls: an old laboratory, in frequent use at the Tuberculosis Bureau's time of residency, a courtyard area, where staff would spend their break time. A suite was dedicated to forensic paediatric medical services, with its own separate entry and children's murals painted on the interior walls, which is believed to still be intact (Dr M Odell, pers. comm., 25 June 2018).

In 1996 the Department of Forensic Medicine disbanded and merged with the Victorian Institute of Forensic Medicine, expanding its role to teaching, training and researching within the field of forensic medicine and related scientific disciplines (Dr M Odell, pers. comm., 25 June 2018; VIFM 2018).

The building at 364-370 Little Lonsdale Street has been vacant since 1996.

#### *Edwin Evan Smith, architect*

Edwin Evan Smith (1870-1965) was born in Montrose, Scotland, migrating to the Queensland colony in 1889. There he joined the office of Oakden, Addison & Kemp. He then worked with Charles McLay, later establishing McLay's Toowoomba office, and worked in sole practice there from 1897 to 1898. He then joined Queensland's Public Works Department as a temporary draftsman before joining the Commonwealth Department of Works (CDW) in 1912. Smith worked in Melbourne for a few years, then in Sydney from 1915, returning to Brisbane in c1917 and working as the Queensland state works director for CDW in 1920-2 (Willis 2012).

In 1922 Smith was appointed chief architect with the Victorian Public Works Department. His projects in this role included the Emily McPherson College of Domestic Economy (1926) in the Greek Revival style, which was awarded the RVIA Street Architecture Medal in 1930, and the Melbourne Boys' High School (1925-8) in the Tudor Gothic style. In 1929 he resigned his position to take up the equivalent as NSW state government architect, designing the new Medical School (Blackburn building) at the University of Sydney (1931-33) in a functional manner with Classical and Art Deco inflections. He held the position until his retirement in 1935 (Willis 2012).

#### **SITE DESCRIPTION**

364-370 Little Lonsdale Street is a modest single-storey red brick building designed in the interwar Georgian Revival style favoured by the Commonwealth at the time.

The site comprises two buildings with the 1927 building to the front and a large addition completed in the 1950s at the rear. These two buildings have been joined with another later extension, comprising a flat roof. Together with the neighbouring Women's Venereal Disease's Clinic of 1919 the two buildings have a unity of style and materials.

The building has a symmetrical stepped frontage with implied quoining at the interior corners. The central bay functions as an entry porch with a large decorative motif featuring urn, scroll and serpent

motifs above the door. The hipped roof form is clad in terracotta tiles and is partially concealed behind a rendered parapet with a deep cornice.

Window openings are placed in regular pairs across the face with brick voussoirs above. Identical double hung timber windows have six-panes to each sash. A painted timber entry door is accessed from a small set of steps with iron railings. Early drawings suggest the current door is not original. A half-glazed timber door with three panels to the lower section and nine-panes in the glazed section is shown. A three-pane highlight window is drawn over the door.

### INTEGRITY

The building retains a high level of integrity to Little Lonsdale Street. Alterations and extensions include buildings to the rear and a non-original front door, highlight window and iron handrail. Wire mesh screens cover the windows.

### COMPARATIVE ANALYSIS

364-370 Little Lonsdale Street is both a Commonwealth building and an example of the interwar neo-Georgian style. Buildings sponsored by the Commonwealth in Melbourne include telephone exchanges and Commonwealth offices. The interwar neo-Georgian is also represented by the Alexandra Club at 81 Collins Street (HO568, HO504 Collins Street East precinct), designed by Anketell & K Henderson in 1937. The neo-Georgian was a style particularly favoured for Commonwealth government buildings in the interwar period, but is not well represented within central Melbourne.

#### *Former Women's Venereal Disease Clinic, 372-378 Little Lonsdale Street, 1919 (HO1061)*

Built as a women's venereal clinic, this two-storey red brick building is located adjacent to the subject building, in close proximity to the original Queen Victoria Hospital. The building has features associated with the neo-Georgian style of the interwar period.



Figure 5. 372-378 Little Lonsdale Street constructed 1919. (Source: CoMMaps)

#### *434-440 Little Bourke Street, 1937 (HO1054)*

This multi-storey Commonwealth Telephone Exchange is built in the neo-Georgian style. Characteristics of the style are adapted to suit a large building.



Figure 6. 434-440 Little Bourke Street constructed 1937.

364-370 Little Lonsdale Street compares with 372-378 Little Lonsdale Street as a modest brick building built to function as an infectious diseases medical clinic to address specific public health concerns at the end of World War One. It compares well to all the examples as a building constructed in the interwar Georgian Revival style - a style favoured for Commonwealth government buildings in the interwar period. It is a representative example of the work of Commonwealth architect and later chief architect of the Victorian Public Works department, E Evan Smith. The former tuberculosis clinic demonstrates how the style could be adapted to suit modest buildings. The subject building retains a similar level of integrity to the example buildings.

Other buildings associated with tuberculosis and public health with heritage listing include:

- Hamilton Base Hospital, the tuberculosis chalet at 14 Tyers Street Hamilton, Southern Grampians Shire (1944-45) by Public Works Department architect Percy Everett (VHR H1066),
- Sanatorium site, Sanatorium Road Yackandandah, Indigo Shire (HO800),
- Timber chalet, Providence Road Greenvale, Hume Shire (HO63).

Identified sites associated with the tuberculosis public health issue appear to be rare. 364 Little Lonsdale Street is earlier than the chalet at Hamilton Base Hospital, having been built as a response to the epidemic after the World War One and as a clinic that referred patients to their regional recuperation facilities.

**ASSESSMENT AGAINST CRITERIA**

✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
✓	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
✓	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

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Odell, Dr Morris (Forensic Physician, Victorian Institute of Forensic Medicine; former Forensic Physician, Department of Forensic Medicine), personal communication, 25 June 2018.

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Victorian Institute of Forensic Medicine (VIFM) 2018, *Who We Are*, <http://www.vifm.org/>, accessed 25 June 2018.

Willis, Julie 'Smith, E Evan', in Goad, Philip & Willis, Julie (eds.) 2012, *The Encyclopedia of Australian Architecture*, Cambridge University Press, Cambridge.

Young, S, Wells, D & Jackson, G 1994, 'A tiered healthcare system for persons in police custody – the use of a forensic nursing service', *Journal of Clinical Forensic Medicine*, vol. 1, pp. 21-25.

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985**

C

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**Central City Heritage  
Study 1993**

C

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**Review of Heritage  
overlay listings in the  
CBD 2002**

Ungraded

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**Central City Heritage  
Review 2011**

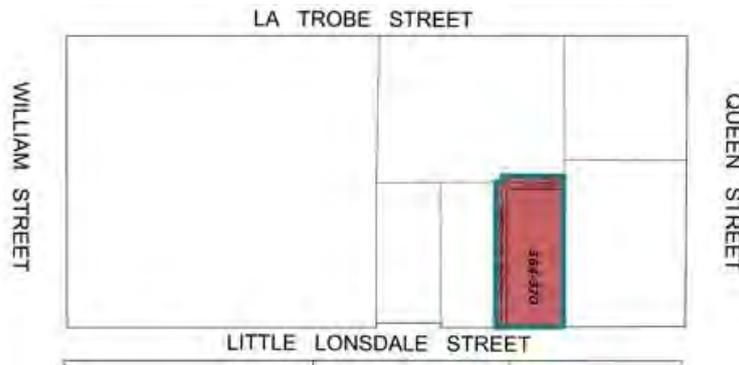
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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Former Tuberculosis Bureau

**PS ref no:** N/A



### What is significant?

The former Tuberculosis Bureau at 364-370 Little Lonsdale Street, Melbourne, built in 1928 and designed by Commonwealth and Public Works Department chief architect Edwin Evan Smith.

Elements that contribute to the significance of the place include (but are not limited to):

- The building's original external form, materials and detailing;
- The building's high level of integrity to its original design (Little Lonsdale Street);
- Loadbearing face brickwork;
- Hipped roof of terracotta tile;
- Symmetrical stepped frontage with implied quoining at the interior corners;
- Bold rendered details including the parapet, cornice and central decorative motif featuring urn, scroll and serpent motifs;
- Pattern and size of original fenestration; and
- Double hung timber-framed windows with six-panes to each sash and brick voussoirs.

Later alterations and extensions including buildings to the rear and non-original front door, highlight window and iron handrail are not significant.

### How it is significant?

364-370 Little Lonsdale Street, Melbourne is of local historical, rarity, representative and aesthetic significance to the City of Melbourne.

### Why it is significant?

364-370 Little Lonsdale Street is historically significant as a reminder of the statewide public health campaign to eradicate tuberculosis, declared a notifiable disease in Victoria in 1909. Built in 1928, after a Director of Tuberculosis was appointed in 1927 to co-ordinate and extend existing State facilities, the building represents the beginnings of state sponsored treatment of a disease now almost forgotten. The place is historically significant for its use between 1992-1996 as the Department of Forensic Medicine

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between its operational separation from Russell Street police headquarters and prior to its incorporation as the Victorian Institute of Forensic Medicine. (Criterion A)

The former Tuberculosis Bureau is significant as a rare example of a tuberculosis clinic in Victoria. The VHR listed tuberculosis chalet at Hamilton Base Hospital and two other sanatoria sites in the Cities of Hume and Indigo represent regional treatment facilities, however the former Tuberculosis Bureau was a centralised facility established at an early date to co-ordinate a state-wide response to the disease. (Criterion B)

The former Tuberculosis Bureau is a representative example of public architecture of the interwar period when the Georgian Revival styles were popular with both the Commonwealth and State Departments of Works. It is also a representative example of the work of notable public architect Edwin Evan Smith who made major contribution to public architecture in Victoria, Queensland and New South Wales. (Criterion D)

The former Tuberculosis Bureau is aesthetically significant for interwar Georgian Revival characteristics and the manner in which it relates to the earlier but stylistically similar Women's Venereal Diseases Clinic at 372 Little Lonsdale Street. It exhibits key features associated with the style including a symmetrical façade with central stepped entry porch, face red brick work and a tiled hipped roof, partially concealed behind a parapet. Attributes of aesthetic value include a dignified design featuring simplified classical motifs, a deep cornice, and a regular pattern of double hung timber windows with brick voussoirs. (Criterion E)

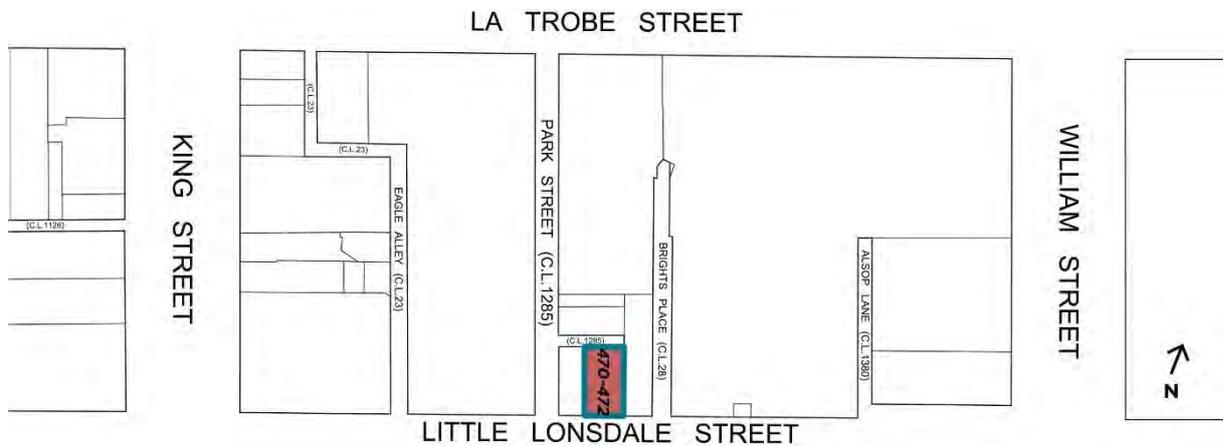
#### **Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)



<b>SITE NAME</b>	Shops
<b>STREET ADDRESS</b>	470-472 Little Lonsdale Street Melbourne
<b>PROPERTY ID</b>	106033



SURVEY DATE: May 2017

SURVEY BY: Context Pty Ltd

<b>HERITAGE INVENTORY</b>	H7822-1020	<b>EXISTING HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
<b>DESIGNER / ARCHITECT / ARTIST:</b>	Not known	<b>FORMER GRADE</b>	C
		<b>BUILDER:</b>	John Parry
<b>DEVELOPMENT PERIOD:</b>	Victorian Period (1851-1901)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1872

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
5 Building a commercial city	5.4 Developing a retail centre
	<b>OTHER SUB-THEMES</b>
8 Living in the city	8.2 Housing the population

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no: 2</b>	<b>Inventory no: 20</b>
<b>Character of Occupation:</b> Commercial, Residential	
Land sale details not provided.	
1866 Cox	Map shows building on site (between two alleys). Extant building built 1872-3. Owner John Bennett, 1872-89.
1880 Panorama	Two-storey building.
1905/6 Mahlstedt	Building at 470 shown as three storeys.
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Residential
1920s	Residential, Commercial
1960s	Commercial

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** refer to map

**SUMMARY**

This pair of early shops (built 1872) are part of increasingly rare group of small shop buildings remaining in the city. Erected to serve as daily retail points, similar surviving shops can be found in both main streets and smaller laneways. Whilst the use of upper storey residences became largely extinct, the ground floors of these examples continue to operate as commercial outlets. Simple detailing, typical of the mid-Victorian period, is mostly intact on the upper façade of this pair of shops.

## HISTORICAL CONTEXT

### Building a commercial city

#### *Developing a retail centre*

Even before the early 1850s, Melbourne had established the foundational infrastructure for international trade and commerce, including retail markets, shipping agents, and industry and finance houses - the beginnings of an entrepreneurial global city (Context 2012:12).

Retailing in Melbourne gained official recognition when eight market commissioners were elected in 1841 from a roll of local voters. The commissioners established the Western Market, which became the principal place for selling fresh food, with many goods transported from Melbourne to pastoral settlements. At this time Melbourne's population was 4479, and the colony's was 20,416 (Young and Spearritt 2008).

Miles Lewis notes that various precincts within the city centre had emerged by the early 1840s, and that this pattern

*remained little changed into the 20th century and which ... survives today – mercantile and warehousing activity near the Pool and the wharves, banking in central Collins Street, the retailing heart between Swanston and Elizabeth Streets, the medical precinct in the vicinity of Dr Richard Howitt's house in Collins Street East, and so on (cited in Context 2012:12).*

Suburban retailing increased towards the end of the 1880s as greater Melbourne's population approached 280,000 and tramlines transported shoppers to suburban shops (Young and Spearritt 2008).

### Living in the city

#### *Housing the population*

Melbourne's first European residents built cottages from whatever materials were available, sod and timber, followed by timber-framed buildings clad with weatherboard.

*The majority of the population occupied small, single-storey detached houses that were cramped and badly ventilated. A typical house block might also have a well, a cesspit and a poultry pen. Before 1857 water was carted from the river or collected in makeshift tanks. There was no proper sewerage or drainage, which made the low-lying parts of the city particularly unsanitary. Toilet facilities were earth closets...prior to that there were cesspits in backyards...*

*The housing stock greatly expanded in the early Victorian period, with further construction of houses in the central city and surrounding suburbs (Carlton, East Melbourne, North Melbourne and West Melbourne). These were simple houses of one and two storeys, with bluestone or brick walls. Inferior-quality bricks were often rendered to protect them from weathering, and the rendering ruled and often coloured to resemble the more prestigious ashlar stone.*

*While many of Melbourne's poor were accommodated within the city proper, wealthier citizens established more salubrious places of residence away from the city centre on the high side of the river in Kew, Hawthorn, Toorak or South Yarra, or by the bay at Brighton or*

*St Kilda. Within the City of Melbourne there were pockets of better quality housing in East Melbourne, in St Kilda Road, and in parts of South Carlton...Outside of the central city grid, in the surrounding suburbs of Carlton, West Melbourne, North Melbourne and East Melbourne, there was a greater concentration of residential building and more early housing has survived here than in the central city (Context 2012:16, 64-65).*

Inner city residences were often built by business owners, and lived in by themselves, or leased out to city workers.

## SITE HISTORY

In 1866, a map shows that a building existed on the site of today's 470-472 Little Lonsdale Street (Fels, Lavelle & Mider 1993).

The two, two-storey shops at 470-472 Little Lonsdale Street (originally 119-121 Little Lonsdale Street) were built in 1872 by builder John Parry (MCC registration no 4601, as cited in AAI, record no 74243). The owner of the building between 1872 and 1889, John Bennett lived at 121 Little Lonsdale Street for several years from the late 1870s (S&Mc 1878-1884). According to the 'notices intent to build' lodged with the City of Melbourne, the brick buildings were originally built as dwellings, but were tenanted with various shops on the ground floor from the year of completion.

Patrick Bunbury, grocer, was the first tenant at 119 Little Lonsdale Street in 1872. Other early tenants included grocers Harold William and Alfred Philliner. Throughout the late nineteenth and the early twentieth centuries, 119 Little Lonsdale Street housed different food retailers. 121 Little Lonsdale Street was tenanted from 1873 with a store owned by P Burns, then John Flynn. From 1877 onwards, 121 Little Lonsdale Street was used mostly for residential purposes, (S&Mc 1873-1920). A local labourer, Edward McGinley, resided at 121 Little Lonsdale Street for about 40 years between 1898 and 1938 (S&Mc 1898-1938).

The builder of the shops, John Parry, then based at 85 Chancery Lane Melbourne, erected a number of smaller sized buildings in Melbourne and nearby northern suburbs, including dwellings and shops. Parry's career spanned the 1850s to the 1890s (AAI).

Originally, the buildings at 470-472 Little Lonsdale Street were built to a symmetrical plan, each with a backyard with outside toilet and shed. (MMBW 736 1895). The shops have been extended to the north boundary of the subject site.

By the late 1940s-early 1950s, the buildings were completely converted to shops, 470 and 472 Little Lonsdale Street being occupied respectively by a fish shop and a sandwich shop (*Age* 6 June 1952:14; *Age* 7 July 1949:8) (Figure 1). By the 1990s, the shops were merged to house a café (Archaeological Management Plan 1993, v3:20), but were again separated and now house two food outlets (CoMMaps).



Figure 1. 472-470 Little Lonsdale shown in a section of Little Lonsdale Street North between Eagle Alley and William Street, Melbourne, Vic, c.1960-1969, by Halla (Source: SLV).

### SITE DESCRIPTION

The pair of brick shops at 470-472 Little Lonsdale Street is located on the northern side of the street, between King Street and William Street. An adjacent shop to the west, also erected in the mid-Victorian era, is complementary to the pair's immediate setting.

Built to the street edge, the rendered masonry building is symmetrical, with simple detailing reflective of the pre-1880s construction date. Although significantly altered at ground level, with recent glazing dominating the façade, the building is relatively intact at the upper level. A simple cornice with dentil feature runs across the top of the parapet. A scroll detail punctuates this cornice at each end as well as in the centre, and bands of rustication delineate these intervals vertically, down to the base of the first floor. Each shop has a pair of identical rectangular window openings with moulded architraves and timber sash windows.

### INTEGRITY

The upper façade of the building remains relatively intact. Wrought iron window baskets are a recent addition. Significant alterations have occurred at street level, with no evidence of the original shopfronts.

### COMPARATIVE ANALYSIS

These small, early two-storey shop buildings once were common in the central city. Erected to serve as daily retail points, the small number of surviving shops can be found in both main streets and smaller laneways. Whilst the use of upper storey residences became largely extinct, the ground floors of these examples continue to operate as commercial outlets.

The subject buildings compare well with the following examples, drawn chiefly from the Central City Heritage Review 2011, being of a similar use, scale, location and creation date. The images and descriptions are provided by CoM Maps unless stated otherwise, with images dating from c2000 or later.

Selected examples of Capital City Zone shop and residence constructed around the 1870s include:

*Bourke Street East Post Office, 35-37 Bourke Street, 1872 (HO527, Significant in HO500 Bourke Hill Precinct)*

Two-storey rendered brick shop. Designed in the Renaissance Revival style and built 1872 for J M Langley, a glass and china importer. From 1892 and 1969 it was used as a post office.



Figure 2. 35-37 Bourke Street constructed 1872.

*Clarke's Shop & Dwellings, 203-205 Queen Street, 1869 (HO1070)*

A two-storey rendered brick retail building with a basement, two ground level shops and an upper level office. Designed in the Italian Renaissance style by George Browne of the firm Browne & Howitz and built for the grazier William John Turner Clarke by Charles Brown in 1869.



Figure 3. Clarke's Shops & Dwellings, 203-205 Queen Street constructed 1869-70 (Source: Butler 2011).

*Edinburgh Chambers, 215-217 Elizabeth Street, 1869 (HO1016)*

One part of a three storey early Victorian rendered brick building with a cellar. Formerly known as Edinburgh Chambers. Built in 1869 by George Freeman for Andrew Halley Knight. By 1875 Mr John Coutie bootmaker, importer and retailer had purchased this section of the building. The family business kept these premises until the late 1960's.



Figure 4. 355. 215-217 Elizabeth Street constructed 1869.

Other examples of shop and residence buildings include a collection of buildings at 419-435 Elizabeth Street (part of HO1125), outside the Hoddle Grid Heritage Review Study area boundary.

The shops at 470-472 Little Lonsdale Street are among rare examples of small-scaled shops and residence type from the late Victorian period. The subject buildings are reasonably intact at the upper floor level, and, stylistically speaking, compare well with other examples remaining in the city. Being smaller than surviving corner shops at 215-217 Elizabeth Street and 203-205 Queen Street, the shops at 470-472 Little Lonsdale Street represent the shop and residence type developed in the residential 'outer area' within the Hoddle Grid.

**ASSESSMENT AGAINST CRITERIA**

✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

## REFERENCES

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Fels, M, Lavelle, S and Mider, D 1993, 'Archaeological Management Plan', prepared for the City of Melbourne.

Halla, K J c.1960-1969, 'Little Lonsdale Street North between Eagle Alley and William Street, Melbourne, Vic', State Library of Victoria (SLV) Halla collection of negatives. Views of East Melbourne, Fitzroy, Melbourne & North Melbourne, accessed online 26 June 2017.

Nearmap 15 May 2014, 471-472 Little Lonsdale Street, accessed online 26 June 2017.

*Sands and McDougall, Melbourne and Suburban Directories (S&Mc)*, as cited.

Young, John and Spearritt, Peter 2008, 'Retailing' in *eMelbourne*, School of Historical & Philosophical Studies, The University of Melbourne, <http://www.emelbourne.net.au/biogs/EM01241b.htm>, accessed 13 June 2017.

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985**

C

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**Central City Heritage  
Study 1993**

C

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**Review of Heritage  
overlay listings in the  
CBD 2002**

Ungraded

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**Central City Heritage  
Review 2011**

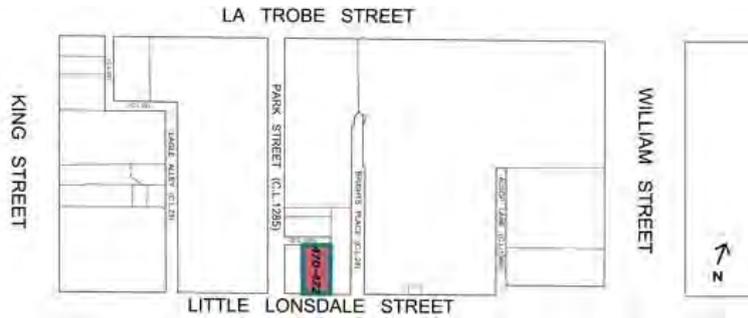
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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Shops

**PS ref no:** Interim HO1281



### What is significant?

The pair of shops at 470-472 Little Lonsdale Street, completed in 1872.

Elements that contribute to the significance of the place include (but are not limited to):

- The building's original external form, materials and detailing;
- The building's high level of integrity to its original design;
- Rendered masonry façade with simple detailing reflective of the pre-1880s construction date;
- Pattern and size of original fenestration, and moulded architraves;
- Timber double-hung sash windows on the upper-level;
- Rustication on the edges of the building; and
- Parapet with simple moulded cornice with dentilation and scrolls.

More recent alterations, including the ground level shopfronts and wrought iron window baskets, are not significant.

### How it is significant?

The pair of shops at 470-472 Little Lonsdale Street is of local historic and representative significance to the City of Melbourne.

### Why it is significant?

The pair of two-storey shops at 470-472 Little Lonsdale Street, constructed in 1872 by builder John Parry and originally built as residences, is historically significant as a once common building typology demonstrating integrated uses of both retailing and housing. The building demonstrates a once common type of housing for city dwellers within the Hoddle Grid in the 1870s. (Criterion A)

The pair of shops at 470-472 Little Lonsdale Street is a fine example of a mid-Victorian residential and commercial building. Once used as daily retail points, a number of these surviving shops are found in both the main streets and smaller streets of the Hoddle Grid. While the use of upper storey residences has become largely outdated, the ground floors of these examples continue to operate as retail outlets. The pair of buildings are legible and

reasonably intact, with typical Victorian detail of rendered masonry, cornices with dentil features, scroll details, rusticated quoins, and Victorian-era windows with moulded architraves still evident to the upper façade. (Criterion D)

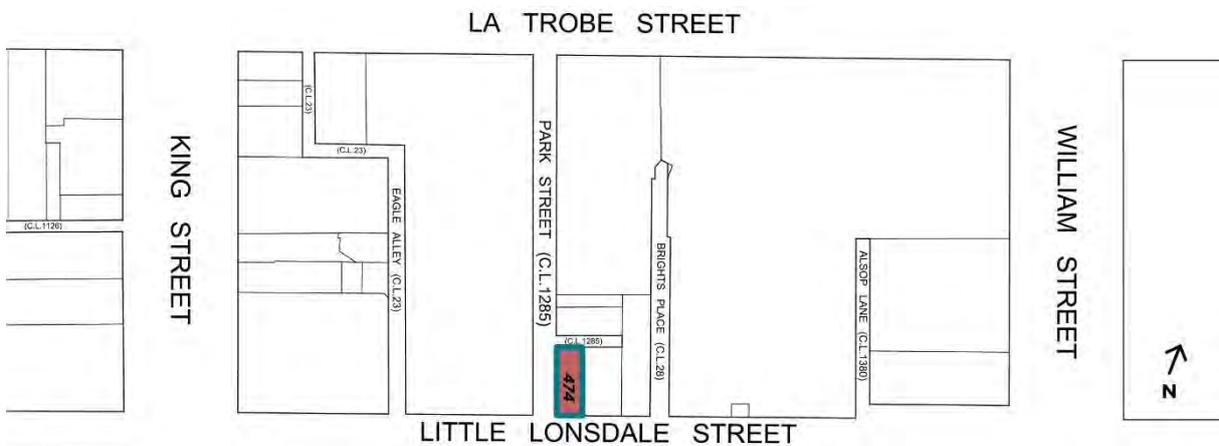
**Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)



<b>SITE NAME</b>	Residence
<b>STREET ADDRESS</b>	474 Little Lonsdale Street Melbourne
<b>PROPERTY ID</b>	106032



SURVEY DATE: May 2017		SURVEY BY: Context Pty Ltd	
<b>HERITAGE INVENTORY</b>	H7822-1021	<b>EXISTING HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
		<b>FORMER GRADE</b>	C
<b>DESIGNER / ARCHITECT / ARTIST:</b>	Not known	<b>BUILDER:</b>	Timmins & Kinniard
<b>DEVELOPMENT PERIOD:</b>	Victorian Period (1851-1901)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1879

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
8 Living in the city	8.2 Housing the population
	<b>OTHER SUB-THEMES</b>
5 Building a commercial city	5.5 Building a manufacturing industry

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no: 2</b>	<b>Inventory no: 21</b>
<b>Character of Occupation:</b> Commercial, Residential	
Land sale details not provided.	
1866 Cox	Map shows building occupying the area between the two alleyways (Bright's Place and Part St). extant building, two-storeys 1870s.
1880 Panorama	Two-storey building.
1905/6 Mahlstedt	Two-storey building.
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Residential
1920s	Residential, Commercial
1960s	Commercial

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map

**SUMMARY**

This small two-storey building built in 1879 on the corner of Little Lonsdale and Park Street was originally one of a pair of houses built to face Park Street. Substantial changes occurred in the 1920s resulting in this corner building being merged into a new brick factory that was built along Park Street. At the time, the building entrance was relocated to Little Lonsdale Street, and the address was changed accordingly. While the building has undergone substantial changes to its use, orientation and appearance, it still retains the early residential form and elements of the mid-Victorian detailing to its upper façade.

## HISTORICAL CONTEXT

### Living in the city

#### *Housing the population*

Melbourne's first European residents built cottages from whatever materials were available, sod and timber, followed by timber-framed buildings clad with weatherboard.

*The majority of the population occupied small, single-storey detached houses that were cramped and badly ventilated. A typical house block might also have a well, a cesspit and a poultry pen. Before 1857 water was carted from the river or collected in makeshift tanks. There was no proper sewerage or drainage, which made the low-lying parts of the city particularly unsanitary. Toilet facilities were earth closets...prior to that there were cesspits in backyards...*

*The housing stock greatly expanded in the early Victorian period, with further construction of houses in the central city and surrounding suburbs (Carlton, East Melbourne, North Melbourne and West Melbourne). These were simple houses of one and two storeys, with bluestone or brick walls. Inferior-quality bricks were often rendered to protect them from weathering, and the rendering ruled and often coloured to resemble the more prestigious ashlar stone.*

*While many of Melbourne's poor were accommodated within the city proper, wealthier citizens established more salubrious places of residence away from the city centre on the high side of the river in Kew, Hawthorn, Toorak or South Yarra, or by the bay at Brighton or St Kilda. Within the City of Melbourne there were pockets of better quality housing in East Melbourne, in St Kilda Road, and in parts of South Carlton...Outside of the central city grid, in the surrounding suburbs of Carlton, West Melbourne, North Melbourne and East Melbourne, there was a greater concentration of residential building and more early housing has survived here than in the central city (Context 2012:16, 64-65).*

Inner city residences were often built by business owners, and lived in by themselves, or leased out to city workers.

### Building a commercial city

#### *Building a manufacturing capacity*

As Melbourne developed through the nineteenth century, so did its manufacturing industry. Flinders Lane became an important area for clothing manufacturers, while Chinese cabinet makers were concentrated at the east end of town. Food-processing plants were established in North and West Melbourne. Factories tended to be small and specialised. Large factories, built in the later nineteenth century and early twentieth century tended to be built outside the City of Melbourne, where land was more easily obtainable (Context 2012:44).

The growth of manufacturing was accompanied by the construction of offices to house administration staff and warehouses to store goods.

From the 1930s, like the rest of Australia, an increasing proportion of the city's workforce took up jobs in manufacturing, an industry that led Australia's recovery from the economic depression of the late 1920s-early 1930s, when, The *Encyclopedia of Melbourne* notes, a

*steep rise in tariffs, devaluation of the Australian pound, falling wages and electricity costs all made local producers far more competitive internationally. Textiles benefited first, then the metals industries and engineering took over as pacemakers...Manufacturing output increased 6% per year between 1949 and 1967, significantly faster than the economy as a whole...The long boom came to a sudden end from 1973-74 as world oil prices rose fourfold and inflation gathered pace (Dingle 2008).*

## SITE HISTORY

In 1866, a building existed in the area between two alleyways: Brights Place and Part Street (Fels, Lavelle & Mider 1993).

474 Little Lonsdale Street comprises two brick cottages previously numbered 6 and 8 Park Street, both built in 1879 by builders Timmins and Kinniard of Bouverie Street, Carlton (MCC registration no 8118, as cited in AAI, record no 74268). Located at the corner of Park and Little Lonsdale streets, the pair of houses opened to Park Street.

The land on which the cottages were built has 22 feet frontage to Little Lonsdale Street with a depth of 60 feet along Park Street. Although built as a pair of cottages with L-shaped plans, 8 Park Street (now demolished) was significantly smaller in size. As can be seen from the present building, 6 Park Street was constructed as a two-storey building, with six rooms and a bath; 8 Park Street was single-storeyed with three rooms (*Argus* 8 May 1920:3).

In the late nineteenth century, Park Street mostly comprised residential terrace rows. The residences were developed by local builder William Hill over several stages during the 1870s (MCC registration no 4320, 4282, 4898 & 6546, as cited in AAI, record no 74241, 74240, 74248 & 77015). With their entrances to Park Street, the brick cottages at 6-8 were in line with Binfield Terrace, a group of four to 10 semi-attached houses, on the east side of Park Street. Ennis Terrace, nine semi-attached houses, was located on the west side of Park Street (MMBW Detail Plan no 736, 1895). The co-joined cottages in Ennis Terrace were modest in size, being described as 'very small cottages suitable for Lilliputian newly married couples' (MCC registration no 6546, as cited in AAI, record no 77015). In this streetscape, as a corner building, the two-storey house at 8 Park Street would have had a noticeable presence.

According to the Sands and McDougall directories, both houses at 6-8 Park Street were leased to tenants who stayed only a year or two. The early tenants at 6 Park Street in the period 1884-93 were mostly female, with tenants including Mrs McNamara (S&Mc 1884), Miss H Coughlan (S&Mc 1892) and Mrs Anna Schellnack (S&Mc 1893). The residence at 8 Park Street continued to house various short-term tenants until its demolition in 1920.

The houses at 6-8 Park Street were sold by auction in 1920. The description in the *Argus* read: 'these Buildings could with advantage be converted into one or two factories, the position being well suited for such alteration' (*Argus* 8 May 1920:3). Following the sale, the house at 8 Park Street was pulled down and a brick warehouse was built, at the cost of £1,250, in its place and joined with 6 Park Street to form a unified building (CoMMaps; Figure 1). As a consequence, a new opening to Little Lonsdale Street was added and the buildings became known as 474 Little Lonsdale Street (S&Mc 1922).

After the alterations in 1920, 474 Little Lonsdale Street became a commercial building shared by two different businesses (S&Mc 1924-1938). The first tenants were Kimton and Jordan, chair manufacturers, and Josh Hubball, locksmith (S&Mc 1922). Hubball remained at 474 Little Lonsdale Street through to the 1940s (S&Mc 1924-1942).

474 Little Lonsdale Street was damaged by fire in 1977, and restored and refurbished in 1990 to house a ground level bar and upper floor office (CAD study 1993; CoMMaps).



Figure 1. The boundary between the original 1870s rendered wall and newly added face brick part is clearly shown, from Aerial View of Melbourne, c.1945, by Victorian Railways (Source: SLV).

## SITE DESCRIPTION

This two-storey, brick building is located on the corner of Little Lonsdale Street and Park Street, close to the north-western corner of the city grid. Originally built as one of a pair of houses facing Park Street (6 and 8 Park Street), the building's use and orientation has changed over time. As noted in the history above, the pair of houses was sold in 1920. The single storey house (8 Park Street) was demolished to make way for a new brick factory building along Park Street. The two-storey corner building (6 Park Street) was retained and merged into the new factory building. An entry was created to Little Lonsdale St and the address was changed to 474 Little Lonsdale Street.

Despite the various changes and alterations that have occurred, the small corner building can still be distinguished as an early residential building. A simple moulded cornice runs along the top of the parapet which runs around both the Park Street and Little Lonsdale Street faces. Banded rustication can be noted at the corner of the building and at the building edge on each frontage. Facing Park Street, window openings have been blocked but evidence of the entry door remains, with a bluestone threshold still visible.

The upper storey of the Little Lonsdale Street façade retains its rectangular window openings with simple moulded architraves. At street level the building has been altered to accommodate two shop fronts.

### INTEGRITY

As noted, this building has undergone a number of changes of use, orientation and appearance over time. However, the original corner building form retains some of the simple mid-Victorian detailing to the upper façades. The bluestone threshold remains on Park Street, indicating the original opening of the early residential building.

### COMPARATIVE ANALYSIS

Many residential buildings constructed during the mid-nineteenth century are now gone, and the city streets which were once densely populated with small scale cottages, such as aforementioned Park Street, have been demolished.

The subject building compares well with the following 1870s examples being of a similar use, scale, location and creation date. The below images and descriptions are provided by CoM Maps unless stated otherwise, with images dating from c2000 or later.

Selected examples include:

*470-472 Little Lonsdale Street, 1872 (Interim HO1281 – recommended as significant in the Hoddle Grid Heritage Review)*

The pair of residences is part of increasingly rare group of small commercial and residential buildings remaining in the city.



Figure 2. 470-472 Little Lonsdale Street constructed 1872.

*Bourke Street East Post Office, 35-37 Bourke Street, 1872 (HO527, Significant in HO500 Bourke Hill Precinct)*

Two storey rendered brick shop. Designed in the Renaissance Revival style and built 1872 for J M Langley, a glass and china importer. From 1892 and 1969 it was used as a post office.



Figure 3. 35-37 Bourke Street constructed 1872.

*17 Casselden Place, 1876 (VHR H2267; HO555)*

Another very intact example of a modest early house is 17 Casselden Place, the only surviving one of six adjoining two-room houses built in 1876. The cottage is largely intact, with its original two rooms with original fittings and toilet and kitchen at the rear, and is on the VHR.



Figure 4. 17 Casselden Place constructed 1876.

The former residence, later warehouse at 474 Little Lonsdale is the last remnant of what once formed the residential streetscape of Park Street. With its Victorian character, 474 Little Lonsdale Street is a representative example of residential buildings in inner Melbourne. It is one of a small group of such places that represent working class housing in the nineteenth century.

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**ASSESSMENT AGAINST CRITERIA**


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|---|--|
| ✓ | <p><b>CRITERION A</b><br/>Importance to the course or pattern of our cultural or natural history (historical significance).</p>  |
| ✓ | <p><b>CRITERION B</b><br/>Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>   |
|   | <p><b>CRITERION C</b><br/>Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>   |
| ✓ | <p><b>CRITERION D</b><br/>Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>   |
|   | <p><b>CRITERION E</b><br/>Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>  |
|   | <p><b>CRITERION F</b><br/>Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>   |
|   | <p><b>CRITERION G</b><br/>Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p> |
|   | <p><b>CRITERION H</b><br/>Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>  |
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**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

**REFERENCES**

*Argus*, as cited.

Australian Architectural Index (AAI), as cited. Copyright Miles Lewis.

City of Melbourne Maps (CoMMaps) 2017, <http://maps.melbourne.vic.gov.au/>, accessed 7 June 2017.

Context Pty Ltd 2012, *Thematic History: A History of the City of Melbourne's Urban Environment*, prepared for the City of Melbourne.

Dingle, Tony 2008, 'Manufacturing' in *eMelbourne*, School of Historical and Philosophical Studies, University of Melbourne, <http://www.emelbourne.net.au/biogs/EM00896b.htm>, accessed 13 June 2017.

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Fels, M, Lavelle S, and Mider, D 1993, 'Archaeological Management Plan', prepared for the City of Melbourne.

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*Sands and McDougall, Melbourne and Suburban Directories (S&Mc)*, as cited.

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Victorian Railways c.1945-1954, 'Aerial View of Melbourne', State Library of Victoria (SLV) Victorian Railways collection. Scenic negatives, accessed online 22 June 2017.

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**PREVIOUS STUDIES**

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**Central Activities  
District Conservation  
Study 1985**

D

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**Central City Heritage  
Study 1993**

C

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**Review of Heritage  
overlay listings in the  
CBD 2002**

Ungraded

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**Central City Heritage  
Review 2011**

Ungraded

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## STATEMENT OF SIGNIFICANCE

Heritage Place: Residence

PS ref no: Interim HO1282



## What is significant?

474 Little Lonsdale Street, Melbourne, built in 1879.

Elements that contribute to the significance of the place include (but are not limited to):

- The building's original external form, materials and detailing reflective of its mid-Victorian construction;
- Pattern and size of original fenestration with simple moulded architraves; and
- Parapet with simple moulded cornice, and rustication to the edges of the buildings.

More recent alterations including the ground level shopfronts and changes to the openings on the Park Street elevation are not significant.

## How it is significant?

474 Little Lonsdale Street, Melbourne is of local historic, rarity and representative significance to the City of Melbourne.

## Why it is significant?

The building at 474 Little Lonsdale Street is historically significant for its demonstration of both living in the city in the late 1870s and also its demonstration of commercial use as a result of remodelling and additions in 1920. (Criterion A)

474 Little Lonsdale Street is significant as one of a small group of houses remaining from the mid-Victorian period. It is a rare survivor of the residential terrace rows of Park Street and surroundings. While the building has undergone changes to its use, orientation and appearance, it still retains its early residential form. (Criterion B)

474 Little Lonsdale Street is a notable example of a mid Victorian city residence that is still legible as both a commercial and a residential building. Attributes include the corner location and building form with both Lonsdale Street and Park Street elevations, and its restrained Victorian stucco façade detail. The use and evolution of the building is evidenced in its window and door openings, including recessed shopfronts and a bluestone threshold on Park Street, indicating the original opening of the early residential building. Architecturally the moulded cornice, banded rustication and plain window openings are characteristic of its mid-Victorian origins. (Criterion D)

**Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)

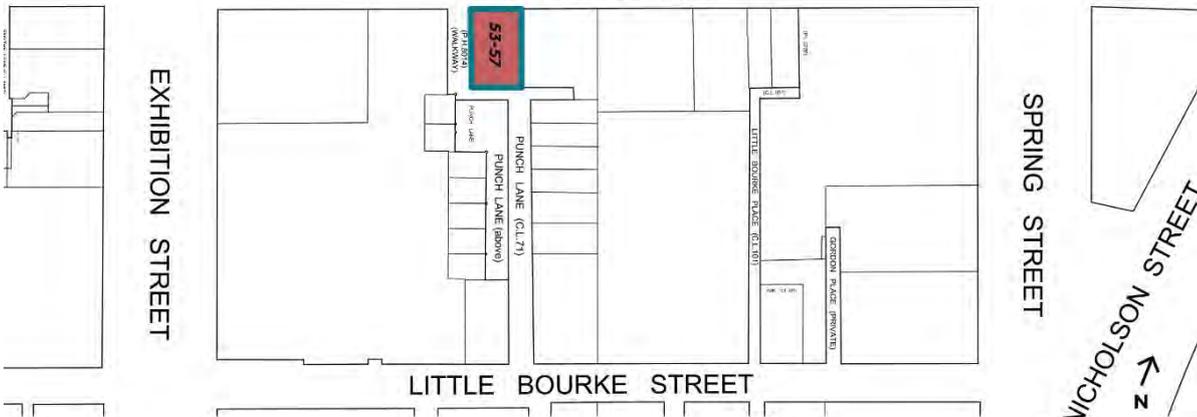
**SITE NAME** Shops and residences

**STREET ADDRESS** 53-57 Lonsdale Street Melbourne

**PROPERTY ID** 105672



LONSDALE STREET



**SURVEY DATE:** October 2017

**SURVEY BY:** Context

**HERITAGE INVENTORY** H7822-1399

**EXISTING HERITAGE OVERLAY** Interim HO1253

**PLACE TYPE** Individual Heritage Place

**PROPOSED CATEGORY** Significant

**FORMER GRADE** C

**DESIGNER / ARCHITECT / ARTIST:** Crouch & Wilson

**BUILDER:** Henry Gardner

**DEVELOPMENT PERIOD:** Victorian Period (1851-1901)

**DATE OF CREATION / MAJOR CONSTRUCTION:** c1880-1881

## THEMES

ABORIGINAL THEMES	SUB-THEMES
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
HISTORIC THEMES	DOMINANT SUB-THEMES
13 Enjoying the City	13.6 Eating and drinking
	OTHER SUB-THEMES
5 Building a commercial city	5.4 Developing a retail centre
10 Shaping cultural life	10.3 Belonging to an ethnic or cultural group

## LAND USE

HISTORIC LAND USE	
<b>Archaeological block no:</b> 24	<b>Inventory no:</b> 399
<b>Character of Occupation:</b> Commercial, residential	
Land sale details not provided.	
1866 Cox	Building on site
1880 Panorama	
1888 Mahlstedt	Three two-storey buildings (Levy, Wallis, Davis)
1905/6 Mahlstedt	Three two-storey buildings
THEMATIC MAPPING AND LAND USE	
1890s	Retail and residential
1920s	Restaurant
1960s	Cafes

## RECOMMENDATIONS

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map

## SUMMARY

Originally built as a row of three two-storey shops with residences above, the building is closely associated with Italian wine bars/café/restaurants, with similar business operating from the premises continually from 1901 to 2001. John Rinaldi opened a wine shop at 55 Lonsdale Street in 1901. Most recently it was the site of Marchetti's Latin restaurant.

## HISTORICAL CONTEXT

### Building a commercial city

#### *Developing a retail centre*

Even before the early 1850s, Melbourne had established the foundational infrastructure for international trade and commerce, including retail markets, shipping agents, and industry and finance houses - the beginnings of an entrepreneurial global city (Context 2012:2).

Retailing in Melbourne gained official recognition when eight market commissioners were elected in 1841 from a roll of local voters. The commissioners established the Western Market, which became the principal place for selling fresh food, with many goods transported from Melbourne to pastoral settlements. At this time Melbourne's population was 4479, and the colony's was 20,416 (Young and Spearritt 2008). The growth of retailing was accompanied by the construction of warehouses to store goods.

Miles Lewis notes that various precincts within the city centre had emerged by the early 1840s, and that this pattern

*remained little changed into the 20th century and which ... survives today – mercantile and warehousing activity near the Pool and the wharves, banking in central Collins Street, the retailing heart between Swanston and Elizabeth Streets, the medical precinct in the vicinity of Dr Richard Howitt's house in Collins Street East, and so on (cited in Context 2012:12).*

Suburban retailing increased towards the end of the 1880s as greater Melbourne's population approached 280,000 and tramlines transported shoppers to suburban shops (Young and Spearritt 2008).

### Shaping cultural Life

#### *Belonging to an ethnic or cultural group*

By the 1920s, Chinese, Jews, Italians, Greeks and Germans had settled in inner Melbourne in significant numbers and formed themselves into close-knit communities with a strong ethnic identity. Typically, these groups favoured poorer, low rental neighbourhoods, hence the congregation of the Chinese at the eastern end of Little Bourke Street. Over time, these ethnic communities prospered, with many Jewish businesses achieving prominence, and the Chinese becoming successful merchants and furniture-makers around Little Lonsdale and Russell Streets.

The mass immigration of Europeans during the post-war period led Melbourne to become one of the most multi-cultural cities in the world. Italians and Greeks occupied run-down Victorian workers' cottages, and rejuvenated them, often in a Mediterranean style, and established cafes and other places of business. Italians congregated in Carlton, where they transformed Lygon Street into Melbourne's Little Italy, while Greek businesses and eateries were concentrated in Lonsdale Street (Context 2012:80).

## Enjoying the city

### *Eating and drinking*

Fine dining had been the preserve of the wealthy in nineteenth century Melbourne. Restaurants were few and gentlemen enjoyed good meals at their clubs. Others generally made do with the 'plain fare' served up at the city hotels. The mix of different cultural traditions in Melbourne contributed to varied culinary offerings from around the middle of the nineteenth century. One observer described Bourke Street as 'packed with foreign cafes'. Gunster's Vienna Caf on 'the Block', for example, was popular in the 1870s. Vincent Fasoli opened Fasoli's restaurant at 108 Lonsdale Street c1897, the popularity of his establishment amongst Melbourne's bohemians and intelligentsia set a precedent for the flourishing café society developed by Italian communities in subsequent decades (Context 2012:98; Swinbank 1994:5).

In the 1950s and 1960s an influx of Italian World War Two migrants disseminated Italian culture in Melbourne as restaurants and pizza cafes sprung up across the inner-city area, including Pellegrini's in the city and Toto's in Carlton. The significant influence of Italian culture upon Australian culinary traditions had its roots in the nineteenth century and continues to have enduring presence and value in Melbourne today.

## SITE HISTORY

The site of 53-57 Lonsdale Street, part of Crown allotment 16, Block 24 of the City of Melbourne, was first submitted for sale in 1840. James Williamson purchased the allotment, which had frontages to Lonsdale and Little Bourke streets. Punch Lane (formerly Princes Place) abuts the rear of the site (*Port Phillip Patriot and Melbourne Advertiser*, 14 September 1840: 4).

Three buildings dating from c1869-73 existed on the subject site, then numbered 214-218 Lonsdale Street (Mahlstedt Map Section 1, no 24, 1888; MMBW Detail Plan no 1014, 1895). Sands and McDougall directories indicate that between 1869 and 1873, three buildings were erected on the lot; it is probable that these buildings were primarily used for residential purposes. By 1880, the buildings at 214-218 Lonsdale Street were listed as vacant and were subsequently demolished (S&M 1869-1880).

Between 1880-1881 Henry Gardner constructed a row of three two-storey brick shop and residences to the design of Thomas Crouch and Ralph Wilson on the site. Edmund Ashley, the landowner, commissioned the new building for commercial use (MCC registration no 8624 as cited in AAI, record no 76303). Hyman Goldman, tailor (number 57); Charles Trick, furniture dealer (55); and Louis Davis, dealer (53), were the occupants of the buildings in 1884. Neither Goldman nor Davis remained at the premises for long. In 1892, Mrs J M Jacobsen ran a ladies' underclothing shop at 53 Lonsdale Street, but the following year her tenancy was replaced by that of Abraham Davis, who initially ran a ladies' underclothing business but who turned his business to drapery by 1904. The vacancy at 57 Lonsdale Street following Goldman's departure in 1892 was filled by Joseph Levy, also a tailor, who remained there until 1904. From 1884 to 1893 a Mr Frick was the occupant of 55 Lonsdale Street, recorded variously in the Sands and McDougall directories as a furniture dealer, French polisher, and repairer (S&M 1884-1904).

From 1901 to 2001 the building housed an Italian wine bar/café/restaurant. John Rinaldi was the first in what became a lineage of Italian restaurateurs here, opening a wine shop and café, Cucina Italiana, at 55 Lonsdale Street in 1901. Rinaldi was one of the earliest contributors to Melbourne's

Italian dining culture. In 1912, Paul Zapardi replaced Rinaldi as the occupier, and expanded the wine shop to include 55-57 Lonsdale Street (S&M 1901-1912). Victor Maroco, former chef at the Savoy Melbourne, was the next tenant, who ran an Italian wine café named *Café d'Italia* at the site from 1914 to c1917 (*Truth* 20 June 1914:4). The wine café was subsequently run by Giuseppe Noli (1917-20) then Andrea and Lilian De Campo (1921-22) (S&M 1901-22).

The Molina family ran Molina's *Café d'Italia* at 53-57 Lonsdale Street from 1922-1951. Ernesto Molina was born in Rome c1886 and arrived in Adelaide in 1922 with his friend, and later Florentino chef, Salvatore who he worked with at the South Australia Hotel for two years before coming to Melbourne (Swinbank 1994:5). In 1918 Molina operated *Café Roma* on Swanston Street and before that worked as a chef at the Grand Hotel on Spring Street (now the Hotel Windsor) (*Punch*, 5 September 1918:2). He received his Australian naturalisation certificate in 1920, and two years later he replaced his predecessors, the De Campo's, as the proprietor of *Café d'Italia* (Ancestry 015). After tobacconist/confectioner Rachel Collins vacated 53 Lonsdale Street, Molina extended the café to 53-57 Lonsdale Street (S&M 1922). Electoral rolls show that, from 1922, Molina lived above the café at 55 Lonsdale Street with his wife, Francesca, and their three children, Yolanda, Joseph and Luciano. (AEC, 1922). The café was well patronised and served quality, home-cooked Italian cuisine; a typical meal there may have consisted of 'minestrone, followed by spaghetti, lasagne or ravioli, then a main course of perhaps cutlets Milanese etc with salad, beans and bread, finishing off with fruit and cheese' (Swinbank 1994).

Internal alterations were carried out in the 1930s, and photos from this period indicate that the exterior was repainted, and typographical signage added to the façade c1925 (Figures 1 and 2) (*Herald* 11 July 1930:14). During World War Two the café name was shortened to the more Anglicised name of Molina's Café, a result of hostility toward Italians during World War Two (COASIT, P-06454). Anglicising Italian names was not an uncommon practice: Giuseppe Codognotto, founder of the Italian Society on Little Bourke Street, also removed the word Italian from its name during World War Two (Swinbank 1994:7). Following Ernesto Molina's death in 1949, the license for the site was transferred to Joseph Molina, Ernesto's son (*Argus* 1 February 1950:9). The family operated Molina's at Lonsdale Street for a short time before closing the premises in 1951 and reopening the business as Molina's Imperial at the Imperial Hotel on Bourke Street (*Argus* 21 December 1951:4).

Italian cafes/restaurants remained at 53-55 Lonsdale Street until 2001. J Nicotra operated a restaurant at the site between 1955 and 1958, followed by Guido Cipolato (1958-64), trading as Venezia Café; David Triaca (1964-84) trading as Café Latin; and Bill and Cheryl Marchetti (1984 - 2001) trading as Marchetti's Latin restaurant (COASIT, P-06454).

Many of the proprietors of the eating establishments housed in the subject building came from families well known for their culinary expertise. David Triaca was the son of Camillo Triaca, a sculptor from Lucca, who, in 1924, purchased Café Latin with Rinaldo Massoni when it was located in Exhibition Street (Swinbank 1994:6). Triaca made an effort to educate Australians about the importance of pairing quality wine and food; his son David, and Massoni's son, Leon, also had a significant influence upon Melbourne's dining culture in their own right (Swinbank 1994:6). The Marchetti's ran the successful Café Latin at the site after Triaca. Bavarian born Bob Marchetti, who started as an apprentice at Florentino, also ran Marchetti's Tuscan Grill in Melbourne (Mietta's Restaurant Guide, 2018).

Extensive renovations were carried out at 53-57 Lonsdale Street during Marchetti's occupation of the site (1984-2001), and it appears that the windows and entry on the façade were altered at this time

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and a single storey extension made to the rear of the building (Erlich 2008). The subject site presently hosts three separate eating establishments in the ground floor, two occupying the original buildings, and the third located in the new addition to the rear of the lot. The upper level now houses an office (CoMMaps).



Figure 1. Caf d'Italia Restaurant, c1922. (Source: COASIT 2006)



Figure 2. Molina's Caf d'Italia, c1925, showing new signage. (Source: Swinbank 1994:6)

#### *Crouch & Wilson, architects*

Thomas James Crouch (1832/3-1889) was born in Hobart and began his architectural practice under the tutelage of Alexander Dawson, an officer of the Royal Engineer's Department. Crouch was one of the first architects to be articled to a professional in Australia and he commenced practice in Tasmania in 1850. Two years later Crouch relocated to Melbourne, spending some time working on the goldfields before recommencing his practice in Melbourne in 1854. In 1858 Crouch entered a professional partnership with Ralph Wilson (? – 1886) that lasted until 1881. Together, the architects

designed several notable civic and religious buildings, including the Wesleyan Chinese Mission, Victoria's largest nineteenth-century synagogue on Albert Street in East Melbourne, the Prahran Town Hall, and the Homeopathic Hospital (later Prince Henry's Hospital). Crouch and Wilson are most well known for their involvement in the Melbourne General Post Office design competition. The architects were awarded first prize for their design submission, however, the government instead adopted the design of A E Johnson, to whom they had awarded second prize. The General Post Office was subsequently built to a composited design by Johnson with elements of Crouch & Wilson's design included (Tibbits 2012:183).

## **SITE DESCRIPTION**

The row of rendered brick shops/residences at 53-57 Lonsdale Street is comprised of three identical shops, demarcated by engaged pilasters running to the top of a simple parapet. Each pilaster has a scroll detail and other decorative markings. Ball finials were originally located on the top of each pilaster, but no longer exist. A deep moulded cornice runs the full width of the building at the base of the parapet. Each shop has a pair of segmented arched window openings with moulded architraves over and a matching cornice running between the openings, at springing point. A square grill is located over the top of each windows and a rosette detail occurs at the corners of the moulded cornice. Double hung timber windows are intact. A moulded cornice runs along the bottom of the upper façade.

At the rear of the buildings, early form and face red brick finish is still visible, with a number of brick chimney also intact. Number 53 is located on the corner of Punch Lane and has a large window to the laneway.

Alterations have occurred at ground level. Early photos (Figures Figure 1 and 2) show a verandah with cast iron posts over the footpath, signage to the upper façade (1930s), ball finials on the tops of the pilasters over the parapet, and glazed shopfronts with low stalls and a recessed entry to one side of each shop. These features no longer exist.

During the Marchetti's occupancy of the site, the entry and windows to the façade were remodelled. The buildings now feature clear-glazed frontages to Lonsdale Street and part of Punch Lane. Two, single storey extensions have been constructed at the rear of the site and a single-storey extension has been added along the rear of the building. It is likely these additions were made when the Marchetti's refurbished the premises (CoMMaps).

## **INTEGRITY**

The upper façade of the building remains relatively intact. Wrought iron window baskets are a recent addition. Significant alterations have occurred at street level, with no evidence of the original shopfronts remaining. New additions have been made at the rear of the site.

## **COMPARATIVE ANALYSIS**

Within the central city area Bourke Street was once known for its 'foreign cafes', but businesses tended to congregate in Lonsdale Street and Carlton in the early decades of the twentieth century. Lonsdale Street continues with a strong Greek tradition in its dining, whereas Carlton became the home of Italian restaurants. Grossi Fiorentino remains as a long-standing Italian traditional restaurant at 78-84 Bourke Street.

These small, two-storey shop buildings, erected to serve as daily retail points, were once common in the central city. Some surviving shops can be found in both main and smaller streets and laneways, and while the use of upper storey residences became largely extinct, the ground floors of these examples continue to operate as commercial outlets.

The subject row of shops compares well with the following examples, drawn chiefly from the Central City Heritage Review 2011, being of a similar use, scale, location and creation date. The below images and descriptions are provided by CoM Maps unless stated otherwise, with images dating from c2000 or later.

Selected examples of Capital City Zone shop and residences constructed around the early 1880s include:

*212 Little Bourke Street, 1883 (HO695, Significant in HO507 Little Bourke Precinct)*

A two-storey brick building, one of a row of three, built 1883. The building retains its simple Victorian detailing at the upper level but has been altered at ground level.



Figure 3. 212 Little Bourke Street constructed 1883.

*113-117 Little Bourke Street, 1882 (HO690 113-125 Little Bourke Street, Melbourne, Significant in HO507 Little Bourke Precinct)*

A row of two-storey brick shops built 1882. The building retains its simple Victorian detailing at the upper level but has been altered at ground level.



Figure 4. 113-117 Little Bourke Street constructed 1882. (Google)

*73-77 Bourke Street, c1880 (HO536, Significant in HO500 Bourke Hill Precinct)*

A row of three three-storey brick shops built around 1880. The building retains its Victorian detailing at the upper level but has been altered at ground level.



Figure 5. 73-77 Bourke Street constructed c1880.

*Grossi Florentino, 78-84 Bourke Street, 1860, 1922 (HO537, Significant in HO500 Bourke Hill Precinct)*

A two-storey brick building incorporating two former shops. 78-80 Bourke was built in 1860 and 82-84 Bourke was built in 1922. The buildings were incorporated in 1944. The building has a long association with Italian wine bar/restaurants. In 1871, a wine bar was established on the site, and in 1928 a café named Café Florentino was established. The renowned Italian restaurant Grossi Florentino has operated from the site for several decades. (<http://www.grossi.com.au/history>)



Figure 6. 78-84 Bourke Street constructed 1860 and 82-84 Bourke Street constructed 1922.

Historically, together with Grossi Fiorentino, Marchetti's Latin is a place that has continually operated as an Italian bar/restaurant/café since the late nineteenth century.

As a place 53-57 Lonsdale Street compares with the examples above as a row of shops from the early 1880s, built at a time when Melbourne was developing rapidly as a retail and commercial centre. The Victorian detailing to the upper façade of the subject building is more finely resolved than that of the first two examples and quite intact. Alterations have occurred to the shopfronts in all the examples.

**ASSESSMENT AGAINST CRITERIA**

✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
✓	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985**

D

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**Central City Heritage  
Study 1993**

C

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**Review of Heritage  
overlay listings in the  
CBD 2002**

Ungraded

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**Central City Heritage  
Review 2011**

Ungraded

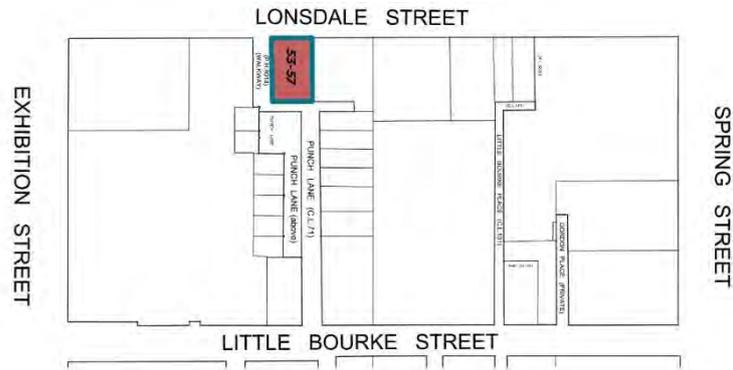
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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Shops and residences



**PS ref no:** Interim HO1253



### What is significant?

The row of shops at 53-57 Lonsdale Street, completed c1880-81.

Elements that contribute to the significance of the place include (but are not limited to):

- The building's original external form, materials and detailing;
- The buildings high level of integrity to its original design;
- Simple parapet;
- Engaged pilasters with scroll detail and decorative markings;
- Deep moulded cornice with rosettes;
- Segmented arched window openings with moulded architraves;
- Minor cornice connecting spring point of window arches;
- Original wall vents;
- Double hung timber windows;
- Minor moulded cornice at bottom of upper façade; and
- Brick chimneys.

Later alterations made to the street level façade, the wrought iron window baskets and single storey extensions at the rear of the site are not significant.

### How it is significant?

53-57 Lonsdale Street is of local historic, representative and associative significance to the City of Melbourne.

### Why it is significant?

53-57 Lonsdale Street is historically significant for its links with Melbourne Italian restaurateur families who conducted eating houses in the building from 1901 to 2001. These families included the Rinaldis (1901-12), the Molinas (1922-51), and the Triacas (1964-84). The building is historically significant for its demonstration of the flourishing Italian café society that developed in the first decades of the twentieth century prior to Italian migrants establishing restaurants and pizza cafes in the inner-city area in the

1950s and 1960s. The influence of Italian culture upon Australian culinary traditions continues to have enduring presence and value in Melbourne today. (Criterion A)

53-57 Lonsdale Street is a fine example of a small-scaled shop and residence from the mid-late Victorian period, built at a time when Melbourne was developing rapidly as a retail and commercial centre. 53-57 Lonsdale Street is a modest example of the work of noted civic and institutional architects Crouch and Wilson, whose practice operated in Melbourne between 1854-1881. The façade of 53-57 Lonsdale street is characterised by classical Victorian-era detailing with paired segmented arched windows, pilasters, scrolls and cornice detail typical of the period. The rear facades and chimneys are largely intact and contribute to the building's integrity. (Criterion D)

53-57 Lonsdale Street is significant for its long association with Italian restaurants, restaurateurs and their clientele for nearly a century (1901-2001) as part Melbourne dining traditions, serving generations of Melbournians and reflecting the celebrated 'Italianisation' of food and wine culture during the twentieth century. It is significant for its direct and long-standing associations with several important Italian restaurateurs/families who have significantly influenced Melbourne's culinary culture, and who introduced new cuisines and dining styles to Melbourne. From 1922 to 1951 the Molina family operated Molina's Ca d'Italia at the subject site, and for some time lived at the upstairs residence. David Triaca ran Café Latin at the subject site from 1964 to 1984, followed by Bill and Cheryl Marchetti trading as Marchetti's Latin from 1984-2001. (Criterion H)

#### **Primary source**

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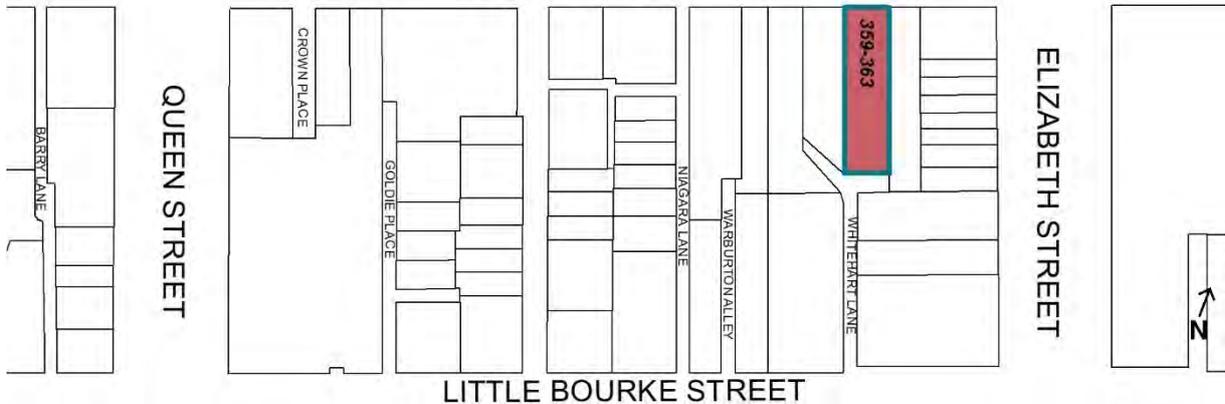
Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)



<b>SITE NAME</b>	Shops and offices
<b>STREET ADDRESS</b>	359-363 Lonsdale Street Melbourne
<b>PROPERTY ID</b>	105700



LONSDALE STREET



SURVEY DATE: March 2019

SURVEY BY: Context

**HERITAGE INVENTORY** H7822-1275

**EXISTING HERITAGE OVERLAY** No

**PLACE TYPE** Individual Heritage Place

**PROPOSED CATEGORY** Significant

**FORMER GRADE** C

**DESIGNER / ARCHITECT / ARTIST:** Robert Risby Cowl

**BUILDER:** Not known

**DEVELOPMENT PERIOD:** Victorian Period (1851-1901)

**DATE OF CREATION / MAJOR CONSTRUCTION:** 1872

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here.
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
5 Building a Commercial City	5.4 Developing a retail centre

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no:</b> 20	<b>Inventory no:</b> 275
<b>Character of Occupation:</b> Commercial	
Land sale details not provided.	
1839 Williamson	Building shown on Lot 11 (set back from Lonsdale Street), either this site or no. 355-357 Lonsdale Street.
1866 Cox	Building and some vacant land
1880 Panorama	
1888 Mahlstedt	Two-storey building, one-storey at the rear
1905/6 Mahlstedt	Two-storey building, one-storey at the rear
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Factories and workshops, Offices
1920s	Factories and workshops, Offices
1960s	Factories and workshops, Offices, Retail

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map.

**SUMMARY**

The pair of two-storey mid-Victorian-era shops and offices at 359-363 Lonsdale Street were built in 1872 to a design by Robert Risby Cowl. The buildings were constructed for Pausacker, Evans & Co, one of Melbourne's leading portmanteau manufacturers. Pausacker & Evans occupied the site for 22 years, from c1869 to 1891. The building was subsequently occupied by various manufacturing and retail businesses.

## HISTORICAL CONTEXT

### Building a Commercial City

#### *Developing a retail centre*

Even before the early 1850s, Melbourne had established the foundational infrastructure for international trade and commerce, including retail markets, shipping agents, and industry and finance houses - the beginnings of an entrepreneurial global city (Context 2012:2).

Retailing in Melbourne gained official recognition when eight market commissioners were elected in 1841 from a roll of local voters. The commissioners established the Western Market, which became the principal place for selling fresh food, with many goods transported from Melbourne to pastoral settlements. At this time Melbourne's population was 4479, and the colony's was 20,416 (Young and Spearritt 2008).

By the early 1840s, Elizabeth and Swanston streets, from the Town Hall in the south-east to the General Post Office to the north-west, had become the focus of retail activity, influenced also by the location of the Western Market in the west of the city which operated as the city's premier wholesale fruit and vegetable market until 1930 (May 2016:176). The Eastern Market opened in 1847 as a fruit and vegetable market on the corner of Stephen Street (later Exhibition Street) and Bourke Street and drew retail further east.

Department stores offered customers a wide range of goods, organised into 'departments', under the one roof. In Melbourne, department store Buckley & Nunn, which opened in 1854, established Bourke Street as the preferred retail strip.

Because of the area's distance from the Yarra River, the less desirable fringe development of mixed factories and artisans' residences developed in the north of the city grid, along Lonsdale Street and La Trobe Street (MPS:6). The area became a centre for furniture and clothing manufacture and engineering works, particularly from the 1860s after the 1850s gold rushes. The gold rushes accelerated Melbourne's growth and by 1861 the city's population was 125,000, more than twice that of San Francisco (Frost 2008). Manufacturers and retailers subsequently erected substantial buildings to meet the demands of a booming population.

With the economic boom of the 1880s, the 1880s-1890s was a decade of significant expansion in Melbourne. Investment funds poured in from Britain, imposing architect-designed buildings were constructed, and speculation reached fever pitch in land and buildings (Marsden 2000:28). As Graeme Davison states, commercial Melbourne extravagantly asserted 'her wealth in stucco and stone' (cited in Marsden 2000:28). The growth facilitated the construction of retail outlets, offices and factories.

Retail premises in the nineteenth century and the early twentieth century generally included upper-level accommodation for families involved in the business. Multi-storey shop and dwelling type buildings housing ground-level shop with rooms above were constructed across the retail strips of Melbourne, and three- or more storeyed commercial and retail buildings began to proliferate from the late 1880s (Lovell Chen 2017:220).

## SITE HISTORY

359-363 Lonsdale Street, which forms part of the Crown Allotment 11, Block 20, was purchased by J Shaw ('Plan of Melbourne' 1838). The area around the subject site was occupied by buildings from 1839, with a building recorded in the vicinity in maps from that year (Fels, Lavelle & Mider 1993, Inventory no 275). By 1866, the subject site had been built on (Fels, Lavelle & Mider 1993, Inventory no 275).

Pausacker, Evans & Co, operated from the subject site from at least 1869 (see Figure 1).



Figure 1. An advertisement for Pausacker & Evans in 1869, noting their location at 10 Lonsdale Street (the subject site) and their first prize medal at the Intercolonial Exhibition of 1866-67. (Source: *Record* 16 December 1869: 8)

In September 1872, architect Robert Risby Cowl invited tenders for owner S (Szymanski) Leon Esq for the erection of stores in Lonsdale Street for the occupation by Pausacker, Evans & Co (*Argus* 30 September 1872:3; *Argus* 5 September 1872:7, as cited in AAI, record no 45392). In October 1872, tenders were called by Pausacker, Evans & Co for the removal of old buildings at 10 Lonsdale Street west (*Argus* 22 October 1872:3). Construction of the subject building and a factory at the rear presumably commenced soon after, as tenders were advertised for plasterwork at the site in January 1873 (*Argus* 22 January 1873:3).

In 1888 and 1905 a two-storey building with a single-storey at the rear was recorded on the site (Fels, Lavelle & Mider 1993, Inventory no 275) which presumably are the two-storey brick shops facing Lonsdale Street and a single storey factory at the rear (now demolished). The subject site was addressed as 8-10 Lonsdale Street west, then 372 Lonsdale Street west up until 1891, then 359 Lonsdale Street from 1892 (S&Mc 1885, 1890; *Age* 28 May 1891:2; 23 January 1892:2).

Pausacker, Evans & Co established their portmanteau manufacturing business c1864, and were located at 32 Lonsdale Street west by 1866. The business moved into 10 Lonsdale Street west (the subject site) by 1869, erecting the current two-storey building in 1972 (*Herald*, 19 Feb 1867: 3, *Argus* 5 June 1866:1). Prior to Pausacker, Evans & Co commencing business in Melbourne, Victorians had to rely on shipments from London to supply leather goods such as portmanteaus. By 1867 though, the company was noted as having 'most of the trade in their own hands' (*Herald*, 19 Feb 1867:3). Pausacker, Evans & Co won a First Prize Medal at the Intercolonial Exhibition in Melbourne in 1866-1867. The goods exhibited by the company were then selected to represent the colony of Victoria in Paris at the Universal Exhibition of 1867 (*Herald*, 19 Feb 1867:3). Reporting on entrants to the

tanning, curing and manufacturing sector of the 1880 Melbourne Exhibition, the *Mercury and Weekly Courier* wrote:

Messrs Pausacker, Evans & Co., of Lonsdale-street West, make a fine display of leather work in bags, portmanteaus, travelling trunks, &c. Many of these are of sole leather with registered edges. There is every variety, such as Gladstone bags of ox hide, expanding ladies' trunks, wardrobe trunks, portmanteaus, valises, plain and japanned leather... The work shown, we understand, is similar to their general stock and order goods, and evidences considerable skill and patience in execution. We should judge the goods equal to the imported in every respect. The firm ought certainly to command a considerable amount of the Victorian and intercolonial trade (*Mercury and Weekly Courier* 13 November 1880:3).

In 1891, Pausacker, Evans & Co closed their business and sold their stock, machinery and plant at a clearing sale on 28 May 1891 (*Age* 28 May 1891:2). It is not known if the business continued after vacating the subject building in 1891.

By 1892 the subject building was occupied by an importer named P P Schaefer , and was leased to numerous importers, merchants and shopfitters until 1910, all of which remained for short periods of time (*S&Mc* 1892, 1897, 1902, 1905, 1910).

Rope makers Geo Kinnear and Sons Pty Ltd maintained city offices and a warehouse at the subject site for 12 years, from 1913 until 1925 (see Figure 2) (*S&M* 1913, 1925).



Figure 2. An advertisement noting the address of Geo Kinnear and Sons city offices and warehouse as 359 Lonsdale Street. (Source: *The Advance Australia* 1917:432)

Geo Kinnear & Sons Pty Ltd was one of Victoria's three major rope works and the largest and longest continually operating in Melbourne. Geo Kinnear & Sons Pty Ltd was founded by George Kinnear in Moonee Ponds in 1874. The company specialised in lashings, clotheslines and haybands made by imported advanced machinery from overseas (Lack 1983).

After Geo Kinnear & Sons' tenancy ended, in 1928 the building was occupied by a hairdresser, James Graham, and a tyre repairer (*S&Mc* 1928). James Graham remained at the site until 1955

(S&Mc 1955). By 1945, Frank Mussett, motorcycle repairer and restorer, operated from the rear factory at 359 Lonsdale Street (*Argus* 18 July 1946:18).

The subject building was sold in 1952 for £17,000, when it was described as being two brick shops fronting Lonsdale Street with a factory behind. An auction advertisement in 1952 for the property noted that number 359 was let to Nutting & Young Pty Ltd, sports goods manufacturers (who occupied the site – likely the factory at the rear - from 1950 to 1955), and number 363 to Blasebalk & Hart, electrical suppliers (who occupied the building until 1960) (*Argus* 29 November 1952:23; *Age* 12 December 1952:3; S&Mc 1955, 1960).

By 1970 359 Lonsdale Street was occupied by the Catholic Schools Provident Fund (S&Mc 1970).

The subject building has been altered on numerous occasions, with most changes pertaining to the shop front (MBAI). The shop front was altered in 1931, and the building was again significantly altered in 1955, however the precise extent of these alterations is not known (MBAI 13346, 29404). The shopfront was altered again in 1964 (MBAI 37195). A large sale of building materials from the rear of the site took place in November 1964, where 20,000 bricks, doors, windows, lintels and flooring were offered for sale, indicating this may have been the date when the rear factory was demolished (*Age* 25 November 1964:41). The subject building c1972 can be seen in Figure 3. The shop was again altered in 1988. The building was put up for auction in 1989, at which time the vacant section of the site at the rear was noted (see Figure 4) (MBAI 64391).

Antiquities dealer, P J Downie Pty Ltd, founded in Melbourne in 1932, operated a shop and gallery from the building in 1989 (*Age* 18 July 1989:21). Hunts solicitors had offices at 359 Lonsdale Street in 1994, and City Cycles occupied the subject building in 1996 (*Age* 17 February 1996:135; 29 September 1994:12).

A bar was recently constructed on the section of the site that the factory once occupied, with access from Lonsdale Street and Whitehart Lane. The property contains one business, one shop and two food and drink outlets (CoMMaps).



Figure 3. The site as it appeared c1972. (Source: Halla c1972, SLV copyright)

**CITY AUCTION**

Wednesday 15th March, 1989, 3pm at the AMP Theatre

**1989's FIRST EXCITING REDEVELOPMENT OPPORTUNITY**

**359-363 Lonsdale Street, Melbourne.**

Situated in the heart of the C.B.D. near Elizabeth Street and notable office/retail buildings, including Myer House and one of Melbourne's most significant new developments, Melbourne Central. The property comprises ground floor retail/showroom with upper floor office space and a large car park on vacant land at the rear. The total site area is 529 m<sup>2</sup> (5,690 sq ft) approx.

Figure 4. An advertisement for the subject building in 1989. (Source: *Age* 22 February 1989:22)

## SITE DESCRIPTION

359-363 Lonsdale Street comprises a pair of two-storey mid Victorian shops and offices constructed in 1872 during Melbourne's pre-boom period. It was originally used for the manufacture of luggage. It is located on the southern side of Lonsdale Street between Elizabeth Street and William Street. The land at 359-363 Lonsdale Street includes a rear yard with access from Whitehart Lane, off Little Bourke Street, and a private alleyway, off Lonsdale Street, that runs along the eastern elevation of the subject building.

The principal façade to Lonsdale Street is of painted render over loadbearing brickwork. At the first-floor level the façade is symmetrical with a narrow pilaster at each end topped with console brackets supporting a substantial dentilled cornice. A centrally placed pediment, with small arched top, sits on a large triangular boss edged with a minor cornice. The first-floor level comprises four vertically proportioned window openings with (probably original) timber framed double hung windows with a semi-circular arched top and projecting sill. A decorative mould runs around the semi-circular head of each window, and connects with a minor cornice that connects the spring points of the windows. Between each window is a large decorative floriated roundel.

While utilitarian in its nature, the use of classically derived architectural features of the façade is representative of a restrained version of the Victorian Free Classical style. Typical elements of the style include a decorative substantial pediment and cornice, arched window openings and pilasters with simplified capitals.

At the ground floor level, the building is divided into two equal modules between three original pilasters with a capital and moulded square pyramided boss at the first-floor level. The original shop fronts have been replaced with aluminium frames. A door at the eastern end provides access to the first floor.

To the rear of the building, a bar has been recently constructed on the section of the site that the factory once occupied, with access from Lonsdale Street and Whitehart Lane.

## INTEGRITY

359-363 Lonsdale Street is largely intact with some changes visible to the original or early fabric of the building. The building retains its original built form and scale; fenestration; pattern of openings and painted render, principal façade with pilasters, cornices, pediment and other decorative elements such as the roundels. Alterations include the replacement of the original shop fronts. Overall, the building is of high integrity.

## COMPARATIVE ANALYSIS

The construction of shops and small warehouses and industrial buildings was an important phase of development in central Melbourne, especially during the late nineteenth and early twentieth century. The buildings were usually low scale and located in minor streets and laneways with side or rear lane access to facilitate the movement of material in and out of the building, although in this case the main frontage is to Lonsdale Street.

359-363 Lonsdale Street is a largely intact example of a pair of modest two storey shops constructed in the pre-boom period in 1872 in a restrained version of the Victorian Free Classical style.

The following examples are comparable with 359-363 Lonsdale Street, being of a similar style, scale, construction date and use. The below images and descriptions are provided by CoMMaps unless stated otherwise, with images dated c2000 or later.

*Clarke's Shop & Dwellings, 203-205 Queen Street, 1869 (HO1070)*

A double-storey rendered brick retail building with a basement, two ground level shops and an upper level office. Designed in the Italian Renaissance style by George Browne of the firm Browne & Howitz and built for the grazier William John Turner Clarke by Charles Brown in 1869.



Figure 5. Clarke's Shops & Dwellings, 203-205 Queen Street, built in 1869-70. (Source: Butler 2011)

*470-472 Little Lonsdale Street, 1872 (Interim HO1281 – Recommended as significant in the Hoddle Grid Heritage Review)*

A pair of early shops (built 1872) with simple detailing, typical of the mid-Victorian period, which is mostly intact on the upper façade of this pair of shops.



Figure 6. 470-472 Little Lonsdale Street, built in 1872. (Source: Context 2017)

*171 Bourke Street, 1867 (Interim HO1237 – Recommended as significant in the Hoddle Grid Heritage Review)*

An early two-storey shop/dwelling dating from 1867. Simple detailing to the upper façade is typical of mid-Victorian era. Distinctive brass framed highlight leadlight windows (c.1910) are intact to the street façade. The building operated as a pharmacy for more than 100 years. Motifs in the leadlight reflect this use.



Figure 7. 171 Bourke Street, built in 1867.

*189-195 Exhibition Street, 1882 (HO630, HO507 Little Bourke Precinct)*

A row of two-storey brick shops with residences above and a basement. Built in 1882 in the Renaissance Revival style.



Figure 8. 189-195 Exhibition Street, built in 1882. (Source: Butler 2011)

*201-207 Bourke Street, 1874 (Interim HO1239 – Recommended as significant in the Hoddle Grid Heritage Review)*

A row of four three-storey shops with residences above. Built by investors F B Clapp and W G Sprigg in 1874.



Figure 9. 146-150 Bourke Street built in 1874. (Source: City of Melbourne 2018)

*Bourke Street East Post Office, 35-37 Bourke Street, 1872 (HO527, HO500 Bourke Hill Precinct)*

Two storey rendered brick shop. Designed in the Renaissance Revival style and built 1872 for J M Langley, a glass and china importer. From 1892 and 1969 it was used as a post office.



Figure 10. 35-37 Bourke Street, built in 1872.

*212 Little Bourke Street, 1883 (HO695, HO507 Little Bourke Street Precinct)*

Two storey brick building on of a row of three, Built 1883.



Figure 11. 212 Little Bourke Street built in 1883.

*Wilson's shop & residence, 299 Elizabeth Street (HO1917)*

A three-storey rendered brick shop and former residence. Designed in the Italian Renaissance Revival style by JW Roberts & Company and built for Charles Wilson in 1885.



Figure 12. 299 Elizabeth Street, built in 1885.

Constructed in 1872 in the pre-boom period, the two-storey pair of shops at 359-363 Lonsdale Street is a largely intact example of a modest mid-nineteenth century shop and office building that compares well to the above examples. It demonstrates restrained but finely detailed elements of the Victorian Free Classical style, reflecting the Victorian taste for ornamentation derived from classical architecture. The building retains its original decorative elements including pilasters, cornices, pediment and other elements such as roundels.

It is comparable with a number of other HO listed examples of the type, including the Bourke Street East Post Office at 35-37 Bourke Street (HO527, HO500 Bourke Hill Precinct), 189-195 Exhibition Street (HO630, HO507 Little Bourke Precinct) and 171 Bourke Street (HO1237) being of a similar scale and degree of intactness. These buildings, while utilitarian in their purpose, all exhibit a restrained Victorian Free Classical style reflecting Victorian taste for ornamentation derived from classical architecture that was common even for small scale buildings of the period.

It also shares with the above examples of modest mid-Victorian period shops a primary street frontage, which is becoming increasingly rare within the Hoddle Grid, where they have been largely replaced by large scale commercial development.

**ASSESSMENT AGAINST CRITERIA**

✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
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	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985** E

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**Central City Heritage  
Study 1993** C

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**Review of Heritage  
overlay listings in the  
CBD 2002** Ungraded

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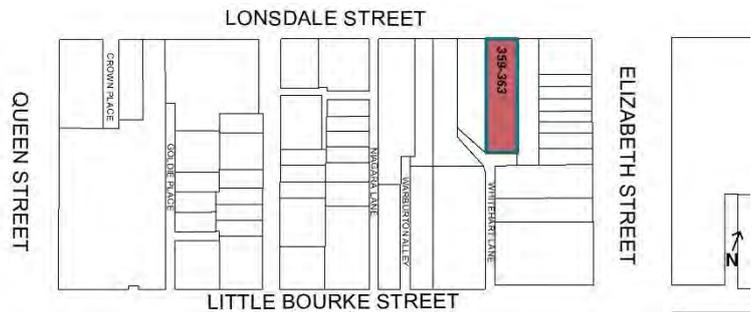
**Central City Heritage  
Review 2011** Ungraded

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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Shops and offices

**PS ref no:** HOXXXX



### What is significant?

359-363 Lonsdale Street, Melbourne, two-storey shops and offices built in 1872.

Elements that contribute to the significance of the place include (but are not limited to):

- The original building form and scale;
- The original painted render walls and pattern of fenestration including pilasters, cornice, cornices and pediment, decorative elements including roundels and pattern of window openings; and
- The original timber frame windows.

Later alterations made to the street level facades, including the insertion of new shopfronts, are not significant.

### How it is significant?

359-363 Lonsdale Street, Melbourne, is of local historic and representative significance to the City of Melbourne.

### Why it is significant?

The pair of two-storey mid Victorian brick shops with offices above built in 1872 at 359-363 Lonsdale Street, Melbourne is historically significant for its association with a key phase in Melbourne's manufacturing and retail history. From the 1860s, investors constructed premises in the city to house the growing retail and manufacturing industry established to meet the demands of an increasing population brought to the city and the colony of Victoria by gold rushes from the 1850s. (Criterion A)

The building is historically significant for its association with Pausacker, Evans & Co, one of Melbourne's leading portmanteau manufacturers, that established their business in c1864 and occupied the subject site for 22 years, from c1869; 19 of those years in the subject buildings. Another prominent tenant included rope manufacturer Geo Kinnear & Sons Pty Ltd, which occupied the subject site for 12 years from 1913 to 1925. (Criterion A)

359-363 Lonsdale Street is significant as a largely intact example of a pair of mid Victorian two-storey shops and offices constructed in 1872 during Melbourne's pre-boom period, as a component of the

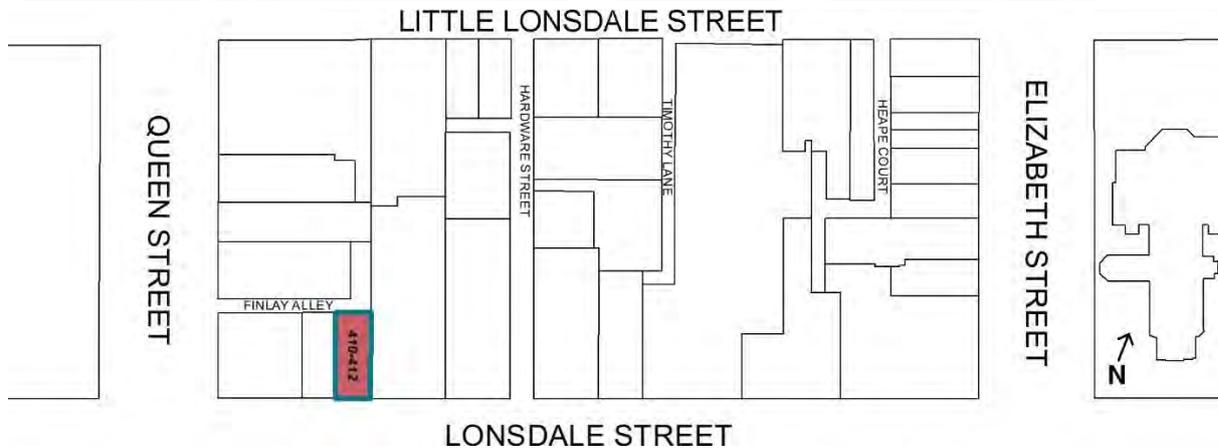
industrial expansion in central Melbourne before the economic depression of the 1890s slowed manufacturing development. Like other examples of their type, the building utilises loadbearing face brick external walls with painted render to the principal façade, and exhibits elements of the Victorian Free Classical style reflecting the Victorian taste for ornamentation derived from classical architecture that was common even for small scale buildings of the period. The building is of high integrity, retaining its original form and scale and much of its original architectural expression including pilasters, cornices, pediment and roundels. (Criterion D)

**Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)

<b>SITE NAME</b>	Warehouse
<b>STREET ADDRESS</b>	410-412 Lonsdale Street, Melbourne
<b>PROPERTY ID</b>	105736



SURVEY DATE: October 2018

SURVEY BY: Context

**HERITAGE INVENTORY** H7822-2183

**EXISTING HERITAGE OVERLAY** No

**PLACE TYPE** Individual Heritage Place

**PROPOSED CATEGORY** Significant

**FORMER GRADE** C

**DESIGNER / ARCHITECT / ARTIST:** H W & F B Tompkins

**BUILDER:** Not known

**DEVELOPMENT PERIOD:** Interwar Period (c.1919- c.1940 )

**DATE OF CREATION / MAJOR CONSTRUCTION:** 1922

## THEMES

ABORIGINAL THEMES	SUB-THEMES
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here.
HISTORIC THEMES	DOMINANT SUB-THEMES
2 Building a Commercial City	2.4 Building a retail centre
3 Shaping the urban landscape	3.2 Expressing an architectural style

## LAND USE

HISTORIC LAND USE	
Archaeological block no: 12	Inventory no: Inventory not provided.
THEMATIC MAPPING AND LAND USE	
1890s	Not able to be determined
1920s	Warehouses
1960s	Offices

## RECOMMENDATIONS

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map

## SUMMARY

410-412 Lonsdale Street, Melbourne is a five-storey interwar commercial warehouse, built in the Chicagoesque style in 1923 for hardware merchants J S Kidd & Co Pty Ltd to a design by architects H W & F B Tompkins. From 1935 it was occupied by electrical engineers and machinery merchants Thomas Brothers Pty Ltd who were associated with the building for at least the next 25 years.

## HISTORICAL CONTEXT

### Building a Commercial City

#### *Developing a retail centre*

Even before the early 1850s, Melbourne had established the foundational infrastructure for international trade and commerce, including retail markets, shipping agents, and industry and finance houses - the beginnings of an entrepreneurial global city (Context 2012:2).

By the early 1840s, Elizabeth and Swanston streets, from the Town Hall in the east and the General Post Office to the west, had become the focus of retail activity, influenced also by the location of the Western Market in the west of the city. The Eastern Market opened in 1847 as a fruit and vegetable market on the corner of Stephen Street (later Exhibition Street) and Bourke Street and drew retail activities further east (MPS:86). Because of the distance from the Yarra River, the less desirable fringe development of mixed factories and artisans residences developed in the north of the grid, along Lonsdale Street and La Trobe Street (MPS:6). This area became a centre for furniture and clothing manufacture and engineering works.

With the economic boom of the 1880s, the 1880s-1890s was a decade of significant expansion in Melbourne. Investment funds poured in from Britain, imposing buildings were constructed, and speculation reached fever pitch in land, houses, offices and shops (Marsden 2000:28). As Graeme Davison states, commercial Melbourne extravagantly asserted 'her wealth in stucco and stone' (cited in Marsden 2000:28). The growth of retailing was accompanied by the construction of warehouses to store goods.

Development slowed during the economic depression of the 1890s, only recovering with the revival of immigration in the first decades of the twentieth century. Although affected by World War I in the period 1914-1918, by the end of the 1920s, Melbourne's population had reached one million people. In the first decades of the twentieth century, the last residents moved out of the city to the new suburbs, with the retail and manufacturing sectors rapidly taking up city properties (Marsden 2000:29-30).

Multi-storey retail, factory and warehouse buildings were constructed across Melbourne, with three- or more storied buildings proliferating between Bourke and Lonsdale streets from the 1880s to the 1920s.

Development in the city slowed with the widespread economic depression of the late 1920s and early 1930s. Because of a lack of finance over this period, instead of new construction, some city buildings were substantially remodelled to create new commercial spaces.

### Shaping the urban landscape

#### *Expressing an architectural style*

The interwar period brought with it a jump in tall building construction in the central city, made possible by the use of structural steel and reinforced concrete framing. In response, a height limit was imposed by the Melbourne City Council in 1916, dictated by the limitations on fire-fighting at that time. A maximum height of 40 metres (132 feet) was dictated for steel and concrete buildings, a limit that was not broken until the 1950s. Architects experimented with a range of styles to express the increased height in buildings.

Some styles adapted the classical styles from earlier periods. Commercial buildings in the 1920s were mainly of the Commercial Palazzo style, as exemplified by Harry Norris's Nicholas Building in Swanston Street (1925). The style was an early attempt at creating a style suitable for the tall building. It was divided into a base, shaft and cornice, much like a Renaissance palazzo. The scale, however, was greatly enlarged, with the shaft stretching up to ten storeys.

Other styles were more closely associated with the modern movement and expressed a more dynamic and streamlined aesthetic. Emphasis was placed on the horizontal or vertical composition of a building to accentuate certain qualities of the building. In styles such as the Commercial Gothic style and the Jazz Moderne, vertical fins and ribs were used accentuated the increased height of buildings. Landmark examples include, respectively, Marcus Barlow's Manchester Unity Building (1929-32) and the Tompkins Bros' Myer Emporium in Bourke Street (1933). (Context 2012:19-20). The Moderne style typically expressed the horizontal plane with continuous bands of steel framed windows and masonry spandrels running across the full width of a façade, and often returning around a curved corner. A landmark example is Harry A Norris' Mitchell House at 352-362 Lonsdale Street (1937).

### SITE HISTORY

The land at 410-412 Lonsdale Street, Melbourne was part of the Crown Allotment 1, Block 29, purchased by Matthew Cantlon (CoMMaps). A map from 1856 indicates that there was a building on the subject site along the Lonsdale Street frontage (Bibbs 1856). The Mahlstedt fire insurance plans show that the subject site was occupied by a two-storey structure in 1910 (Mahlstedt Map Section 2, no. 4A, 1910).

The existing building at 410-412 Lonsdale Street was erected in 1923 as premises for J S Kidd & Co Pty Ltd (*Herald* 4 July 1923: 4). J S Kidd & Co Pty Ltd was a firm of wholesale ironmongers founded by James Swan Kidd and established in Brunswick Street, Fitzroy, in 1881 (*Fitzroy City Press* 16 July 1881:1). In the 1890s, J S Kidd & Co established several suburban branches, importing 'English, American and Continental hardware', including 'tools of all descriptions for carpenters, plumbers, plasterers, farmers and others; wire netting, fencing and barb wire, wire staples, axes, augers, spades, shovels, crosscut saws, colonial ovens, paints; oils and white lead'. The firm also imported bicycles (*Weekly Times* 11 July 1896:3).

By 1935, J S Kidd & Co Pty Ltd relocated to a new two-storey warehouse in Leister Street, Carlton (*Herald* 13 November 1935:21). The new five-storey premises for J S Kidd & Co Pty Ltd at 410-412 Lonsdale Street (see Figure 1) was designed by architects H W & F B Tompkins. The building was constructed from bricks with a cement finish to the front elevation and featured steel frame windows. It also included an electric goods elevator and polished maple office partitions. The basement was protected by a concrete fireproof floor finished with a granolithic surface (*Herald* 4 July 1923:4). A fire occurred at the warehouse in 1934, causing damage estimated at £20,000 (*Weekly Times* 20 October 1934:6).

The Lonsdale Street building, described as 'a modern warehouse containing basement and five floors', was sold in 1935 to Richard R Thomas, chairman of R & C Thomas Brothers Pty Ltd, electrical engineers and machinery merchants (*Age* 26 October 1935:1). The firm sold ASEA (Allmänna Svenska Elektriska Aktiebolaget) electrical equipment and the building had been renamed 410-412 Lonsdale Street 'ASEA House' by 1938 (S&Mc 1938). Thomas Brothers supplied transformers to the Department of Civil Aviation in 1951 (*Commonwealth of Australia Gazette* 8 February 1951:360). R & C Thomas Brothers Pty Ltd remained at the premises until at least 1955, and by 1960 the site was

occupied by electrical engineers under the name of ASEA Electric (Figure 2) (S&Mc 1955; 1960). It is not clear whether this was Thomas Brothers Pty Ltd under a new name, although given the earlier naming of the building as ASEA House during their occupation, it seems likely.

By 1970, the building at 410-412 Lonsdale Street had been renamed AEWL House, and was used as offices (S&Mc 1970). AEW UK Long Lease REIT PLC (AEWL) is a United Kingdom-based, closed-ended investment company (Reuters n.d.).

The building permit card indicates that the site had an illuminated sign erected on the façade of the building in 1957 (MBAI 31738). Later alterations followed, mainly pertaining to internal alterations and the erection of partitions (MBAI 40697). The shop front and foyer were renovated in 1986, and the shop was again refitted in 1990 (BP 61092; 67687). Today the building contains four businesses and one shop (CoMMaps).



Figure 1. New five-storey premises at 410-412 Lonsdale Street designed for J S Kidd & Co Pty Ltd and built in 1923. (Source: *Herald* 4 July 1923:4)



Figure 2. Group of buildings in Lonsdale Street in 1958, including 410-412 Lonsdale Street then known as ASEA House. (Source: Sievers 1958, SLV)

#### *H W & F B Tompkins, architects*

The firm of H W & F B Tompkins, architects, was established in 1898, when the two brothers won the design competition for the Commercial Travellers Association (CTA) Clubhouse in Melbourne. Born in England and educated in South Africa, Henry William and Frank Beauchamp Tompkins emigrated to Australia in 1886. Harry worked under Richard Speight Jnr, and Frank worked with ecclesiastical architects including Evander McIver. The firm grew in popularity after winning the CTA competition, becoming a leading commercial firm in the early twentieth century. Their work prior to World War II reflects the influence of the Romanesque, Baroque Revival and the Moderne, particularly that popularised in the United States. Better known for their department stores, and in particular the

relationship established with Sidney Myer from 1913, the firm constructed the different phases of the Myer Emporium in Melbourne. H W & F B Tompkins operated until the 1950s, when they became Tompkins & Shaw and then Tompkins, Shaw & Evans. The firm was acquired in 2003 and became Tompkins MDA Group, and remains one of the longest surviving firms in Victoria (Beeston 2012:707-708).

### **SITE DESCRIPTION**

410-412 Lonsdale Street, Melbourne is a narrow fronted five-storey interwar warehouse building, designed in the interwar Chicagoesque style. The façade is of painted render, probably over non-loadbearing brickwork. It has a hip and gable corrugated iron roof, concealed behind a parapet. It sits on the north side of Lonsdale Street, the land falling to the east.

The ground floor is separated from the upper levels by a deep spandrel, which has been enlarged with the replacement of the original shop front (see Figure 1 and Figure 2), providing a prominent base for the upper levels. Above the spandrel the façade is divided into three equal width vertical panels separated by projecting pilasters to provide the vertical emphasis characteristic of the style. There is a single large window opening per module at each floor level, separated at each floor level by a recessed spandrel with decorative panels and faux Juliet balcony, and the top floor level is differentiated from the other levels by a flush spandrel and minor cornice. The pilasters terminate in a parapet and substantial dentilled cornice supported by a bracket at each end.

The original steel framed four-pane windows appear to survive at the upper levels. The ground floor has been significantly altered with contemporary shopfronts and entry foyer.

### **INTEGRITY**

410-412 Lonsdale Street, Melbourne is highly intact with few changes visible to original or early fabric. The building retains its original scale and built form including the original pattern of fenestration, pilasters, decorative spandrels, window openings and steel framed glazing, cornice and parapet. Alterations include deepening of the spandrel at first floor level and replacement of the original shopfronts with contemporary glazing and entry doors. Overall the building is of high integrity.

### **COMPARATIVE ANALYSIS**

Structural steel and reinforced concrete framing became popular building materials in interwar Melbourne, inspired by Chicagoan architecture in the late nineteenth and early twentieth centuries. Departing from load-bearing brick walls, many 1920s examples employed these new building methods that allowed windows to become larger and more prominent on facades, whilst also allowing for increased building heights. Most of the buildings during the early interwar period were designed in the interwar Commercial Palazzo or Chicagoesque styles, both of which emerged with the rebuilding of the core area of Chicago after the 1871 fire.

Buildings of this style were characterised by an expressed structural system of concrete columns and floor plates, and typically retained elements of classical detailing (albeit restrained) in the form of a solid horizontal base, expressed (often rusticated) pilasters, projecting cornices and decorative mouldings.

The following examples are comparable with 410-412 Lonsdale Street, being of a similar use, scale, location and/or creation date. The images and descriptions are provided by CoM Maps unless stated otherwise, with images dated c2000 or later.

*Benjamin House, 360 Little Collins Street, 1929 (HO1210)*

The commercial building (former warehouse) at 358-360 Little Collins Street, incorporates building components from pre-1869, 1871 and 1929. The latter works are most evident in the current building form and expression, including the five-storey height, Chicagoesque-style facade, and large windows to the east elevation above ground floor level.



Figure 3. 358-360 Little Collins Street, built in 1929.

*482-484 Bourke Street, 1926 (Interim HO1241 – Recommended as significant in the Hoddle Grid Heritage Review)*

482-484 Bourke Street is a four-storey reinforced concrete commercial building originally built for the Victorian Amateur Turf Club (later known as the Melbourne Racing Club). The building façade features classical styling associated with the classical revival styles of the interwar period.



Figure 4. 482-484 Bourke Street, built in 1926. (Source: iHeritage)

*Dreman Building, 96-98 Flinders Street, 1915 (Interim HO1272 – Recommended as significant in the Hoddle Grid Heritage Review)*

The Dreman Building, built in 1915, is a six-storey brick Edwardian/Federation era commercial/warehouse building. Built on a narrow city block, the building has a shopfront at ground level and a distinctive façade to the upper five levels. The building is associated with a number of commercial operators including the French Gaulois Tyre Company and Williams the Shoemen Pty Ltd.



Figure 5. 96-98 Flinders Street, built in 1915. (Source: Context 2017).

*480 Bourke Street, 1925 (Interim HO1242 – Recommended as significant in the Hoddle Grid Heritage Review)*

480 Bourke Street is a four-storey interwar office building designed by A & K Henderson, Alsop & Martin in 1925.



Figure 6. 480 Bourke Street, built in 1925 (Source: Context, 2017)

*Former Union Bank, 351-357 Elizabeth Street, 1926-1927 (HO1019)*

A five-storey rendered brick bank building. Designed by Butler & Martin in the Commercial Palazzo style and built for the Union Bank by Thompson & Chalmers in 1928.



Figure 7. 351-357 Elizabeth Street, built in 1926-27.

The former warehouse at 410-412 Lonsdale Street is a simple and restrained example of a Chicagoesque style commercial building similar to other examples in central Melbourne. Although the ground level shop fronts have been replaced and first floor spandrel altered and replaced, the retention of the original steel framed windows and subtle details such as the spandrels with decorative panels and faux Juliet balconies and the differentiation of the top floor level is notable.

The subject site is especially comparable to the HO listed building at 482-484 Bourke Street. Both buildings were constructed at a similar time, are similar in scale, and exhibit key characteristics of the interwar Chicagoesque style.

**ASSESSMENT AGAINST CRITERIA**

✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

**REFERENCES**

*Age*, as cited.

City of Melbourne Interactive Maps (CoMMaps) 2017, <http://maps.melbourne.vic.gov.au/>, accessed 17 December 2018.

*Commonwealth of Australia Gazette*, as cited.

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Context Pty Ltd 2017, 'Canterbury Heritage Gap Assessment', prepared for the City of Boroondara.

*Fitzroy City Press*, as cited.

*Herald*, as cited.

Lewis, Miles (with Philip Goad and Alan Mayne) 1994, *Melbourne: The city's history and development*, City of Melbourne, Melbourne.

Marsden, Susan 2000, *Urban Heritage: the rise and postwar development of Australia's capital city centres*, Australian Council of National Trusts and Australian Heritage Commission, Canberra.

Melbourne Planning Scheme (MPS), 'Melbourne and its Heritage Precincts', reference document to Clause 22.06 Heritage Precincts Policy of the Melbourne Planning Scheme, <https://www.melbourne.vic.gov.au>, accessed 9 December 2018.

Reuters n.d., *AEW UK Long Lease REIT PLC (AEWL.L)*, <https://www.reuters.com/companies/>, accessed June 2019.

Sievers, Wolfgang 1958, 'Office building at 406 Lonsdale Street, Melbourne and surrounding buildings', State Library of Victoria (SLV) Wolfgang Sievers collection, accessed online 18 December 2018.

*Weekly Times*, as cited.

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985**

E

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**Central City Heritage  
Study 1993**

C

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**Review of Heritage  
overlay listings in the  
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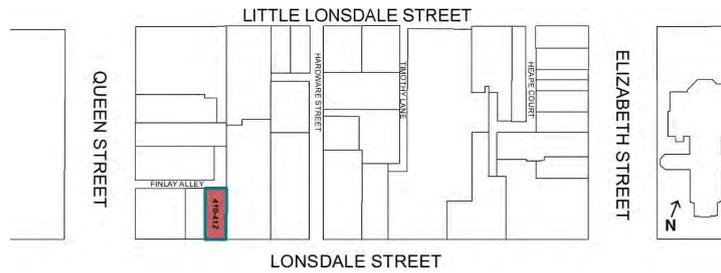
Ungraded

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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Warehouse

**PS ref no:** HOXXXX



### What is significant?

The warehouse at 410-412 Lonsdale Street, a narrow fronted five-storey warehouse building built in 1923 in the interwar Chicagoesque style.

Elements that contribute to the significance of the place include (but are not limited to):

- The original building form and scale;
- The original pattern of fenestration;
- The external wall surfaces of painted cement render;
- The original steel framed windows to the upper floors; and
- The external decoration to the façade, including pilasters, parapet, substantial dentilled cornice supported by a brackets and decorative spandrels.

Later alterations made to the shopfront and first floor level spandrels are not significant.

### How it is significant?

The warehouse at 410-412 Lonsdale Street, Melbourne, is of local historic and representative significance to the City of Melbourne.

### Why it is significant?

The five-storey building at 410-412 Lonsdale Street is historically significant for its association with development that proliferated in this part of the city, between Bourke and Lonsdale streets, from the 1880s to 1920s. Commonly comprised of three- or more-storeys these buildings were used for retail, factory and warehouse purposes. The building continued to be associated with hardware and electrical industry for almost 40 years. The building at 410-412 Lonsdale Street exemplifies a key phase in

Melbourne's development when, during the economic boom of the 1920s, an increasing number of commercial enterprises constructed architect designed multi-storey premises in the city to house retail and manufacturing outlets and associated warehouses. (Criterion A)

The building is significant as a highly intact example of the wave of development in central Melbourne during the early interwar period that replaced the low scale masonry buildings dating from the late nineteenth and early twentieth century. This early wave of building most commonly featured the interwar Commercial Palazzo or Chicagoesque styles, which utilised the engineering benefits of steel and concrete frame structures. This allowed for window areas and open floor areas to be maximised, and provided flexibility for external articulation and decoration. The building at 410-412 Lonsdale Street is a modestly scaled, restrained and highly intact example of the interwar Chicagoesque style. It retains key characteristics of the style, such as a strong vertical emphasis resulting from projecting pilasters and mullions, terminating in a substantial cornice, and with large windows separated by recessed spandrels with decorative panels and faux Juliet balcony, and the top floor level is differentiated from the other levels by a flush spandrel and minor cornice at each floor. The building is also notable as a work of the eminent firm of Melbourne architects H W & F B Tompkins. (Criterion D)

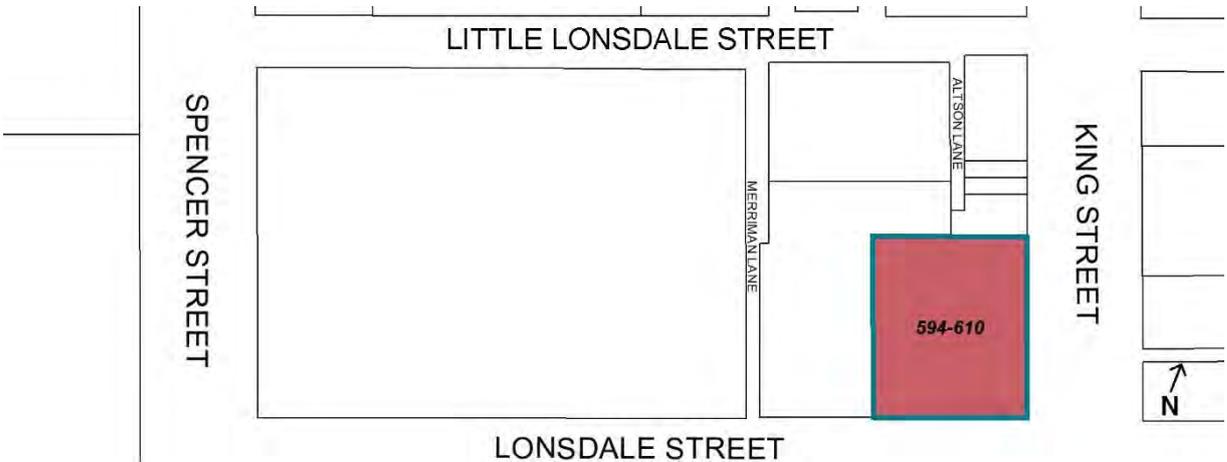
**Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)



<b>SITE NAME</b>	Former Andrew Jack, Dyson & Co factory
<b>STREET ADDRESS</b>	594-610 Lonsdale Street Melbourne
<b>PROPERTY ID</b>	105720



SURVEY DATE: October 2018		SURVEY BY: Context	
<b>HERITAGE INVENTORY</b>	H7822-1125	<b>EXISTING HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
		<b>FORMER GRADE</b>	Ungraded
<b>DESIGNER / ARCHITECT / ARTIST:</b>	R M King	<b>BUILDER:</b>	Not known
<b>DEVELOPMENT PERIOD:</b>	Interwar Period (c.1919-c.1940)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1924

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here.
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
5 Building a Commercial City	5.5 Building a manufacturing capacity

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no:</b> 1	<b>Inventory no:</b> 125
<b>Character of Occupation:</b> Commercial	
Land sale details not provided.	
1866 Cox	Building shown on corner King and Lonsdale Streets
1880 Panorama	Shows linked single-storey buildings (shops?) on this corner
1905/6 Mahlstedt	Series of buildings including two-storey wool store (J B Zander), condemned buildings, blacksmiths shop, other two-storey buildings and shed
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Warehouses
1920s	Factories and Warehouses
1960s	Factories and Warehouses

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map

**SUMMARY**

594-610 Lonsdale Street was erected in 1924 for Andrew Jack, Dyson & Co Pty Ltd, stationery and printing merchants. Designed by architect R M King as an interwar industrial building with elements of the Chicagoesque style, the building was used as the business's offices, warehouse and factory for around 40 years. From 1965 to 1983 it was occupied by printer and publisher McCarron, Bird & Co. The building was one of many printing and linotype companies established in the northwest of the city in the interwar period and was associated with the printing industry for almost 60 years.

## HISTORICAL CONTEXT

### Building a commercial city

#### *Building a manufacturing capacity*

Economic historian Tony Dingle states that, for much of its history, Melbourne has been Australia's largest single centre of manufacturing. In the nineteenth century the industry was based on the processing of primary products produced in rural Victoria, often for export, and the making of products for local consumer demand. Dingle continues:

*After the gold rushes of the 1850s increased Melbourne's population more than fourfold in a decade and a policy of import protection was implemented in the 1860s, manufacturing became the biggest sector of the Melbourne economy and the main source of employment. By 1871 more than 30 out of every hundred male and female wage-earners in Melbourne worked in manufacturing, by far the largest single category. By 1881 two-thirds of Victoria's 2500 factories were in Melbourne. On the eve of the depression of the 1890s a quarter of the Victorian manufacturing workforce was in the categories of metals, machinery and carriages, another 23% were in building materials and furniture, 19% in clothing and textiles, 15% in food, drink and tobacco, 9% in books, paper and printing, and 4% in leather products and tanning (Dingle 2008).*

Manufacturing was relatively inefficient and labour-intensive, providing large numbers of jobs. The economic depression of the 1890s slowed production, but in the first decade of the twentieth century, economic growth resumed.

Although affected by World War One in the period 1914-1918, by 1921, 38 per cent of Melbourne's workers were employed in industry with almost all new factory jobs in Australia between 1921 and 1947 created in Sydney and Melbourne. The growth of manufacturing, assisted by a new federal tariff in 1921, stimulated urban growth and by the end of the 1920s, Melbourne's population had reached one million people. The expansion of new sectors in the manufacturing industry was maintained by buoyant levels of domestic demand (Marsden 2000:29; Dingle 2008).

Workshops and small factories increasingly took over the northwest area of the city. By the first decades of the twentieth century, for example, settlement around Little Lonsdale Street comprised small houses with rear yards and outhouses facing laneways, but other entire allotments were taken up by multi-storey industrial and warehouse buildings, some designed by architects. Printing and linotype companies were established in the area in the inter-war period, particularly after the construction of the Argus Building, home of the *Argus* newspaper, at the Elizabeth and Latrobe streets corner in 1926.

Development in the city slowed with the Great Depression that commenced in October 1929 and continued through the early 1930s. Because of a lack of finance over this period, instead of new construction, some city buildings were substantially remodelled to create new office, commercial and industrial spaces.

After being the centre of manufacturing in Australia in the 1920s, Melbourne's importance in this regard began to decline. During the 1940s some city factories and warehouses were left empty or converted for other uses (Context 2012:35).

From the end of World War Two to the beginning of the 1970s, Melbourne underwent the most sustained growth in its history, mostly based on the manufacturing industry. At the peak of industrialisation in 1966, 37 per cent of total employment in Melbourne was dedicated to manufacturing, compared to the national average of 27 per cent (Maher cited in Tsutsumi and O'Connor 2006:8.3). Australia's manufacturing output increased 6 per cent per year between 1949 and 1967, and between 1947 and 1966, 155,221 new manufacturing jobs were created in Melbourne alone, roughly one-third of which went to women (Dingle 2008).

However, by the mid-1960s,

*[the] postwar expansion of manufacturing could no longer be contained within the old ring of inner industrial suburbs. They had become crowded and congested. New methods of production required more space and single-storey buildings to accommodate assembly-line techniques. The fork-lift truck led to new kinds of factory buildings. An increasing use of electricity for power and road transport rather than rail to move goods, opened up new locational possibilities...During the 1960s manufacturing expanded most rapidly in Moorabbin and the Oakleigh-Clayton area. When the available sites were taken up the area of fastest growth then transferred to Broadmeadows and Waverley (Dingle 2008).*

City centres retained some manufacturing until the late 1970s, mostly in the areas of clothing, printing and food processing, sectors that increasingly employed women workers. By the 1990s manufacturing had declined to 16 per cent of total employment in Melbourne, and 77 per cent of the workforce were working in the tertiary sector (Marsden 2000:99-100).

## SITE HISTORY

The land at 594-610 Lonsdale Street, Melbourne is part of Crown Allotment 8, Block 32, first purchased by Henry J White from Melbourne ('Plan of Town of Melbourne 1837', 1892). Located at the corner of King and Lonsdale streets, the extent of the original area of Crown Allotment 8 appears to have been retained (CoMMaps).

By 1866, a building was in existence at the corner of King and Lonsdale streets, and by 1880, linked single storey buildings were on site (Fels, Lavelle & Mider 1993, Inventory no 125). By c1905, the land was occupied by a number of buildings: J B Zander's two-storey wool store (labelled as a 'condemned building' on a 1905 map); a two-storey store on the southwest corner of the land; two single-storey stores, including a blacksmith shop; an open shed; and multiple toilets and a manure pit. The King Street side boundary was fenced with palings (Mahlstedt Map section 2, no 1a, 1905).

By 1920, Zander's had relocated to 297-205 King Street and the subject land was cleared of buildings. Between 1920 and c1923, the land remained vacant (S&Mc 1920-1923; Mahlstedt Map section 2, no 1a, 1923).

In 1924, the building at 594-610 Lonsdale Street was erected for Andrew Jack, Dyson & Co Pty Ltd, stationery and printing merchants. Andrew Jack, Dyson & Co Pty Ltd was a wholesale paper and printing firm established by Scottish businessman Andrew Jack in 1865. Andrew Jack was the sole director until 1885 when John Francis Dyson, English businessman, was taken into partnership. The business was once at the corner of Elizabeth and Lonsdale streets before relocating to Flinders Lane by 1874, and later to Collins Street (*Brighton Southern Cross* 2 March 1912:8). In 1892, the business was run by J F Dyson, John Blyth and his brother Richard Jack (*Argus* 27 June 1896:7). In 1912, Andrew Jack died at the age of 80, and the business was carried on by Dyson and Jack's son,

Andrew Winton Jack, who was the president of the Commercial Traveller's Association (*Australasian* 11 April 1896:32; *Brighton Southern Cross* 2 March 1912:8). In 1928, the company expanded, purchasing a Victorian and Tasmanian business, P J Firth Pty Ltd (*Age* 10 January 1928:10). A W Jack died in 1929 and J F Dyson retired around the same time and died in 1931 (*Argus* 1 July 1929:7; *Herald* 28 July 1931:7). Andrew Jack, Dyson & Co Pty Ltd continued its operation at the subject site through to the 1960s.

Designed by architect R M King, the new building was used as the business's offices, warehouse and factory. The original architect's impression published in the *Argus* shows a substantial three-storey building with two street frontages (Figure 1). Constructed of reinforced concrete, the building was said to embody the latest features of factory construction, including luncheon rooms on the flat roof. The office entrance was finished with Harcourt granite (*Argus* 7 June 1924:19). Constructed at a cost of £33,000, the finished building differed from the original plan. It comprised two- and three-storey sections rather than a consistent three-storeys, with the section at the corner of Lonsdale and King streets being two-storey (see Figure 1 and Figure 2) (MBAI 33000).

#### NEW CONCRETE BUILDING IN LONSDALE STREET

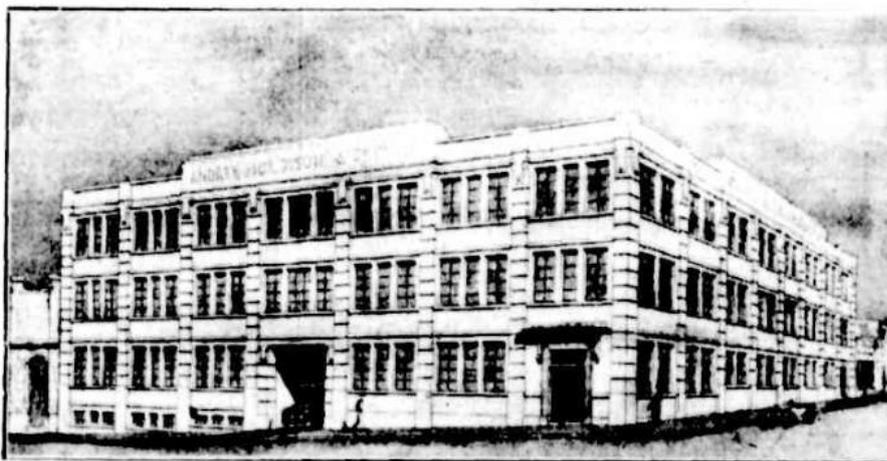


Figure 1. An illustration of the subject building prepared by architect R M King and published in 1924. The finished building differed to the above illustration of three-storeys as it consisted of both two- and three-storey sections. (Source: *Argus* 7 June 1924:19)

The building at 594-610 Lonsdale Street comprised a square-shaped footprint, enclosing a courtyard/open space accessed from the archway midway along the Lonsdale Street elevation. As the only access point for vehicles, the 20-foot wide courtyard functioned as a service and loading zone for the factory. This use of an inner court as a loading zone is uncommon in the context of the city centre, where its laneway network characteristically provided rear and side access. .

Andrew Jack, Dyson & Co Pty Ltd occupied the subject building through to the early 1960s. In 1960, the Sands & McDougall postal directory listed the business as 'wholesale stationery, paper bag and toilet rolls manufacturers and printers' (S&Mc 1960).

In 1962, a substantial alteration to the building was made at the cost of £55,000, including re-partitioning of the interior, likely for new tenants (MBAI 35741). By 1965, McCarron Bird Pty Ltd, printers, occupied the premises. John Francis McCarron established McCarron, Bird & Co in Flinders Street in Melbourne in April 1872 with Hermann Püttmann and Andrew Stewart as partners. The

printing and publishing business grew rapidly. In 1877 the firm founded the monthly *Australasian Insurance and Banking Record* and in 1887 Bird retired and the firm moved to Collins Street, enlarging its business to include sections on lithography, engraving, bookbinding and stationery. In 1888 the firm published *Victoria and its Metropolis* and in 1891 the *Australasian Pastoralists' Review*. McCarron died in 1900 (Close 1974) In 1967, a loading dock was installed for \$15,000 (MBAI 38915).

The subject building in the 1960s can be seen in Figure 3 and Figure 4.

In 1983, the factory was modified as an office, and was sold in 1984 for \$1.1 million to K Blake and Partners, who planned to redevelop the building into 20 strata title office suites (Age 8 August 1984:30) ( see Figure 5). Multiple building works were subsequently carried out between 1983 and 1987 (MBAI). Major alterations occurred in 1985, which included the refurbishment and subdivision of the building into 17 office units. In addition, a terrace, gym and sauna were installed. The building, now named Lonsdale Court, currently contains 19 businesses (CoMMaps).

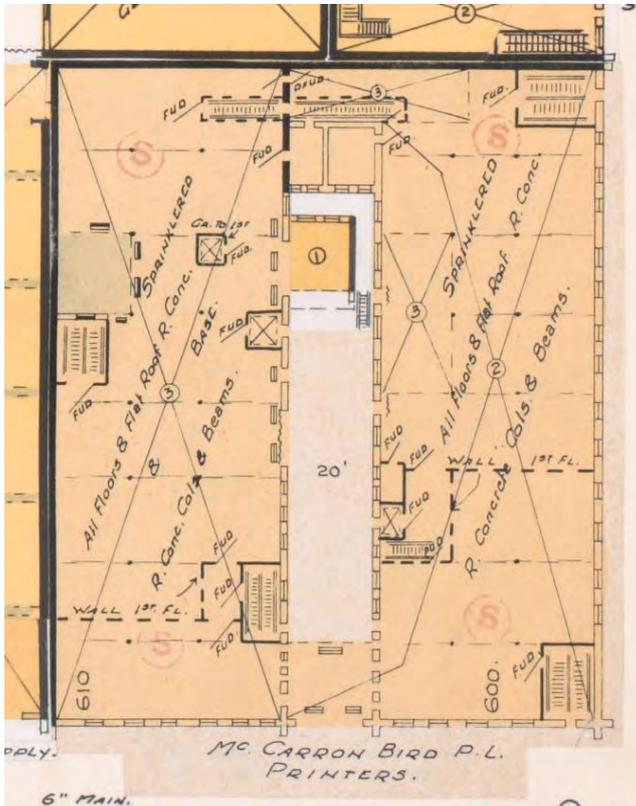


Figure 2. Section of a Mahlstedt plan, amended post-1962, showing the subject building. (Source: Mahlstedt Map section 2, no 1a, 1962)



Figure 3. Extract of a photograph showing the subject building (McCarron Bird Pty Ltd) c1960s, looking southwest from King Street. (Source: K J Halla c1960s, SLV copyright)



Figure 4. Extract of a photograph showing the subject building c1960s, then occupied by McCarron Bird Pty Ltd printers. (Source: K J Halla c1960s, SLV copyright)

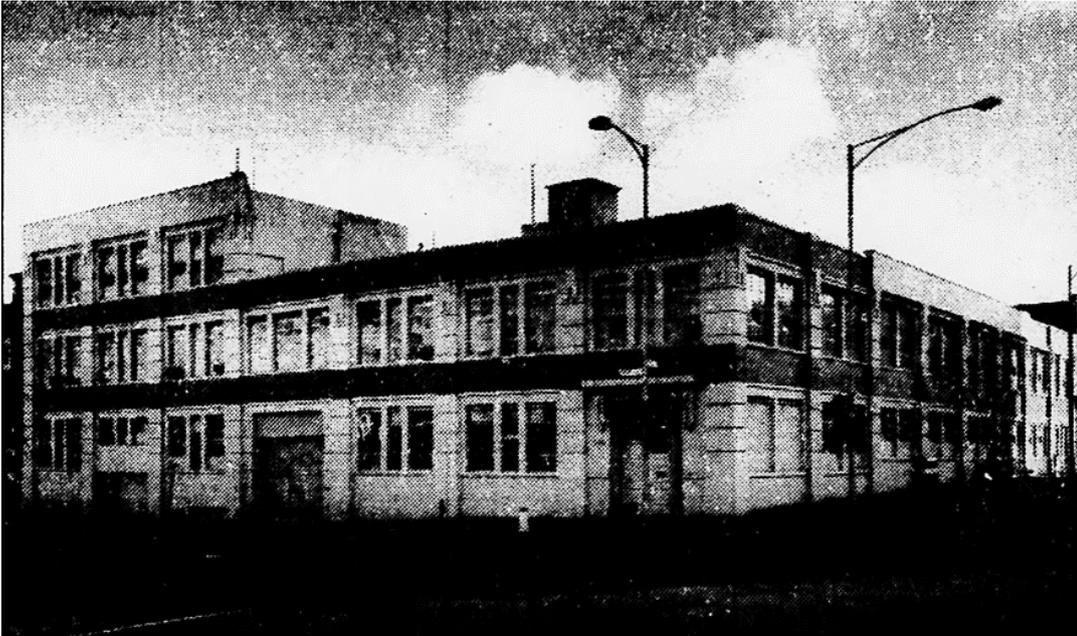


Figure 5. Photo of the subject building when it was sold in 1984. (Source: *Age* 8 August 1984:30)

*R M King, architect*

The website of the Kurrajong House, 175 Collins Street contains the following biography of the architect Ray Maurice King:

The architects of Kurrajong House, R M & M H King, had Adelaide origins, where Ray Maurice King began practicing as an architect in 1891. The following year he moved to Melbourne and over the next sixty years he and his son, Maurice Harrington King, who he went into partnership with in 1926, designed many industrial and residential buildings in Victoria. Maurice, who was trained as an engineer, is regarded as having transformed the fledgling practice established by his father into one of Melbourne's most prolific architectural firms of the mid-twentieth century.

Kurrajong House is one of the few buildings in central Melbourne designed by the Kings. Other commercial work undertaken by the firm includes the showroom for the Colonial Gas Company at Box Hill and the Hopkins Odlum Apex Belting factory at Footscray... Many of the firm's clients were high profile Victorians including, in addition to the Taits, Arthur Rylah, lawyer and later Chief Secretary and Deputy Premier of Victoria; the Myttons and the Beaurepaires. Ray King died in the early 1950s. Maurice King died prematurely in 1956 and the practice was closed shortly afterwards.

### **SITE DESCRIPTION**

594-610 Lonsdale Street, Melbourne, is an interwar industrial building with some characteristics of the Chicagoesque style. Located on a substantial corner site at the northwest corner of Lonsdale and King streets, the building is predominantly two-storey, with a three-storey section at the western end of the Lonsdale Street elevation.

Although the interwar Chicagoesque style was more commonly used for medium rise buildings, 594-610 Lonsdale Street exhibits many of its main characteristics. This includes a regular rhythm resulting from projecting pilasters and recessed articulated spandrels at each floor with large horizontally proportioned window openings. It is constructed using a reinforced concrete frame. The facades are

of painted course render, probably over non-loadbearing brickwork and have a gravelly finish that is similar to the exposed aggregate finish of Shanghai plaster. Shanghai plaster is a dull grey render finish that is recognisable throughout south-east Asia and was commonly used by major British corporations during the interwar period.

Built in 1924 as a printing factory, the building has modest and simplified decorative details inspired from classical architecture, represented in elements such as stylised rustication and modillion-like brackets on the top of each pilaster.

At the ground level, on Lonsdale Street elevation, there is a large opening (labelled as 'archway' in the 1925 survey plan), which provided entry for vehicles. The main doorway in Lonsdale Street is surrounded by granite architrave and an awning over the top of the stylised brackets.

The original opening patterns are reasonably intact, except for the larger openings on the eastern elevation near the Lonsdale Street entrance. On the Lonsdale Street elevation, the windows are grouped in threes and there are paired windows on the King Street elevation.

Now converted into strata offices and residences, the exteriors including the physical fabric of the enclosed courtyard appear to be reasonably intact, with some changes visible from the public domain. While the decorative details are intact, most changes were made to the openings, possibly due to the installation of the air conditioning units or central heating systems. All of the original multi-pane industrial windows have been removed and replaced either with a single pane glazing or a multi-pane window with opaque glass.

On the King Street elevation, the lower-level openings have been extended vertically, stopping above the moulded stringcourse work. The Lonsdale Street elevation is more intact, with almost all opening patterns retained, except for the shortened windows with multi-pane glazing on the ground floor of the three-storey section. The doorway and roller gate under the shortened windows are also recent additions. The doors on the Lonsdale Street and King Street elevations are also new. Other notable changes include the removal of highlight above the Lonsdale Street entrance and a new steel gate inserted to the former vehicle entrance.

## **INTEGRITY**

594-610 Lonsdale Street, Melbourne is relatively intact with some changes visible to original or early fabric. The building retains its original footprint with internal courtyard, and its original scale and form as a low rise but large-scale printing factory have been maintained, with no upper floor additions. Much of the original pattern of fenestration and window openings has been retained, especially on the Lonsdale Street elevation, although all of the original multi-pane industrial windows had been replaced. The external wall surfaces of course render are also intact.

Overall the building is of high integrity.

## **COMPARATIVE ANALYSIS**

Structural steel and reinforced concrete framing became popular building materials in interwar Melbourne, inspired by Chicagoan architecture in the late nineteenth and early twentieth centuries. Departing from load-bearing brick walls, many 1920s examples employed these new building methods that allowed windows to become larger and more prominent on facades, whilst also allowing for increased building heights. Most of the buildings during the early interwar period were designed in

the Inter-War Commercial Palazzo or Chicagoesque styles, both of which derived from the rebuilding of the core area of Chicago.

Although they were characterised by an expressed structural system of concrete columns and floor plates, these examples typically retained elements of classical detailing (albeit restrained). Classical details include a solid horizontal base, expressed rusticated pilasters, projecting cornices (not evident in this case) and decorative mouldings.

The following examples are comparable with 594-610 Lonsdale Street, being of a similar use, scale, location and/or creation date. The images and descriptions are provided by CoM Maps unless stated otherwise, with images dating from c2000 or later.

*215-233 Franklin Street (rear of 186-190 A'Beckett Street), 1923 (HO1157)*

A large, three-storey and face red brick and rendered warehouse building built in 1923, with a symmetrical stripped classical style façade. It was designed by Walter & Richard Butler. The original multi-paned windows were removed from the façade (RBA 2013:D41).



Figure 6. 215-233 Franklin Street, built in 1923.

*Former Myer despatch buildings, 258-274 Queensberry Street, Carlton, 1928 & 1934 (HO17)*

A three to four-storey red brick building with three street frontages to Berkeley, Queensberry and Barry Streets, built in 1928 as a Myer Emporium despatch building to a design by H W & F W Tompkins. Also designed by Tompkins, the fourth storey was added in 1934 (RBA 2013:C4).



Figure 7. 258-274 Queensberry Street, Carlton, built in 1928.

*411-423 Swanston Street, 1925 (HO1084)*

411-423 Swanston Street, Melbourne is a five-storey reinforced concrete former warehouse that was designed by Francis J Davies in a conservative Free Edwardian style and built by Walter E Cooper for the tobacco company W D and H O Wills in 1925. It was refurbished for educational usage in 1978.



Figure 8. 411-423 Swanston Street, built in 1925.

*Former Koorie Heritage Trust building and Zander's Warehouse, 295-305 King Street, 1919  
(Recommended as significant in the Hoddle Grid Heritage Review)*

A three-storey brick former factory Designed by Christopher Cowper and built for the eldest son of John Charles and Cecilia Zander, John Bernard Zander in 1919. Extensively refurbished and converted to a museum and cultural centre in 2003.



Figure 9. 295-305 King Street, constructed in 1919.

594-610 Lonsdale Street, Melbourne is a restrained example of a low-rise industrial building on a substantial corner site. It exhibits some elements of Chicagoesque style such as the vertical bays divided by pilasters, albeit of a lower height than is commonly the case for buildings in this style in central Melbourne. Although there have been alterations to the building, including the removal of the original multi-pane industrial windows, which is commonly observed in other similar HO-listed places in the City of Melbourne (see above examples), most of the original pattern of fenestration and window openings has been retained, especially on the Lonsdale Street elevation.

The building functioned as the offices, warehouse, and factory for two successive printing companies for almost 60 years, and its prior use remains legible in the building form and the original footprint with central courtyard which have also been retained. The original storey height and legible form make it a representative example of a low-rise industrial building, which forms part of a group of now-rare historic buildings associated with low-rise but large-scale manufacturing premises that once prospered in the northern part of Hoddle Grid and in the northwest part of the central Melbourne where, from the interwar period, many industrial companies were established.

The subject site is especially comparable to the warehouse building at 295-305 King Street, constructed slightly earlier in 1919, as the buildings are of a similar scale and exhibit many of the characteristics of the Chicagoesque style, albeit in the restrained fashion as commensurate with a horizontally proportioned low rise industrial building. Built in 1923, 215-233 Franklin Street (HO1157) is also comparable in terms of its relatively formal treatment of the façade for a utilitarian building type.

The subject building is distinguished from other examples of similar low-rise warehouse type buildings for its use of reinforced concrete construction in 1924, when brick was still preferred building materials for low-rise utilitarian buildings. 411-423 Swanston Street (HO1084), a five-storey warehouse, is another example of a reinforced concrete warehouse with restrained detailing.

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**ASSESSMENT AGAINST CRITERIA**


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✓

**CRITERION A**

Importance to the course or pattern of our cultural or natural history (historical significance).

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**CRITERION B**

Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).

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**CRITERION C**

Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).

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✓

**CRITERION D**

Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

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**CRITERION E**

Importance of exhibiting particular aesthetic characteristics (aesthetic significance).

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**CRITERION F**

Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)

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**CRITERION G**

Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

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**CRITERION H**

Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

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**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985** Ungraded

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**Central City Heritage  
Study 1993** Ungraded

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**Review of Heritage  
overlay listings in the  
CBD 2002** Ungraded

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**Central City Heritage  
Review 2011** Ungraded

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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Former Andrew Jack, Dyson & Co factory

**PS ref no:** HOXXXX



### What is significant?

The former Andrew Jack, Dyson & Co factory at 594-610 Lonsdale Street, Melbourne, constructed in 1924.

Elements that contribute to the significance of the place include (but are not limited to):

- The original building layout, form and scale, including the courtyard
- The original pattern of window openings, fenestration and decoration, such as the projecting pilasters and recessed articulated spandrels; and
- The external wall surface finish of course render similar to Shanghai plaster.

Later alterations made to the ground level facades, and windows replaced with modern glazing, are not significant.

### How it is significant?

The former Andrew Jack, Dyson & Co factory at 594-610 Lonsdale Street, Melbourne, is of local historic and representative significance to the City of Melbourne.

### Why it is significant?

The building at 594-610 Lonsdale Street, Melbourne, constructed in 1924 for Andrew Jack, Dyson & Co Pty Ltd, stationery and printing merchants, to a design by architect R M King, is historically significant for the evidence it provides of the rise in manufacturing in the city from the 1920s, of the long-term industry and warehouse concentration in this part of the city, and of the many printing and linotype companies established from the interwar period in this northwest part of the city, including in 1926 the Argus Building. It is historically significant for its long association with printers and stationary merchants, initially with Andrew Jack, Dyson & Co Pty Ltd who occupied the building as their business offices, warehouse and factory for around 40 years, from 1924 to the early 1960s. By 1965, printers McCarron Bird Pty Ltd had purchased the premises and operated from there until the early 1980s, at a time when most city manufacturers had moved to the suburbs or closed. (Criterion A)

594-610 Lonsdale Street is significant as a relatively intact example of the wave of development in central Melbourne during the early interwar period that replaced the low rise masonry buildings dating from the late nineteenth and early twentieth century. This early wave of building most commonly utilised the interwar Chicagoesque styles. The building exhibits many of the main characteristics of this style. This includes a regular rhythm resulting from projecting pilasters and recessed articulated spandrels at each floor with large horizontally proportioned window openings. More unusually the wall surfaces are treated with a course render similar to Shanghai plaster. (Criterion D)

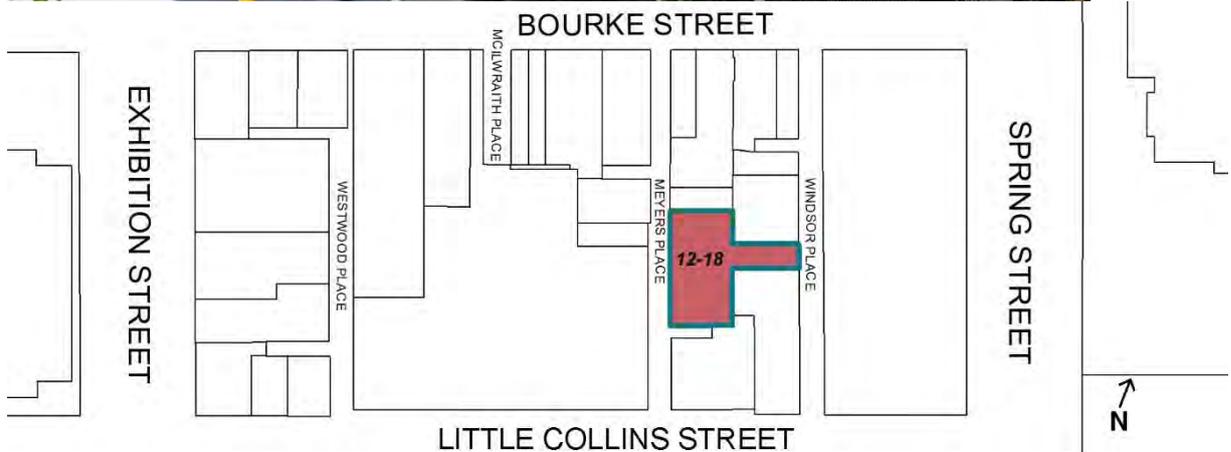
**Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)



<b>SITE NAME</b>	Former Kantay House
<b>STREET ADDRESS</b>	12-18 Meyers Place Melbourne
<b>PROPERTY ID</b>	106560



SURVEY DATE: October 2018

SURVEY BY: Context

<b>HERITAGE INVENTORY</b>	H7822-1682	<b>EXISTING HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
<b>DESIGNER / ARCHITECT / ARTIST:</b>	Harry A Norris	<b>FORMER GRADE</b>	Ungraded
<b>DEVELOPMENT PERIOD:</b>	Interwar Period (c1919-c1940)	<b>BUILDER:</b>	George Prentice
		<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1940

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here.
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
5 Building a Commercial City	5.5 Building a manufacturing capacity

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no:</b> 40	<b>Inventory no:</b> 682
<b>Character of Occupation:</b> Commercial, residential	
Offered at fifth land sale 1839, Allotment 12, Block 9.	
1839 Williamson	
1840 Hoddle	
1866 Cox	Building on site
1880 Panorama	
1888 Mahlsted	Four single-storey buildings; houses and yards.
1905/6 Mahlsted	Two single-storey buildings; one house and workshop, Ah Pay, Cabinetmaker.
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Residential, yards, workshop
1920s	Factories, stables
1960s	Warehouse

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map

**SUMMARY**

The former Kantay House at 12-18 Meyers Place, Melbourne is a two-storey brick warehouse/factory building, built in 1940 in the interwar Functionalist style to a design by noted architect Harry A Norris. The building had a long association with the manufacturing industry in Melbourne from 1940 to 1987.

## HISTORICAL CONTEXT

### Building a Commercial City

#### *Building a manufacturing capacity*

From the 1850s, the Yarra River and the docks west of Swanston Street were in essence the 'lifeline' of the city. Port facilities and large warehouses were built in this area to serve shipping interests (Context 2012:39-40).

By the 1880s, the areas of Flinders Street, King Street, Little Bourke Street and Spencer Street comprised multiple mercantile offices, produce stores and large-scale bonded stores, including Zander's Bonded Stores and Coles Bonded Stores. As Melbourne developed through the nineteenth century and early twentieth century, so did her manufacturing industry, much of which was established in close proximity to existing warehouses and stores.

Although affected by World War One in the period 1914-1918, by 1921, 38 per cent of Melbourne's workers were employed in industry with almost all new factory jobs in Australia between 1921 and 1947 created in Sydney and Melbourne. The growth of manufacturing, assisted by a new federal tariff in 1921, stimulated urban growth and by the end of the 1920s, Melbourne's population had reached one million people. The expansion of new sectors in the manufacturing industry was maintained by buoyant levels of domestic demand (Marsden 2000:29; Dingle 2008).

In the first decades of the twentieth century, the demand for residential development declined in central Melbourne as many residents moved out of the city to the suburbs, and the booming retail and manufacturing sectors rapidly took up available city properties (Marsden 2000:29-30). Multi-storey factory, workshop and warehouse buildings, some designed by architects, increasingly took over the city.

Development in the city slowed with the Great Depression that commenced in October 1929 and continued through the early 1930s. Because of a lack of finance over this period, instead of new construction, some city buildings were substantially re-modelled to create new office, commercial and industrial spaces, and also for use by government.

From the 1930s, like the rest of Australia, an increasing proportion of the city's workforce took up jobs in manufacturing, an industry that led Australia's recovery from the economic depression and a time when, the *Encyclopedia of Melbourne* notes, a

*steep rise in tariffs, devaluation of the Australian pound, falling wages and electricity costs all made local producers far more competitive internationally. Textiles benefited first, then the metals industries and engineering took over as pacemakers (Dingle 2008).*

*After being the centre of manufacturing in Australia in the 1920s, Melbourne's importance in this regard began to decline. During the 1940s some city factories and warehouses were left empty or converted for other uses (Context 2012:35).*

From the end of World War Two to the beginning of the 1970s, Melbourne underwent the most sustained growth in its history, mostly based on the manufacturing industry. At the peak of industrialisation in 1966, 37 per cent of total employment in Melbourne was dedicated to manufacturing, compared to the national average of 27 per cent (Maher cited in Tsutsumi and O'Connor 2006:8.3). Australia's manufacturing output increased 6 per cent per year between 1949

and 1967, and between 1947 and 1966, 155,221 new manufacturing jobs were created in Melbourne alone, roughly one-third of which went to women (Dingle 2008).

However, by the mid-1960s,

*[the] postwar expansion of manufacturing could no longer be contained within the old ring of inner industrial suburbs. They had become crowded and congested. New methods of production required more space and single-storey buildings to accommodate assembly-line techniques. The fork-lift truck led to new kinds of factory buildings. An increasing use of electricity for power and road transport rather than rail to move goods, opened up new locational possibilities...During the 1960s manufacturing expanded most rapidly in Moorabbin and the Oakleigh-Clayton area. When the available sites were taken up the area of fastest growth then transferred to Broadmeadows and Waverley (Dingle 2008).*

City centres retained some manufacturing until the late 1970s, mostly in the areas of clothing, printing and food processing, sectors that increasingly employed women workers. By the 1990s manufacturing had declined to 16 per cent of total employment in Melbourne, and 77 per cent of the workforce were working in the tertiary sector (Marsden 2000:99-100).

## SITE HISTORY

The subject building at 12-18 Meyers Place, Melbourne is constructed on Allotment 12, Block 9, City of Melbourne, which was offered for sale in the fifth land sale of 1839. By 1866, a building had been constructed on site, and by 1888 four one-storey buildings comprising houses and yards were in existence on the site. By 1905-06, Ah Pay, cabinetmaker, occupied a single-storey house and workshop on the site (Fels, Lavelle & Mider 1993, Inventory no 682).

Mahlstedt plans from 1910 indicate that the site was occupied by a factory and stables for S Meyer's Ice Cream Works prior to the construction of the existing building (see Figure 1). At this time, the site did not include the small strip of land that runs through to Windsor Lane (Mahlsted Map Section 1, no 2, 1910). Meyers Place, formerly known as Nicholas Lane, was likely named after S Meyer's Ice Cream Works.

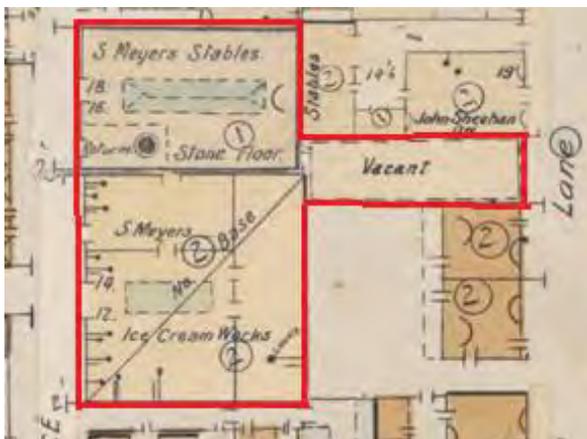


Figure 1. The subject site in 1910, outlined in red, prior to the erection of the subject building. (Source: Mahlsted Map Section 1, no 2, 1910).

F W Kain was listed as the owner of the subject site in 1940. That year, he commissioned the two-storey reinforced concrete factory building to the design of architect Harry A Norris and constructed by builder George Prentice (see Figure 2) (PROV VPRS 11201/1, unit 255; MBI 21104). For 47 years, the two-storey building at 12-18 Meyers Place was associated with clothing and goods manufacturers and importers. F W Kain & Co, millinery manufacturers, was listed as the first occupant of one of the factories in Kantay House, as the building was named (*Herald* 16 July 1940:12). By 1947, F W Kain was trading under the name of Crossleigh Hats, and had left the premises by 1960 (S&Mc 1960; *Argus* 8 January 1947:22).

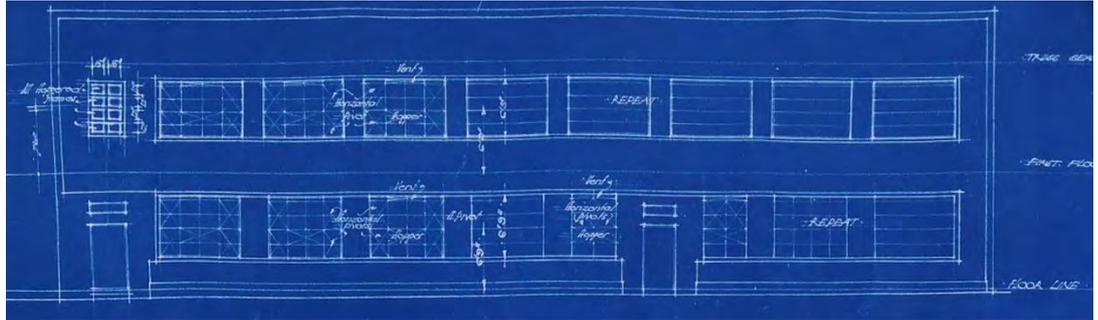


Figure 2. The front facade of 12-18 Meyers Place, designed by architect Harry Norris and constructed in 1940. (Source: PROV VPRS 11200/4, unit 510).

The factory was designed as two premises, both with entrances to Meyers Place (see Figure 3). In June 1940, an advertisement was published announcing the availability to let the ground floor of the new building in Meyers Place, described as suitable for showrooms, factory or warehouse (*Argus* 29 June 1940:1).

By 1942, the building was named Kantay House (S&Mc 1942). Mahlsted maps produced after the construction of the current building show it incorporated the strip of land that runs through to Windsor Lane (see Figure 3).

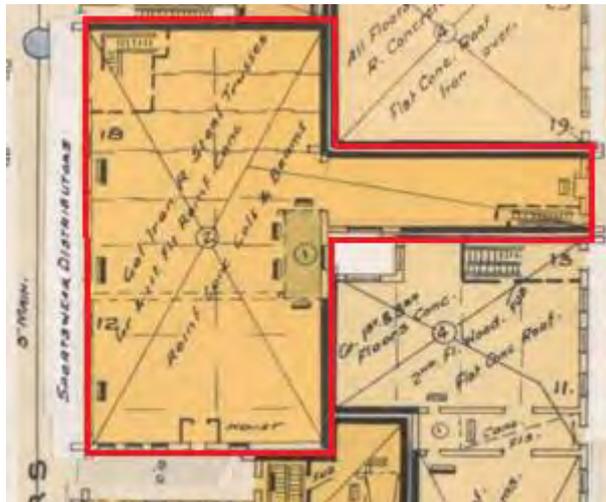


Figure 3. The subject site in 1948, showing the subject building outlined in red. (Source: Mahlsted Map Section 1, no 2, 1948).

The first occupant of the other factory in Kantay House was Michaelis, Hallenstein & Co, who used part of the site as one of their workrooms until c1960. Michaelis, Hallenstein & Co, a large firm of tanners, curriers and leather goods dealers with foundations back to the 1860s. Established by two German Jewish migrants, who were uncle and nephew, the firm developed from a tannery in Footscray to a widespread organisation that saw offices set up in London at its peak (Associated Leathers Ltd 1965:12). The company owned a number of premises around the city, including a shop front on Lonsdale Street (Associated Leathers Ltd 1965:13). Their business expanded beyond leather-based products, with canvas goods making up a large portion of their sales by the 1960s (Associated Leathers Ltd 1965:17). Directories indicate that Michaelis, Hallenstein & Co remained in the Meyers Place building until sometime after 1955, but like F W Kain & Co, had left by 1960 (S&Mc 1955, 1960).

The premises were continually occupied by clothing manufacturers and importers through to the 1980s. In 1965, the building was renamed as Sandoz House after Sandoz Australia Pty Ltd, importers, who left the factory by 1970, when Sportswear Distributors Pty Ltd, manufacturing agents, was recorded as the main tenant. Other short-term tenants involved the importers Incorporated Agencies Pty Ltd and Drezz Pty Ltd (reported liquidation in 1981) (S&Mc 1965, 1970 & 1974; *Age* 8 July 1981:27). Clothing company Witchery Pty Ltd had its buying office at 12-18 Meyers Place from around 1975 until c1986 (*Age* 25 January 1975:59; 14 June 1986:179)

Coinciding with the alterations in 1987, by 1988, the building was used as the headquarters of Melbourne City Libraries ('Dynix Launch' 1988, MLS). The building was rented by the Melbourne City Council with a 10-year lease and one five-year renewal option (*Age* 14 August 1993:75).

The ground floor was refurbished in 2006 and converted to four shops (CoMMaps). The façade of the building has changed very little from the original plans, except for the installation of an intrusive exhaust pipe (PROV VPRS 11200/4, unit 510). The ground floor of the building is currently used as a restaurant and a bar; the building also houses a Japanese-style bathhouse.

#### *Harry A Norris, architect*

Harry Albert Norris (1888-1967) was born in Hawthorn, son of a bootmaker. He was articled to architects Ward & Carleton between 1906 and 1911, a Melbourne firm that undertook modest domestic, commercial and industrial commissions. In 1910, he won second prize in the Royal Victorian Institute of Architecture student competition (Gurr and Willis 2012:502-3).

Norris commenced his sole practice from c1915, and by 1920 he was established in an office in Collins Street. His early works included domestic and commercial projects, with a significant number of motor garages, factories and bakeries (Gurr and Willis 2012:502-3).

Harry Norris also participated in a number of business ventures with Alfred M Nicholas, director of the highly successful Nicholas Pty Ltd. The close relationship between Norris and Nicholas resulted in a number of substantial architectural commissions, including the Nicholas Building, Swanston Street (1925-26), and two Nicholas residences: 'Carn Brea', Hawthorn (rebuilt in 1928) and 'Burnham Beeches', Sherbrooke (1930-33).

Norris also had a long relationship with G J Coles, who sent him to the United States in 1929 to investigate chain store architecture. Norris was responsible for designing and altering many Coles

stores across Victoria from c1927, and in Sydney from c1938 (Gurr and Willis 2012:502-3). Norris retired at aged 75, dying six months later.

#### *George Prentice, builder*

George Prentice was a Scottish immigrant who arrived in Melbourne c1919 (*Argus* 11 August 1949:11). Prentice Builders Pty Ltd, with George and his son Robert as directors, was incorporated in 1940, and had offices at 200 Riversdale Road, Hawthorn (*Argus* 5 December 1940:14). By 1948 George Prentice was the president of the Master Builders' Association (*Age* 9 September 1948:5).

### **SITE DESCRIPTION**

The former Kantay House at 12-18 Meyers Place, Melbourne, constructed in 1940, is a two-storey industrial warehouse building in the interwar Functionalist style. The building has a strong horizontal emphasis. It is located between Bourke Street to the north, Little Collins Street to the south, and abuts Windsor Place to the rear.

The building structure is of reinforced concrete post and slab construction, although the masonry façade walls are likely to be loadbearing. The principal façade is constructed of cream face brick laid in stretcher bond with the side walls (the northern and southern elevations) constructed of common red bricks. The side walls themselves are industrial in character, typical of earlier inner-city factory buildings with simple concrete lintels over the steel frame windows. The transition between the Meyers Place façade and side walls is treated with a corner treatment of thin dark 'Roman' bricks which are slightly recessed. A simple parapet, capped with the same Roman bricks laid on edge, conceals the roof.

The first floor is intact with eight bays of original steel framed windows comprising sixteen rectangular panes, four horizontally by four vertically. Each set of windows is separated by a slightly recessed vertical panel of 'Roman' bricks matching the parapet capping and corner treatment. Projecting painted concrete frames, typical of the style, surround the row of windows, providing a strong horizontal emphasis.

Consistent with other twentieth-century industrial buildings in Melbourne city, the windows feature a ventilation system where one row of sashes is angled back and the gap above covered in mesh to provide a measure of permanent ventilation. At the northern end of the first floor is a modular concrete grill projecting slightly from the plane of the wall which is subdivided into 8 panels, 2 across 4 vertically.

The ground floor façade to Meyers Place has been substantially altered with modifications to some of the window and door openings and new surface material of small dark coloured ceramic tiles, and later window frames.

### **INTEGRITY**

The former Kantay House at 12-18 Meyers Place, Melbourne retains its original scale and form, and substantial evidence of original interwar Functionalist style fenestration and wall surface material at the upper floor levels. Alterations have been made to the ground level façade, including the replacement of original windows and doors, replacement of wall surface material with new cladding and the addition of a cantilevered box awning. The steel ventilation shaft affixed to the face of the

building, in between two bays of windows is intrusive but is removable. Overall, the building is of moderate to high integrity.

### COMPARATIVE ANALYSIS

From the 1930s, like the rest of Australia, an increasing proportion of Melbourne's workforce took up jobs in manufacturing, an industry that led Australia's recovery from the economic depression of the late 1920s-early 1930s. After the end of World War Two, building activity in the central city slowly revived after a period of stagnation caused by building restrictions and materials shortages during wartime.

Elements of the interwar Functionalist style first emerged in Australian architecture c1915 and continued to be applied after 1945, usually for low rise industrial buildings, schools, other modern service facilities such as car showrooms and institutional buildings. The style was used to emphasise a modern aesthetic using 'streamlined' horizontal spandrels and extensive horizontal bands of glazing. From c1940, the postwar International style became more widespread and elements of this style were increasingly incorporated into designs for commercial buildings being constructed in central Melbourne from the 1960s.

The following examples are comparable with 12-18 Meyers Place, being of a similar style and use, although their construction date and scale varies. The images and descriptions are provided by CoM Maps unless stated otherwise, with images dated c2000 or later.

#### *Russell's Building, 361-363 Little Bourke Street, 1939 (HO1050)*

A three-storey brick building. Built in 1939 it was designed by Arthur and Hugh Peck in an early modernist style for Robert Geoffrey Russell.



Figure 4. 361-363 Little Bourke Street, built in 1939.

#### *Grange Lynne Pty Ltd, 185-187 A'Beckett Street, 1937 (Interim HO995 – Recommended as significant in the Hoddle Grid Heritage Review)*

A three-storey factory and office designed for Grange Lynne Pty Ltd by architect Edward Billson in 1937. It is part of a group of printing and linotype companies which was located around the north-western edge of the city in the interwar period.



Figure 5. 185-187 A'Beckett Street, built in 1937.

*McPherson's Building, 546-566 Collins Street, 1935 (VHR H0942; HO614)*

A five-storey reinforced concrete office building with basement parking and ground level retail. Designed by Stewart Calder in association with Reid & Pearson in the International style and built as offices and showrooms for McPherson's Proprietary Limited in 1935.



Figure 6. 546-566 Collins Street, built in 1935. (Source: iHeritage)

*17-23 Wills Street, 1930s (HO850)*

Two storey brick and concrete warehouse/factory. Designed in the Moderne style and built in the mid 1930's.



Figure 7. 17-23 Wills Street, built c1930s.

*Former Patron's Brake Replacement Factory, 198-202 Queensberry Street, Carlton, 1943 (HO1134)*

Three-storey building built in 1943 in the Functionalist style with a restrained, efficient expression consisting of a prismatic volume with bands of windows. The façade is finished with brown clinker bricks, with red ricks to the side and rear elevations (RBA 2013:D39).



Figure 8. 198-202 Queensberry Street, Carlton, built in 1943.

*111-125 A'Beckett Street, 1936 (HO994)*

A two-storey brick and concrete building. Designed by Lionel Sam Miguel in the Moderne style as a purpose-built motor showroom. It was built by Rispin Brothers in 1936 for a cost of £20,000. Built for Commonwealth Motors which reconditioned motor trucks and was the agent for Vauxhall and Bedford commercial vehicles. It is still used by the motor trade.



Figure 9. 111-125 A'Beckett Street, built in 1936.

The former Kantay House at 12-18 Meyers Place, Melbourne, constructed in 1940 is a good representative example of a low scale industrial building in the interwar Functionalist style. It is comparable with a number of other HO listed examples of the style constructed prior to and post-World War Two, including the 1939 Russell's Building at 361-363 Little Bourke Street (HO1050) and the 1953 building at 198-202 Queensberry Street, Carlton (HO1134). All of these buildings demonstrate key aspects of the style, including 'streamlined' horizontal spandrels and extensive bands of glazing with expressed frames, despite their varying uses and construction dates.

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**ASSESSMENT AGAINST CRITERIA**


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✓

**CRITERION A**

Importance to the course or pattern of our cultural or natural history (historical significance).

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**CRITERION B**

Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).

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**CRITERION C**

Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).

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✓

**CRITERION D**

Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

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**CRITERION E**

Importance of exhibiting particular aesthetic characteristics (aesthetic significance).

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**CRITERION F**

Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)

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**CRITERION G**

Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

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**CRITERION H**

Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

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**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985**                      Ungraded

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**Central City Heritage  
Study 1993**                                      Ungraded

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**Review of Heritage  
overlay listings in the  
CBD 2002**                                      Ungraded

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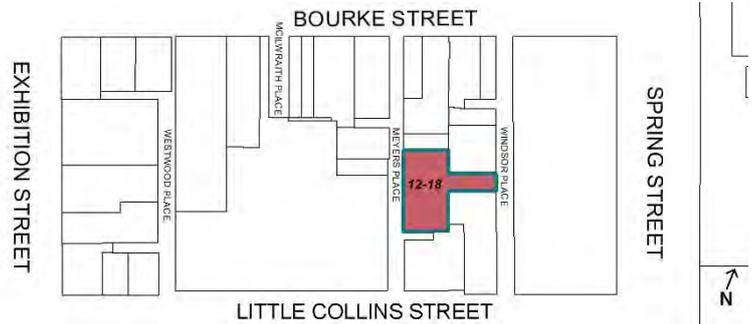
**Central City Heritage  
Review 2011**                                      Ungraded

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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Former Kantay House

**PS ref no:** HOXXXX



### What is significant?

The former Kantay House at 12-18 Meyers Place, Melbourne, a two-storey interwar Functionalist style warehouse built in 1940 to a design by architect Harry A Norris is significant.

Elements that contribute to the significance of the place include (but are not limited to):

- The original scale and form and scale;
- The original face brick walls original pattern of fenestration, including corner treatment of thin dark 'Roman' bricks, parapet capped with Roman bricks laid on edge, modular concrete ventilation grill; and
- The recessed vertical panels of 'Roman' bricks separating panels of original steel windows.

Later alterations made to the street level façade, and the affixed ventilation shaft, are not significant.

### How it is significant?

The former Kantay House at 12-18 Meyers Place, Melbourne, is of local historic and representative significance to the City of Melbourne.

### Why it is significant?

The former factory building at 12-18 Meyers Place, named Kantay House and constructed in 1940 for F W Kain, is historically significant for the evidence it provides of the rise of industry in the city from the 1940s. From the 1940s to the 1970s, Melbourne underwent the most sustained growth in its history, mostly based on the manufacturing industry. Built as two factory spaces under the one roof, the first occupiers of the factory in 1940 were F W Kain & Co, millinery manufacturers, and Michaelis, Hallenstein & Co, tanners, curriers and leather goods dealers. Both firms occupied the building until c1960, demonstrating Melbourne's sustained growth from the end of World War Two to the beginning of the 1970s, mostly based on its manufacturing industry. (Criterion A)

The former Kantay House at 12-18 Meyers Place is significant as a substantially intact, modest example of industrial development in central Melbourne as the city recovered from the Great Depression and responded to the industrial demands of World War Two. It was built in the interwar Functionalist style to a design by architect Harry A Norris, one of Victoria's most prolific commercial architects in the 1920s

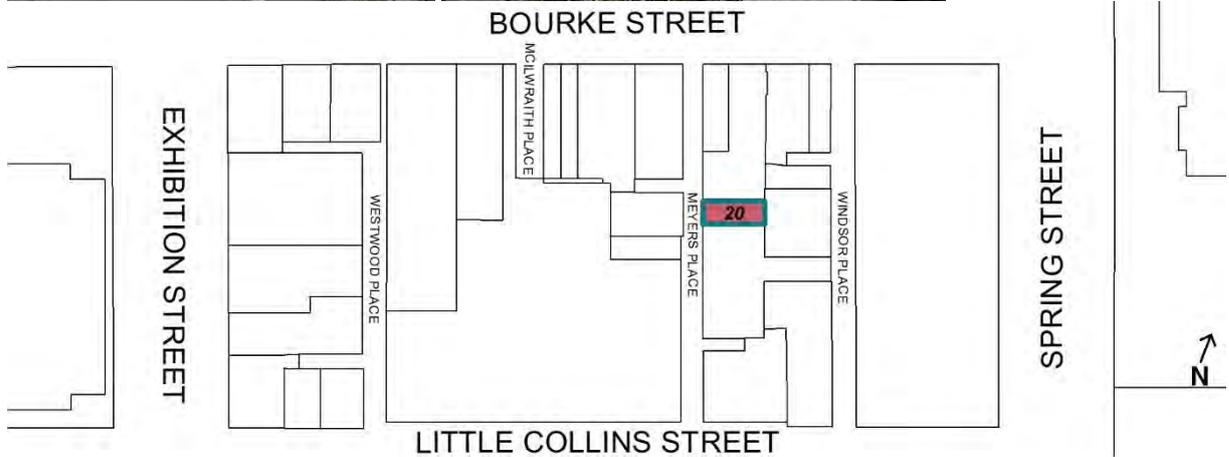
and 1930s. The interwar Functionalist style was popular during the interwar and early postwar periods, usually for low rise industrial buildings, schools and institutional buildings. These new 'modern' industrial buildings were often located in minor streets and laneways with rear lane access to facilitate the movement of material in and out of the building. 12-18 Meyers Place exhibits key characteristics of the style, which emphasised a modern or progressive aesthetic and was characterised by its progressive image, using 'streamlined' horizontal spandrels and extensive horizontal bands of glazing. The building has a moderate to high degree of integrity, retaining defining elements of its style, including the blond face brick façade, recessed vertical panels of 'Roman' bricks separating panels of original steel windows and modular concrete ventilation grill. (Criterion D)

#### **Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)

<b>SITE NAME</b>	The Waiters Restaurant
<b>STREET ADDRESS</b>	20 Meyers Place Melbourne
<b>PROPERTY ID</b>	106559



SURVEY DATE: March 2019

SURVEY BY: Context

<b>HERITAGE INVENTORY</b>	H7822-1683	<b>EXISTING HERITAGE OVERLAY</b>	HO500 Bourke Hill Precinct
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
<b>DESIGNER / ARCHITECT / ARTIST:</b>	Not known	<b>FORMER GRADE</b>	E, contributory
		<b>BUILDER:</b>	Not known
<b>DEVELOPMENT PERIOD:</b>	Victorian Period (1851-1901)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	c1886-1887

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
5 Building a Commercial City	5.5 Building a manufacturing capacity
10 Enjoying the City	10.3 Eating and drinking

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no:</b> 40	<b>Inventory no:</b> 683
<b>Character of Occupation:</b> Commercial, residential	
Offered at fifth land sale 1839, Allotment 12.	
1839 Williamson	
1840 Hoddle	
1866 Cox	Building on site
1880 Panorama	
1888 Mahlsted	Two-storey building, Jones Bootmaker
1905/6 Mahlsted	Two-storey building
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Warehouses
1920s	Factories and Workshops
1960s	Restaurant

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map

**SUMMARY**

20 Meyers Place is a two storey Victorian warehouse built in c1886-87 in association with Melbourne's manufacturing industry. It was later used as a factory until the 1940s. The Italian Waiters Club opened on the first floor in 1947. It was established as a place for waiters, mainly of Italian, Spanish and Greek backgrounds, to come together and eat, drink and play cards after finishing work at their respective restaurants. Today the building houses the Waiters Restaurant and a bar on the ground floor.

## HISTORICAL CONTEXT

### Building a commercial city

#### *Building a manufacturing capacity*

From the 1850s, the Yarra River and the docks west of Swanston Street were in essence the 'lifeline' of the city. Port facilities and large warehouses were built in this area to serve shipping interests (Context 2012:39-40).

By the 1880s, the areas of Flinders Street, King Street, Little Bourke Street and Spencer Street comprised multiple mercantile offices, produce stores and large-scale bonded stores, including Zander's Bonded Stores and Coles Bonded Stores. As Melbourne developed through the nineteenth century and early twentieth century, so did her manufacturing industry, much of which was established in close proximity to existing warehouses and stores.

Although affected by World War One in the period 1914-1918, by 1921, 38 per cent of Melbourne's workers were employed in industry with almost all new factory jobs in Australia between 1921 and 1947 created in Sydney and Melbourne. The growth of manufacturing, assisted by a new federal tariff in 1921, stimulated urban growth and by the end of the 1920s, Melbourne's population had reached one million people. The expansion of new sectors in the manufacturing industry was maintained by buoyant levels of domestic demand (Marsden 2000:29; Dingle 2008).

In the first decades of the twentieth century, the demand for residential development declined in central Melbourne as many residents moved out of the city to the suburbs, and the booming retail and manufacturing sectors rapidly took up available city properties (Marsden 2000:29-30). Multi-storey factory, workshop and warehouse buildings, some designed by architects, increasingly took over the city.

Development in the city slowed with the Great Depression that commenced in October 1929 and continued through the early 1930s. Because of a lack of finance over this period, instead of new construction, some city buildings were substantially re-modelled to create new office, commercial and industrial spaces, and also for use by government.

From the 1930s, like the rest of Australia, an increasing proportion of the city's workforce took up jobs in manufacturing, an industry that led Australia's recovery from the economic depression and a time when, the *Encyclopedia of Melbourne* notes, a

*steep rise in tariffs, devaluation of the Australian pound, falling wages and electricity costs all made local producers far more competitive internationally. Textiles benefited first, then the metals industries and engineering took over as pacemakers* (Dingle 2008).

After being the centre of manufacturing in Australia in the 1920s, Melbourne's importance in this regard began to decline. During the 1940s some city factories and warehouses were left empty or converted for other uses (Context 2012:35).

From the end of the World War Two to the beginning of the 1970s, Melbourne underwent the most sustained growth in its history, mostly based on the manufacturing industry.

## Enjoying the city

### *Eating and drinking*

Fine dining had been the preserve of the wealthy in nineteenth century Melbourne. Restaurants were few and gentlemen enjoyed good meals at their clubs. Others generally made do with the 'plain fare' served up at the city hotels. The mix of different cultural traditions in Melbourne contributed to varied culinary offerings from around the middle of the nineteenth century. One observer described Bourke Street as 'packed with foreign cafes'. Gunster's Vienna Caf on 'the Block', for example, was popular in the 1870s. Vincent Fasoli opened Fasoli's restaurant at 108 Lonsdale Street c1897, the popularity of his establishment amongst Melbourne's bohemians and intelligentsia set a precedent for the flourishing cafe society developed by Italian communities in subsequent decades (Context 2012:98; Swinbank 1994:5).

In the 1950s-1960s an influx of Italian World War Two migrants disseminated Italian culture in Melbourne as restaurants and pizza cafes sprung up across the inner-city area, including Pellegrini's in the city and Toto's in Carlton. The significant influence of Italian culture upon Australian culinary traditions had its roots in the nineteenth century and continues to have enduring presence and value in Melbourne today.

In the 1980s, the Cain government reviewed Victoria's licensing laws, which were consequently turned from the most restrictive in the country to the most liberal. The Kennett government revisited the liquor laws in 1994, mostly because the newly built Crown Casino wanted to operate bars in the complex without the obligation to serve food. The General Licence Class B was created to give Crown what it wanted, but it also opened the door for the Melbourne small bar boom. In 1994, there were eight small bar applications (including the casino's). By 1997, there were 152. After a ban on smoking in bars was implemented in 2007, city bars proliferated (Harden 2012).

In more recent years the number of restaurants and cafes has grown enormously, aided by the development of Southbank and Docklands. Melbourne's laneways and rooftops have been turned over to small bars and cafes, rejuvenating the city centre and forging a new era in eating and drinking in Melbourne (Context 2011:76).

## SITE HISTORY

The subject site is part of Crown Allotment 12, Block 9, offered for sale in 1839. By 1866, a building existed on the site (Fels, Lavelle & Mider 1993, Inventory no 683).

In September 1886 the National Boot Company, boot importers, operated from the subject site, then addressed as 4 Nicholas Lane (*Advocate* 25 September 1886:22). A newspaper article reporting on a fire in May 1887 noted that the two-storey brick building at 4 Nicholas Lane had been newly erected for the proprietor of the company, John Jones (*Age* 31 May 1887:6). In the same year, Jones advertised his boot warehouse at 4 Nicholas Lane (*Age* 19 November 1887:5). By 1888, a two-storey building was present, and was occupied by boot importer John Jones (Figure 1). A two-storey building was still present on site in 1906 (Fels, Lavelle & Mider 1993, Inventory no 683).

John Jones was a bootmaker and importer, and the owner of the National Boot Company. A report from 1889 stated that Jones had conducted his business in Melbourne for 'almost 30 years', at varying addresses around the city (*Age* 31 May 1887:6, *Narracoorte Herald* 28 November 1889:3). Jones' occupancy of the subject building ended in 1889 with the sale of his property due to insolvency and his exit to Adelaide to escape his creditors (*Argus* 12 December 1889:5).

Following Jones' departure, through to 1903 the building was used for manufacturing purposes, including multiple cabinet makers (S&M 1895, 1898, 1903). From 1905 until 1910, the building was occupied by the Magnet Motor & Cycle Company (S&M 1905, 1910).

By 1911, Boehme & Owen occupied the building. The firm, by 1915 known as Justice Manufacturing, was successful in winning several Commonwealth government contracts for the supply of bridle rings, likely for horses used by Australian troops overseas, from 1913 to 1915, as well as other government tenders for items such as coin boxes and galvanised iron, from 1917 to 1923 (*Commonwealth of Australia Gazette* 2 August 1913:1815; 8 February 1917:228; 5 July 1923:997).

The subject site was advertised for sale as a two-storey brick factory in December 1917 (*Herald* 6 December 1917:14). The property was again offered for sale in 1929, as part of a sale of S Meyer's land in the street. S Meyers owned other sites in the street, and he is presumably the person the street is named for (Figure 2) (*Argus* 2 February 1929:3).

Between 1920 and 1924 the building was used by Edgar Owen, an engineer and merchant (S&Mc 1920, 1924). By 1926, Samuel Meyers, an ice-cream manufacturer, who is listed as occupying multiple buildings in Myers Place at the time, occupied the building (S&Mc 1926). By 1935, the ground floor of the building was occupied by J M Cook, a printer, who remained there until at least 1942. By 1945, the building was occupied by W R Crichton, a caterer, who remained there until at least 1955 (S&Mc 1945, 1955). The building was sold to Wallace (Wally) Crichton in 1952, who continued to own the property until 1959 (CT:V7749 F104).

From 1947, the first floor of the building was occupied by the Italian Waiters Club, which continues to operate from the building today as the Waiters Restaurant (Cody 2018). The Italian Waiters Club was established at a time when Wallace (Wally) Crichton's catering business occupied the building (c1945 to c1955). It is not known who established the Italian Waiters Club, although one source suggests that Filippo Lentini owned the restaurant for many years. Lentini also operated Filippo's Restaurant in Exhibition Street in the 1980s, and in c1983 opened Lentini's restaurant in Lygon Street, Carlton (*Age* 1 May 1984:28; 30 March 1985:194). Carlo and Fernanda Sabbadini purchased the Italian Waiters Club in the late 1970s.

The ground floor of the building was briefly used as a sandwich bar, before being occupied by two different confectioners from the 1960s until 1970 (S&Mc 1960, 1965, 1970). By 1974, the ground floor had been converted into an office for Apeco Office Systems (S&Mc 1974).

The property was sold in 1959, 1961, 1964, 1985 and 1989, before Denis and Sergio Sabbadini, the sons of Carlo and Fernanda Sabbadini, became the owners in 1993 (CT:V9632 F464).

The 20 Meyers Place Bar opened on the ground floor of 20 Meyers Place in 1994.

The subject building today houses the Waiters Restaurant (first floor) and Bar Carlo (ground floor) (CoMMaps).

The subject building was recorded in 1888, 1910 and 1948 as a two-storey building (Mahlstedt Map Section 1, no 9A, 1888; Mahlstedt Map Section 1, no 2, 1910; 1948). This building is evidently the building still extant on the subject site, which maintains the same original form except for the staircase inserted into the narrow strip of land on the southern perimeter of the site (see Figure 1; Figure 2; Figure 3).

The facade at 20 Meyers Place does not appear to be original and is representative of a later architectural style. Changes to the facade may have been undertaken in January 1934, when

'alterations' were made to the building (MBAI 14919). Other minor work has been carried out to the building in the following decades (MBAI). A new shop front was added in 1985, and this is presumably when the large roller-door was installed on the facade of the building at ground floor (MBAI 59679). The large sunblinds on the facade of the building were also added in 1985 (MBAI V2649).

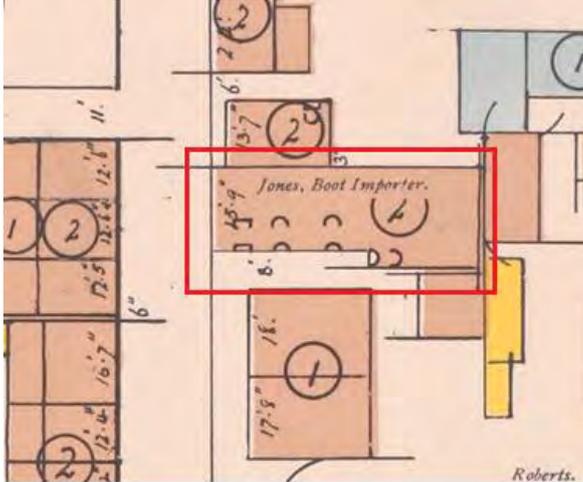


Figure 1. The subject site in 1888, showing a two-storey building with the label 'Jones, Boot Importer'. (Source: Mahlstedt Map Section 1, no 9, 1888)

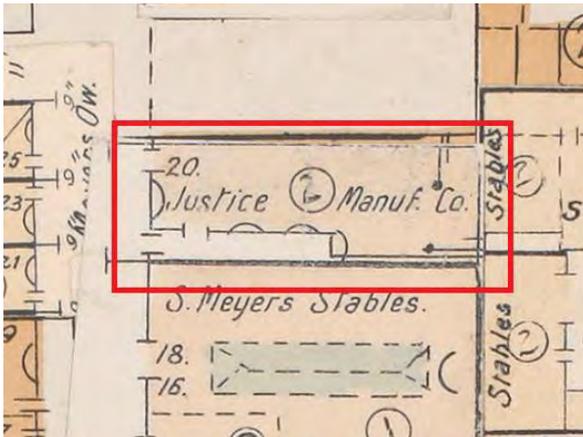


Figure 2. The subject site in 1910, which maintained the same form as the 1888 plan. (Source: Mahlstedt Map Section 1, no 2, 1910)

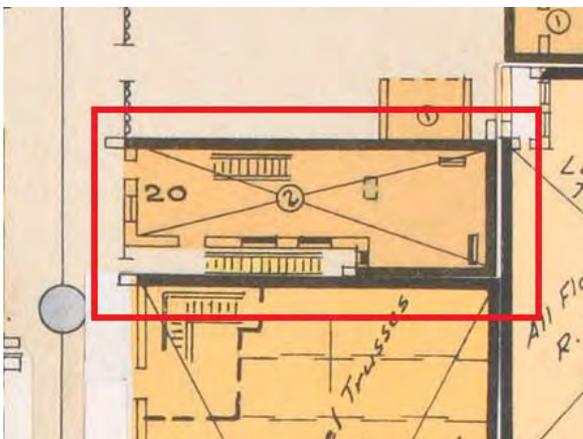


Figure 3. Showing the subject site in 1948, which maintained the same form as the 1888 plan. The building differs only by the insertion of a staircase in the narrow strip of land on the south perimeter of the site. (Source: Mahlstedt Map Section 1, no 2, 1948)

## COMMUNITY CONNECTIONS

*Italian Waiters Club (Waiters Restaurant), occupier 1947-present; and bar, occupier 1994-present*

The Italian Waiters Club, opened in 1947, was established as a place for waiters, mainly of Italian, Spanish and Greek backgrounds, to come together and eat, drink and play cards after finishing work at their respective restaurants. It was an after-work club, and according to current (and second-generation) owner Denis Sabbadini, the waiters were able to tap into 'a winery source', then adding a single stove. Alcohol was sold clandestinely at a time when selling alcohol after 6.00pm was illegal in Melbourne (the club remained unlicensed up until 1992). Fitted out with a kitchen in the 1950s, the restaurant became infamous for its clientele, which included politicians, police, journalists and gangsters, due to its isolated location and discreet nature (Cody 2018).

The Italian Waiters Club (now the Waiters Restaurant) is a popular and well-known Melbourne late-night eatery, despite or perhaps because of its apparent anonymity and lack of external signage. Said to require a password to gain entry, its attraction was as a place where 'a decent feed and a passable claret' were available after legal closing times (Dennis 2018).

Italians have been highly influential in the development of Melbourne's restaurant scene from the late nineteenth century through to today; the scene was dominated by Italians in the 1920s-30s. After the Second World War, which was a difficult period for Italians living in Australia, Italian cafes such as the Italian Waiters Club, Pelligrini's (1954) and several others in Lygon Street (Carlton) were established, each serving a particular clientele and with their own style. Research has not revealed when the secret of the Italian Waiters Club slipped out – perhaps around 1962 – creating a clientele that has expanded significantly in the seventy plus years since the late 1940s (Erlich 2008; Age 15 November 1995:7).

The Italian Waiters Club continues to reflect a *casalinga* style of cuisine – in essence home-cooking – and this is a recognised part of its attraction. The Sabbadini family, owners since the 1970s, have continued this tradition across three generations, serving dishes from the northern Italian Friuli-Venezia-Giulia region. The Italian Waiters Club remains a Melbourne legend: knowing how to find it, recalling the wine served in cups or 'vegemite' jars and 'legendary brusque waiter Paolo', are part of being a Melburnian.

The ground floor of the subject building is notable for its contribution to 'bar culture' in Melbourne (Six Degrees 2019). Opened in 1994, the 20 Meyers Place Bar was one of the first to open in a laneway setting, which helped to 'revolutionise' Melbourne's laneways (Six Degrees 2019). The site was designed by the Six Degrees architecture firm and won architectural awards for its design in 1995 and 1997 (Six Degrees 2019). The bar is now known as Bar Carlo.

*W R (Wally) Crichton, owner 1952-1959, occupier 1945-c1955*

Wallace (Wally) Roy Crichton, a well-known Melbourne caterer, owned the building from 1952 to 1959, and operated his catering business from the premises from 1945 to c1955. Crichton owned a number of pastry shops in the suburbs in the 1930s and 1940s, and provided services as a caterer and hirer in the 1930s (*Argus* 24 July 1945:4; *Herald* 2 December 1933:38; *Herald* 28 May 1935:18).

During the economic depression of the 1930s, Crichton, then president of the Flemington and Kensington branch of the All-For-Australian League, organised a soup kitchen from the Kensington Town Hall that provided about 100 meals a day, mostly to school children (*Herald* 6 August 1931:12).

Crichton was a Melbourne City councillor for the Hopetoun Ward (1945-54) and was elected general president of the Victorian Chamber of Catering Industries in 1948 (*Advocate* 19 November 1945:2; *Argus* 27 August 1954:1; *Argus* 6 December 1948:3).

An avid supporter of the Essendon Football Club, Crichton served the club continuously, sometimes in multiple roles, for an unbroken period of 34 years, including as long-serving club administrator. He was appointed Essendon president 1941 and held the position until his death in 1959. As a mark of the esteem with which Wally Crichton is held, the Essendon Football Club's best and fairest award was renamed the Crichton Medal in his honour (Essendon 2019).

*Sabbadini family, owner 1993-present, occupier 1970s-present*

Carlo and Fernanda Sabbadini purchased the Italian Waiters Club, located at 20 Meyers Place, in the late 1970s after they migrated to Australia in 1949 from the Friuli-Venezia-Giulia region in Italy's north. Settling in Fitzroy in 1950 Carlo started working in Melbourne's hospitality scene. The restaurant came into the spotlight in 1978 with Victoria's newly formed anti-terrorist squad being utilised for the first time when a gunman held 29 patrons in the restaurant under siege (*Age* 1 April 1978:5). The building was purchased by the Sabbadini family in the 1990s. The Waiters Restaurant continues to operate today under the management of Denis Sabbadini, the son of Carlo and Fernanda Sabbadini (*CBD News* 30 August 2016, Cody 2018).

## **SITE DESCRIPTION**

Located on the eastern side of Meyers Place between Bourke Street and Little Collins Street, 20 Meyers Place is a small two-storey warehouse/factory built in c1886-87. The northern side wall of the building is visible above the adjoining allotment. On the southern side, the building is set back to accommodate an external stair to the upper floor level.

The principal façade to Meyers Place is of loadbearing brickwork, finished in painted render. It is symmetrical at the first-floor level, with a pilaster at each end supporting a moulded cornice below a simple triangulated pediment. The space between the pilasters is dominated by a large window with an arched head and a moulded balustrade sill, below which is a recessed spandrel with three square pyramidal panels. The windows are aluminium framed whereas the original windows would probably have been timber framed. Given the original construction date of c1886, it is likely that the large central window, balustrade and possibly the triangulated pediment were later revisions, perhaps added when the building was altered in 1934. The window was fitted with a large canvas awning in 1985.

The pilasters continue through to the ground level. The ground floor level consists of a large single opening set between the pilasters. The opening is fitted with a single roller shutter door allowing for the whole shop front to be opened to the street. A walkway along the western boundary can be closed to the street by a single door and is fitted with a timber stair protected by a transparent corrugated roof. This provides sheltered access to the restaurant above.

The northern side wall is also rendered and painted for approximately a quarter of the depth of the building and then continues as painted brickwork laid in English bond. At the upper level, the side wall has an early graphic featuring a black and white checkerboard band and the text '*Waiters Restaurant, 20 Meyers Place Upstairs*' and includes an early telephone number.

### INTEGRITY

20 Meyers Place is generally intact to its 1934 configuration, with changes visible to early elements of the building. It retains its original fenestration (pilasters and cornice) but demonstrates later stylistic influences associated with the 1934 alterations with the first-floor window configuration dating from this period. The original timber frame windows have been replaced with aluminium frame windows, and it is possible that in the interim the first-floor window opening may have been a recessed balcony. The building retains evidence of its long occupation by the Waiters Restaurant, in the form of the painted graphics on the northern side wall and the narrow entry and stair along the southern boundary that has provided direct access to the Waiters Restaurant since at least 1948 (see Figure 3).

### COMPARATIVE ANALYSIS

Low scale unadorned brick warehouses and industrial buildings provide tangible evidence of the important phase of development of central Melbourne during the late nineteenth century and early twentieth centuries. Utilitarian two-storey warehouses similar to 20 Meyers Place are a common building typology in the Hoddle Grid, especially in laneways and the 'Little' streets. These buildings are typically built of loadbearing brick, with a minimum of detail that generally references the Victorian period. Many of these buildings are no longer operating in their original industrial or manufacturing role, often adapted to house businesses or offices with retail at ground level, resulting in substantial changes to shopfronts.

The following examples are comparable with 20 Meyers Place, in terms of the long-term association with the Italian culinary culture. The images and descriptions are provided by CoM Maps unless stated otherwise, with images dating from c2000 or later.

*Grossi Florentino, 78-84 Bourke Street, 1860 & 1922 (VHR H0493; HO537, Significant in HO500 Bourke Hill Precinct)*

A two-storey brick building incorporating two former shops. 78-80 Bourke was built in 1860 and 82-84 Bourke was built in 1922 to a design by Frank Stapley. The buildings were incorporated in 1944. Of note is the interior which was designed by John W Wright in 1928 with further alterations designed by Robin Boyd in 1958. It contains a selection of murals designed by Napier Waller.

Grossi Florentino is Melbourne's quintessential Italian restaurant, established in 1928 by Rinaldo Massoni, at the current site at 78 Bourke Street which formerly housed Caf Denat, Melbourne's first wine saloon (established 1900) (Grossi and McGuinness 2003:6-7).

The Cafe Florentino buildings are socially significant for reflecting the evolution of a culinary institution to become Melbourne's most famous European wine cafe. It remains the meeting place of intellectuals and politicians in Melbourne's theatre district. The buildings have been continuously used as a wine bar, cafe or restaurant since 1900. They illustrate early twentieth century wine selling and restaurant decor and character, including the Cafe Denat. Today the Cafe Florentino is one of

Melbourne's leading Italian restaurants (VHR record for Café Florentino, 78-84 Bourke Street, Melbourne).



Figure 4. Grossi Florentino, 78-84 Bourke Street, built in 1860 & 1922.

*Pellegrini's Espresso Bar, 1860 (refurbished 1955) (HO534 66-70 Bourke Street, Significant in HO500 Bourke Hill Precinct)*

One of a row of three, two storey brick shops, built in 1860. Of note is the intact 1955 refurbishment into a purpose-built restaurant. Pellegrini's is a Melbourne institution, unchanged in decades. The Bourke Hill Precinct is historically and socially significant as an entertainment and leisure precinct, containing well known cultural places such as Pellegrini's and Florentino's cafés. Pellegrini's was nevertheless established in an area already famous for its Italian cafes and restaurants (Florentino, Society, Molina's, Latin). It is among the first of Melbourne's cafes to feature an espresso coffee machine and continues to serve authentic Italian food and coffee.



Figure 5. Pellegrini's Espresso Bar built in 1860 (refurbished as restaurant in 1955).

*53-57 Lonsdale Street, c1880-81 (Interim HO1253 – Recommended as significant in Hoddle Grid Heritage Review)*

Originally built as a row of three double storey shops with residences above, the building is closely associated with Italian wine bars/café/restaurants, with similar business operating from the premises continually from 1901 to 2001. John Rinaldi opened a wine shop at 55 Lonsdale Street in 1901. Most recently it was the site of Marchetti's Latin restaurant.



Figure 6. 53-57 Lonsdale Street, built c1880-81.

*Café Society, 23-29 Bourke Street, 1901 (HO526, Significant in HO500 Bourke Hill Precinct)*

Three-storey brick restaurant designed by William Salway in the Neo-Romanesque style and built by H Hemmingsen in 1901. The Italian-themed Society restaurant was first opened by immigrant Giuseppe Codognotto in 1924, and continued for over 90 years until it closed in 2016. One of the earliest of Melbourne's restaurants with a cosmopolitan flavour, in this case essentially Italian, the Society remains well established in Melbourne's social scene.



Figure 7. 23-29 Bourke Street, built in 1901.

The building compares well with other examples of places in the HO with long-term associations with Italian culinary culture, as wine bars, cafes and restaurants. It has long been used as the Waiters Restaurant, since c1947, which was informally established as a meeting place for waiters after their night shift. It has since become an institution within Melbourne's café culture. It compares well with above examples in the City of Melbourne's Heritage Overlay such as Grossi Florentino (HO537, HO500 Bourke Hill Precinct, VHR H0493) and Pellegrini's Espresso Bar (HO534 66-70 Bourke Street, HO500 Bourke Hill Precinct), both of which were noted for social significance in Bourke Hill Precinct. These examples and the subject building all share an iconic status and long-standing operation as restaurants. They hold continuing association with Melbourne's café and restaurant scene, and

demonstrate the post-World War Two influence of the Italian community on Melbourne’s restaurant and café culture.

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**ASSESSMENT AGAINST CRITERIA**


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✓

**CRITERION A**

Importance to the course or pattern of our cultural or natural history (historical significance).

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**CRITERION B**

Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).

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**CRITERION C**

Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).

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**CRITERION D**

Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

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**CRITERION E**

Importance of exhibiting particular aesthetic characteristics (aesthetic significance).

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**CRITERION F**

Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)

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✓

**CRITERION G**

Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

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**CRITERION H**

Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

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**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985**

E

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**Central City Heritage  
Study 1993**

Ungraded

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**Review of Heritage  
overlay listings in the  
CBD 2002**

Ungraded

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**Central City Heritage  
Review 2011**

Ungraded

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from the late nineteenth century through to today; the scene was dominated by Italians in the 1920s-30s. After the Second World War, which was a difficult period for Italians living in Australia, Italian cafes such as the Italian Waiters Club, Pelligrini's (1954) and several others in Lygon Street (Carlton) were established, each serving a particular clientele and with their own style. The Italian Waiters Club specialises in a *casalinga* style of cuisine – in essence home-cooking – and this is a recognised part of its attraction. The Sabbadini family, owners since the 1970s, have continued this tradition across three generations, serving dishes from the northern Italian Friuli-Venezia-Giulia region. (Criterion A)

The Italian Waiters Club is of social significance for its strong and enduring associations as a Melbourne eating institution, made famous by its 'secret' location, unlicensed drinking, the *casalinga* style of cooking and as a place to see many renowned Melburnians – politicians, journalists and sometimes underworld figures. It is an important place of informal social congregation for Melburnians, initially created as an informal club by waiters seeking a place to socialise after work, but soon becoming a highly desirable place to those 'in the know', with its anonymity forming part of the attraction. Its social significance is evidenced by its regular, long-term and continuous use as a *casalinga* style restaurant and informal meeting place for around 55-60 years, and longer if the early club period is included. (Criterion G)

The Italian Waiters Club has become a Melbourne institution over the course of its 72-year operation and colourful history. For its iconic status and long-standing operation as a restaurant, it is comparable with the nearby Florentino's and Pellegrini's, both located on Bourke Street. While established later than both these examples, it is distinguished by its different role in Melbourne's café and dining culture because it was established as a place for waiters, mainly of Italian, Spanish and Greek backgrounds, to come together and eat, drink and play cards after finishing work at their respective restaurants, at a time when selling alcohol after 6.00pm was illegal in Melbourne. The Italian Waiters Club remains a Melbourne legend: knowing how to find it, recalling the wine served in cups or 'vegemite' jars and 'legendary brusque waiter Paolo', are part of being a Melburnian. Its early painted sign on the northern side wall is tangible evidence of its long-term use as and occupation by the Waiters Restaurant, an institution within Melbourne's café culture. (Criterion G)

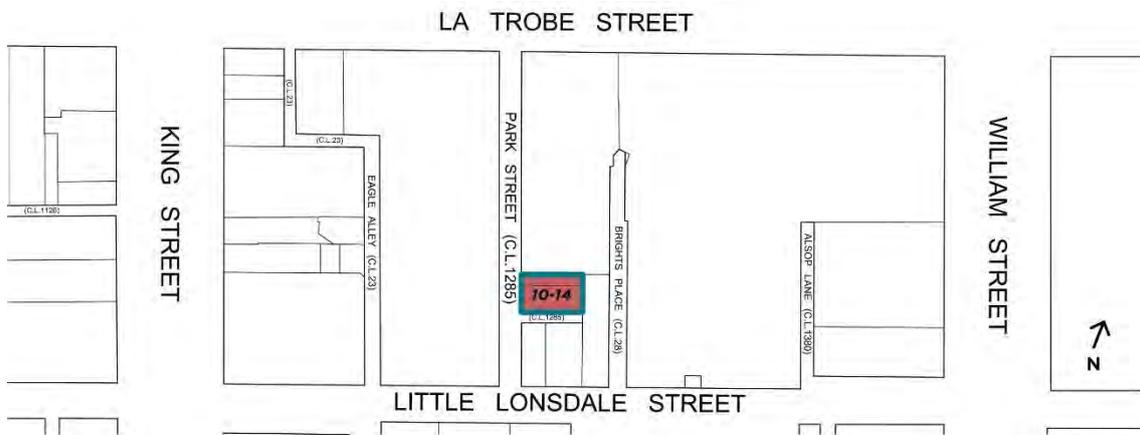
### **Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)



<b>SITE NAME</b>	CitiPower (former Melbourne City Council Substation)
<b>STREET ADDRESS</b>	10-14 Park Street Melbourne
<b>PROPERTY ID</b>	107422



SURVEY DATE: October 2017

SURVEY BY: Context

<b>HERITAGE INVENTORY</b>	H7822-1022	<b>EXISTING HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
<b>DESIGNER / ARCHITECT / ARTIST:</b>	Not confirmed, but likely to be the architects' office at Melbourne City Council	<b>FORMER GRADE</b>	C
<b>DEVELOPMENT PERIOD:</b>	Interwar Period (c.1919- c.1940)	<b>BUILDER:</b>	Not known
		<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1928

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review Vols. 3 & 4 June 2016) have therefore not been identified here
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
6 Creating a functioning city	6.3 Providing essential services

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no:</b> 02	<b>Inventory no:</b> 22
<b>Character of Occupation:</b> Governmental, Services/Infrastructure	
Land sale details not provided.	
1866 Cox	Map shows building fronting La Trobe Street, possibly extending into this site.
1905/6 Mahlstedt	3 small single storey buildings on site.
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Not able to be determined
1920s	Power
1960s	Power

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map

**SUMMARY**

10-14 Park Street is one of several small-scale electrical substations built in the interwar period as part of the expansion of electricity supply and distribution. It operated for over 60 years as part of the Melbourne City Council's electricity supply department. It continues to operate as a substation.

## HISTORICAL CONTEXT

### Creating a functioning city

#### *Providing essential services*

Melbourne was one of the first major cities in the world, along with London and New York, to have a public electricity supply where electricity was distributed from a central generating station for use by paying private customers and for public street lighting. The nascent electricity supply enterprises adapted quickly to a new public utility technology that had its origins in the UK, USA and Europe but 'which enabled local ingenuity and entrepreneurial spirit to flourish'. In addition, Melbourne's early public electricity supply development encompassed most of the evolutionary technical and structural facets of the industry (Pierce 2009:8). The Melbourne City Council was the first metropolitan council to establish its own electricity supply and distribution network in 1894.

Ray Proudley in the *Encyclopædia of Melbourne* writes that:

*In the late 1870s...electric lighting had its first impact on gas companies around the world. In [Australia] in 1881 the Victorian Electric Light Co. displayed an electric lamp (with the generator powered by a gas engine) outside its Swanston Street premises and the first Melbourne Electrical Exhibition took place in the following year...*

*Small electricity generating plants were [subsequently] installed to illuminate individual premises. The Victorian Electric Light Co. was succeeded by the Australian Electric Co. and later by the Melbourne Electric Supply Co. among numerous others. Locally, the first example of the general supply of electricity from a central point was the establishment by the Melbourne City Council of the Spencer Street Power Station from which the streets of the central business district were first illuminated on 7 March 1894...*

*[The first production and supply of electricity in Melbourne was commenced by private companies in the 1880s and 1890s.] In 1896 the Victorian Parliament enacted the Electric Light and Power Act to bring some sense of order and regulation to what until then had been a new and totally unregulated industry dealing in a potentially hazardous field (Proudley 2008).*

Under the 1896 Act, a number of local councils operated Municipal Electricity Undertakings (MEUs), enabling them to manage electricity distribution and retailing to their ratepayers. The City of Melbourne took up the first MEU in 1897.

By 1903 the Melbourne City Council Electricity Supply Department (MCCESD) was one of four electricity supply companies in Victoria and supplied 53.6 per cent of total generating capacity. Electric trams relied on this power supply when they commenced operation in Melbourne in 1906. The Melbourne Electricity Supply Co (MES Co.) formed in 1907, when the Electric Light & Traction Company changed its name (Pierce 2009:5-6).

Demand for electricity grew rapidly in the early decades of the twentieth century. The bulk of the Melbourne metropolitan area was supplied by just two companies, the aforementioned MCCESD and MES Co. They obtained their supply from the Spencer Street Power Station until the Newport A Power station was built at the mouth of the Yarra River between 1913 and 1918. It was constructed

by the Victorian Railways to supply energy for the electrification of the suburban rail system, but also supplied bulk electricity to the MCCESD and MES Co (Edwards 1969:27-29).

The State Electricity Commission of Victoria (SECV) was established in 1921 under the chairmanship of Sir John Monash. The first SECV projects were the construction of the first brown coal power plant at Newport B (adjacent to the Victorian Railways Newport A traction power station), which came on line in 1923, and Yallourn A (the first Latrobe Valley power station), which opened in stages from 1924. Meanwhile, the SECV began to establish and develop its supply and distribution network. The first stage involved the construction of substations at key locations, which enabled the SECV to progressively assume control for the supply and distribution of power in the metropolitan area. From 1922 to 1924 four metropolitan substations were constructed: in the Melbourne City Council area, in operation from 1923; in Ascot Vale, in operation from 1924; in Brunswick, in operation from 1924; and in Collingwood, in operation from 1924. In 1930, the MES Co. was formally acquired by the SECV (Pierce 2009:8).

As Proudley writes,

*However, as a consequence of the earlier private ownership, electricity distribution remained at least partly in the domain of local government with eleven Municipal Electrical Undertakings distributing and selling electricity purchased from the SECV [State Electricity Commission of Victoria], [which] [f]rom the 1950s to the early 1980s...expanded dramatically (Proudley 2008)*

The Spencer Street Power Station supplied the inner city of Melbourne with electricity until the 1960s.

In 1994, the Kennett government launched an extensive reform of the Victorian electricity industry, resulting in the creation of five electricity distribution companies based on geographic regions that took over the responsibilities of the SECV and the 11 MEUs in inner Melbourne.

## SITE HISTORY

The site at 10-14 Park Street was part of Allotment 15, Section 31 in the City of Melbourne (CoMMaps). By c1877 Park Street had been formed opposite Flagstaff Gardens to allow access between La Trobe and Little Lonsdale streets (RHSV 2018). Occupation of the site appears to have been mainly residential until 1921, with three small single-storey dwellings, presumably terrace housing, occupying the site from 1895, possibly earlier (MMBW Detail Plan no 736, 1895).

### *Electrical substation*

Between 1898 and 1900 the Melbourne City Council acquired the assets of three private electricity companies operating within its municipal boundaries, creating a new company known as the Melbourne City Council Electricity Supply Department (MCCESD), and subsequently constructed a number of electric substations. In 1907, the City of Melbourne called for tenders for the erection of electric substations to plans and specifications available from the City Architect's Office (Age 3 July 1907:4).

In 1921, the MCCESD supply capacity was augmented by provision for importing up to 5000kW at 6.6kV from the newly constructed Victorian Railways power station at Newport. In addition, in 1925 the first stage of conversion to three-phase importation from the State Electricity Commission of Victoria (SECV) for the Melbourne Electric Supply Company (MES Co.) supply areas was introduced (Pierce 2009: 7-8). A number of substations throughout the city were upgraded or rebuilt in order to

convert the 22,000v alternating current generated at the Newport power station to a 1,500 direct current before it was transmitted to overhead wires for use by electric trains.

It is likely that the subject site was one of the substations nominated for an upgrade, as, in September 1928 the City of Melbourne advertised tenders for the erection of an electric substation in Park Street (Age 12 September 1928:4). It is assumed that the building was constructed later in 1928. No information about the building's designer could be found, although it is likely to have been designed by the then city architect. A 1962 map shows the substation in situ (Figure 1).

The electric substation operated under Melbourne City Council for over sixty years until the privatisation of the electricity industry saw it transferred to CitiPower Ltd in 1995 (CT:V2919 F671).

Today, 10-14 Park Street continues to operate as an electric substation.

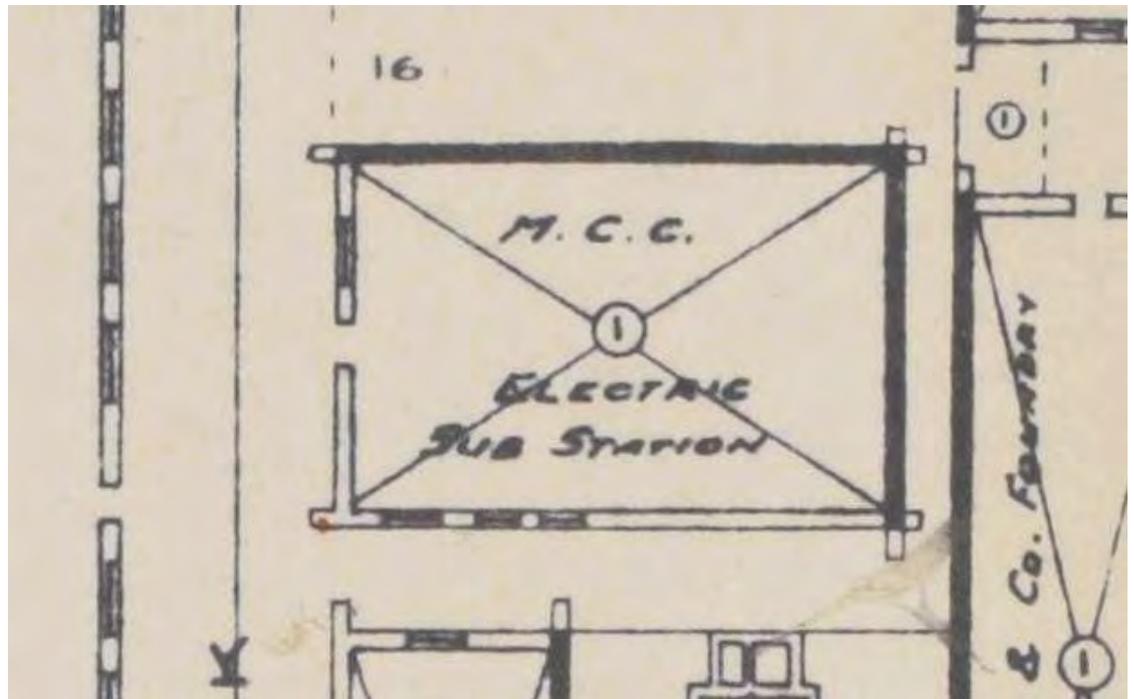


Figure 1. Detail from a reprinted 1962 Mahlstedt plan shows the Melbourne City council (MCC) electric substation occupying the subject site. (Source: Mahlstedt Map Section 2, no 2a, 1962).

## SITE DESCRIPTION

10-14 Park Street is situated in a laneway between LaTrobe and Lonsdale Streets near Flagstaff Gardens. Its immediate surroundings are those of tall buildings to the north and east and two-storey shops and residence to the south, separated by a small laneway (470-474 Little Lonsdale Street, also assessed as part of the Hoddle Grid Heritage Review).

10-14 Park Street is a single-storey Interwar red brick substation with an industrial aesthetic. It has a hipped roof concealed by a façade parapet. It combines a brick structure expressed across the façade as large piers between the large door and square format window with steel framed glazing. The stucco parapet is gabled above a moulded string course and there is an oculus window with timber ventilator. The large window has a sill with sheet panelling below before a second sill located just above pavement level. This feature appears in other substations (Figure 6, Figure 7) and appears to be an important design feature, providing ventilation to the machinery within.

## INTEGRITY

10-14 Park Street is a site that has high integrity with no visible alterations to the exterior. It retains its original face brick wall surface and window and door openings. The ventilation panels have been sheeted over underneath the window sill. Whilst its surroundings have been mostly redeveloped, 470-474 Little Lonsdale Street provide comparable scale to the substation. The interior has not been investigated and it is not known whether any of the machinery and equipment remains. The building still retains its original use as a substation.

## COMPARATIVE ANALYSIS

The earliest substations were small-scale buildings and their importance is not necessarily reflected in their design. The expansion of electricity supply in the interwar period reflected the importance of this new type of industrial building and efforts were made to produce designs that reflected their location and the importance of their function. Substations benefited from the philosophy that saw industrial uses as worthy recipients of design inspiration and sometimes even flamboyance as a way of celebrating the new development of electricity. Electrical substations across Melbourne show a variety of architectural manners, generally reflecting the civic and urban design concerns of the municipal electricity supply departments, the earlier electric companies and the role of the SEC. Pavilion styles proliferate in parkland areas of the Domain and the Fitzroy Gardens. Other substations in urban streetscapes tend to more austere modernism or simply adhere to a functional industrial aesthetic or a simple gable roofed 'shed'. Even in the more austere examples there is generally brickwork detail and care taken in their massing and composition (Biosis, 2007:19-25).

A large portion of the first power station erected by Melbourne City Council is included on the Heritage Overlay (HO737). This complex comprises the surviving remnants of the power station erected in 1894 to power electric lighting in the streets (Figure 2). Several other buildings used as substations are within existing or proposed precinct HOs.

The following examples are comparable with the subject building, being of a similar style, scale and construction date, although their original uses vary. The images and descriptions are provided by CoM Maps unless stated otherwise, with images dated c2000 or later.

### *Substation, 651-669 Lonsdale Street, 1915 (HO737)*

It is a three-storey brick substation with two basement levels, built in 1915.



Figure 2. Substation at 651-669 Lonsdale Street constructed 1915.

*620-648 Little Bourke Street, c1910-1925 (HO737 – recommended as significant in the Hoddle Grid Heritage Review)*

CitiPower substation at (part of) 620-648 Little Bourke Street Melbourne is a two-storey interwar brick warehouse building constructed between 1910 and 1925 by Melbourne City Council Electricity for use as a carpenter's workshop to service its electricity supply station situated on the same site. The building was converted for use as an electric substation, likely in the 1920s or 1930s, and remains in use for that purpose today.



Figure 3. Substation at 620-648 Little Bourke Street constructed between 1910 and 1925.

*1-3 Evans Lane, 1913 (Contributory in interim HO1297 Little Lonsdale Street Precinct)*

Built in 1913 by builders Reynolds Bros to designs by architect W Rain, this warehouse was converted to an electrical substation in 1928, as part of a program by the City of Melbourne to supply new substations in the 1920s. It continues to operate as a substation today.



Figure 4. 1-3 Evans Lane constructed 1913.

*28 Crossley Street, build date unknown (Contributory in HO500 Bourke Hill Precinct)*

A single-storey substation in Crossley Street, off Bourke Street.



Figure 5. Substation at 28 Crossley Street, unknown built date.

*12-14 Guildford Lane, 1920s (Contributory in HO1205 Guildford & Hardware Laneways Precinct)*

It is a single-storey brick electricity substation built in the 1920s.



Figure 6., Substation at 12-14 Guildford Lane constructed c1920.

*21 Market Lane, build date unknown (Contributory in HO507 Little Bourke Street Precinct)*

It is a single-storey brick substation in Market Lane, off Bourke Street.



Figure 7. 21 Market Lane, unknown built date

*23-25 George Street, 1938 (Interim HO1248 – recommended as significant in the Hoddle Grid Heritage Review)*

23-25 George Parade is one of several small-scale electrical substations built in the interwar period as part of the expansion of electricity supply and distribution.



Figure 8. 23-25 George Parade constructed 1938. (Source: Context 2017)

10-14 Park Street is one of several smaller substations within the City of Melbourne including 28 Crossley Street, 21 Market Lane, and 12-14 Guildford Lane. They share a common history in the development of electricity supply in the City of Melbourne and an interwar industrial aesthetic. It is comparable to 620-648 Little Bourke Street (HO737), 12-14 Guildford Lane (contributory within HO1205) and 21 Market Lane (contributory within HO507). Like the other substations, 10-14 Park Street exhibits a high level of integrity of form and use.

**ASSESSMENT AGAINST CRITERIA**

✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

## REFERENCES

*Age*, as cited.

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Biosis, 2007, Cross Street Electrical Substation Footscray, report for the City of Maribyrnong.

City of Melbourne Interactive Maps (CoMMaps) 2018, <http://maps.melbourne.vic.gov.au/>, accessed 1 April 2018.

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Proudley, Ray 2008, 'Light and Power' in *eMelbourne*, School of Historical and Philosophical Studies, The University of Melbourne, <http://www.emelbourne.net.au/>, accessed 1 April 2018.

Royal Historical Society of Victoria (RHSV) 2018, *Discovery Series Brochures: Melbourne's streets and lanes: what's in a name?*, <http://historyvictoria.org.au>, accessed online 14 March 2018.

Mahlstedt's Pty Ltd 1962 *City of Melbourne detail fire survey. Section 2*, Mahlstedt Pty Ltd, Melbourne.

Melbourne Metropolitan Board of Works (MMBW) Detail Plan, as cited, State Library of Victoria.

Sands & McDougall, *Melbourne and Suburban Directories (S&Mc)*, as cited.

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985**

D

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**Central City Heritage  
Study 1993**

C

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**Review of Heritage  
overlay listings in the  
CBD 2002**

Ungraded

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**Central City Heritage  
Review 2011**

Ungraded

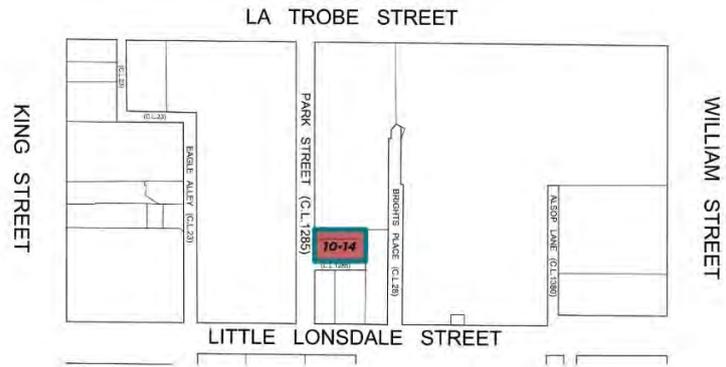
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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** CitiPower (former Melbourne City Council Substation)



**PS ref no:** Interim HO1257



### What is significant?

The electrical substation at 10-14 Park Street Melbourne, built in 1928 for the Melbourne City Council Electricity Supply Department.

Elements that contribute to the significance of the place include (but are not limited to):

- The building's original external form, materials and detailing;
- The building's high level of integrity to its original design;
- Loadbearing face brickwork;
- Gabled stucco parapet with oculus window and timber ventilator
- Moulded string course;
- Pattern and size of original fenestration (Park Street (west) and south elevations); and
- Steel-framed window and ventilation panels (Park Street (west) elevation).

### How it is significant?

10-14 Park Street is of local historic and representative significance to the City of Melbourne.

### Why it is significant?

The electrical substation at 10-14 Park Street is historically significant for its association with the development of services provided to Melbourne's evolving electricity system. Constructed in 1928, the building still operates as a substation for CitiPower. It demonstrates the expansion of the electricity supply system established in 1894 by the Melbourne City Council Electricity Supply Department, in particular to accommodate the conversion of alternating to direct current for use by trains and other users. (Criterion A)

10-14 Park Street is representative of an Interwar substation similar to others at 620-648 Little Bourke Street, 21 Market Lane and 12-14 Guildford Lane. These buildings share a common history in the development of electricity supply in the City of Melbourne and an industrial aesthetic that contributes to the richness of building form and small scale of the Hoddle Grid, also relating to the scale of 470-474 Little Lonsdale Street. Attributes of the building are its red brick walls and stucco mouldings, parapet and

original door and window to the main façade. The building is enhanced by a high level of integrity and is legible as an industrial building in a laneway landscape. (Criterion D)

**Primary source**

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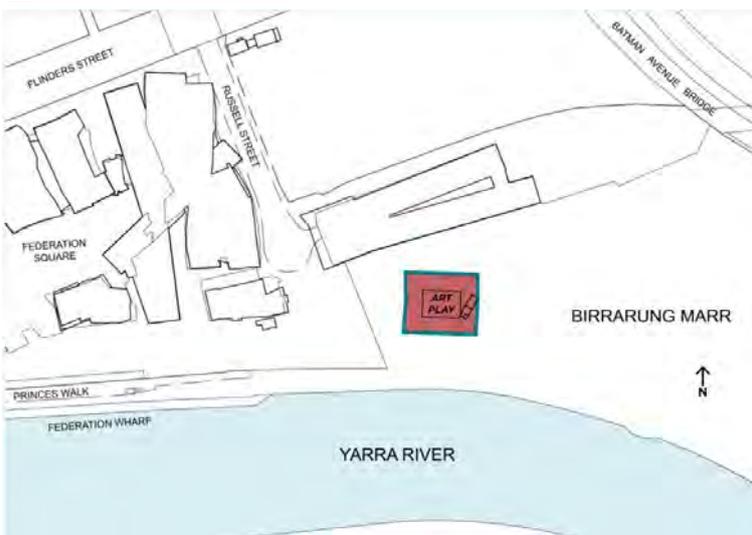
Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)



**SITE NAME** Former Princes Bridge Lecture Room [also known as ArtPlay (current name)]

**STREET ADDRESS** Princes Walk, Birrarung Marr Melbourne

**PROPERTY ID** 592820



**SURVEY DATE:** June 2020

**SURVEY BY:** GJM Heritage

**HERITAGE INVENTORY** No

**EXISTING HERITAGE OVERLAY** No

**PLACE TYPE** Individual Heritage Place

**PROPOSED CATEGORY** Significant

**FORMER GRADE** C

**DESIGNER / ARCHITECT / ARTIST:** Victorian Railways Department

**BUILDER:** Not known

**DEVELOPMENT PERIOD:** Federation/Edwardian Period (1902-c1918)

**DATE OF CREATION / MAJOR CONSTRUCTION:** 1916-17

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**THEMES**


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**ABORIGINAL THEMES**

Research undertaken in preparing this citation focused on the rail history of the site and did not address associations with Aboriginal people or organisations

**SUB-THEMES**

Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here

**HISTORIC THEMES**

6 Creating a functioning city

**DOMINANT SUB-THEMES**

6.7 Transport

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**LAND USE**


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**THEMATIC MAPPING AND LANDUSE**

1890s

Railway yards, baths, morgue

1920s

Railway yards

1960s

Railway yards

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**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an individual heritage place.

**Extent of overlay:** To an extent of 10m from each original building elevation

**SUMMARY**

The Former Princes Bridge Lecture Room was constructed in 1916-17 as a purpose-built training facility for the Victorian Railways Department. Training of railway staff was an essential part of the process to electrify the metropolitan rail network and special facilities were required to adequately provide instruction on the control of electrically operated trains.

## CONTEXTUAL HISTORY

### Development of the Princes Bridge/Jolimont Railway Yards

[The following historical information is largely drawn from Mike Williams 'Jolimont Railway Yards', *The Encyclopedia of Melbourne*].

The Princes Bridge railway yards (later the Jolimont railway yards) developed to the east of Princes Bridge, on the southern edge of the Hoddle Grid and adjacent to the Yarra River. This site was included in a large tract of land set aside by 1838 as a 'Reserve for Public Purposes' (Lovell Chen:7).

Flinders Street station, to the west of Princes Bridge, was opened by the Melbourne and Hobson's Bay Railway Company in 1854. In 1859 the Melbourne and Suburban Railway Company opened Princes Bridge station – opposite Flinders Street station and east of Princes Bridge – as the city terminal for the new railway line to Richmond (Harrigan:179). In 1865 the companies amalgamated to form the Melbourne and Hobson's Bay United Railway Company and two culverts were excavated under Swanston Street to link the two stations. All passenger traffic was relocated to Flinders Street station (Harrigan:58) and the area east of Princes Bridge was opened up as a marshalling and repair yard for the newly formed company. A two-track viaduct connection, linking the Princes Bridge railway yards with Spencer Street station and the western railway network, was constructed in 1888 and a large locomotive depot was built concurrently in the Princes Bridge railway yards.

The Victorian Railways Department commenced preparation for the electrification of the Melbourne metropolitan railway system in the 1910s and two substantial buildings were constructed at the eastern end of the renamed Jolimont railway yards in c1917. The 1888 locomotive depot was replaced by the Jolimont car shed and workshops - built for the initial conversion of suburban trains for electric operation and for the ongoing maintenance and repair of the electric fleet, while the Jolimont substation – the largest of the seven substations built to distribute power to the railway network – was built further to the east. A third building, the Princes Bridge lecture room, was constructed concurrently in Batman Avenue at the southern boundary of the railway yards, adjacent to the Corporation Free Baths which had been established in this location in the 1870s (*The Australasian*, 2 November 1872:21) and the City Morgue (see Figure 1).

Throughout the twentieth century the Jolimont railway yards were considered an unsightly and divisive expanse which separated the city from the Yarra River and the public reserves to the south (Figure 2). From as early as the 1920s development proposals suggested roofing the yards to enable utilisation of the air space above (eg *Weekly Times*, 18 February 1928:5) (Figure 3) however, it was not until the 1960s that the Princes Bridge station buildings were demolished and the Princes Gate development constructed, spanning across the railway tracks above the north-western portion of the railway yards. This development provided a public plaza, two 15-storey office towers and a new station entrance and platforms (Brown-May & Day:20).

Major changes were made to the Jolimont railway yards in the 1970s and 1990s. Construction of the underground city loop railway in the 1970s resulted in the demolition of the Jolimont substation and the replacement of a number of signal boxes with a single Metro train control facility in Batman Avenue (Dornan & Henderson:94) (Figure 4). In the 1990s much of the western and southern portions of the Jolimont railway yards were altered due to the expansion of the Melbourne Park tennis centre, the diversion of Batman Avenue over the Jolimont railway yards to connect to Exhibition Street, the closure of the western end of Batman Avenue and the creation of an extensive public recreation

reserve along the Yarra River. As a result, many buildings were demolished including the Jolimont car shed and workshops, the majority of buildings in Batman Avenue - including the recently constructed Metro train control facility - and the 1960s Princes Gate development. A large public space, Federation Square, was constructed above the western portion of the former railway yards and the land between the Yarra River and the Batman Avenue diversion was developed into the public recreation reserve, Birrarung Marr. The Princes Bridge lecture room is the only building from the Jolimont railway yards to remain after extensive redevelopment in the 1990s.



Figure 1. Map of the Princes Bridge railway yards prior to construction of the lecture room, Melbourne & Suburbs, Dept of Crown Lands & Survey, 1910 and later (note: the 'Electric car shed's and 'substation' were built after 1910). Red star indicates location of the Princes Bridge lecture hall, blue star: Jolimont car shed & workshops and yellow star: Jolimont substation. (Source: SLV)



Figure 2. Aerial view from the north-west, showing the extent of the Jolimont railway yards, Victorian Railways, c 1945-c1954 (Source: SLV).



Figure 3. Weekly Times, 18 February 1928, p 5

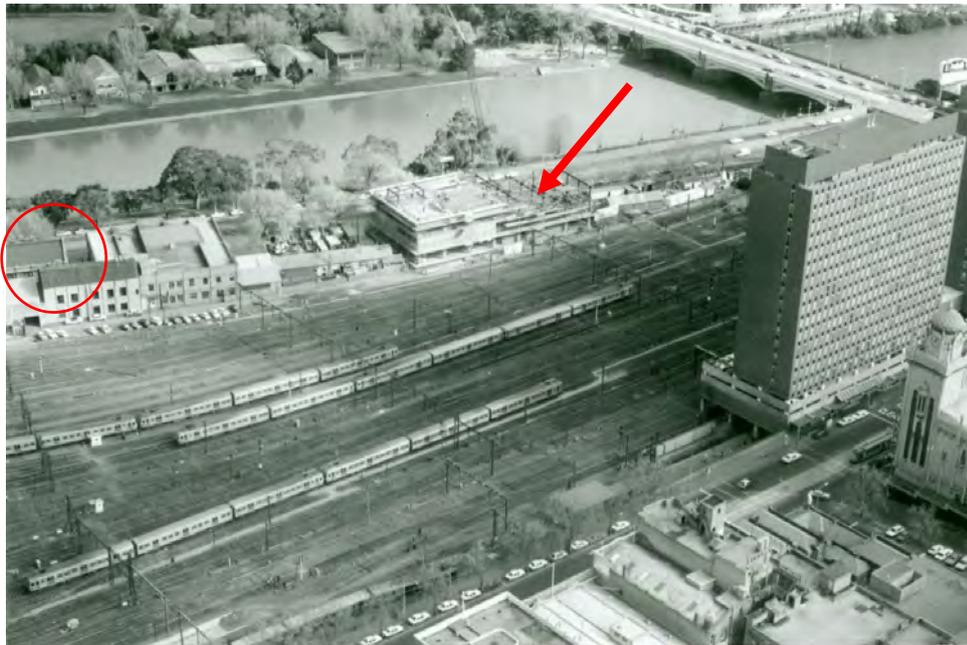


Figure 4. View of Jolimont Railway Yards from ANZ Tower, 1979, showing subject building (circled), Metro train control facility under construction (arrow) and Princes Gate tower to the right. (Source: Culture Victoria website).

### Electrification of the Melbourne Metropolitan Railway System

[The following historical information is drawn from A Ward & Assoc, *Metropolitan Railway System Electricity Substations Heritage Analysis*, 1991]

Electrification of the Melbourne metropolitan railway network was first considered in the 1890s; however, it was not until 1907 that negotiations were entered into with English engineer Charles H Merz to investigate the conversion of the existing railway system to an electrical system. With experience of railway electrification as an engineer in England, Merz was engaged by the Victorian Government in June 1907 to examine the existing rail network and report on the feasibility of the conversion of 124 route miles (200 kilometres) of the metropolitan system by 1912. After

consideration it was decided that electrification was not warranted at the time, however some preparatory steps were taken.

Conversion was again recommended as a part of general improvements to Melbourne's transport services and Merz, now in partnership with William MacLellan, was engaged in 1912 to review his electrification plan. His scheme of utilising an overhead wire system was adopted, resulting in the authorised electrification of the entire suburban rail system of 150 route miles (241 kilometres). Merz subsequently travelled to London to arrange tenders and prepare contract specifications for drawings and E P Grove was appointed Chief Superintending Engineer for the project in October 1913.

Merz's initial proposal for electrification required the construction of a main power station and a number of substations to be placed in strategic positions on already established railway lines. The proposed location of the power station was Yarraville, with substations at Princes Bridge, Middle Brighton, Newmarket, Glenroy, Newport, Albion, Macleod, Caulfield, Springvale, Mentone, Seaford, East Camberwell, Mitcham, North Fitzroy and Reservoir (*Victorian Railways Annual Report* year ending 1914). By August 1913, a number of suitable sites had been selected: these were as close as possible to the tracks to be electrified and, in the majority of cases, on railway land (*Age* 27 August 1913:11).

The proposed power station was moved from Yarraville to Newport, at the mouth of the Yarra River to ensure an adequate flow of circulating water, and construction of this building commenced in December 1913 (Harrigan:110). The first turbo-generator at the power station began to supply energy on 20 June 1918 (Harrigan:111). The power station has since been demolished.

In early 1914, sites for a number of substations, including Newport, Princes Bridge (known as Jolimont after 1918), Newmarket, Middle Brighton and Glenroy, had been approved and contemporary photographs indicate that construction commenced that year. Construction of this group neared completion by the end of 1915 and additional substations at North Fitzroy and Albion were completed soon after. The substation at Princes Bridge (Jolimont) was the largest of these (Dorman & Henderson:15).

The first electric train service on the suburban railway network began operation between Essendon and Sandringham in May 1919, however it took another four years to complete the scheme, with lines to Ringwood and Eltham completed in 1923. On completion, the system was the first electric train service in Australia, the largest electrified suburban train service converted from steam operation in the world, and included the largest power generating plant in the southern hemisphere.

Electrification of the rail network resulted in reduced travel times and encouraged the development of many outlying Melbourne suburbs.

The original substations at Jolimont and Brighton have been demolished – the former was demolished in 1973 to enable construction of the underground city loop.

## **SITE HISTORY**

The Former Princes Bridge Lecture Room, Birrarung Marr was completed in 1917 as part of the electrification of the Melbourne suburban railway network. Training of railway staff was an essential part of the electrification process and special facilities were required to adequately provide instruction on the control of electrically operated trains. It was estimated that approximately 150 skilled men would be required for the first section of line and railway employees were selected to attend classes (*Argus* 25 January 1918:6).

Initial plans were to equip the existing lecture theatre at Flinders Street station with electrical apparatus to provide technical instruction to motormen, guards and shunters (*Argus* 7 January 1916:4; *Age* 7 January 1916:6). The necessary installation of large pieces of demonstration equipment resulted in a decision to construct an entirely new facility for this purpose and a site in Batman Avenue, at the southern boundary of the Princes Bridge/Jolimont railway yards, was selected. The extensive Victorian Railway Jolimont car shed and workshop and the Jolimont substation, were being constructed at this time within the yards, on separate sites further to the east, also as part of the electrification of the Melbourne metropolitan railway system (Figure 5).



Figure 5. Part of Panoramic view of Flinders Street yard from C T Stephenson, *The Electrification of the metropolitan railway system of Melbourne*, 1919.

Drawings for the lecture room were completed in 1914 (see Figures 6-10), various tenders were called in 1915 (*The Argus*, 4 May:3 & 22 May 1915:11) and the building was nearing completion by early 1917 (*The Herald*, 18 January 1917:1). Samples of the apparatus that the staff were required to operate were installed and classes commenced on 1 February 1917 (*The Argus*, 25 January 1918:6) under the direction of instructor Mr J Rist, an employee of the Central London Railway with wide experience as an instructor of motormen (*The Herald*, 18 January 1917:1) (Figures 11-16).

The building was specifically designed as a single, well-lit double-height space with exposed steel trusses and large highlight windows. This enabled the accommodation of necessary equipment, including:

*..... a complete car equipment arranged so to leave each part of the equipment easily accessible to the scholars and teacher. Adequate writing diagrams are hung on the walls, and when the men have received some knowledge of the principles underlying trains operation they are taken out on the trains and receive practical training under working conditions* (C T Stephenson:58).

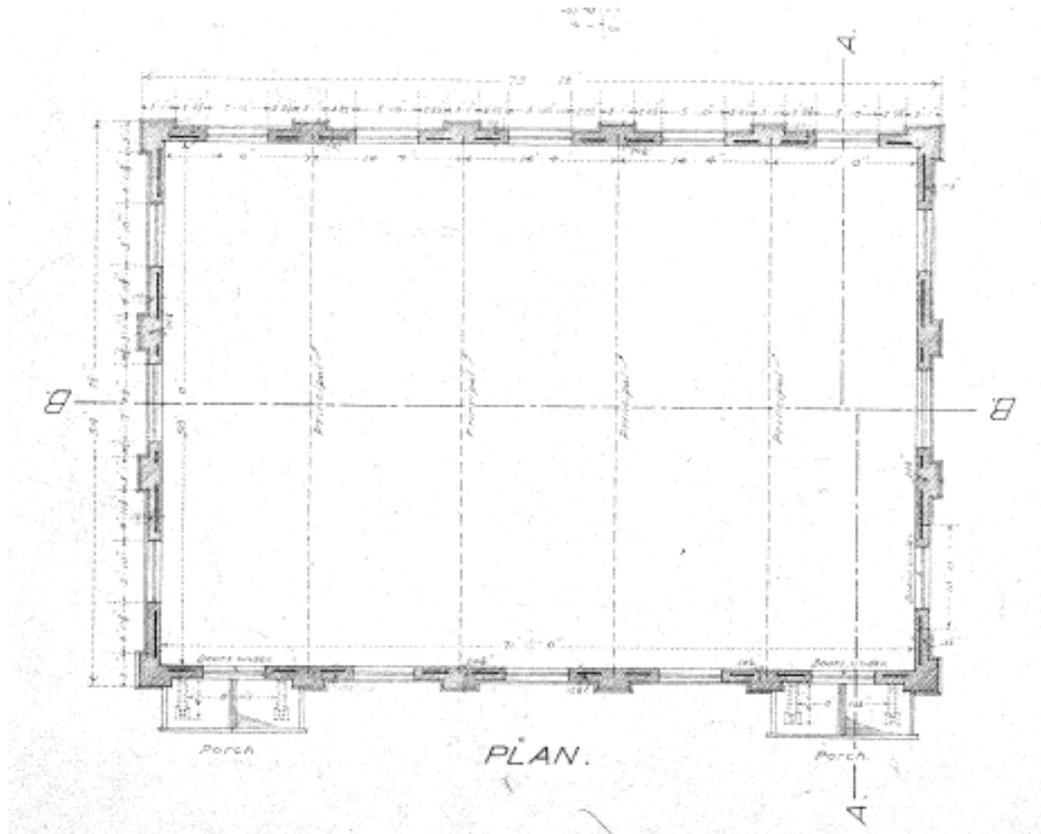
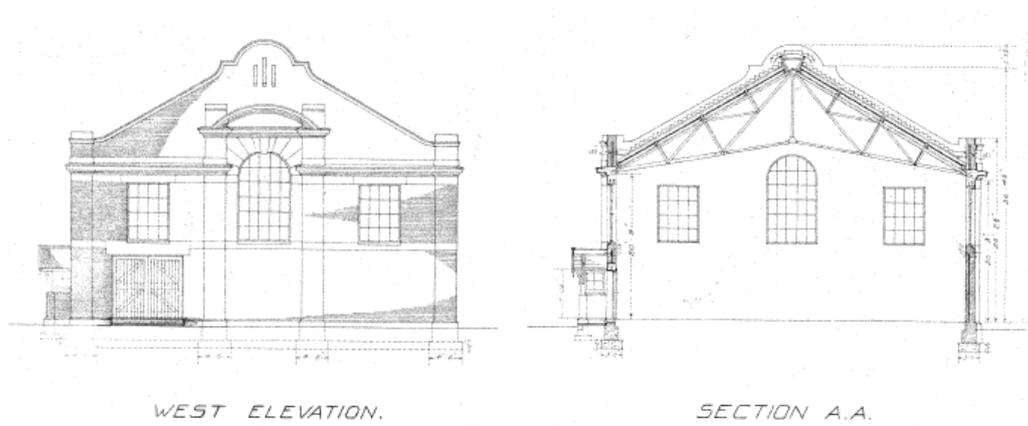


Figure 6. Plan of the Princes Bridge Lecture Room, dated 1914. (Source: PTV Drawing Management System)



Figures 7 & 8. West elevation and section, Princes Bridge Lecture Room, dated 1914. (Source: PTV Drawing Management System)

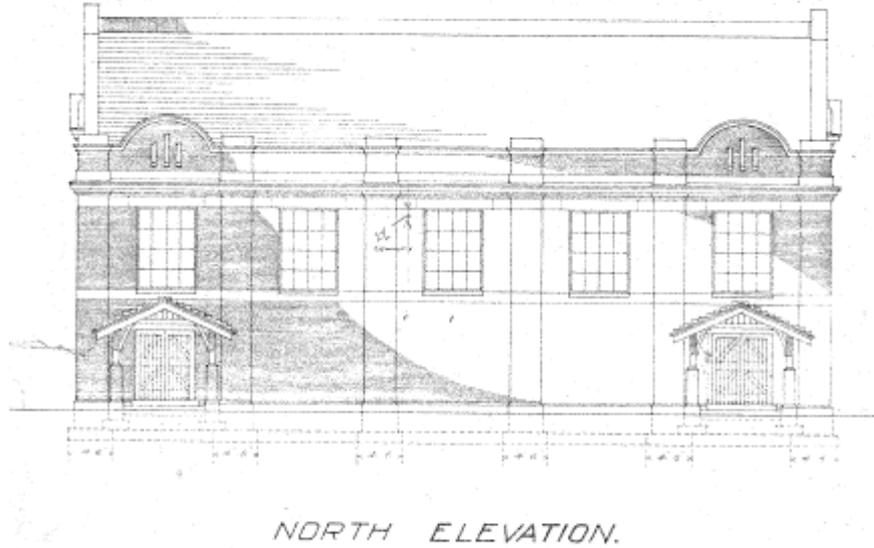


Figure 9. North elevation, Princes Bridge Lecture Room, dated 1914. (Source: PTV Drawing Management System)

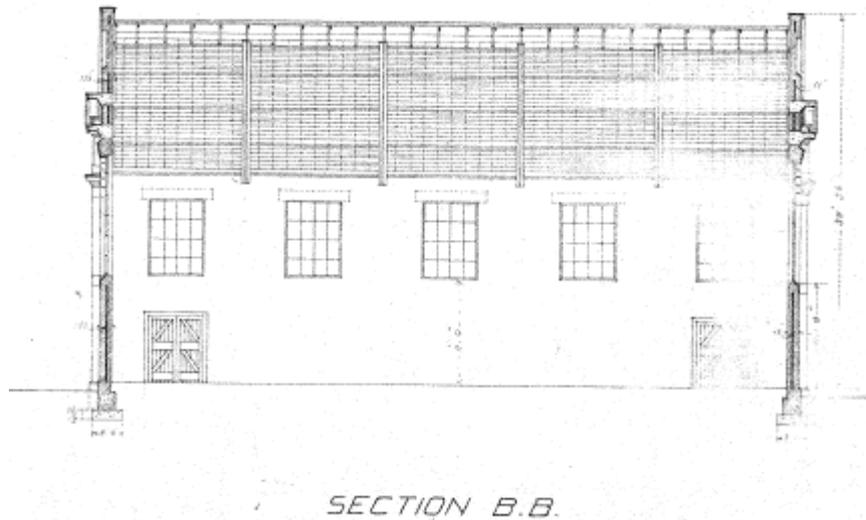
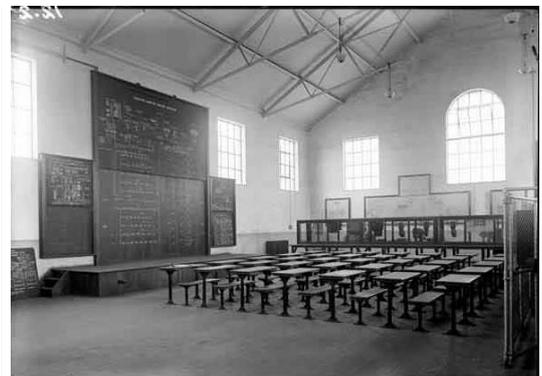
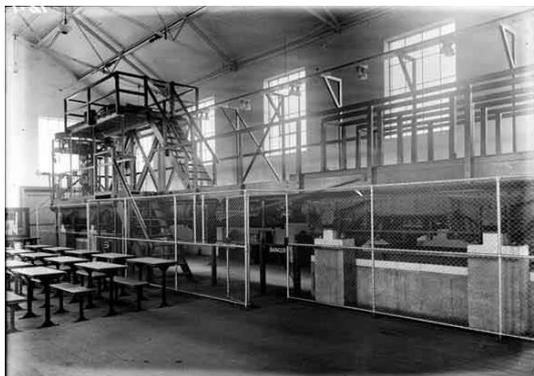


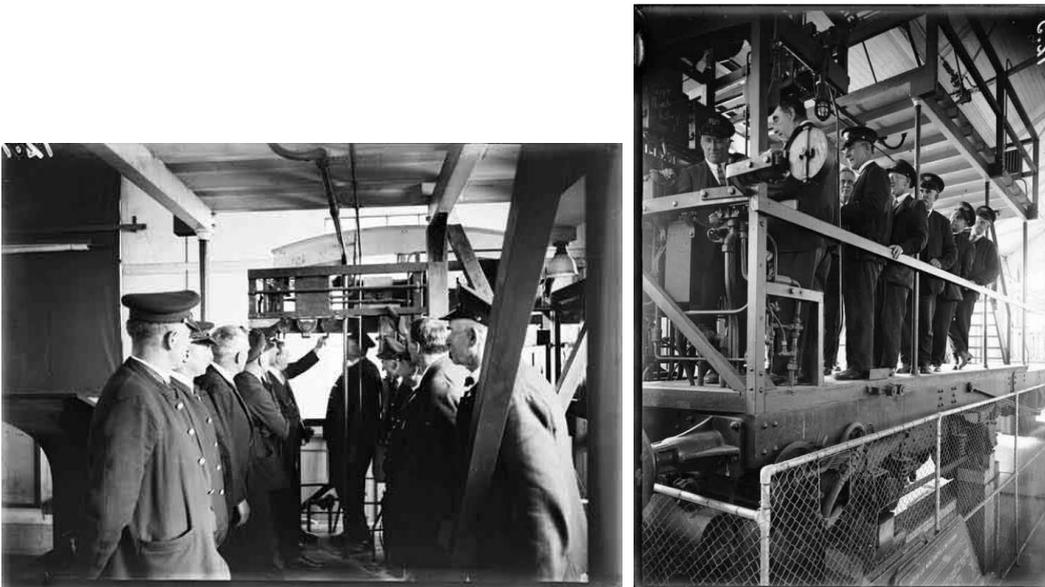
Figure 10. Longitudinal section, Princes Bridge Lecture Room, dated 1914. (Source: PTV Drawing Management System)



Figures 11 & 12. Photographs of the interior of the Princes Bridge Lecture Room, undated (Source: PROV, VPRS 12903/P1 item 012)



Figures 13 & 14. Photographs of the interior of the Princes Bridge Lecture Room, undated (Source: PROV, VPRS 12903/P1 item 012)



Figures 15 & 16. Photographs of the interior of the Princes Bridge Lecture Room, undated (Source: PROV, VPRS 12903/P1 item 012)

Over the next twenty years a number of railway buildings were constructed on railway land in the vicinity of the lecture room. By 1920, electrical offices and accommodation for motormen and car cleaners had been built and by 1925 an overhead depot and motor garages, signal supervisor's depot, office of the assistant senior yard superintendent, train examiners' room and equipment examiners' room had been added to the site (S&Mc, 1920 and 1925) (Figures 17-19).

Drawings indicate that the lecture room remained in use as a training facility until at least the late 1970s with instruction coaches in place along the northern length of the building. Minor changes were made to the building at this time - an enclosed mezzanine level was inserted along the southern side of the double-height interior and a separate lecture room (since removed) was added at the northern end of the east side. An external porch over the northern entrance at the west end had been removed by this date (Figures 20-21).

The Former Princes Bridge Lecture Room was opened as Art Play in 2002, a children's art and cultural centre. A large addition, with minimal connection to the original building, has been made at the east end and external screens have been added to the north, east (part) and west (part) elevations (Figures 23-27).

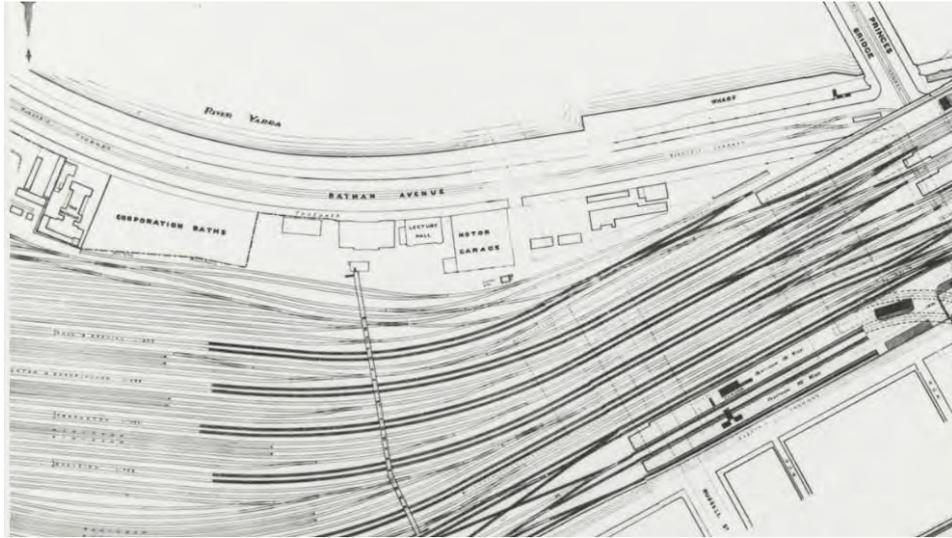


Figure 17. Detail of Flinders Street Station, showing Batman Avenue with labelled buildings from left: The Morgue, Corporation Baths, Lecture Room and Motor Garage, Victorian Railways c1930-c1950. (Source: SLV)



Figure 18. Detail of Aerial Panorama of Melbourne, Airspy, c1920-54 (Source:SLV).



Figure 19. Aerial view showing the greatest extent of the western part of the Jolimont railway yards in c1950s, photographer unknown. Subject building circled. (Source: <http://geoffsrailpix.com/aerial.html>)

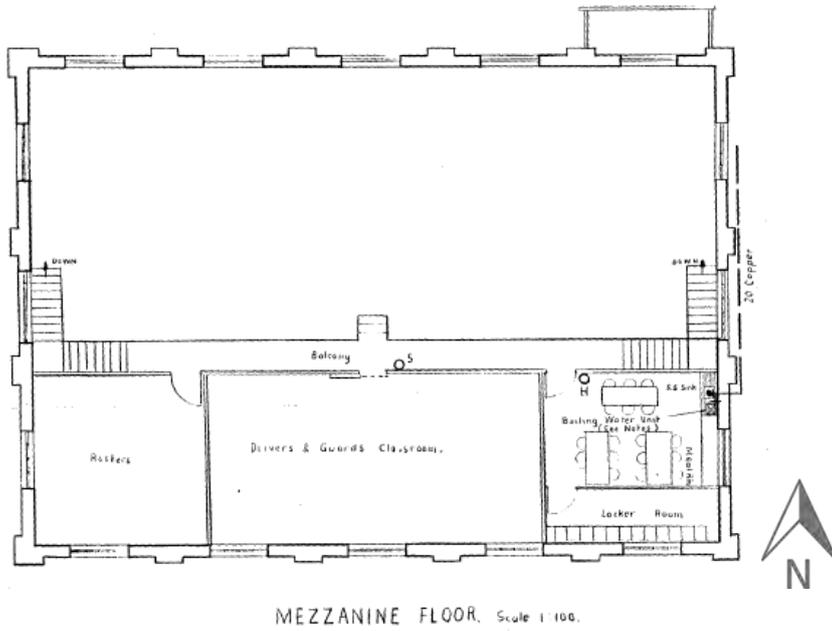


Figure 20. Plan of mezzanine floor added to the south side of the building, dated 1977. (Source: PTV Drawing Management System)

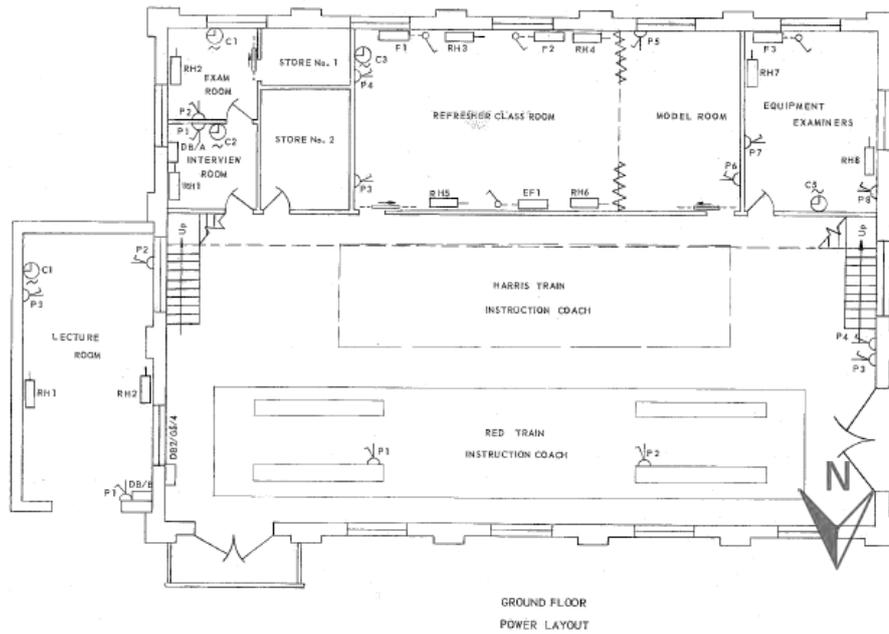


Figure 21. Plan of ground floor (power layout), showing later lecture theatre to east (since removed) and instruction coaches, dated 1977. (Source: PTV Drawing Management System)



Figure 22. View of Birrarung Marr from the east, undated. (Source: City of Melbourne Interactive Map).

### SITE DESCRIPTION

The Former Princes Bridge Lecture Room is a two-storey building located on the north bank of the Yarra River, at the western end of the public recreation reserve known as Birrarung Marr. The building is set amongst landscaped parkland with Princes Walk and the Yarra River to the south and Federation Square to the west and north.

The building is a simple rectangular double-height gabled structure with parapetted red brick walls and contrasting cement render detailing. It has a corrugated steel-clad roof, with full length ridge-line ventilator, supported internally by canted steel trusses. Full height brick piers divide the north and south side elevations into regular bays with large rectangular multi-paned steel-framed windows at the upper level. Three large rectangular ground floor openings, with concrete lintels and sills, are located at the end bays of the building – at the east and west ends of the north elevation and at the north end of the west elevation. A fourth opening at the west end of the south elevation is a later doorway. All openings contain modern steel doors. A broad gable-roofed porch, with half-height brick side walls which support timber framing with large timber brackets, covers the west opening of the northern elevation. A similar porch has been removed from the opening at the east end of this elevation (removed prior to 1977).

East and west elevations are symmetrical with simple Dutch gable roof forms, a dominant central bay and flanking rectangular windows. Central bays contain a single large multi-paned arch-headed window with exaggerated keystone and rendered spandrel, framed by brick piers and crowning rendered segmental pediment. The curved parapet of the end Dutch gables, with distinctive triple vertical recessed motif, is repeated above the end bays of the side elevations. Contrasting cement render is applied to a broad string course at window head height with projecting ledge, a simple string course below the window sills and the parapet edge.

A large addition, with minimal connection to the earlier building, has been made to the east end and steel screens have been bolted to the northern, part of the eastern and part of the western elevations of the building. These obscure the upper part of these elevations. Four solar panels have been placed on the centre of the northern roof gable and three large ventilation cowls have been added to the southern roof gable.



Figure 23. South elevation of the Former Princes Bridge Lecture Room. (Source: GJM Heritage May 2020)



Figure 24. West elevation of the Former Princes Bridge Lecture Room. (Source: GJM Heritage May 2020)



Figure 25. North elevation of the Former Princes Bridge Lecture Room, showing later external screen. (Source: GJM Heritage May 2020)



Figure 26. East elevation of the Former Princes Bridge Lecture Room, showing later addition. (Source: GJM Heritage May 2020)



Figure 27. Detail of connection between original building and later addition to the east. (Source: GJM Heritage May 2020)

### INTEGRITY

The Former Princes Bridge Lecture Room, including the original form and the detailing of the exterior of the building, remains highly intact from its original construction in 1916-17.

The building retains a high degree of architectural integrity to the early twentieth century in fabric, form and detail. While additions have been made to the building – a large structure to the east end with minimal connection to the original building and a steel screen bolted to the north and part east and west elevations – these do not diminish the ability to understand and appreciate the place as a fine example of an early twentieth century railway building. Both additions could be removed from the original structure without adverse impact to early fabric.

## COMPARATIVE ANALYSIS

Built to support the electrification of the Melbourne suburban railway network, the Former Princes Bridge Lecture Room remains as a fine and highly intact example of a purpose-built lecture hall constructed by the Victorian Railways Department.

The subject building has few comparators in the City of Melbourne. A lecture room for the use of railway employees was included in the new Flinders Street station (1910) and in the 1960s a lecture room was part of a proposed addition to the Victorian Railways Way and Works Maintenance Workshop, Laurens Street, North Melbourne (since demolished).

### *Flinders Street Station*

Completed in 1910, Flinders Street station contained a large lecture hall that was situated on the top floor of the building, at the Elizabeth Street end. As part of a suite of facilities which were provided for the welfare of railway employees by the newly formed Victorian Railways Institute, the lecture hall provided a venue for evening educational classes which were intended to improve promotion opportunities within the Victorian Railways Department. The lecture room was adapted for use as a concert hall in 1912 and was altered and set up as a ballroom as part of a refurbishment programme in 1933 (Lovell Chen:45-46).



Figure 28. Opening of the Lecture Hall of the Victorian Railways Institute, at the Central Station, Melbourne, from Weekly Times, 29 January 1910, p 26

### *Victorian Railways Way and Works Maintenance Workshop at 191-99 Laurens Street, North Melbourne*

The Victorian Railways Way and Works workshop was established c1913 and became part of a larger railway complex in Laurens Street, North Melbourne. In 1959-60, drawings indicate that a lecture room was part of a proposed addition to the maintenance workshop.

This complex has been demolished.

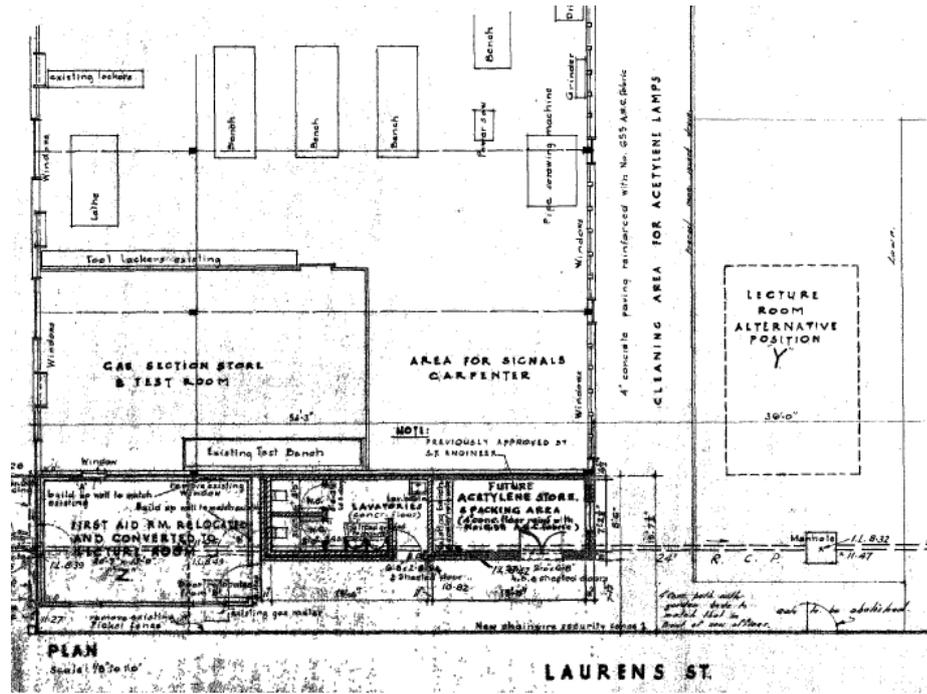


Figure 29. Drawing showing proposed lecture room addition to the Victorian Railways Way and Works Maintenance Workshop, North Melbourne, 1960. (Source: PTV Drawing Management System).

**Analysis**

The Former Princes Bridge Lecture Room is the only known example of a purpose-built lecture hall built by the Victorian Railways Department in the City of Melbourne. The Flinders Street station lecture room was subsequently converted to a ballroom and a lecture room was part of a proposed addition to the Victorian Railways Way and Works Maintenance Workshop in North Melbourne c1960 (since demolished).

**ASSESSMENT AGAINST CRITERIA**

✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
✓	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

## REFERENCES

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- Stephenson, C T, ed (1919), *The Electrification of the Metropolitan Railway System of Melbourne*, Melbourne.
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- The Argus*.
- The Australasian*.
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- Williams, M (2005), 'Jolimont Railway Yards', *The Encyclopedia of Melbourne*, p 380.

**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985** Ungraded

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**Central City Heritage  
Review 1993** C [Note: unclear if grading referred to subject building, appears to  
be noted as one of two 1917 workshops]

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**Review of Heritage  
Overlay Listings in the  
CBD 2002** Ungraded

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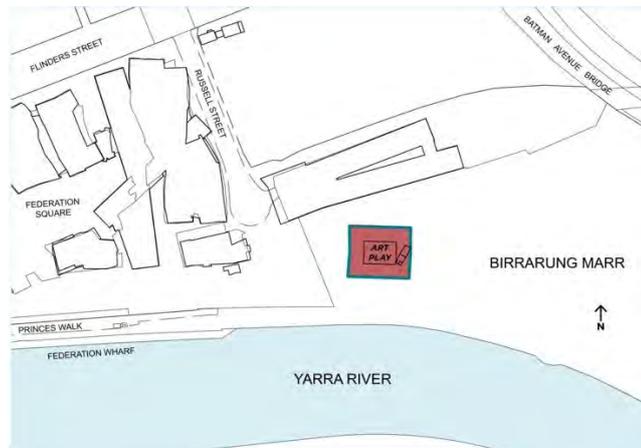
**Central City Heritage  
Review 2011** Ungraded

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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Former Princes Bridge Lecture Room

**PS ref no:** HOXXXX



### What is significant?

The Former Princes Bridge Lecture Room, Princes Walk, Birrarung Marr, a purpose-built railway training building constructed in 1916-17.

Elements that contribute to the significance of the place include (but are not limited to):

- The building's original external form, materials and detailing; and
- The building's high level of integrity to its original design.

Later additions and alterations made to the building, including the building addition to the east and screens added to the northern, part of the eastern and part of the western elevations, are not significant.

### How it is significant?

The Former Princes Bridge Lecture Room, Birrarung Marr, Russell Street Extension is of historical significance to the City of Melbourne. It has rarity value as a lecture room constructed by the Victorian Railways Department.

### Why it is significant?

Constructed in 1916-17, the Former Princes Bridge Lecture Room was built to support the electrification of the Melbourne metropolitan railway network by providing a training facility for railway staff. The electrification of the railway network in Melbourne in the twentieth century represented a substantial shift in the development of the rail network by increasing the efficiency of train services, increasing rail patronage and facilitating the growth and development of central Melbourne and surrounding suburbs. The building continued to play an important educational role for railway employees until at least the 1970s (Criterion A).

The Former Princes Bridge Lecture Room is the only remaining purpose-built educational facility constructed by the Victorian Railways Department within the City of Melbourne. Designed for the

practical training of railway employees in preparation for the electrification of the railway network, the building remains highly intact to clearly demonstrate this uncommon building type in the City of Melbourne (Criterion B).

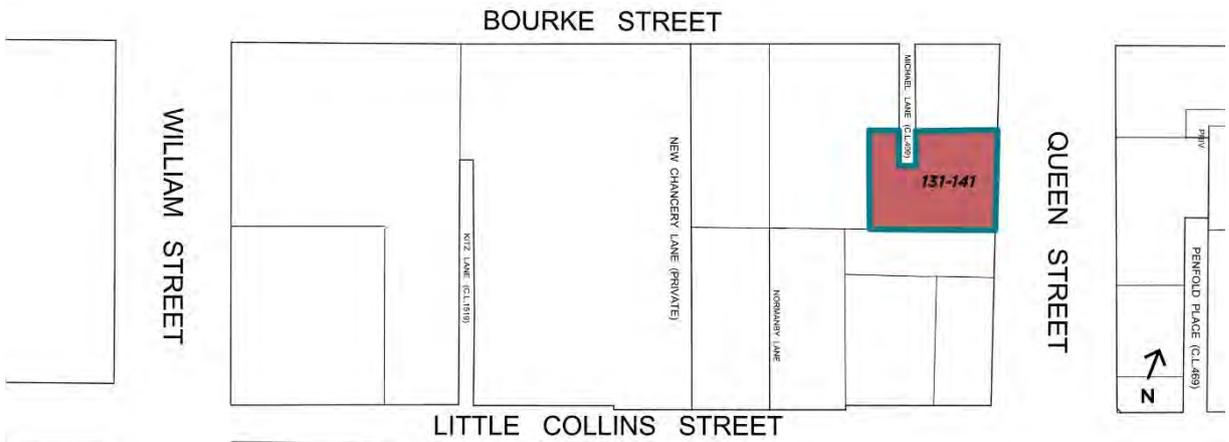
**Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)



<b>SITE NAME</b>	Former Victoria Club building
<b>STREET ADDRESS</b>	131-141 Queen Street Melbourne
<b>PROPERTY ID</b>	108069



SURVEY DATE: November 2017		SURVEY BY: Context	
<b>HERITAGE INVENTORY</b>	N/A	<b>EXISTING HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
<b>DESIGNER / ARCHITECT / ARTIST:</b>	Plottel, Bunnett, & Alsop	<b>FORMER GRADE</b>	C
<b>DEVELOPMENT PERIOD:</b>	Interwar Period (c1919-c1940)	<b>BUILDER:</b>	Not known
<b>DEVELOPMENT PERIOD:</b>	Interwar Period (c1919-c1940)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1927

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
13 Enjoying the city	13.1 Public recreation
	<b>OTHER SUB-THEMES</b>
12 Expressing social and political opinion	12.4 Celebrating the larrikin spirit

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no:</b> 35	<b>Inventory no:</b> Inventory not provided
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Warehouse and Yards
1920s	Offices
1960s	Offices

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map

**SUMMARY**

131-141 Queen Street was built as the private Victoria Club, a forerunner of the Victorian Racing Club. Originally built as a three-storey building with elaborate interior finishes in 1927, it was extended with additional storeys in 1956.

## HISTORICAL CONTEXT

### Enjoying the city

#### *Public recreation*

By the time the British settlement of Melbourne was taking shape, horseracing was already a well-organised sport in New South Wales and Tasmania.

*The racing interest gradually assumed a formal structure, in 1842 forming the short-lived Port Phillip Turf Club and then the Victoria Turf Club in 1852. In 1856 the Victoria Jockey Club appeared but in 1864 the two amalgamated to form the Victoria Racing Club (VRC)...*

*The wealth produced during the gold rushes made Melbourne the centre of Australian horseracing... the introduction of the Melbourne Cup in 1861 invited inter-colonial interest with the Sydney horse Archer winning the first two Cups....Private entrepreneurs also developed racecourses...*

*Horseracing was the main public forum for betting and gambling in the colony. Racing clubs raised prize money from the bookmakers, horse owners used the betting ring to support their pursuit and, as horseracing became more organised, betting on the horses became a popular pastime. Betting was legal but unregulated and horseracing became the target of all those who wished to change public behaviour by removing gambling from organised sport.*

*The battle-lines were drawn in the Parliament of Victoria. By the late 1870s the pari-mutuel or totalisator form of betting challenged the primacy of the bookmaker in offering a betting service to the public...In 1906...[the] totalisator was closed, gambling was restricted to licensed on-course bookmakers, and the number of racing days allocated to proprietary racecourses reduced. Although the on-course totalisator was legalised in 1930, illegal off-course betting continued until 1960 when off-course betting through the Totalisator Agency Board (TAB) was legalised.*

*In the 1920s horseracing in Melbourne was given a major boost by the introduction of radio...After World War II horseracing was consolidated, centralised on the racing clubs based at Caulfield, Flemington and Moonee Valley, and at Sandown where a new course was opened in 1965. The late 1940s saw record crowds...*

*When the first TAB betting shops opened in 1961 the face of horseracing changed. The televising of races in hotels and TABs transformed the spectator experience. From the 1980s the racing clubs began to reconstruct facilities at the courses and to offer spectators a more attractive environment... (Senyard 2008).*

### Expressing social and political opinion

#### *Celebrating the larrikin spirit*

Melbourne has long been a city of contrast. Alongside its churches, free-thinkers and deep-seated Victorian respectability, it has also long been a city of gamblers, drinkers and larrikins. The very motivation to immigrate to an unknown life in the distant colonies was itself a gamble, and success often relied on luck as much as it did on talent and hard work. Much of Melbourne's wealth in the

nineteenth century derived from the game of speculation — itself a gamble of sorts — on the price of land and on the chance of finding gold. Betting and gambling were also carried on in private clubs, hotels, public parks, and elsewhere (Context 2012:90).

## SITE HISTORY

The land comprising the subject property at 131-141 Queen Street was first purchased by George Mercer as part of Crown Allotment 31, Block 14, in the City of Melbourne (CoM Maps). Before 1895, the buildings on the subject site were previously numbered 61-69 (Figure 1).

The listing of occupants in the Sands and McDougall street directory indicates that buildings existed on the subject site by 1861 (S&Mc 1861). In 1888, three, two-storey structures existed on the subject site for commercial and possibly residential purposes (Mahlstedt Map no 14, 1888).

It appears that the former buildings were demolished between late 1926 and 1927, as, by 1927, a new building was being erected on the site for the Victoria Club (S&Mc 1926,1927). A group of bookmakers who had split away from Tattersalls Subscription Betting Rooms founded the Victoria Club in 1880 for the purpose of calling cards and settling bets in a social, club environment (de Serville 2008). The Victoria Club, alternatively known as the Victorian Club, flourished, and, with increasing membership figures, its needs outgrew the old club premises on Bourke Street (*Argus* 8 March 1927:13). At a council meeting in 1923, the Victoria Club made the decision to purchase the land and buildings at Queen Street for £37,000 with further plans to borrow money for the purchase of the adjoining land (*Sporting Globe*, 3 October 1923:5). Similar clubs were in the process of expansion in the mid-to-late 1920s; Tattersalls clubs in Sydney and Brisbane had recently moved into elaborate new buildings and the design for the Victoria Club was developed to compare favourably with these buildings (*Argus* 8 March 1927:13).

Architects J Plottel, Bunnett, and Alsop prepared the plans for the new club in 1927 after engaging, at the club committee's request, in a thorough study of club architecture in England and America (*Argus* 8 March 1927:13). Plans were drawn for a 10-storey building with the intention to start works on the first three storeys immediately and the remainder to be built once the club had secured occupancy of the entire building (*Argus* 8 March 1927:13). The contract for the works was for £90,000 and construction completed by 1928 (MBAI 9615).

The design for the building was elaborate, featuring a façade modelled on Italian lines (Figure 4, Figure 5, Figure 6) and an interior replete with dining, reading and card rooms, a bar and buffet service, a barrel-vaulted lobby (Figure 11), mezzanine floor and marble stair-case (*Argus* 8 March 1927:13). H Oliver and Sons were the decoration contractors for the club; contemporaneous media described their use of freestone walls, oak panelling and the chosen colour scheme of cerulean blue, gold and vermillion, as unusual decorative features (*Real Property and Architecture* 18 July 1928:11).

### *Postwar additions*

In 1954, Plottel Bunnett & Alsop Partners Architects invited tenders on behalf of the Trustees of the Victoria Club for the construction of a seven-storey addition to the building (*Argus* 11 December 1954:13). The Commonwealth Oil Refineries planned to lease the seven-storey extension, which was expected to be completed before the 1956 Olympic Games, at an estimated cost of £500,000 (*Argus* 23 August 1955:6).

Queen Street was undergoing significant transformation in the 1950s and the Victoria Club was one of three buildings on the street that was built to the existing 40 m (132 ft) height limit level (set by the

planning regulations) at the time of its construction (*Argus* 6 April 1956: 19). Works were delayed in March 1956, by a building stoppage involving 75 workers walking off site work in protest against the failure of master builders to implement an agreement giving the workers an increase of 36 shillings per week (*Age* 14 March 1956: 3). However, it appears the matter was resolved as the additions were completed by 1956. By 1958, BP Australia were occupying the new seven-floor extension. Before the relocation, COR/BP head office was based at 90 William Street, Melbourne (*Commonwealth of Australia Gazette* 20 April 1950:891). The company continued to sell fuel under the COR brand until 1959 (BP Australia 2016). A photograph of the building from 1958 shows the building displaying both the BP and COR logos on its northern façade (Figure 8). During BP's occupation of the subject site, several reconfigurations of the interior took place via the instalment of partitions on the third, fourth and eighth floors in 1969, 1970 and 1973 respectively (MBAI).

#### *Victoria Club robbery*

On 21 April 1976 at the Victoria Club which had been founded as a breakaway social betting club, six masked gunmen invaded the club premises and made off with the takings from the Easter Racing Carnival (McConville 2008). The robbery, dubbed the 'great bookie robbery', drew significant media attention both in Australia and overseas (*Chicago Tribune* 22 April 1976:12). Following the robbery new windows and a mechanical door were installed in the building in 1977 and alterations to the staircases were made in 1978 (MBAI 49259). The Amateur Sports Club moved into the building in 1978, sharing premises with the Victoria Club who had been experiencing financial difficulty since the robbery (*Age* 7 February 1978:32). Internal alterations continued into the 1980s with partitions being erected in the fourth and eighth floors (MBAI). The robbery continues to be a subject of interest to Victorians; in 1986 a television miniseries dramatising the event was made and in June 2018 a segment on the robbery aired on the ABC's Nightlife radio program (IMDb 2018; ABC 2018).

In 1986 the Victoria Club sold their headquarters, moving the club premises to the 41st level of the Rialto Towers in 1987, again moving several times before the organisation folded between 2008 and 2012 (de Serville 2008; *Age* 4 April 2012).

#### *Other associations*

The Commercial Banking Company of Sydney moved into the building in 1928, the same year the basement was subdivided (S&Mc 1928; MBAI 10905). The following year Mrs R Rolls opened a café on the subject site and further additions were made in 1929 and 1930 (S&Mc 1929; MBAI). Between 1931-1938, the Victoria Club shared the premises with R Rolls Café (which became Rosa Café in 1935), the Commercial Banking Company of Sydney, and the Typewriter Service Company, later Sydney Pincombe Ltd Typewriter Imports. By 1942 the Victoria Club and the Commercial Bank of Sydney were the only listed occupants for the address (S&Mc 1942). Little building activity occurred in the 1930s-1940s except for partitions erected in 1946 (MBAI).

The subject site presently hosts a variety of occupants, including the Turf Sports Bar; the Universal Institute of Technology; and offices providing professional services. In early 2009 the *Growing Up* competition, initiated by the Committee for Melbourne's Future Focus Group, called for design submissions for a roof top garden on the subject site; the Committee received 32 submissions, awarding first place to 'Head for the Hill' by Bent Architecture (Ehrmann 2011). The roof top garden was officially opened in July 2010.

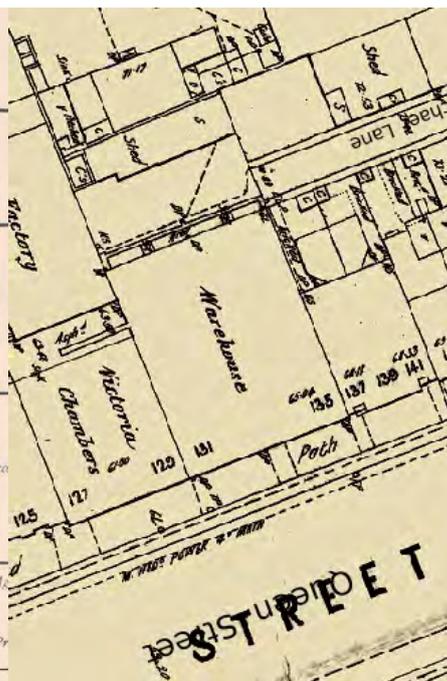
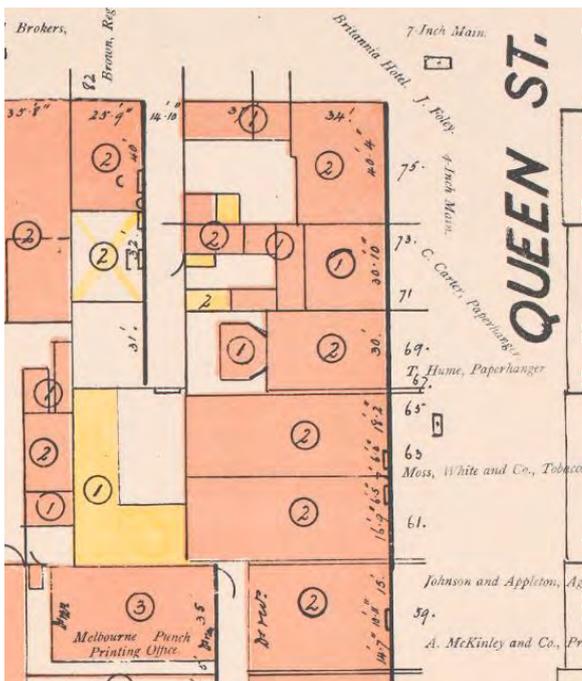


Figure 1. An extract from 1888 Mahlstedt Map showing the subject site numbered 61-69. (Source: Mahlstedt & Gee, no 14, 1888).

Figure 2. An extract from 1895 Melbourne Metropolitan Board of Works detail plan showing subject site numbered 131-141. (Source: CoMMaps).

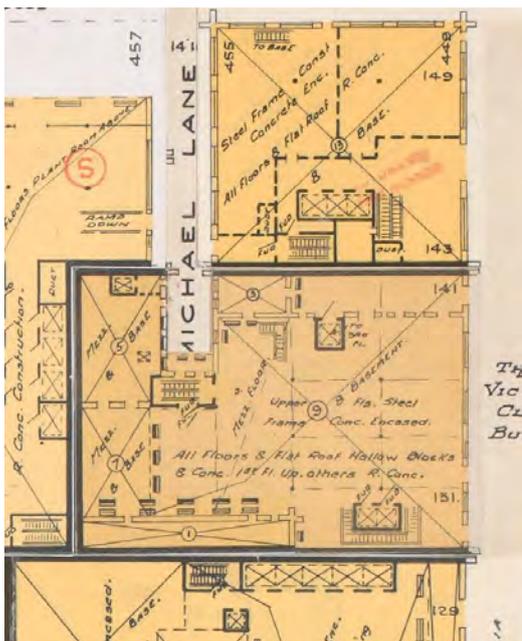


Figure 3. An extract from a 1948 Mahlstedt Map. Note that the map has been amended and shows the building post-1956 extensions. (Source: Mahlstedt Map Section 1, no 17, 1948).

Figure 4. Extract from 1927 building plans showing elevation and section of 131-141 Queen Street. (Source: PROV VPRS 11200/P1, unit 1175, item 9615)

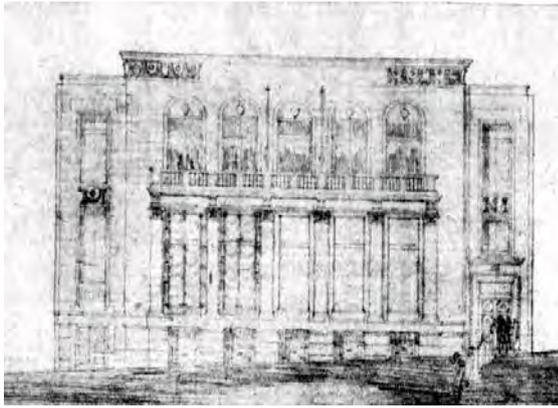


Figure 5. Elevation of the Victorian Club building's first three storeys. (Source: *Herald* 1 June 1927:13).



Figure 6. Victorian Club's new building. (Source: *Herald* 18 July 1928:11).

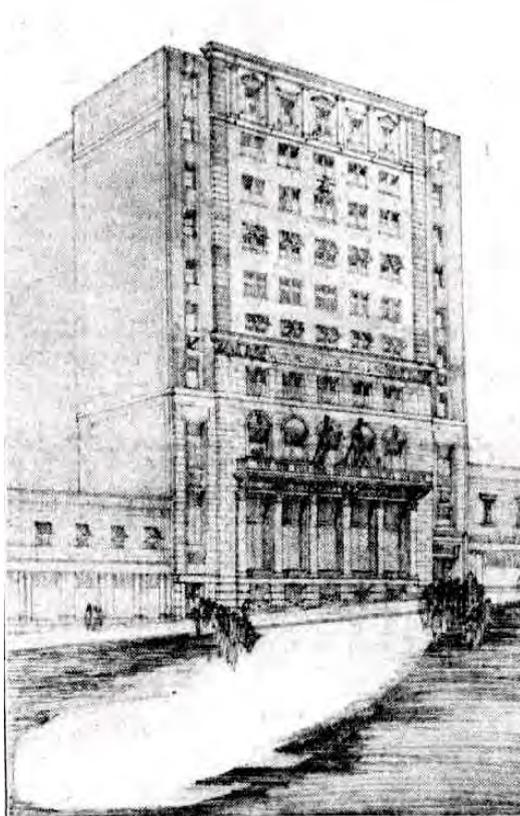


Figure 7. Victorian Club building as it will appear when the whole of the plans have been carried out (Source: *Herald* 1 June 1927:13).



Figure 8. BP Australia 131-141 Queens Street, showing BP and COR signage on the northern façade. (Source: Sievers 1958, SLV).

*Plottell, Ernest Bunett & George Alsop, architects*

There is little information available about Plottell, Ernest Bunett & George Alsop's partnership. It appears, from advertisements, that they commenced practice in the early 1920s working in both Canberra and Melbourne. During their brief partnership, the architects' works included the Golf Club House, Melbourne (*Herald* 14 September 1927:15); Barnet Glass Rubber Co Ltd factory, Footscray (*Construction and Local Government Journal* 26 June 1929:15); and major extensions to the Riverine

Club, Wagga Wagga (*Daily Advertiser* 21 September 1929:9). A notice in the Canberra Times in 1930, announced that the partnership had been dissolved by mutual consent on the 29 December 1929 (*Canberra Times* 10 February 1930:3).

Joseph Plottel, the most well-known of the partners, was born in Yorkshire in 1883. Plottel received his architectural training in London before moving to South Africa in 1903. In 1906, Plottel moved to Melbourne and worked for the railways, then in the office of Nahum Barnett before opening his own office in 1911. Plottel produced designs for a range of building types, including industrial, residential and commercial. His architectural style combined a Mediterranean influence with Moderne aesthetics. Plottel's works include the St Kilda Synagogue (1926) and the Beehive Building, Elizabeth Street, Melbourne (1935) (Grow 2012:545).

## SITE DESCRIPTION

The 10-storey Victoria Club building is situated between two buildings of a similar height and serviced by Michael Lane at the rear. The building was originally constructed as three storeys, with the final seven storeys added by the same architects but to a more restrained post war design. Queen Street was undergoing significant transformation in the 1950s and the Victoria Club was one of three buildings on the street being extended to the height limit applicable at the time of its construction in 1927.

The Victoria Club is designed in the interwar neo-classical style with three entrances; a central bay slightly projecting from each side that has its own entrance to the street and two symmetrically spaced side entrances. Interestingly the two side entrances are designed differently, one in grey granite and one in red. Both feature moulded door surrounds with the red entrance also including an entablature above the doorway and a combination of scrolled and egg and dart stone carving. The double timber doors feature a medallion motif.

The first three storeys are highly modelled and are composed of a base of granite with windows lighting a half basement. Entrances are located in the centre and to each side of the frontage with a half flight of stairs leading to the lofty space of the first-floor chamber (Figure 9). The exceptionally tall proportions of this room form a 'piano nobile' or principal first floor and have five floor to ceiling windows across the front. These are set within deep reveals of decorative moulded stucco with columns between. Above this floor is a full-length Italianate-style balconette opening from the first-floor board room. This floor has a repeating series of arch headed openings with blind arches decorated with a wreath motif. Windows and doors are multipaned as are the those of the floor below. Above the first three floors are seven floors of plain stucco facing and regular plain windows in contrast to the decorative floors below. A small cornice crowns the flat roof, now with landscaping and converted to a roof top bar.

The interior decoration noted in contemporaneous media described the use of freestone walls, oak panelling and the chosen colour scheme of cerulean blue, gold and vermillion, as unusual decorative features. Paint schemes still appear to reflect some of this detail in the way in which plaster detail is picked out. The barrel-vaulted lobby retains its decorative plaster ceiling, the ground floor chamber its ceiling and moulded column capitals, and the boardroom has a highly decorative geometric medallion ceiling.



Figure 9. First floor board room with decorative ceiling. (Source: Melbourne Heritage Action)



Figure 10. Ground level chamber ceiling and column detail ceiling. (Source: Melbourne Heritage Action)



Figure 11. Entry with decorative plaster vaulted ceiling. (Source: Melbourne Heritage Action)

## INTEGRITY

The Victoria Club building, completed in two stages – 1927 and 1956 – represents the culmination of the work of a single firm of architects over a 30 year period. Internally the main spaces have retained much of their original form and decorative elements. Overall the Victoria Club retains a high degree of integrity.

## COMPARATIVE ANALYSIS

The tradition of private member clubs from the nineteenth century such as the Melbourne, Australian, Naval and Military, Savage and Kelvin Clubs flourished in the early years of the twentieth century, particularly expanding the opportunities for women to enjoy the same benefits of a club as men had long enjoyed. Other specialist clubs such as RACV and Tattersall's also invested in city real estate and build social and accommodation facilities for their members.

The images and descriptions are provided by CoM Maps unless stated otherwise, with images dating from c2000 or later.

*Curtin House, 248-258 Swanston Street, 1922 (Significant in HO507 Little Bourke Street precinct)*

Curtin House, in the Little Bourke Street precinct originally known as the Tattersall's Club is a seven-storey building of 1922. It includes the interior of the Tattersall's Club on the first floor with original columns and a coffered ceiling. The exterior is a fine example of the interwar classical style with a balconette across the entire frontage on the sixth floor.



Figure 12. Curtin House, 248-258 Swanston Street, formerly the Tattersall's Club constructed 1922.

*The Alexandra Club, 81 Collins Street, 1934 (HO568, Significant in HO504 Collins Street East precinct)*

The Alexandra Club was designed by Anketell & K Henderson in 1937. It features a neo-Georgian brick façade of five storeys. The interior retains its' 1930s design in decorative columns and coffered ceiling, concierge's cabin and lift lobby.



Figure 13. 81 Collins Street, Alexandra Club constructed 1934.

*Athenaeum Club, 83 Collins Street, 1929 (HO568, Significant in HO504 Collins Street East precinct)*

The Athenaeum Club is a six-storey brick and stucco building designed by Cedric Ballantyne in 1929.



Figure 14. Athenaeum Club, 79 Collins Street constructed 1929.

The three examples above are typologically quite similar to the Victoria Club in their scale and form and use. All employ aspects of the interwar architectural vocabulary of either neo-Classical or neo-Georgian design. The Victoria Club, a product of two different eras, was completed in the postwar era in an austere fashion resulting in a less elaborate overall design than that originally proposed. The Athenaeum, Tattersall's and the Alexandra clubs all represent a more united composition than the Victoria Club building. Tattersall's retains a significant interior as does the Victoria. Each club, including the Victoria, makes a significant contribution to the understanding of use and enjoyment of the city and its urban form.

**ASSESSMENT AGAINST CRITERIA**

✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
✓	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
✓	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

The interior space or spaces of this place have been assessed as significant. Further comparative work on interiors in a future stage of the Hoddle Grid Heritage Review will inform whether interior controls for this place may be applied.

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985**                      D

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**Central City Heritage  
Study 1993**                                      C

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**Review of Heritage  
overlay listings in the  
CBD 2002**                                      Ungraded

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**Central City Heritage  
Review 2011**                                      Ungraded

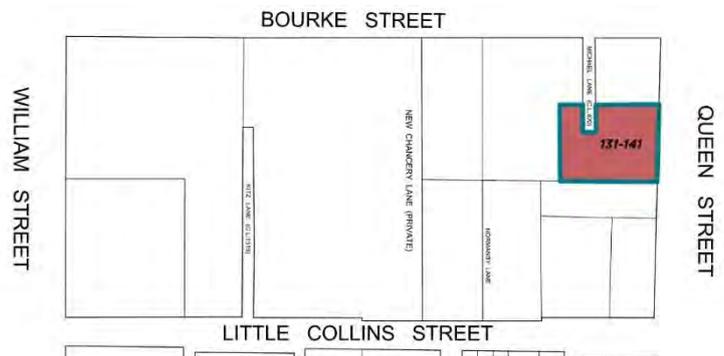
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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Former Victoria Club building



**PS ref no:** Interim HO1258



### What is significant?

The former Victoria Club at 131-141 Queen Street, built as a three-storey building in 1927 and extended in 1956 with an additional seven storeys.

Elements that contribute to the significance of the place include (but are not limited to):

- The building's original external form, materials and detailing;
- The building's high level of integrity to its original design;
- The original pattern and size of fenestration; arch head openings and blind arches
- The entrance door surrounds, entablature, scrolled egg and dart stone relief, double timber doors with medallion motif;
- The granite cladding, balconette, columns, wreath motifs and cornice on the Queen Street elevation; and
- Original decorative interior features in the barrel-vaulted lobby, the ground floor chamber, and the boardroom.

Any later alterations are not significant.

### How it is significant?

131-141 Queen Street is of local historic, representative, aesthetic and associative significance.

**Why it is significant?**

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Historically the Victoria Club demonstrates the tradition of private member clubs in the central city. 131-141 Queen Street is of historic significance for its association with the Victoria Club and with the history of horse racing in Victoria. The Victoria Club, founded in 1880 by a group of bookmakers who split away from Tattersalls Subscription Betting Rooms, was set up for the purpose of calling cards and settling bets. A seven-storey addition to the building in 1956 demonstrates the growth of the club after World War Two. 131-141 Queen Street is of historical significance as the clubrooms, from 1927 to 1986, of one of the earliest and longest running clubs in the state. It is of historical significance as the location in 1976 of the 'great bookie robbery', an event which attracted widespread public attention and ultimately contributed to the demise of the Victoria Club. (Criterion A)

131-141 Queen Street is a notable example of interwar neo-Classicism. This is evident in the highly elaborate first three levels that are articulated through manipulating floor to ceiling heights and giving importance to the first floor in the form of a 'piano nobile'. The building also demonstrates the practice of extending low rise buildings of two or three storeys to meet the 40-metre height limit, once this became possible in the 1950s. (Criterion D)

The Victoria Club is aesthetically significant for its exterior and interior to the extent of its 1920s features designed by Joseph Plottel, Ernest Bunett & George Alsop. Attributes of aesthetic significance include the first three floors as expressed on the exterior and the interior spaces of the entrance with its barrel-vaulted ceiling, ground floor chamber and first floor board room. The granite half basement and grey and red granite surrounds to the entrance doorways are highly decorative as are the timber double doors to the northernmost entrance. Other attributes include the windows, doors and balconette to the Queen Street elevation. (Criterion E)

The Victoria Club Building is of significance for its long association with the Victoria Club, an organisation established by and for bookmakers, and an important part of Victoria's racing history. The Victoria Club building was designed for and built by the Victoria Club and was 'home' to club members – bookmakers – for nearly 60 years; it was their first permanent clubrooms and the location of the event that brought them notoriety, and that may have ultimately impacted the ability of the club to survive. (Criterion H)

**Primary source**

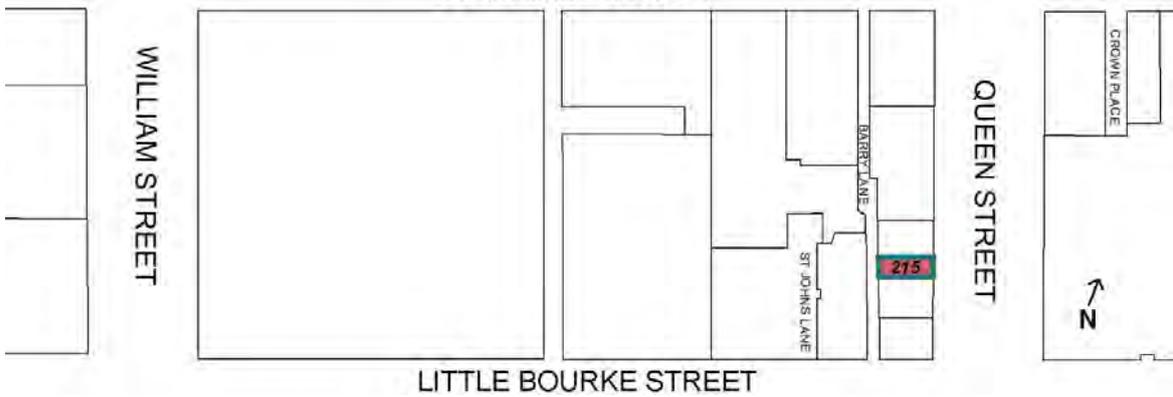
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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)

<b>SITE NAME</b>	Shop
<b>STREET ADDRESS</b>	215 Queen Street Melbourne
<b>PROPERTY ID</b>	108077



LONSDALE STREET



SURVEY DATE: October 2018

SURVEY BY: Context

<b>HERITAGE INVENTORY</b>	H7822-1238	<b>EXISTING HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
<b>DESIGNER / ARCHITECT / ARTIST:</b>	Henry Hare & Hare	<b>FORMER GRADE</b>	C
		<b>BUILDER:</b>	Not known
<b>DEVELOPMENT PERIOD:</b>	Interwar Period (c1919-c1940)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1927

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review Vols. 3 & 4 June 2016) have therefore not been identified here
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
5 Building a Commercial City	5.5 Building a manufacturing capacity

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no:</b> 19	<b>Inventory no:</b> 238
<b>Character of Occupation:</b> Commercial, Residential	
Land sale details not provided	
1866 Cox	Two-storey building
1880 Panorama	Two-storey building
1888 Mahlstedt	Two-storey building, J Reid then F Harlem, Tailor
1905/6 Mahlstedt	Two-storey building, J Reid then F Harlem, Tailor
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Manufacturing
1920s	Bank, Café
1960s	Manufacturing, Offices

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map

**SUMMARY**

215 Queen Street, Melbourne, is a two-storey shop and business premises, constructed in 1927 to a design by Henry Hare & Hare, architects and consulting engineers. The building was long associated with the manufacturing industry in Melbourne, including around 30 years with tailor, Phillip Alfred Whitcroft.

## HISTORICAL CONTEXT

### Building a commercial city

#### *Building a manufacturing capacity*

Even before the early 1850s, Melbourne had established the foundational infrastructure for international trade and commerce, including retail markets, shipping agents, and industry and finance houses - the beginnings of an entrepreneurial global city (Context 2012:2).

By the early 1840s, Elizabeth and Swanston streets, from the Town Hall in the east and the General Post Office to the west, had become the focus of retail activity, influenced also by the location of the Western Market in the west of the city. The Eastern Market opened in 1847 as a fruit and vegetable market on the corner of Stephen Street (later Exhibition Street) and Bourke Street and drew retail further east. The department store Buckley and Nunn opened in 1854, establishing Bourke Street as the preferred retail strip.

With the economic boom of the 1880s, the 1880s-1890s was a decade of significant expansion in Melbourne. Investment funds poured in from Britain, imposing buildings were constructed, and speculation reached fever pitch in land, houses, offices and shops (Marsden 2000:28). As Graeme Davison states, commercial Melbourne extravagantly asserted 'her wealth in stucco and stone' (cited in Marsden 2000:28). Multi-storey shop and dwelling type buildings housing ground-level shop with rooms above were constructed across the retail strips of Melbourne (Lovell Chen 2017:220).

Development slowed during the economic depression of the 1890s, only recovering with the revival of immigration in the first decades of the twentieth century. Although affected by World War One in the period 1914-1918, by the end of the 1920s Melbourne's population had reached one million people. In the first decades of the twentieth century, the demand for residential development declined in central Melbourne as many residents moved out of the city to the suburbs, and the booming retail and manufacturing sectors rapidly took up available city properties (Marsden 2000:29-30).

Development in the city slowed with the widespread economic depression of the later 1920s and early 1930s. Because of a lack of finance over this period, instead of new construction, some city buildings were substantially remodelled to create new commercial spaces.

Through until the 1940s many city factories and warehouses were left empty or converted for other uses (Context 2012:35). From the end of World War Two to the beginning of the 1970s, Melbourne underwent the most sustained growth in its history, mostly based on the manufacturing industry.

## SITE HISTORY

The site at 215 Queen Street is part of Crown Allotment 10, Block 19, originally purchased by C Scott from Melbourne. The site was occupied by a two-storey building from 1866. Between c1888 and c1910, tailor F Harlem was the tenant of the building (Fels, Lavelle, Mider 1993, Inventory no 238). The former Victorian building was replaced with the current two-storey shop in 1927.

In March 1927, Henry Hare & Hare, architects and consulting engineers, invited tenders for erecting a two-storey shop and business premises at 215 Queen Street for the owner Harris Dunman Hurst (*Argus* 23 March 1927:4; RB 1927-29). The building application was lodged with the City of Melbourne in April 1927, with the construction cost stated as £1280. The building works continued throughout the year, and in November 1927, a shopfront was erected on the ground floor at a cost of

£150 (MBAI 9580, 10145). In 1929, the City of Melbourne Rate Book listed the building as a 'brick counting house' (RB 1929).

A Fire Survey Plan shows the double-storey brick shop with reinforced concrete floors and steps to the upper level located near the southern wall of the building. There was also a rear entrance to the building as seen in Figure 1 (RM 1929; Mahlstedt Map section 1, no 16, 1923 - amended after 1927).

During the first years, several short-term tenants traded in the building. The ground floor was initially tenanted to the National Bank of Australasia, which opened on 23 January 1928 with E H Wreford as the chief manager (*Herald* 19 January 1928:7). The branch had moved from the premises by c1934 (S&Mc 1935). Jerdan & Eyton tea rooms were located on the upper level, then addressed as 215a Queen Street, between 1928 and c1931 (S&Mc 1929-32). For a short period in 1935, the Ruskin Ticket Writing School provided classes at 215 Queen Street (*Age* 5 Age 1935:3).

From c1934 to the late 1950s, Arthur Elwyn Parsons, New South Wales-born scientific instrument maker, occupied 215a Queen Street, likely to be the upper level of 215 Queen Street. Parsons sold metal cabinets and professional surveying and scientific tools, employing full-time cabinetmakers and joiners to manufacture the items (S&Mc 1935-55; *Age* 13 June 1942:12; 12 July 1950:19).

Around the same period, between 1936 and the early 1960s, the main address 215 Queen Street, presumably the ground floor, was tenanted by Phillip Alfred Whitcroft, tailor. A newspaper advertisement published in August 1936 described the new premises of Whitcroft as a 'commodious and up-to-date' space that had fitting rooms, workrooms and a window display (*Advocate* 13 August 1936:9; S&Mc 2938-1960). Well known to Melbourne's Catholic community, Whitcroft opened the premises at 215 Queen Street for church gatherings and meetings. In 1938, a meeting was held at the subject site for arranging the La Verna Ball, which was held at Earl's Court, St Kilda, with supervision of St Paschal's Franciscan House of Studies, Box Hill (*Argus* 5 August 1938:4). In 1949, members representing 18 groups of the Catholic War Veteran's Association held their quarterly meeting at the office of Whitcroft (*Advocate* 23 June 1949:23).

Later tenants at 215 Queen Street included Bancroft's dry cleaners, c1960-65; Top 4, c1970; Spotless, c1974, and I Amiet, photographer (S&Mc 1960-1974).



Figure 1. Extract from Mahlstedt map showing 215 Queen Street in 1923. (Source: Mahlstedt Map Section 1 no 16 1923)

In mid-1988, the shopfront was altered at a cost of \$6000, and in April 1989, the property was advertised for sale (MBAI 64700; Age 1 April 1989). The building was refurbished again in 1996, and currently houses a restaurant (CoMMaps).

*Henry Hare & Hare, architects*

The Victorian Heritage Register citation for the Neo-Greco styled former ES&A Bank at 219-225 Swanston Street Melbourne, also designed by Hare & Hare, describes the firm as follows:

*Henry Hare was an engineer for Johns and Waygood before entering into partnership with C H Ballantyne in 1919, following the death of Ballantyne's partner, Percy Oakden, in 1917. This partnership appears to have continued until 1925 and the partnership of Henry Hare & Hare was then formed. Few buildings are recorded as being designed by this firm of architects, however their work includes the ES&A Bank, Swanston Street; Rycroft Hall, South Yarra (by 1929); a distillery, Corio (by 1929) and Dominion House, 57 Flinders Lane (by 1931). The latter is an example of a very simple stripped classical building with alternating pilaster strips (originally of red brick but now painted) and vertical rows of multi-paned windows (VHD).*

## SITE DESCRIPTION

Located on the western side of Queen Street between Lonsdale and Little Bourke streets, and with a rear boundary to Barry Lane to the west, 215 Queen Street, is a two-storey shop with rendered finish to the Queen Street façade, constructed in 1927. The Barry Lane elevation is of face brickwork, which has been partially overpainted in the lower section.

The Queen Street façade is symmetrical and exhibits some aspects of the Neo-Greco or Classical Revival styles, as well as the influence of the Inter-War Commercial Palazzo style, which was in vogue at the time for much more substantial buildings. Projecting rusticated pilasters, a deep parapet with simple triangulated pediment and restrained geometric motifs are the characteristics of the Neo-Classical style buildings. At the upper level, the façade is of painted render over loadbearing brickwork, and there are three vertically proportioned rectangular window openings with simple masonry architraves. The original steel framed windows appear to be extant, although they may be contemporary replicas of the originals.

At street level, the original shopfront appears to be largely intact, including the leaded glass toplight with a diagonal geometric pattern that extends across the full extent of the shopfront, and the metal frame shopfront with recessed entry door also appears to be original. A masonry pilaster with a fluted capital supports the first floor spandrel at each end of the building.

The Barry Lane elevation is of unpainted loadbearing face brickwork with a low parapet. The original window openings with their steel frame windows and large central loading door are extant, with a continuous rendered lintel over. Low windows with fitted with later security bars allow for lighting into the rear section of the ground floor.

## INTEGRITY

215 Queen Street is highly intact with few changes visible to the original or early elements of the building. The building retains painted render principle façade to Queen Street, with rusticated

pilasters, a deep parapet with simple triangulated parapet and restrained geometric motifs. It substantially retains its original shopfront and possibly upper floor steel frame windows, pattern of openings and timber frame windows. The building also retains its original built form and scale, as well as materials and stylistic details. Overall, the building has very high integrity.

### COMPARATIVE ANALYSIS

215 Queen Street is a highly intact example of a modest two-storey shop, constructed in the early interwar period and exhibiting some aspects of the Neo-Greco or Classical Revival styles. With its modest scale, detailing and commercial use, it can be compared with other interwar period commercial or retail buildings. Erected to serve as daily retail points, the small number of surviving shops can be found in both main streets and smaller laneways in the peripheral precincts around the main commercial area of central Melbourne. Whilst the upper storeys have become more used for storage or other uses rather than residential, the ground floors of these examples continue to operate as commercial outlets.

The subject building is comparable with the following examples, being of a similar use, scale, location and creation date. The below images and descriptions are provided by CoMMaps unless stated otherwise, with images dating from c2000 or later.

*Hill of Content Bookshop, 86 Bourke Street, 1925 (HO538, HO500 Bourke Hill Precinct)*

Three storey rendered brick shop. Designed by Peck & Kempter in the Grecian Revival style and built in 1925. Architecturally a typical neo-Grecian commercial design which retains much of its upper level and canopy detailing but more significant for its (continuing) association with book selling and publishing in an area haunted by the Melbourne bohemians of the interwar period.



Figure 2. 86 Bourke Street, built in 1925.

*307-311 Elizabeth Street, 1927 (Significant in HO1204 Elizabeth Street West Precinct)*

Two-storey brick building built in 1927 as a motor showroom for Stillwell & Parry (Lovell Chen 2017:51).



Figure 3. 307-311 Elizabeth Street, built in 1927. (Source: Lovell Chen 2017)

*295-297 Elizabeth Street, circa 1930s (Contributory in HO1204 Elizabeth Street West Precinct)*

Two- storey rendered brick shop. Built in the early 1930s.



Figure 4. 295-297 Elizabeth Street, built in the early 1930s. (Source: Google 2019)

*349 Elizabeth Street, c1920s (Contributory in HO1204 Elizabeth Street West Precinct)*

Two-storey concrete rendered shop. Built in the 1920s in Neo-Greco style.



Figure 5. 349 Elizabeth Street, built in the c1920s.

*349-351 Little Bourke Street, c1916-25 (Contributory in HO1204 Elizabeth Street West Precinct)*

Two-storey brick building. Built inter-war.



Figure 6. 349-351 Little Bourke Street, built between c1916-1925.

215 Queen Street is a highly intact example of a modest two-storey shop/office, a common building typology in central Melbourne throughout the period from the mid nineteenth century into the interwar period. The building is somewhat unusual in that, having been constructed in the latter part of this phase of low scale retail development, it exhibits some aspects of the Neo-Greco or Classical Revival styles that gained popularity during the interwar period, generally reserved for much more substantial buildings. Moreover, it is highly intact, especially as it substantially retains its original shopfront, as in most cases these elements have been replaced over time in response to changing retail requirements.

In terms of typology and period, 215 Queen Street is generally comparable to the above HO listed interwar period buildings with some aspects of the Neo-Greco style or other decorative detailing derived from classic architecture. It is particularly comparable to Hill of Content Bookshop at 86 Bourke Street, constructed in 1925, and the building at 307-311 Elizabeth Street, constructed in 1927. 215 Queen Street is also comparable to the modest examples such as 295-297 Elizabeth Street, 349 Elizabeth Street and 349-351 Little Bourke Street, but is distinguished for its high degree of integrity, retaining early elements including the metal-framed shopfronts on the ground level.

**ASSESSMENT AGAINST CRITERIA**

✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

**REFERENCES**

Advocate, as cited.

Age, as cited.

Argus, as cited.

City of Melbourne Maps (CoMMaps) 2018, <http://maps.melbourne.vic.gov.au/>, accessed 7 December 2018.

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985**

D

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**Central City Heritage  
Study 1993**

C

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**Review of Heritage  
overlay listings in the  
CBD 2002**

Ungraded

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**Central City Heritage  
Review 2011**

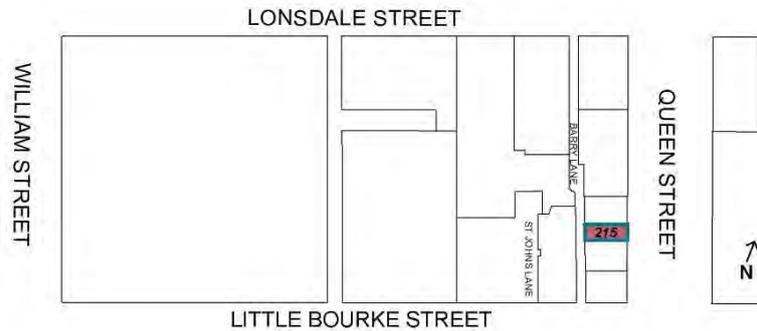
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## STATEMENT OF SIGNIFICANCE

Heritage Place: Shop

PS ref no: HOXXXX



## What is significant?

The two-storey building at 215 Queen Street, Melbourne, built in 1927 to a design by architects Henry Hare & Hare, is significant.

Elements that contribute to the significance of the place include (but are not limited to):

- The original building form and scale;
- The original painted render brick wall façade to Queen Street and pattern of fenestration including rusticated pilasters, deep parapet with triangulated pediment, restrained geometric motifs and rectangular window openings;
- The original components of metal frame shopfront with recessed entry door and leaded glass toplight;
- The original steel framed windows (although may be contemporary replicas of the originals); and
- The original face brick elevation to Barry Lane and pattern of fenestration and original steel frame windows.

## How it is significant?

215 Queen Street, Melbourne, is of local historic and representative significance to the City of Melbourne.

## Why it is significant?

The building at 215 Queen Street, built for the owner Harris Dunman Hurst in 1927 to a design by architects Henry Hare & Hare, is historically significant for the evidence it provides of the retail and manufacturing expansion in central Melbourne in the 1920s, a key phase in the expansion of

commercial development in the city of Melbourne prior to the widespread economic depression of the later 1920s and early 1930s. By the end of the 1920s Melbourne's population had reached one million, and many residents moved out of the city to suburbs, with the retail and manufacturing sectors rapidly taking up city properties. Two long-term tenants of the building were scientific instrument maker Arthur Elwyn Parsons, from c1934 to the late 1950s, and tailor Phillip Alfred Whitcroft, from 1936 to the early 1960s. As small-scale manufacturers Parsons and Whitcroft typified the businesses that contributed to Melbourne's most sustained growth in its history from the end of World War Two to the beginning of the 1970s, mostly based on the manufacturing industry. (Criterion A)

The building at 215 Queen Street is significant as a highly intact, somewhat unusual and well executed example of an interwar two-storey shop and business premises that exhibits some aspects of the Neo-Greco or Classical Revival styles derived from classic architecture, in vogue at the time for much more substantial (especially commercial) buildings. The shop building features key characteristics of the style and building type, including rusticated pilasters, deep parapet with triangulated pediment, restrained geometric motifs and rectangular window openings. The building is also notable for its substantially intact shopfront, including the leaded glass toplight that includes the geometric pattern continued in the decorative theme of the upper section of the building. (Criterion D)

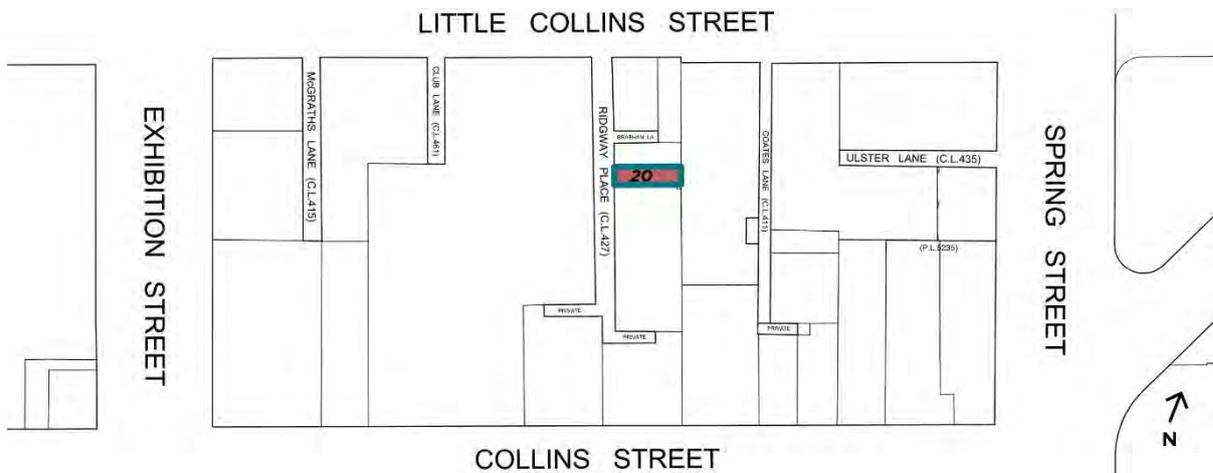
**Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)



<b>SITE NAME</b>	Former Ridgway Terrace
<b>STREET ADDRESS</b>	20 Ridgway Place Melbourne
<b>PROPERTY ID</b>	108273



SURVEY DATE: October 2017

SURVEY BY: Context

<b>HERITAGE INVENTORY</b>	H7822-1776	<b>EXISTING HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
<b>DESIGNER / ARCHITECT / ARTIST:</b>	Laver, Fick & Vance	<b>FORMER GRADE</b>	D
		<b>BUILDER:</b>	W A Cooper
<b>DEVELOPMENT PERIOD:</b>	Victorian Period (1851-1901)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1898

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
8 Living in the city	8.2 Housing the population

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no:</b> 48	<b>Inventory no:</b> 776
<b>Character of Occupation:</b> Commercial, residential	
Fifth land sale 1839, Allotment 5. Lanes and subdivisions developed by 1839.	
1850 Proeschel	Building on site
1855 Kearney	Building on site
1866 Cox	Building on site
1877 Dove	
1880 Panorama	
1888 Mahlstedt	Part of one-storey house
1905/6 Mahlstedt	Part of two-storey house, also lane.
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Residential
1920s	Residential
1960s	Residential

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map

**SUMMARY**

20 Ridgway Place, a two-storey residence built in 1898, designed by Laver, Fick and Vance and built by William Cooper is a surviving example of the modest houses that were built along the back lanes of the central city. It demonstrates a way of life of the city's poorer residents.

## HISTORICAL CONTEXT

### Living in the City

#### *Housing the population*

While many of Melbourne's poor were accommodated within the city proper, wealthier citizens established more salubrious places of residence away from the city centre on the high side of the river in Kew, Hawthorn, Toorak or South Yarra, or by the bay at Brighton or St Kilda. Within the City of Melbourne there were pockets of higher quality housing in East Melbourne, in St Kilda Road, and in parts of South Carlton. The disparity between the villas of East Melbourne and the simple workers' cottages of West Melbourne reflected on a small scale the broader tendency in Melbourne's suburbs of what has been termed 'the poor west vs affluent east syndrome'. Outside the central city grid, in the surrounding suburbs of Carlton, West Melbourne, North Melbourne and East Melbourne, there was a greater concentration of residential building and more early housing has survived here than in the central city (Context 2012:65).

Accommodation was also provided for single men and women, and others in non-traditional living arrangements. Gordon House in Little Bourke Street was a notable early attempt at subsidised housing. Built in 1883, this innovative development was designed to provide accommodation for low-income families. Some large city residences were divided up into apartments in the 1880s, but it wasn't until the early twentieth century that self-contained flats became popular. They provided a cheaper and more desirable housing option for many and were popular with single men and 'bohemian' types (Context 2012:65).

## SITE HISTORY

The land at 20 Ridgway Place was part of Section 5, Block 9, purchased by Captain Henry W Wigmore after 1839 (DCLS). Ridgway Place and subdivisions within it had been developed by 1839, with the name, 'Ridgway Place' adopted prior to 1863 (Zhang 2008). The earliest documented occupation of the site was in 1850 (Fels, Lavelle & Mider 1993, inventory no 776). Ridgway Place was also referred to as Ridgway Street (Mahlstedt Map, section 1, no 2, 1910). In 1888 a single storey house occupied the site (Mahlstedt Map, section 1, no 9A, 1888).

In 1898-99, the subject site was part of an allotment measuring 100 feet by 56 feet with a frontage to Ridgway Place. This allotment included land formerly numbered as 10-20 Ridgway Place, now occupied by the Lyceum Club (*Age* 10 June 1898:2). Following a land sale in June 1898, six two-storey brick dwellings were erected by the owner, the Australian Widows' Fund Life Assurance Society Ltd (AWF). The architect was Laver, Fick & Vance, and the builder was W A Cooper (MCC registration no 7342, as cited in AAI record no 76907). The six modest semi-detached cottages were built in two rows of three five-roomed houses (Mahlstedt 1910, section 1, no 2; *Age* 13 June 1898:2).

AWF was formed in 1871 and was absorbed into the Mutual Life & Citizens Assurance Co Ltd (MLC) in 1910. With a particular focus on insurance policies for widows, the company had branches in Melbourne, Sydney, Adelaide, Brisbane and Launceston (AusPostalHistory 2008). The six cottages were auctioned in 1906, presumably due to the economic hardship of AWF, which led to its amalgamation with MLC (*Age* 22 November 1906:2; AusPostalHistory 2008).

The cottages were referred to as 'Ridgway Terrace' in a 1919 auction notice (*Age* 27 August 1919:2). According to the notice, at this time each cottage contained five rooms, a bath, troughs, and an

asphalted backyard. With its position opposite the Melbourne Club, the two-storey cottages took in views overlooking the Club's garden. The rental profit of the terrace row in 1919 was £239 (*Age* 27 August 1919:2).

Between 1930 and 1950, both terrace rows were owned by the adjacent Melbourne Club; the cottages are believed to have been used as lodgings for the men (grooms, drivers etc.) who accompanied country members of the Club to Melbourne. At this point, the land had approximately 140 feet frontage to Ridgway Place and incorporated 2 Ridgway Place (*Argus* 9 September 1950:20).

The current allotment at 20 Ridgway Place, measuring 16 by 56 feet, was separated from the land at 2-18 Ridgway Place in c1956. Jean Vera Armstrong, wife of Maxwell Thomas Armstrong, retailer, was the owner in 1955-57 (RB 1955-57; Australia Electoral Commission, *Australian Electoral Rolls*, 1954). After the change of ownership, the Net Annual Value of the building increased to £150, more than double that of the other cottages in the row (RB 1955-60). In 1960, the residence at 20 Ridgway Place was owned by Felicity Addison Clemons, wife of doctor, George Maxwell Wilmore Clemons, (RB 1960; Australia Electoral Commission, *Australian Electoral Rolls*, 1954).

With the subdivision of the allotments, the subject dwelling remained as the only surviving residence in the laneway, as all the other cottages were removed to make way for the Lyceum Club erected in 1959 on the land known as 2-18 Ridgway Place (RB 1959-60).

The cottage at 20 Ridgway Place provided a home for city workers, being described in 1930 as 'suitable for two friends or single' (*Age* 10 February 1930:3). The first tenant at 20 Ridgway Place was William F Beckett, livery stable proprietor, and his wife, followed by Chone Marget, confectioner (S&Mc 1900-1910). Between the 1910s and 1950s, the residence was tenanted by single or married women. Mrs Catherine Ryan lived in the house for over fifteen years from 1910 to the mid-1930s (RB 1910-1930; S&Mc 1935). Miss Keara G Tuson was the tenant in the early 1940s (RB 1940; S&Mc 1942).

Today, 20 Ridgway Place continues to be used as a residential building (CoMMaps).

## SITE DESCRIPTION

20 Ridgway Place, originally built as two-storey brick dwelling, is located in Ridgway Place off the southern side of Little Collins Street. Its distinctive setting includes the masonry wall and overhanging trees of the Melbourne Club, a contemporary infill at 22 Ridgway Place and the Lyceum Club (individually significant in the Hoddle Grid Heritage Review, Stage 1) The house sits on the property boundary with no setback. It has painted masonry wall and a rendered parapet, with simple detailing reflective of the working-class residential buildings in the city. Although its original setting within the terrace row has been lost, the building façade is relatively intact with face brick and rendered panels. An original parapet with plain render finish and lintels are intact. On the upper level, a pair of double-hung windows and continuous window sill are set within a plain rendered panel. A doorway and a single rectangular window are on the ground level. The wrought iron grille in the ground floor window is a more recent addition. The dwelling has two additional levels set-back from the frontage and has been extended to the rear. A second-storey addition is visible from the street level.

## INTEGRITY

The façade of the building remains generally intact although there is a two-storey addition is setback behind the parapet. The balustrading above the parapet is not original. The house remains legible as a residential building.

## COMPARATIVE ANALYSIS

Many residential buildings constructed during the nineteenth century are now gone, and the city streets once densely populated with small scale cottages has been transformed in character. This is particularly true of the working-class houses that did not survive the 1880s boom period within the Hoddle Grid. There are many examples of the shop and residence typology with the ground floor designed as a commercial tenancy and the residence located on the first floor. There are far fewer remaining examples of residential buildings without the commercial component.

The following examples are comparable with the subject building, being of a similar style, scale and construction date, although their original uses vary. The images and descriptions are provided by CoM Maps unless stated otherwise, with images dated c2000 or later.

*474 Little Lonsdale Street, 1879 (Interim HO1282 – recommended as significant in the Hoddle Grid Heritage Review)*

This small two-storey building built in 1879 on the corner of Little Lonsdale and Park Street was originally one of a pair of houses built to face Park Street. While the building has undergone substantial changes to its use, orientation and appearance, it still retains the early residential form and elements of the mid-Victorian detailing to its upper façade.



Figure 1. 474 Little Lonsdale Street constructed 1879.

*Shop and residence, 74 Collins Street, 1855 (HO569)*

The only early residential building remaining from this period at the top end of Collins Street, which once contained a number of doctor's surgeries and their attached houses. It was converted to a shop in 1927 but still retains the appearance of a mid-Victorian-era residence



Figure 2. 74 Collins Street, former residence and surgery constructed 1855.

*215-217 Swanston Street, 1856 (Interim HO1291, Significant in Interim HO1288 Swanston Street North Precinct – recommended as significant in the Hoddle Grid Heritage Review)*

215-217 Swanston Street is a shop/residence from pre-1860. Once part of a terrace of four identical buildings, it is the sole survivor of the row. 215-217 Swanston Street is legible as an early building of the 1850s at the upper level. The windows to the ground floor have been changed.



Figure 3. 215-217 Swanston Street constructed pre-1860. (Source: Context, 2017)

20 Ridgway Place is one of relatively few residential buildings remaining in the Hoddle Grid. While certainly not the earliest, it is nevertheless an important reminder of living in the city. It is relatively intact, having not undergone conversion to a shop such as 74 Collins Street and 215-217 Swanston Street. Its integrity is higher than that of 38-40 Lonsdale Street. Like 215-217 Swanston Street, 20 Ridgway Place remains as a survivor from a row of houses since demolished.

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**ASSESSMENT AGAINST CRITERIA**


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|---|--|
| ✓ | <p><b>CRITERION A</b><br/>Importance to the course or pattern of our cultural or natural history (historical significance).</p>  |
| ✓ | <p><b>CRITERION B</b><br/>Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>   |
|   | <p><b>CRITERION C</b><br/>Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>   |
| ✓ | <p><b>CRITERION D</b><br/>Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>   |
|   | <p><b>CRITERION E</b><br/>Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>  |
|   | <p><b>CRITERION F</b><br/>Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>   |
|   | <p><b>CRITERION G</b><br/>Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p> |
|   | <p><b>CRITERION H</b><br/>Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>  |
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**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

**REFERENCES**

*Age*, as cited.

*Argus*, as cited.

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Australia Electoral Commission, *Australian Electoral Rolls, 1903-1980*

Australian Architectural Index (AAI), as cited. Copyright Miles Lewis.

City of Melbourne Interactive Maps (CoMMaps) 2017, <http://maps.melbourne.vic.gov.au/>, accessed 7 June 2017.

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Context Pty Ltd 2012, *Thematic History: A History of the City of Melbourne's Urban Environment*, prepared for the City of Melbourne.

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Fels, M, Lavelle S, and Mider D 1993, 'Archaeological Management Plan', prepared for the City of Melbourne.

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Sands & McDougall, *Melbourne and Suburban Directories (S&Mc)*, as cited.

Zhang, Biheng 2008, 'Ridgway Place' in *eMelbourne*, School of Historical and Philosophical Studies, The University of Melbourne, <http://www.emelbourne.net.au/>, accessed April 2018.

**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985** D

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**Central City Heritage  
Study 1993** D

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**Review of Heritage  
overlay listings in the  
CBD 2002** Ungraded

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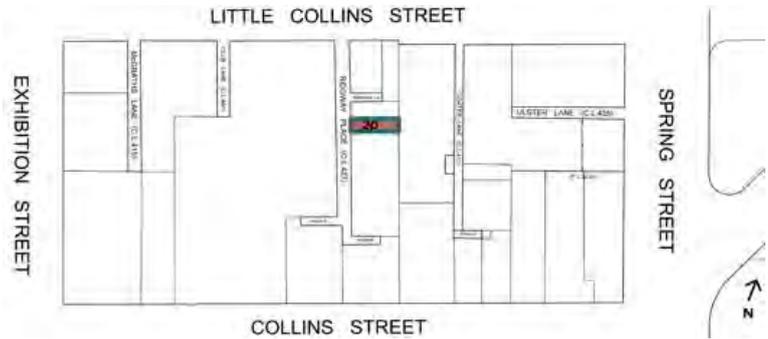
**Central City Heritage  
Review 2011** Ungraded

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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Former Ridgway Terrace

**PS ref no:** Interim HO1252



### What is significant?

20 Ridgway Place, Melbourne, a two-storey residence built in 1898, designed by Laver, Fick and Vance and built by William Cooper.

Elements that contribute to the significance of the place include (but are not limited to):

- The building's original external form, materials and detailing;
- The building's high level of integrity to its original design;
- Loadbearing brickwork and a plain rendered parapet;
- Pattern and size of original fenestration; and
- Timber double-hung windows, original continuous sills and lintels above the openings.

Upper level additions setback behind the parapet, and more recent alterations, including the wrought iron grille in the ground floor window and the balustrading above the parapet, are not significant.

### How it is significant?

20 Ridgway Place, Melbourne is of local historic, rarity and representative significance to the City of Melbourne.

### Why it is significant?

20 Ridgway Place is historically significant as an example of residential development in central Melbourne in the late-Victorian period. As the only remaining cottage of six two-storey brick dwellings erected c1898 as an investment by the Australian Widows' Fund Life Assurance Society Ltd, the house at 20 Ridgway Place demonstrates the modest houses that were built along the back lanes of the central

city from the late nineteenth century. The residence is also significant for its association with the Australian Widows' Fund Life Assurance Society, formed in 1871 with a particular focus on providing insurance policies for widows. (Criterion A)

20 Ridgway Place is a rare example of a residential building in the Hoddle Grid area. It survives as one of a diminishing number of small residences in the central city and the only one that has been identified from the late Victorian era. Rarity also extends to it being the last remaining house in a terrace row and as an early form of social housing. (Criterion B)

20 Ridgway Place is significant as a residential building with attributes including the laneway setting, a two-storey form with narrow frontage and an arrangement of door and window openings characteristic of terrace houses. Its late-Victorian attributes extend to its materials of brick and render construction (now overpainted). (Criterion D)

**Primary source**

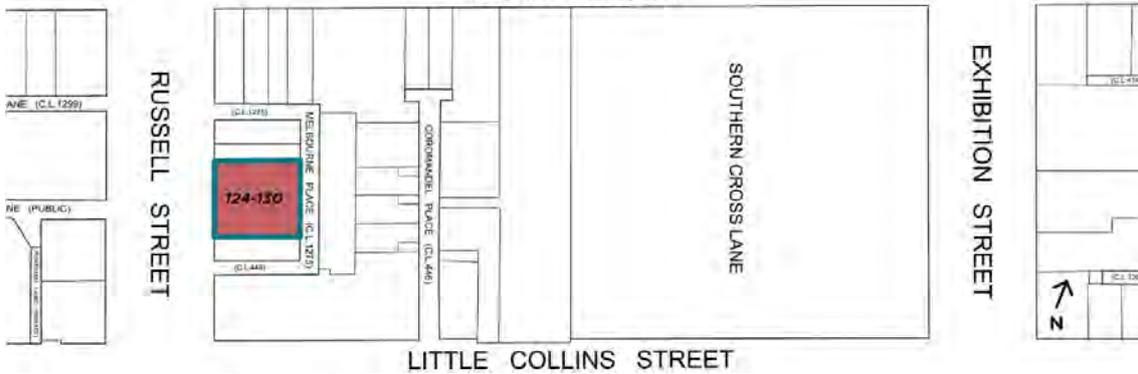
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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)

<b>SITE NAME</b>	Melbourne Theosophical Society (former Russell House)
<b>STREET ADDRESS</b>	124-130 Russell Street Melbourne
<b>PROPERTY ID</b>	101126



BOURKE STREET



SURVEY DATE: February 2018

SURVEY BY: Context

<b>HERITAGE INVENTORY</b>	H7822-1662	<b>EXISTING HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
		<b>FORMER GRADE</b>	Ungraded
<b>DESIGNER / ARCHITECT / ARTIST:</b>	Meldrum Burrows & Partners (1972-75)	<b>BUILDER:</b>	Swanson Bros (1972-75)
<b>DEVELOPMENT PERIOD:</b>	Interwar Period (c1919-c1940)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1923, 1972-75 (refurbished)

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
5 Building a Commercial City	5.5 Building a manufacturing capacity
	<b>OTHER SUB-THEMES</b>
6 Creating a Functioning City	6.7 Transport
10 Shaping Cultural Life	10.3 Belonging to an Ethnic or Cultural Group

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no:</b> 39	<b>Inventory no:</b> 662
<b>Character of Occupation:</b> Commercial, Residential, Religions	
Fourth land sale 1839, Block 10 Allotment 19 & part of Allotment 18, both purchased by A Hordern	
1839 Williamson	
1840 Hoddle	
1850 Proeschel	Building shown
1855 Kearney	
1866 Cox	Building shown
1880 Panorama	
1888, 1905/6 Mahlstedt	Four two-storey buildings; Registry office, Venetian blinds, pharmacy
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Not able to be determined
1920s	Not able to be determined
1960s	Not able to be determined

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map

**SUMMARY**

This five-storey commercial building was built in 1923, as a car showroom at ground level and with manufacturing/retail spaces on the four upper floors. The building retains its interwar upper façade.

## HISTORICAL CONTEXT

### Building a commercial city

#### *Building a manufacturing industry*

As Melbourne developed through the nineteenth century, so did its manufacturing industry. Flinders Lane became an important area for clothing manufacturers, while Chinese cabinet makers were concentrated at the east end of town. Food-processing plants were established in North and West Melbourne. Factories tended to be small and specialised. Large factories, built in the later nineteenth century and early twentieth century tended to be built outside the City of Melbourne, where land was more easily obtainable (Context 2012:44).

The growth of manufacturing was accompanied by the construction of offices to house administration staff and warehouses to store goods.

After being the centre of manufacturing in Australia in the 1920s, Melbourne's importance in this regard began to decline. In the postwar period many city factories and warehouses were left empty or converted for other uses (Context 2012:35).

### Creating a functioning city

#### *Transport*

The first Motor Regulation Act came into force in 1910, and by June 1911 there were 2722 motor cars and 2122 motorcycles registered in Victoria, mostly concentrated in Melbourne. With increasing car ownership, the first motor garages selling petrol and repairing vehicles were established throughout the city (Churchward 2008).

Through the early twentieth century motor cars and buses and electric trams slowly replaced horse-drawn vehicles. As Melbourne's population grew, there was greater competition for parking spaces. The first multi-storey car park was built in Russell Street in 1938 (Context 2012:44).

During the 1930s depression the rate of motor car ownership slowed from that of the late 1920s. During World War Two when petrol was rationed and new vehicles were unprocurable, ownership further stagnated (emelbourne.net.au).

### Shaping Cultural Life

#### *Belonging to an ethnic or cultural group*

From the beginning of settlement, colonial society in Melbourne comprised many diverse cultural groups. One of these societies was the Theosophical Society, formed in New York in 1875 by Helena Blavatsky to advance the study of theosophy. Later the society was incorporated in India with its headquarters at Adyar, Madras. The Australian Theosophical Society was officially chartered on 1 January 1895. Prior to that, the Melbourne section of the Society, or Lodge, was unofficially formed in 1890.

## SITE HISTORY

The site was part of the original Allotment 18, Block 10, purchased by Anthony Hordern Senior at the fourth Crown Land Sale in 1839. A Hordern purchased two allotments (18 and 19) in Block 10, which is bounded by Bourke, Russell and Little Collins Streets and the west boundary of the Allotment 17.

The first documented occupation of the land was in 1850, and until the early 1870s, the east side of Russell Street between Little Collins and Bourke streets was more residential than commercial (Age 16 September 1872:4). By 1888 there were four two-storey brick buildings housing the following businesses: a registry office, signwriter, venetian blinds, and the Botanic and Electric Pharmacy (Mahlstedt 1888). The shops were originally numbered nos. 82-88 Russell Street, and became nos. 124-130 Russell Street by the early 1890s (S&Mc 1888-1894).

The four brick shops formerly at 124-130 Russell Street were replaced with an interwar office building, Russell House, in 1923.

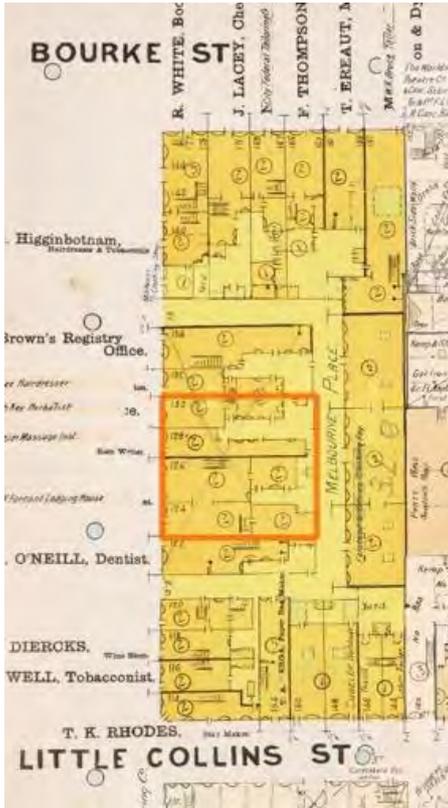


Figure 1. Coloured in yellow is the extent of the allotments 18 & 19, Block 10, and the orange outline shows the extent of the land at current 124-130 Russell Street. The U-shaped Melbourne Place was established to serve all commercial buildings in the area. (Source: SLV)

### *Russell House*

The current five-storey concrete office building at 124-130 Russell Street (often referred to just as no. 126) was constructed in 1923, for Russell Investments Pty Ltd, a company founded in 1920 (Age 3 March 1920; CoMMaps). Named 'Russell House', the ground floor originally housed a motorcar showroom and was leased to Olympia Motors Pty Ltd who specialised in Durant, Wolseley and Rugby-branded cars (CoMMaps). The upper stories were occupied by: Brooklands (motor) Accessories Pty Ltd on the first floor; Lewisco (military and handkerchiefs) Manufacturing Co Pty Ltd and Horsely & Co Pty Ltd (mantles and costumes) on the second floor; the Ruskin Press (printers) and Nu Mode Manufacturing Co (mantles) on the third floor; and Waratah Manufacturing Co (mantles) on the fourth floor (S&Mc 1924-5).

The ground floor had an open plan supported by a dividing wall and concrete columns and girders. Three openings were provided on the Russell Street elevation for entering the ground floor

showroom, and one for accessing the upper floor premises. There were four rear doors facing Melbourne Place. The building was fitted with two lifts and two staircases (Mahlstedt 1925; Figure 2).

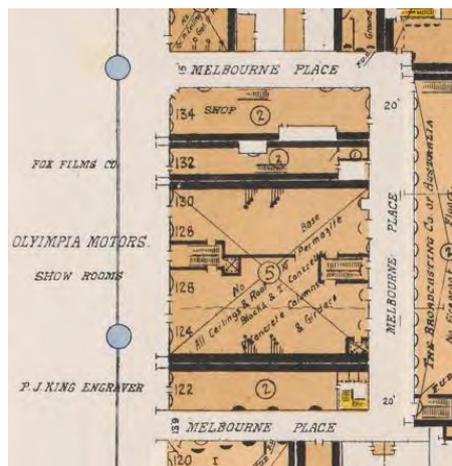


Figure 2. A fire survey plan surveyed in 1924 showing the internal plan of the building at 124-130 Russell Street. (Source: SLV)



Figure 3 1950s, showing the verandah in its current condition and the original windows to the upper levels. (Source: CD Pratt, SLV)

In 1930, the ground showroom was occupied by Knight Motors Pty Ltd, motorcar sellers, and the first floor by A F Greferson Motors Pty Ltd, motor shop. The upper stories were still utilised by various clothing manufacturers (S&Mc 1930). In c1930-31, the ground floor was divided into two separate retail spaces, respectively numbered 124-126 and 128-130 Russell Street. Around that time, nos.124-126 were occupied by Victorian Taxi Bus Services, and 128-130 by a furniture warehouse run by M L Copolov. Apart from this short period, both shops were continually associated with a number of motorcar sellers until the late 1940s, including Carsall's Class Cars Pty Ltd, Clemenger Motors Pty Ltd and Condon Philpott Motors Pty Ltd, used motorcar sellers (S&Mc 1933-1942).

Between 1947 and 1968, the National Cash Register, automated teller machine sellers, occupied 124-130 Russell Street (*Age* 14 November 1947:4; 24 April 1968:43).

In 1972, the Melbourne Theosophical Society purchased the building.

In 1916, the Melbourne Theosophical Society, then known as the Melbourne Lodge, purchased premises in Collins Street from the Continental Tyre Co Ltd. The Melbourne Lodge expanded and attracted many new members between 1920 and 1935, and the headquarters at 181-187 Collins Street was built in 1936 for £16,000.

In December 1971, the Melbourne Theosophical Society agreed to sell its headquarters in Collins Street to the Melbourne City Council, at a cost of \$1.9 million, to make way for the City Square project. (*Age* 22 December 1971:2).

After signing of the contract, the Collins Street building was required to be vacated by 31 December 1971. The Society temporarily leased the Athenaeum Hall (188 Collins Street) across the road from 1 January 1972. Later in the year, Russell House at 124-130 Russell Street was purchased by the Melbourne Theosophical Society for \$810,000. It was completely refurbished for the Society by Swanson Bros to a design by Meldrum Burrows & Partners (CoMMaps).

According to the alteration plans prepared in 1972, the original façade was not heavily changed except for the ground floor highlight window, which was bricked and rendered over (Figure 4). More changes were made to the rear of the building, where the ground floor entrances and original loading gates on each floor were bricked and new gates and windows introduced (Figure 5).



Figure 4. West (Russell Street) elevation drawn by Meldrum Burrows & Partners in 1972. Coloured in orange shows openings to be bricked. (PROV Public Building Plan VPRS8044/P/3)



Figure 5. East (Melbourne Place) elevation drawn by Meldrum Burrows & Partners in 1972. Coloured in orange are original openings to be bricked and coloured in yellow are new openings introduced to the rear elevation. (PROV Public Building Plan VPRS8044/P/3)

While the second to fifth floors remained as rented office spaces, the most significant changes were made to the ground and first floors (Figure 6). Most of the ground floor space was reserved for an auditorium, fundamental to the Theosophical Society's day-to-day activities including public lectures and general assembly. The floor level was slightly lowered for the new auditorium, utilising the limited floor height. On the first floor the meditation room, kitchen, dining space, committee room and library were constructed for the members of the society (PROV Public Building Plan VPRS8044/P/3).

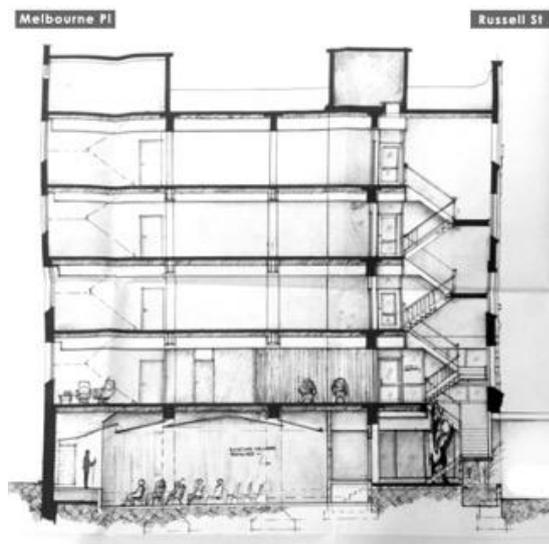


Figure 6. Section drawn by Meldrum Burrows & Partners in 1972. The floor level in the ground floor auditorium was to be lowered and sloped. (PROV Public Building Plan VPRS8044/P/3)

Following the completion, its first meeting and first public lecture 'the Keystone of the Arch' was held at the new premises on 23 March 1975, led by the President Mr Hal Steele (Age 22 March 1975:18). The Theosophical Society Building has since provided space for various activities and classes for its members.

The Theosophical Society Bookshop (or TS Bookshop) was established on the second floor in 1975 and continues to trade today (TS Bookshop n.d.). Mick Lewis's Music Store on the ground floor has been in existence since 1963. Other lessees since 1975 include the Electric Development Association of Victoria (Age 12 November 1976:22); the Vegan Society of Victoria (age 24 February 1978:44); and a medical clinic run by Dr W C Chen (Age 22 July 1978:20).

Currently, the Melbourne Theosophical Society building at 124-130 Russell Street is tenanted by 10 businesses including the Melbourne Theosophical Society, four shops and one food and drink outlet (CoMMaps).

*Meldrum Burrows & Partners, architects*

The architectural practice Meldrum & Partners was formed in 1959 by Percy Hayman Meldrum (1887-1968), and it became Meldrum Burrows when Sydney-based Bill Burrows joined the firm. Meldrum was joined in practice by his son, Richard John Meldrum (1928-2004). Meldrum Snr retired from practice in 1965. Meldrum Burrows gained particular prominence in the 1970s and 1980s and were involved in advising on and strategic planning for large projects (Willis 2012).

Percy Hayman Meldrum had been articled to A A Fritsch from 1907 to 1913. Moving to London in 1914, Meldrum practiced as an aircraft designer at the War Office. At the end of World War One Meldrum joined the staff of the Architectural Association later returning to Australia to join A G Stephenson as Stephenson & Meldrum. His work during this time include Newspaper House, Collins Street (1932) and Castlemaine Art Gallery and Historic Museum (1930). Meldrum went on to practice as Meldrum & Noad between 1937 and the 1950s, during which time he won the 1942 RVIA Street Architecture Medal for the National Bank of Australasia building in Collins Street (1938) (Willis 2012).

## COMMUNITY CONNECTIONS

124-130 Russell Street, fully between 1972 and 1975 for the Theosophical Society, has been closely associated with the Society for over 40 years.

Formed in 1875 in New York, with international headquarters at Adyar, South India, the Theosophical Society has branches in around seventy countries. The Australian Section dates back to 1895 (TSAML n.d.). Promoting ancient philosophies and their metaphysical thoughts, the Society's three declared objects were:

- To form a nucleus of the Universal Brotherhood of Humanity, without distinction of race, creed, sex, caste or colour.
- To encourage the study of Comparative Religion, Philosophy and Science.
- To investigate unexplained laws of Nature and the powers latent in man.

Since the opening of the Melbourne Lodge in 1916, a range of activities was developed for the Theosophical Society. A regular Sunday night public lecture had been provided throughout the year, continuing for over 75 years. Regular member nights provided space for liberal and critical discussions on a wide range of Theosophical and kindred topics.

Today, classes and group activities held at the premises include mental healing groups, yoga, meditation, astrology, discussion groups and metaphysical workshops and studies (TSAML n.d.).

It is anticipated that the Theosophical Society Building at 124-130 Russell Street, Melbourne is of social significance for its association with the Society. The relevant significance indicators include:

- The community or cultural group has a deep sense of ownership/stewardship and/or connectedness to the place or object
- The place is important to this community's sense identity
- Important as a place of community service (including health, education, worship, pastoral care, communications, emergency services, museums, etc.)

It may also be important to this community as an 'Important as a place of collective socialisation'.

### **SITE DESCRIPTION**

124-130 Russell Street is located on the eastern side of Russell Street, between Bourke Street and Little Collins Street. The building is constructed of a concrete structural frame with brick walls. The front façade is rendered, and the side elevations are of face brick (now painted).

The symmetrical front façade is divided into three vertical bays with the entry located in the narrow central bay. Rendered spandrels run horizontally across the building, marking the location of each floor level, and contrasting with the strong vertical lines of the columns. Each column is decorated with a rusticated base and a squared rendered motif at the top. The existing windows are not original (updated prior to the 1970s renovations but after the 1950s (Figure 3)).

A parapet runs across the top of the building, and is shaped to correspond to the vertical bays, rising to a pedimented arrangement over each of the side bays. Decoration of the façade consists of simple rendered geometric patterns and shapes, currently painted in a contrasting colour. Three large round motifs run down the central bay, corresponding with the middle floor levels. The upper and lower motifs are identical – an open circular rendered arrangement. The central motif is a round solid metal feature inscribed with a star motif – the emblem of the Theosophical Society.

At the ground floor level, a cantilevered verandah steps up to the main entrance from the shopfronts and contains the lettering of the Melbourne Theosophical Society. It appears to be either original or early. The street entrance is clad with marble tiles and bronze shopfront window frames. A wide entrance with steps leads to the entry foyer.

### **INTEGRITY**

The upper façade is relatively intact, although windows are non-original. At the street level, the building has been altered, with shop fronts replacing the original showroom openings. Some alteration to window openings at the rear was carried out in the early 1970s along with changes to the ground and first floor interiors. Examination of a large number of places for the Hoddle Grid Review has shown that building alterations to windows are very common. This building is considered to be at benchmark for integrity when compared with a large sample across the Hoddle Grid.

## COMPARATIVE ANALYSIS

The building can be compared to other commercial buildings of a similar scale and form from the interwar period; car showrooms, and / or buildings associated with a particular social/cultural/spiritual group. The following buildings are of a similar scale and form to 124-130 Russell St. The buildings are five or six storeys with rendered facades. The upper façade is treated as one element and is clearly distinguished from the ground level in terms of both use and appearance. Primary aesthetic interest is derived from an interplay of strong vertical elements and regular horizontal banding.

### *131 King Street, 1926 (HO1048)*

The former Salvation Army's People Palace is a seven-storey rendered reinforced concrete building. Designed in the Greek Revival style by Adjutant Percival Dale of the Salvation Army and built in 1926, it was refurbished and converted to a hotel and restaurant in 1979.



Figure 7. 131-137 King Street, Melbourne constructed 1926. (Source: iheritage)

### *Benjamin House, 358-360 Little Collins Street, 1929 (HO1210)*

358-260 Little Collins Street is a five-storey interwar commercial building with restrained render detail to the spandrels and vertical columns expressed on the façade.



Figure 8. 358-360 Little Collins Street constructed 1929. (Source: iheritage)

The following buildings are comparable to 124-130 Russell Street, as examples of a new building type – the car showroom, that evolved in the 1920s and 30s in response to a rapid growth in personal car ownership.

*Melbourne City Toyota, 615-645 Elizabeth Street, 1937 & 1955 (VHR H2306; Significant in HO294 HO1124 Elizabeth Street North (Boulevard) Precinct)*

Three interlinked brick three-storey buildings with an open-air car yard used as showrooms and offices for motorcar retailing. The southern property bounded by Elizabeth, Queensberry and O'Connell Streets was designed by Harry Norris in a moderne style in 1937. The northern section of the building was completed in 1955 in a complementary style.



Figure 9. 615-645 Elizabeth St constructed 1937 and extended in 1955. (Source: HERMES)

*Former Kellow Falkiner showrooms, 375-385 St Kilda Road, 1926-29 (VHR H668; HO490)*

These interwar buildings were built as car showrooms. They demonstrate a high level of architectural detail and integrity, particularly the ground floor car display area, which is still legible.



Figure 10. 375-385 St Kilda Road constructed 1926-29. (Source: HERMES)

The following buildings are comparable to 124-130 Russell Street, as buildings associated with a particular social/cultural/spiritual group.

*YWCA building, 489 Elizabeth Street, 1939 (non contributory to HO1125 Elizabeth Street Precinct)*

The Young Women's Christian Association (YWCA), an organisation with a mission to nurture the physical and spiritual well being of young women outside of the mainstream established religious institutions. A building was constructed in 1939 but was rebuilt in 1975.



Figure 11. 489 Elizabeth Street constructed 1939 and 1975. (Source: CoMMaps)

124-130 Russell Street remains legible in scale, form and detail as an interwar commercial building. Other interwar buildings including 131-137 King Street and 104-106 Elizabeth Street have more complex ornamentation and retain their original windows, leading to a higher degree of integrity than 124-130 Russell Street. 158-160 Little Collins Street is most architecturally comparable to 124-130 Russell Street however the former Theosophical Society building unusually retains an early cantilevered verandah. Historically it is of interest for its use as a car showroom, a building typology that emerged in the 1920s and 30s, although that aspect of its use is not now as apparent as in the other examples provided. Its association with a group with a social/spiritual mission from 1972 falls into the contemporary period of use, and may have meaning for the Society's current members.

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**ASSESSMENT AGAINST CRITERIA**


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|---|--|
| ✓ | <p><b>CRITERION A</b><br/>Importance to the course or pattern of our cultural or natural history (historical significance).</p>  |
|   | <p><b>CRITERION B</b><br/>Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>   |
|   | <p><b>CRITERION C</b><br/>Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>   |
| ✓ | <p><b>CRITERION D</b><br/>Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>   |
| ✓ | <p><b>CRITERION E</b><br/>Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>  |
|   | <p><b>CRITERION F</b><br/>Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>   |
| ✓ | <p><b>CRITERION G</b><br/>Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p> |
|   | <p><b>CRITERION H</b><br/>Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>  |
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**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

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Age, as cited.

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Willis, Julie 2012 'Meldrum, Percy' in Goad, Philip and Willis, Julie (eds.), *The Encyclopedia of Australian Architecture*, Cambridge University Press, Cambridge.

**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985**      Ungraded

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**Central City Heritage  
Study 1993**      Ungraded

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**Review of Heritage  
overlay listings in the  
CBD 2002**      Ungraded

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**Central City Heritage  
Review 2011**      Ungraded

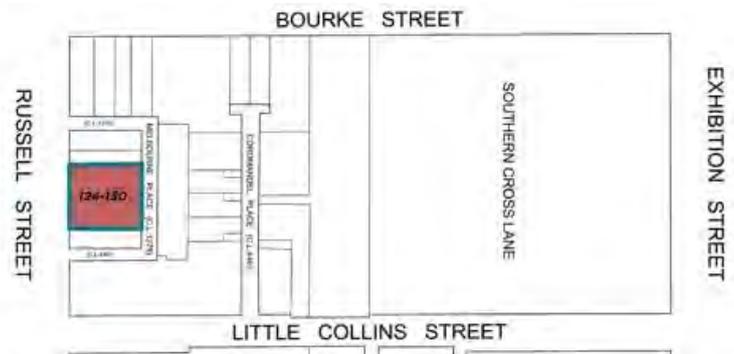
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**STATEMENT OF SIGNIFICANCE**

**Heritage Place:** Melbourne Theosophical Society (former Russell House)



**PS ref no:** N/A

**What is significant?**

Russell House at 124-130 Russell Street, Melbourne, built in 1923 as a car showroom and offices and used from 1972 as the office of the Melbourne Theosophical Society.

Elements that contribute to the significance of the place include (but are not limited to):

- The building's original external form, materials and detailing;
- The building's relatively high level of integrity to its original design;
- The original size and pattern of fenestration;
- The pedimented parapet, spandrels, columns and rendered geometric shapes;
- The round solid metal feature with star motif; and early signage; and
- The marble tiles and bronze shopfront window frames at street level.

Later alterations made at ground level are not significant.

**How it is significant?**

124-130 Russell Street, Melbourne is of local historic, representative, aesthetic and social significance to the City of Melbourne.

**Why it is significant?**

Russell House at 124-130 Russell Street is historically significant for its demonstration of car sales in the early years of motoring in Victoria. With car ownership concentrated in Melbourne in the 1920s, motor garages represent an important use for a small number of buildings in the central city.

124-130 Russell Street is historically significant for its association with the Melbourne Theosophical Society, which was formed to encourage the study of comparative religion, philosophy and science. The Society was formed unofficially in Australia in 1890 following its New York formation in 1875, and became a chartered organisation in 1895. Since 1936 the Melbourne Theosophical Society was located at 181-187 Collins Street, then subsequently leased the Athenaeum Hall (188 Collins Street), and in 1972 purchased Russell House, converting several floors to suit its purposes in 1972. (Criterion A)

As a commercial building designed in the interwar classical style, 124-130 Russell Street is significant for its form, scale and façade detail of the period, and its level of integrity. (Criterion D)

124-130 Russell Street is aesthetically significant for its relatively intact façade. This is evident in the simple rendered geometric patterns to the rendered surfaces including the parapet with circular motifs and a round solid metal feature inscribed with a star motif - the emblem of the Theosophical Society. Aesthetic significance is attributed to the original cantilevered verandah and the wide entry with steps leading from street level and clad with marble tiles and bronze shopfront window frames. (Criterion E)

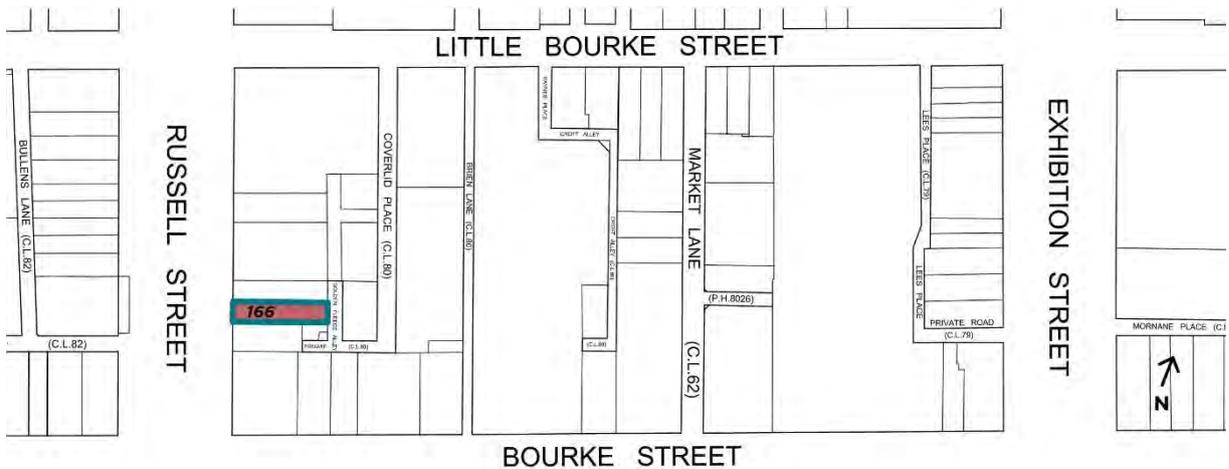
124-130 Russell Street is of social significance for its long-standing associations with the Melbourne Theosophical Society as its headquarters and the location of its library, bookshop and meeting spaces. 124-130 Russell Street is of social significance as a long-standing meeting place where those interested in theosophy meet, learn and exchange ideas. (Criterion G)

#### **Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)

<b>SITE NAME</b>	Shop
<b>STREET ADDRESS</b>	166 Russell Street Melbourne
<b>PROPERTY ID</b>	108586



SURVEY DATE: October 2017

SURVEY BY: Context

<b>HERITAGE INVENTORY</b>	H7822-1540	<b>EXISTING HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
<b>DESIGNER / ARCHITECT / ARTIST:</b>	Possibly William J Ellis (not confirmed)	<b>FORMER GRADE</b>	C
<b>DEVELOPMENT PERIOD:</b>	Victorian Period (1851-1901)	<b>BUILDER:</b>	Thomas Dally
		<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1877

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
5 Building a Commercial City	5.5 Developing a retail centre
	<b>OTHER SUB-THEMES</b>
3 Shaping the urban landscape	3.2 Expressing an architectural style

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no:</b> 31	<b>Inventory no:</b> 540
<b>Character of Occupation:</b> Commercial	
Land sale details not provided.	
1866 Cox	Building on site
1880 Panorama	
1888 Mahlstedt	Shop and residence
1905/1906	Shop and residence
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Shop and residence
1920s	Cafes and Temperance.
1960s	Not able to be determined.

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Extent of overlay: Refer to map

**SUMMARY**

Originally built as one of an identical pair, this four-storey commercial building now stands as a single building, following the demolition of 168 Russell Street c.1970. The cohesive arrangement of elements such as arched windows openings, moulded cornices and parapet detailing forms an Italianate façade to the upper floors.

## HISTORICAL CONTEXT

### Building a commercial city

#### *Developing a retail centre*

Even before the early 1850s, Melbourne had established the foundational infrastructure for international trade and commerce, including retail markets, shipping agents, and industry and finance houses - the beginnings of an entrepreneurial global city (Context 2012:2).

Retailing in Melbourne gained official recognition when eight market commissioners were elected in 1841 from a roll of local voters. The commissioners established the Western Market, which became the principal place for selling fresh food, with many goods transported from Melbourne to pastoral settlements. At this time Melbourne's population was 4479, and the colony's was 20,416 (Young and Spearritt 2008). The growth of retailing was accompanied by the construction of warehouses to store goods.

Miles Lewis notes that various precincts within the city centre had emerged by the early 1840s, and that this pattern

*remained little changed into the 20th century and which ... survives today – mercantile and warehousing activity near the Pool and the wharves, banking in central Collins Street, the retailing heart between Swanston and Elizabeth Streets, the medical precinct in the vicinity of Dr Richard Howitt's house in Collins Street East, and so on (cited in Context 2012:12).*

The department store Buckley and Nunn opened in 1854, establishing Bourke Street as the preferred retail strip.

Suburban retailing increased towards the end of the 1880s as greater Melbourne's population approached 280,000 and tramlines transported shoppers to suburban shops (Young and Spearritt 2008).

Retail premises in the nineteenth century and the early twentieth century generally included upper-level accommodation for families involved in the business. Multi-storey shop and dwelling type buildings housing ground-level shop with rooms above were constructed across the retail strips of Melbourne, and three- or more storied commercial and retail buildings began to proliferate between Bourke and Lonsdale streets from the late 1880s (Lovell Chen 2017:220).

### Shaping the urban landscape

#### *Expressing an architectural style*

In the 1870s and 1880s there was a building boom, both commercial and residential. The 1880s property boom made its mark on commercial design in the central city, with a new, bold generation of architects. Renaissance and Italianate revival influences with simpler form and detail were commonly used throughout the Victorian period from the 1850s to the 1880s. The extent to which these styles could be reproduced was dependent on several factors including the skill of the architect, the importance of the building and its cost. From the 1880s Boom Style commercial buildings, such as William Pitt's Windsor Hotel and the Block Arcade, were characterised by increasingly rich decoration (Context 2012: 17).

## SITE HISTORY

The land at 166 Russell Street is part of Crown Allotment 1, Block 23, purchased in April 1839 by a Sydney businessman Archibald Mossman, who also bought Allotments 2, 3, 4 and 20 in the same block (DCLS). The first documented occupation of the land at 166 Russell Street was in 1866 (Fels, Lavelle & Mider 1993). In a study of the Little Bourke Street Precinct, Graeme Butler noted that there is a remnant rubble basalt wall incorporated into the rear wall of 166 Russell Street, which presumably dates from the precinct's main growth period in the mid-nineteenth century (Butler 1989:43).

In 1877, the current mid-Victorian four-storey building replaced the single- and two-storey buildings that existed on the site. The current building at 166 Russell Street was one of a row of identical shops known as 166-168 Russell Street (Figure 1, Figure 2).



Figure 1. A 1920s bird-eye view over Bourke Street shows the subject building at its full extent. (Source: Row 1932, SLV)

In October 1877, the then owner, watchmaker John Powell, submitted a building application to erect two three-storey shops on the land formerly numbered 108-110 (currently 166-168) Russell Street. The builder was Thomas Dally, and it is probable that the architect was William J Ellis, who invited tenders for erecting 'two three-storey shops and dwellings' in Russell Street at the same time (MCC registration no 7379, as cited in AAI record no 73082; *Argus* 8 September 1877:11). In December of the same year, tenders were invited for slating the roofs of two shops next to the Temperance Hall, and the shops were completed by early 1878 (*Argus* 7 December 1877:3; RB 1878).

Although the building application and the tender notice specified the building as three storeys, it is likely that the building was completed as a pair of four-storey premises, as the first Net Annual Value (NAV) of each shop at 166-168 Russell Street in 1877-78 was £200, which was significantly higher than the NAV of £160 of the adjoining three-storey Temperance Hall at 170 Russell Street (RB 1878). Each containing eight rooms and a ground-floor shop, the shops at 166-168 Russell Street were as tall as the Temperance Hall, later the Savoy Theatre, now demolished (Figure 2).



Figure 2. 166-168 Russell Street before the demolition of no 168. (Source: VHD)

According to the Mahlstedt Fire Survey Plans until the mid-nineteenth century, both 166-168 Russell Street and the Savoy Hotel were the tallest buildings on the east side of Russell Street between Bourke and Lonsdale streets, an area that had been developed mainly with one or two-storey retail buildings (Figure 2) (S&Mc 1884-1942; Mahlstedt Map, section 1, no 4, 1910, 1925 & 1948).

The tenants at 166 Russell Street between 1877 and 1880 were Daniel O'Connell, tailor, and John Powell & Co, watchmakers, who were also the first owner of the subject building. Between 1880 and the mid-1880s, it was leased to Joseph Davis's furniture warehouse, until it was replaced by pawnbroker Jacob Solomon's office in the late 1890s. Later, the building housed the Commercial Bank of Australia in the early 1920s (S&Mc 1920) and a Chinese ca called 'Eastern Ca between the mid-1920s and the mid-1940s (S&Mc 1925-1942). In the 1970s, a Chinese restaurant occupied the site.

The land at 166-168 Russell Street was subdivided in 1921 when number 168 was sold to Josephine Ignatius and Benjamin Alentorn, who lived and ran a restaurant on the site at 168 Russell Street (S&Mc 1922). The building at 168 Russell Street was demolished c1970 to make way for the current three-storey office building (CoMMaps).

## SITE DESCRIPTION

The building at 166 Russell Street was originally built as one of an identical pair (166 and 168 Russell Street). Number 168 was demolished c1978. 166 Russell Street remains as a separate single building.

The four-storey brick building has a stuccoed front façade, with face brick to each side. The cohesive arrangement of elements such as arched window openings, moulded cornices and parapet detailing results in an Italianate façade to the upper floors.

Each floor has a set of three identical window openings. The first floor and third floor have rounded arched openings with key stones and moulded architraves. A moulded cornice and decorative frieze run along the façade at the spring point of the arches. The second floor has segmented arched openings, with keystones and moulded architraves. Double hung timber windows occur on each level. A decorative moulded cornice runs along the base of each level.

A decorative parapet at the top of the building conceals a hipped roof. Originally, the parapet had a pediment located centrally over the pair of buildings (see Figure 2). This has now been removed, but

a scroll end detail remains on the south end. On the northern edge of the building, a rough edge to the rendered finish marks the location where the paired building (now demolished) joined the subject building (Figure 3).



Figure 3. The rough edging at the northern end bordering a c1970 building currently at 168 Russell Street. (Source: Context, January 2018).

The rear form of the early building is intact with face red brick and original windows still evident. A remnant rubble basalt wall is evident at the rear of the property. It likely dates from the precinct's main growth period in the mid-nineteenth century (Figure 4) (Butler 1989:43).



Figure 4. Bluestone section dating from the mid-nineteenth century. (Source: Context, November 2017)

### INTEGRITY

The building form at 166 Russell Street is still intact although the paired building has been demolished. The upper front façade retains a high level of intactness apart from the central pediment that is missing. Substantial alterations have occurred at street level.

## COMPARATIVE ANALYSIS

Late Victorian buildings constructed during the 1880s contributed to shaping Melbourne into a commercial city. Often with multiple storeys, the buildings accommodated commercial or retail business at ground level and office, workshop floors or residences to the upper floors. Being influenced by the 1880s property boom, these buildings were popularly treated with Renaissance revival and Italianate styles, which are closely associated with Melbourne's Boom Style.

The subject building compares well with the following examples, drawn chiefly from the Central City Heritage Review 2011, being of a similar use, scale, location and creation date. The images are provided by CoM Maps unless stated otherwise, with images dating from c2000 or later.

Selected examples from the 1880s include:

*209 -215 Bourke Street, 1876 (Interim HO124 – recommended as significant in the Hoddle Grid Heritage Review )*

Built in 1876 this three-storey, late Victorian building is comprised of four shops with residences above. The upper façade presents a unified arrangement and exhibits the classical styling typical of the period.



Figure 5. 209-215 Bourke Street constructed 1876. (Context 2018)

*Former Gordon Building, 384-386 Flinders Lane, 1885 & 1888 (Interim HO1271 – recommended as significant in the Hoddle Grid Heritage Review)*

Also designed by architect Frederick Williams, 384-386 Flinders Lane was built as office accommodation. The distinctive four-storey (plus basement) office building was originally built as two-storeys (plus basement) in 1885, with an additional two-storeys built several years later in 1888. The cohesive arrangement of elements such as arched window openings, moulded cornices and parapet detailing results in an integrated Italianate façade.



Figure 6. 384-386 Flinders Lane constructed 1885 and 1888. (Source: Context 2017)

*Former Wilson's shop & residence, 299 Elizabeth Street, 1885 (HO1017)*

A three-storey rendered brick shop and former residence. Designed in the Italian Renaissance Revival style and built for Charles Wilson in 1885.



Figure 7. Former Wilson's shop & residence, 299 Elizabeth Street constructed 1885. (Source: CoMMaps)

*Former Warburton's shops & warehouse, 365 Little Bourke Street, 1887 (HO1052)*

A pair of three-storey brick former warehouses to Little Bourke and Rankins Lane with another two-storey building to Warburton Lane with ground level parking. Designed by Twentyman & Askew and built by William Radden. It was refurbished and subdivided into a mix of retail, office and residential units in 2000.



Figure 8. Former Warburton's shops and warehouse, 365 Little Bourke Street constructed 1887. (Source: CoMMaps)

166 Russell Street is similar to 209-215 Bourke Street. Both were early examples of three/four-storey retail and residential buildings constructed in the late 1870s. 166 Russell Street compares well with the other examples as a relatively intact example of a late Victorian building constructed in a simplified Italianate style.

**ASSESSMENT AGAINST CRITERIA**

✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
✓	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

**REFERENCES**

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**PREVIOUS STUDIES**

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**Central Activities  
District Conservation  
Study 1985** D

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**Central City Heritage  
Study 1993** C

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**Review of Heritage  
overlay listings in the  
CBD 2002** Ungraded

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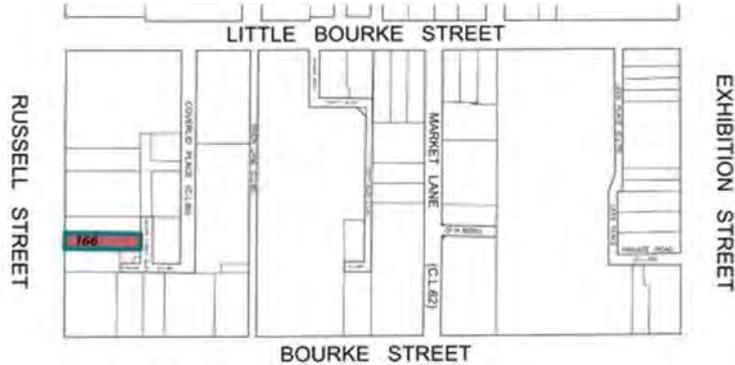
**Central City Heritage  
Review 2011** Ungraded

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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Shop

**PS ref no:** Interim HO1260



### What is significant?

The four-storey building at 166 Russell Street, Melbourne, which was completed in 1877 and which survives as part of a pair.

Elements that contribute to the significance of the place include (but are not limited to):

- The building's original external form, materials and detailing;
- The building's high level of integrity to its original design;
- Decorative parapet with scroll end detail (southern end);
- Round and segmented arched window openings with keystones and moulded architraves;
- Moulded major and minor cornices;
- Double-hung timber framed windows;
- Early built form at rear of building with face red brickwork and extant windows; and
- Remnant rubble basalt wall (at rear)

Later alterations made to the street level façade is not significant.

### How it is significant?

166 Russell Street, Melbourne is of local historic, representative and aesthetic significance to the City of Melbourne.

### Why it is significant?

166 Russell Street is historically significant as a Victorian-era building that represents a key phase in the retail development of Melbourne when investment in city property from the late 1870s culminated in the economic and building boom of the 1880s. Built for owner and watchmaker John Powell, 166 Russell

Street is typical of buildings of the Victorian era that housed retail outlets at ground level with residences and workspaces for business-owners on the floors above. It is a relatively early example, predating the 1880s boom period of development. The remains of a bluestone wall that border Golden Fleece Alley is significant as a reminder of earlier site development. (Criterion A)

166 Russell Street is a representative example of a retail and residential building from the mid-Victorian era. It demonstrates the Italianate style that was popular for many buildings of this period. While the building with which it was paired has been demolished, 166 Russell Street remains legible with its attributes of Victorian form, scale and stucco wall decoration. (Criterion D)

166 Russell Street is aesthetically significant as it exhibits key characteristics of the Italianate style, including a cohesive arrangement of classical elements such as a decorated parapet, moulded cornices, and arched window openings with moulded architraves and keystones. (Criterion E)

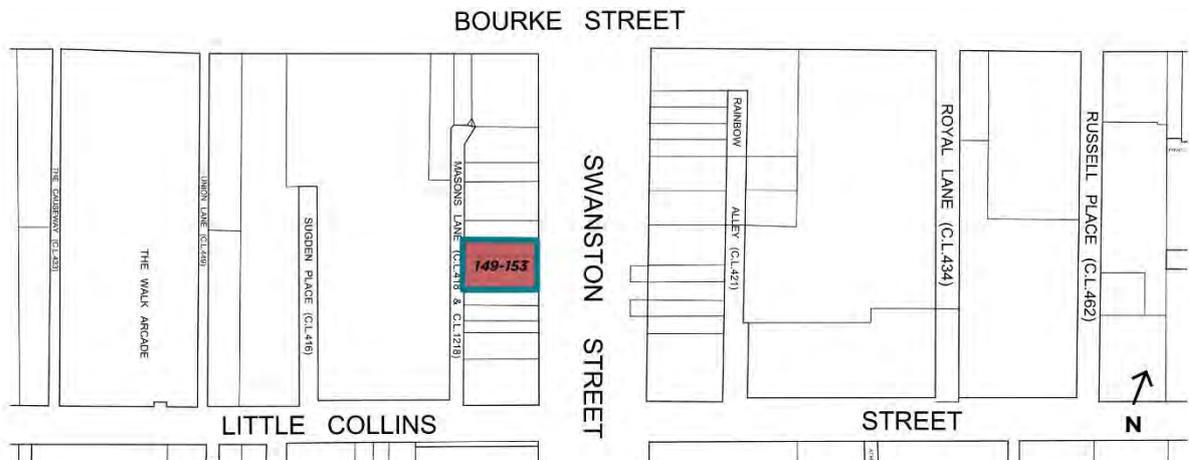
### **Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)



<b>SITE NAME</b>	Sanders and Levy Building
<b>STREET ADDRESS</b>	149-153 Swanston Street Melbourne
<b>PROPERTY ID</b>	109277



SURVEY DATE: January 2018

SURVEY BY: Context

<b>HERITAGE INVENTORY</b>	H7822-1618	<b>EXISTING HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
<b>DESIGNER / ARCHITECT / ARTIST:</b>	Reed Smart & Tappin	<b>FORMER GRADE</b>	C
		<b>BUILDER:</b>	McConnell & McIntosh
<b>DEVELOPMENT PERIOD:</b>	Federation/Edwardian Period (1902-c1918)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1900

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
5 Building a Commercial City	5.4 Developing a retail centre

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no:</b> 37	<b>Inventory no:</b> 618
<b>Character of Occupation:</b> Commercial	
inventory sheet not found	
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Commercial
1920s	Commercial
1960s	Commercial

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map

**SUMMARY**

149-153 Swanston Street is located in the Swanston Street South Precinct and part of the retail core of the Hoddle Grid. The building comprising shops and studios was built in 1900 for Sanders and Company in the Romanesque revival style by architects Reed Smart & Tappin.

## HISTORICAL CONTEXT

### Building a Commercial City

#### *Developing a retail centre*

Even before the early 1850s, Melbourne had established the foundational infrastructure for international trade and commerce, including retail markets, shipping agents, and industry and finance houses - the beginnings of an entrepreneurial global city (Context 2012:2).

Retailing in Melbourne gained official recognition when eight market commissioners were elected in 1841 from a roll of local voters. The commissioners established the Western Market, which became the principal place for selling fresh food, with many goods transported from Melbourne to pastoral settlements. At this time Melbourne's population was 4479, and the colony's was 20,416 (Young and Spearritt 2008). The growth of retailing was accompanied by the construction of warehouses to store goods.

Miles Lewis notes that various precincts within the city centre had emerged by the early 1840s, and that this pattern

*remained little changed into the 20th century and which ... survives today – mercantile and warehousing activity near the Pool and the wharves, banking in central Collins Street, the retailing heart between Swanston and Elizabeth Streets, the medical precinct in the vicinity of Dr Richard Howitt's house in Collins Street East, and so on (cited in Context 2012:12).*

Suburban retailing increased towards the end of the 1880s as greater Melbourne's population approached 280,000 and tramlines transported shoppers to suburban shops (Young and Spearritt 2008).

## SITE HISTORY

Lewis Sanders, Abraham Levy and Joseph L Levy were partners in Sanders & Company, a retail emporium that appears to have its origins in the 1850s, with the Levy Brothers establishing a fancy goods and importing business (Regan, 2004). The Levy family business occupied many sites throughout the central city, culminating in the large Leviathan Stores at the south-west corner of Bourke and Swanston Streets (271-281 Bourke Street).

A three-storey shop was first constructed at today's 149-153 Swanston Street in 1876 for owners Sanders & Company, and built by builder Harry Lockington (MCC registration no 7005, as cited in AAI, record no 77701). In 1900, the shop was demolished and three shops with studios, designed by architects Reed Smart & Tappin were built by McConnell & McIntosh (*Age* 18 September 1900:2; MCC registration no 8058, as cited in AAI, record no 77740). A 1910 fire survey plan shows three three-storey shops in existence, which, by 1925, were occupied by a variety of businesses, including a chemist, an auctioneer, the Children's Welfare Association, a dentist, photographer, dance teacher, dressmaker and milliner (Mahlstedt Map no 11, 1910; S&Mc 1925).

*Reed & Tappin, architects*

Established by Joseph Reed upon his arrival to Victoria in July 1853, the practice changed its names time to time with the changes of key members. The University of Melbourne Archives describes the early history of the firm as follows:

*One of Melbourne's leading architecture practices, the firm has designed many of Victoria's most prominent buildings. The firm was established by Joseph Reed, an architect who arrived from England in July 1853. Reed executed some important commissions before entering into partnership with Frederick Barnes in 1862.*

*In 1883 Anketell M Henderson and F J Smart, former employees of Reed and Barnes who had left to set up their own practice, re-joined the firm as partners. In 1890 Henderson left the partnership (UMA 2012).*

In April 1883, W B Tappin joined the firm, and the adoption of the name Reed Smart & Tappin was announced on 17 April 1890 (Argus 25 April 1890:10). Reed died shortly after the announcement, and Tappin in 1905 (UMA 2012).

Following the deaths of Reed and Tappin;

*F J Smart, now the head of the firm, died two years later and N.G. Peebles, head draughtsman, became a partner with C.P. Smart (son of F.J.) under the style of Smart, Tappin and Peebles.*

*E A Bates, who had been trained with the firm and entered into practice with R G Hyndman, re-joined Bates, Peebles and Smart to proceed with work on the new Reading Room of the Public Library.*

*In 1922 Peebles died; and in 1936 Bates and Smart were joined by W O McCutcheon. The name of Bates, Smart & McCutcheon was retained through subsequent changes... (UMA 2012).*

Trading as Bates Smart from 1996, the firm is known as the oldest continually operating architectural firm in Australia.

**SITE DESCRIPTION**

149-153 Swanston Street is located in the Swanston Street South Precinct and part of the retail core of the Hoddle Grid. The building is designed in the Romanesque revival style and is three bays wide and three storeys high with a parapet and signage panel above the top floor windows. The dominant feature of the composition are the three large windows per floor that take up most of the façade. The first-floor windows are faceted bays and the second-floor features round arch-headed windows. The masonry which features banded brick and render is framed as large giant order arches around the windows. Decorative panels fill the spaces between the first and second floors and ornamental stucco in Art Nouveau style is draped around the upper floor windows. Much of the original timber joinery appears to be intact, dividing each into six sashes per window. An unusual curved transom to the second-floor windows provides more decoration to the façade.

## INTEGRITY

149-153 Swanston Street has high integrity to the upper two floors but has been altered at the ground floor level by the addition of new shopfront windows and a cantilevered verandah. The painted surface conceals banded brick and render pillars to the upper floors.

## COMPARATIVE ANALYSIS

### *Other retail buildings by Reed Smart & Tappin*

Reed Smart & Tappin were amongst the most prominent architects of the 1880s and 1890s in Melbourne. The practice was highly skilled in the prevailing architectural styles of the period and their capabilities included Gothic revival for churches and institutions, Edwardian baroque for department stores, Romanesque and Renaissance revival styles for commercial premises. In the 1890s and early 1900s Romanesque revival was a popular choice for Melbourne's commercial buildings, both large and small. This style was closely followed c.1910-1920 by large department stores in the Edwardian baroque style. The images and descriptions below are provided by CoM Maps unless stated otherwise, with images dating from c2000 or later.

### *Mutual Store, 256 Flinders Street Melbourne, 1891 (HO656, Significant in HO506 Flinders Lane Precinct)*

The original Mutual Store was established in 1872 and the present Edwardian baroque building resulted from a major reconstruction in 1891. The Mutual Store was one of several large variety warehouses in Flinders Street and was also constructed by McConnell and McIntosh.



Figure 1.256-258 Flinders Street constructed 1891.

### *Ball and Welch Building, 172-192 Flinders Street, 1899 (Significant in HO505 Flinders Gate Precinct, Significant in HO506 Flinders Lane Precinct)*

The former Ball and Welch department store has been incorporated (with the Travellers Association building) into the Flinders Gate carpark. It features quite similar façade elements to 149-153 Swanston Street, although a much larger building with a storey added.



Figure 2. 172-192 Flinders Street constructed 1899.

#### *Other Edwardian-era retail premises*

In the central city, the Romanesque revival style was adopted in the 1880s-1900, often combined with Art Nouveau-influenced ornament. Red brick with limited render accents were the preferred materials, and facades were articulated with large-scale round-arches, sometimes with window bays set into them. The style was also used for more modest factories and warehouses along Flinders Lane. Many small shops or warehouses constructed during the Edwardian era in Romanesque revival styles are still found around the central city. These small scale buildings are typically built of face brick and contrasting render detail and feature rounded arch windows.

#### *Tye & Company, former furniture store, 93 Little Bourke Street, 1907 (HO686, Significant in HO507 Little Bourke Street Precinct)*

Incorporated into the rear of the Paramount development, this four-storey retail building was designed in 1907 in the Romanesque style.



Figure 3. 91 Little Bourke Street constructed 1907. (Source: HERMES 131386)

#### *37 Little Collins Street, 1906 (Interim HO1276 – recommended as significant in the Hoddle Grid Heritage Review)*

The two-storey brick building at 37 Little Collins Street was designed by architects H W & F B Tompkins. The construction date is estimated to be 1906.



Figure 4. 37 Little Collins Street constructed. (Source: CoM, 2018)

*209-211 Russell Street, 1907 (Contributory in HO507 Little Bourke Street Precinct)*

A two-storey brick building with ground level retail. Built for the tobacconist and property investor Mr Ross Lewin in 1907. The facade features some Art Nouveau decorative detailing.



Figure 5. 209-211 Russell Street constructed 1907.

*Royal Arcade, 148-150 Elizabeth Street, 1902 (HO543; Significant in HO509 Post Office Precinct)*

A three-storey rendered brick arcade including a basement with entrances to Bourke, Little Collins and Elizabeth Streets. Designed for the barrister Howard Spensley by Charles Webb in the Italianate style. The Elizabeth Street extension in Romanesque revival style pictured below was built in 1902.



Figure 6. Royal Arcade 148-150 Elizabeth Street constructed 1902.

The Sanders & Company retail store and studios is an equivalent architectural quality and a particularly high level of integrity when compared with the examples above. It is also a modest example of the work of Reed Smart & Tappin whose practice completed many major commissions. While displaying similar characteristics to other examples at 93 Bourke Street and 37 Little Collins Street, 149-153 Swanston Street is notable for its applied stucco ornamentation and the integrity of the window joinery to the two upper storeys.

**ASSESSMENT AGAINST CRITERIA**

✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
✓	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

149-153 Swanston Street is also contributory to the Swanston Street South Precinct.

## REFERENCES

Australian Architectural Index (AAI), as cited. Copyright Miles Lewis.

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Regan, A. (2004) Levy Brothers, Retailers, Melbourne, Victoria in Museums Victoria Collections <https://collections.museumvictoria.com.au/articles/2192>  
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University of Melbourne Archives (UMA) 2012, 'Bates, Smart & McCutcheon Pty Ltd' collection summary, <http://gallery.its.unimelb.edu.au/>, accessed 19 June 2018.

Young, John and Spearritt, Peter 2008, 'Retailing' in *eMelbourne*, School of Historical and Philosophical Studies, The University of Melbourne, <http://www.emelbourne.net.au/biogs/EM01241b.htm>, accessed 13 June 2017.

## PREVIOUS STUDIES

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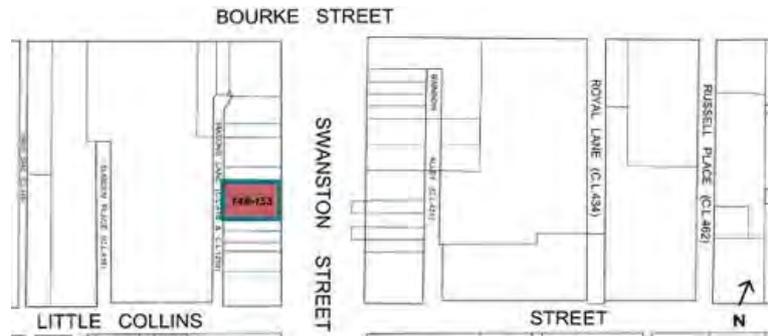
<b>Central Activities District Conservation Study 1985</b>	D
<hr/>	
<b>Central City Heritage Study 1993</b>	C
<hr/>	
<b>Review of Heritage overlay listings in the CBD 2002</b>	Ungraded
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<b>Central City Heritage Review 2011</b>	Ungraded

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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Sanders and Levy Building

**PS ref no:** Interim HO1294, Significant in Interim HO1289



### What is significant?

The three-storey shops and studios at 149-153 Swanston Street, Melbourne, built in 1900 by Sanders & Company and designed by Reed Smart & Tappin.

Elements that contribute to the significance of the place include (but are not limited to):

- The building's original external form, materials and detailing (first and second floors);
- The building's high level of integrity to its original design (first and second floors);
- Banded brick and render to the façade;
- Pattern and size of original fenestration, and original window joinery;
- Giant order arches framing the windows;
- Parapet and signage panel; and
- Decorative spandrels and ornamental Art Nouveau style stucco detailing around upper floor windows.

Later alterations made at the ground level are not significant.

### How it is significant?

149-153 Swanston Street, Melbourne, is of local historic, representative and aesthetic significance to the City of Melbourne.

### Why it is significant?

The Sanders & Company building at 149-153 Swanston Street is historically significant for its demonstration of retailing and other commercial activity at the turn of the century. Historically the

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building is associated with the Levy family of Lewis Sanders, Abraham Levy and Joseph L Levy who as Sanders & Company, established stores from the 1850s, culminating in the nearby Leviathan Stores at 271-281 Bourke Street. (Criterion A)

The three-storey building at 149-153 Swanston Street is a notable example of an Edwardian commercial building in the Romanesque revival style. The present buildings share characteristics with other larger and more prominent retail buildings by Reed Smart & Tappin such as the Mutual Store and the Ball and Welch building, both in Flinders Street. 149-153 Swanston Street is distinguished by its relatively high integrity compared with the Ball and Welch building and 93 Little Bourke Street that have been incorporated into contemporary developments. (Criterion D)

149-153 Swanston Street is aesthetically significant for its contribution to the Swanston Street South Precinct. Characteristics that contribute to its individual significance include the masonry arches banded in face brick and render (now overpainted but just visible), the elaborate windows to first and second floor levels, each with their original or early timber joinery and the ornate stucco decoration around the upper floor windows in Art Nouveau style. (Criterion E)

#### **Primary source**

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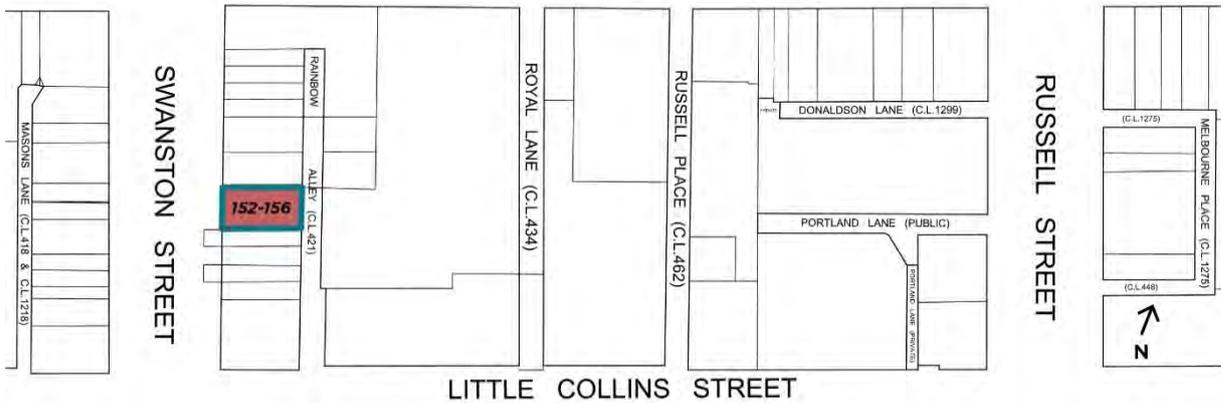
Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)



<b>SITE NAME</b>	Former Bank of Australasia
<b>STREET ADDRESS</b>	152-156 Swanston Street Melbourne
<b>PROPERTY ID</b>	109410



BOURKE STREET



SURVEY DATE: January 2018

SURVEY BY: Context

<b>HERITAGE INVENTORY</b>	H7822-1643	<b>EXISTING HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
<b>DESIGNER / ARCHITECT / ARTIST:</b>	A & K Henderson	<b>FORMER GRADE</b>	C
<b>DEVELOPMENT PERIOD</b>	Interwar Period (c1919-c1940)	<b>BUILDER:</b>	Not known
		<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1888, 1938 (remodelled)

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
5 Building a Commercial City	5.3 Developing a large, city-based economy
	<b>OTHER SUB-THEMES</b>
3.0 Shaping the Urban Landscape	3.2 Expressing an architectural style

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no: 38</b>	<b>Inventory no: Inventory not provided</b>
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Commercial
1920s	Commercial
1960s	Commercial

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map

**SUMMARY**

The former Bank of Australasia at 152-156 Swanston Street was remodelled from two Victorian shops by A & K Henderson in 1938-39. It is an excellent example of an interwar bank and is a significant place within the Swanston Street South Precinct.

## HISTORICAL CONTEXT

### Building a Commercial City

#### *Developing a large, city-based economy*

Banks, insurance companies, building societies and shipping companies were first established in the block bounded by Flinders Street, William Street, Bourke Street and Elizabeth Street and many of them erected substantial buildings by the 1880s (Savill 1987). By this time other professional and business uses were also in evidence, including legal chambers (MPS:50).

As well as managing locally generated income, the banks provided significant overseas capital, principally from Britain, to finance public projects and private investment. But the boom of the 1880s saw over-borrowing and overspending on building projects. Economic depression in the early 1890s saw many banks and land companies close their doors as British capital was rapidly withdrawn. The city recovered to some extent in the early twentieth century, and Melbourne underwent further development in its new role as the nation's capital. The Great Depression followed in the 1930s, which marked another period of decline. Nevertheless, during the long boom of the postwar period that followed, the bulk of Australia's leading public companies had their headquarters in Melbourne. Melbourne remained the financial centre of Australia, a role it maintained until the late twentieth century (Context 2012:33).

### Shaping the urban landscape

#### *Expressing an architectural style*

In the interwar period, a variety of styles was used in the design of commercial buildings, as architects and designers explored ways of treating buildings with new height limits, made possible by innovations such as the elevator and changes in regulations. In some instances, classical revival styles were used, while at other times, styles more closely associated with modern movement were used to express a streamlined, progressive aesthetic. The classical revival Commercial Palazzo style was commonly used, as exemplified by Harry Norris's Nicholas Building in Swanston Street of 1925 (Context, 2012:15). The style was an early attempt at creating a style suitable for the tall building. It was divided into a base, shaft and cornice, much like a Renaissance palazzo. The scale, however, was greatly enlarged, with the shaft stretching up to 10 storeys.

From the 1920s, onward, cantilevered verandahs came into fashion, for their clean lines and modern appearance. At this time the City Council began to encourage the removal of the cast iron 'corporation verandahs', and encourage their replacement with hung verandahs (which visually emulated the cantilevered ones). The corporation verandahs, with their iron posts and the city's coat of arms on the frieze, had characterised almost all commercial buildings in Melbourne and its suburbs up to this time (Context, 2012:15).

## SITE HISTORY

Two three-storey brick buildings at today's 152-156 Swanston Street were in existence in 1888 and housed shirtmakers A A Benjamin and tobacconist J Josephs (Mahlstedt Map no 8, 1888). In 1917, the buildings were purchased by butchers T K Bennett and Woolcock Pty Ltd, who occupied the buildings, addressed as 154-156 Swanston Street, until 1938 (*Herald* 25 October 1917:10).

In 1938, the buildings were purchased by the Bank of Australasia for £60,000. As part of a complete remodelling, a newspaper report of the day stated that the bank planned to add an extra storey and mansard roof, covered in copper. A banking chamber and shop were to be located on the ground floor, with upper floors leased for offices and professional chambers. In addition, the report continued, the 'whole of the present architecture will be removed from the façade, and the new work will be carried out in brick, with a stucco finish'. The architects for the project were A & K Henderson & Partners of Bank Place, Melbourne (*Argus* 5 February 1938:2). The Bank of Australasia branch at 152-156 Swanston Street opened in the ground floor, addressed as 154-156 Swanston Street, in August 1938 (*Argus* 5 August 1938:5).

The upper premises all addressed as 156 Swanston Street, were occupied by various businesses including: Astor Studio, portrait photographers; Austral Lighting Supplies Co, electric wholesalers; W Broadhead, photographic suppliers; Ingram & Co, accountants; Skin Treatment, beauty salon; Radio Rentals Pty Ltd, radio retailers; and Romney Tea & Coffee Lounge (S&Mc 1942). The Ingram & Co also established the 'Ingram School of Commerce' on the premises and provided classes until the mid-1950s (S&Mc 1942; *Age* 16 June 1954:20). The current occupant of the ground floor is Salera's, a long-standing jewellery business founded in 1953.



Figure 1. 152 Swanston Street, date unknown. (Source: Melbourne Heritage Action 2015)

### *A & K Henderson*

A & K Henderson (1906-1942) was a father and son practice with A M Henderson senior having worked with Reed & Barnes (1869-1872) and forming Henderson & Smart 1879-1906). With his son K A Henderson the firm became A & K Henderson (1906-1942) and continued a strong commercial clientele throughout the interwar period. Alcaston House at the corner of Spring and Collins Streets is an example of their restrained classical design. The partnership was extended in 1920 to include Rodney Alsop and Marcus Martin and it was as A & K Henderson, Alsop & Martin that they secured a major commercial client in Temperance & General Life Assurance. After Henderson Snr's death in 1922 the firm completed many commercial buildings under Kingsley Henderson's direction, working across styles such as the Renaissance revival and modern (Willis in Goad & Willis, 2012:322-3).

### **SITE DESCRIPTION**

152-156 Swanston Street is part of the Swanston Street South Precinct. The site extends through to Rainbow Alley at the rear, and the building is built to the site boundaries. Rising to a height of four storeys and with a fifth storey under a pitched mansard roof, it is considerably taller than the two-storey scale of adjacent Victorian era places in this block of Swanston Street.

The interwar classical building is based on a remodelling of two earlier shops. The façade features a stucco finish with a regular pattern of vertically oriented windows that graduate in size reflecting the importance of each floor level. Each storey also employs a different type of classical decorative treatment to the windows. There is an overhanging cornice and a balustraded parapet with urns. The pitched roof over the front rooms contains an attic floor with dormer windows, a relatively unusual feature when most commercial buildings employ a parapet to conceal the roof entirely. At street level there is a cantilevered verandah and a recessed entry between faceted shopfront glazing. The shop front glazing is contemporary in manner with frameless sheets butted together. Overall the building at 152-156 Swanston Street is relatively conservative in its styling for its construction date of 1938.

### **INTEGRITY**

156-162 Swanston Street retains high integrity to the upper floors and retains a cantilevered verandah. The ground floor shopfronts are highly likely to have been remodelled from the previous use as a bank. The historic photo, although undated shows that there has been little change to the building's façade apart from the removal of some window hoods or awning blinds.

### **COMPARATIVE ANALYSIS**

The interwar period provided many new commercial buildings in the city centre. At the same time the use of different styles including neo-Gothic, Renaissance revival and classical revival was promoted by several prominent architectural practices including that of A & K Henderson. The images and descriptions below are provided by CoM Maps unless stated otherwise, with images dating from c2000 or later.

#### *Other works by A & K Henderson*

In the interwar period A & K Henderson were responsible for many large-scale commissions within the City of Melbourne. Their association with several banks and with the Temperance and General Life Assurance Society (T&G) throughout the 1920s and 1930s resulted in some fine buildings, many of which are on the Heritage Overlay and the Victorian Heritage Register. Their interpretation of

classical styling was widely used, even with taller and more modern buildings such as the former National Bank of Australasia headquarters at 271-275 Collins Street.

*480 Bourke Street, 1925 (Interim HO1242 – recommended as significant in the Hoddle Grid Heritage Review)*

480 Bourke Street is a four-storey Interwar office building designed by A & K Henderson, Alsop & Martin in 1925, also in the classical revival style.



Figure 2. 480 Bourke Street constructed 1925. (Source: Context 2017)

*Alcaston House, 2 Collins Street and 69-81 Spring Street, 1930 (VHR H0500; HO559, Significant in HO504 Collins Street East precinct)*

Alcaston House is of architectural significance for its combination of Renaissance revival motifs within an essentially modern framework and for the way in which its design expresses its mixed uses. The use of detailing such as the smooth rustication and round-headed windows and the colour of the main structure complement the other buildings in this important precinct, especially the Old Treasury.



Figure 3. Alcaston House, cnr Collins and Spring streets constructed 1930. (Source: VHD)

*Former Bank of Australasia, 394-398 Collins Street and 73-83 Queen Street, 1929 (VHR H0033; HO606)*

The former Bank of Australasia was designed in two stages by two different architects. The architects for the first stage, Reeds & Barnes, designed a restrained two-storey classical building, constructed of imported Oamaru stone, with a rusticated base, a prominent cornice and grouped corner pilasters. The architects for the second stage of the building, in 1929, were A & K Henderson. Three stories were added which matched the original building in both external style and materials.



Figure 4. Former Bank of Australasia, cnr. Collins and Queen Streets constructed 1929. (Source: VHD)

*Former National Bank of Australasia, 271-275 Collins Street, 1924-25 (VHR H2064; HO595)*

In 1924-5 the architects A & K Henderson won the competition for the design of a new building, designing a five bay, 10-storey steel framed structure with reinforced concrete floors. The building rose to the maximum permitted height limit, 132ft (40.2m). The design is that of an elongated commercial palazzo.



Figure 5. Former National Bank of Australasia, 271-275 Collins Street constructed 1924-25. (Source: VHD)

*T & G building, 141-165 Collins Street, 1929 (HO731)*

12-storey office building with ground level retail and 4 level basement car park. Designed by Anketell & K Henderson in the neo-Baroque style it was built by the Macleod brothers in stages from 1926, 1938 & 1959. Of note is the 1929 Napier Waller mural in the foyer.



Figure 6. 141-165 Collins Street constructed 1929. (Source: VHD)

*National Trustees and Executors Company offices, 93-95 Queen Street, 1939 (HO731)*

A seven-storey brick office building designed by A & K Henderson in the neo-Gothic style and built in 1939.



Figure 7. 93-95 Queen Street constructed 1939.

### Interwar banks

The interwar bank forms a prominent part of the landscape of the Hoddle Grid. Amongst the examples below are several State listed banks and some with Heritage Overlays. Banking buildings of the early 1920s were generally three to four storeys but by the 1930s had grown to 10 storeys or more. The styles deemed appropriate included the classical Greek and Renaissance revival styles

whilst employing concrete structures and sometimes terra cotta faience as facing. Later buildings in the 1930s started to express themselves through modernism.

*Former Bank of New South Wales, 137-139 Flinders Lane, 1924 (Interim HO1292, HO1286 Flinders Lane East Precinct – recommended as significant in the Hoddle Grid Heritage Review)*

137-139 Flinders Lane, the former ES& A and Bank of New South Wales, now Flinders Lane Gallery dates from 1924. It contributes to the Flinders Lane East Precinct and is individually significant. It is a reinforced concrete building with neo-Gothic styling.



Figure 8. 137-139 Flinders Lane constructed 1924. (Source: Context 2018)

*Former State Savings Bank, 615-623 Collins Street, 1923-1924 (HO1013)*

615-623 Collins Street is a five-storey rendered brick former State Savings Bank building. Designed in the Renaissance revival style by Peck & Kemter.



Figure 9. 615-623 Collins Street constructed 1924.

*Former Union Bank, 351-357 Elizabeth Street, 1928 (HO1019)*

A five-storey rendered brick bank building. Designed by Butler & Martin in the Commercial Palazzo style and built for the Union Bank by Thompson & Chalmers in 1928.



Figure 10. 351-357 Elizabeth Street constructed 1928.

*Former ES&A Bank, 219-225 Swanston Street, 1928 (VHR H0390; HO749)*

The Former ES&A Bank at 219-225 Swanston Street of 1928 by Hare, Henry & Hare is of architectural significance as a notable example of the popular 1920s Greek neo-Classical revival. The Greek Revival style was favoured by the ES&A Bank and a number of its branches were built in this style in the 1920s. This appears to be the most intact and best example of the style in its relatively unabstracted form. The style emphasises solidity in its classical references, a characteristic no doubt valued by a bank.



Figure 11. 219-225 Swanston Street constructed 1928.

*Former Bank of New South Wales, 190-192 Bourke Street, 1929 (VHR H0799; HO540)*

The former Bank of New South Wales building of 1929 by Godfrey & Spowers is architecturally significant for exemplifying the architectural eclecticism and exoticism of the late 1920s and early 1930s. It is very unusual for the application of Egyptian motifs. It is an excellent example of the use of decorative terra-cotta faience, which was a popular cladding material in the inter-war years.



Figure 12 190-192 Bourke Street constructed 1929.

*77-89 William Street, 1939 (HO753)*

Nine-storey concrete office building with a sandstone faience. It contains a ground floor banking chamber. Designed by Meldrum & Noad in the neo-Renaissance modernist style and built in 1939. It received the Victorian Institute of Architects Street Architecture Medal in 1942.



Figure 13. 77-89 William Street constructed 1939.

In the context of the commercial work of A & K Henderson, 152-156 Swanston Street is a modest example and most similar to 480 Bourke Street. It adopts the relatively conservative styling adopted for many of the practice's larger commissions, probably reflecting the wishes of their banking and other commercial clientele. When compared with other smaller interwar banks it is comparable in architectural quality and integrity to several examples already on the HO.

**ASSESSMENT AGAINST CRITERIA**

✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
✓	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

152-156 Swanston Street is also contributory to the Swanston Street South Precinct.

## REFERENCES

*Argus*, as cited.

Context 2012, *Thematic History: A History of the City of Melbourne's Urban Environment*, prepared for the City of Melbourne.

*Herald*, as cited.

Melbourne Planning Scheme (MPS), 'Melbourne and its Heritage Precincts', reference document to Clause 22.06 Heritage Precincts Policy of the Melbourne Planning Scheme, <https://www.melbourne.vic.gov.au/SiteCollectionDocuments/heritage-precincts-history-significance.pdf>, accessed 2 February 2018.

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985**

D

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**Central City Heritage  
Study 1993**

C

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**Review of Heritage  
overlay listings in the  
CBD 2002**

Ungraded

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**Central City Heritage  
Review 2011**

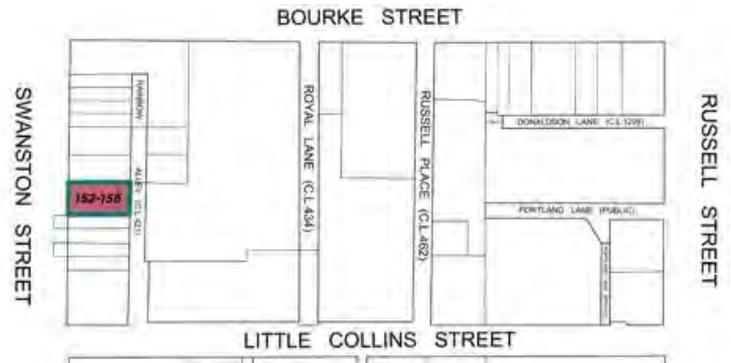
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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Former Bank of Australasia

**PS ref no:** Interim HO1295



### What is significant?

The former Bank of Australasia at 152-156 Swanston Street, Melbourne, constructed in 1938 and designed by A & K Henderson.

Elements that contribute to the significance of the place include (but are not limited to):

- The building's original external form, materials and detailing;
- The building's high level of integrity to its original design;
- The pitched mansard roof, balustraded parapet with urns and cornice;
- The original pattern and size of fenestration; and
- The recessed entry.

Later alterations at ground level are not significant.

### How it is significant?

152-156 Swanston Street, Melbourne is of local historic, representative and aesthetic significance to the City of Melbourne.

### Why it is significant?

The former Bank of Australasia at 152-156 Swanston Street, Melbourne is historically significant for its association with the interwar boom in banking, financial services and insurance that followed the recovery from the great economic depression of the 1890s. The interwar period saw many banks construct new premises in the central city, contributing to Melbourne's growth and consolidation of a large, city-based economy. (Criterion A)

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152-156 Swanston Street is representative both of the form and development of commercial buildings in the interwar period and as a work of prominent city-based architects A & K Henderson. It represents a substantially intact interwar bank that compares favourably to other examples on the HO including the former State Savings Bank, 615-623 Collins Street and the former Union Bank at 351-357 Elizabeth Street. It is also a modest example of the work of A & K Henderson who completed many commissions for major banks throughout the 1920s and 30s. 152-156 Swanston Street employs architectural classicism which was routinely used for their commercial projects. (Criterion D)

152-156 Swanston Street is of aesthetic significance for its contribution to the Swanston Street South Precinct. Its form and scale are both prominent, yet not out of scale with other buildings in the precinct. 152-156 Swanston Street demonstrates aesthetic value in its classically styled façade that is of high integrity. Particular characteristics include the stucco finish, vertically oriented windows of graduating proportions and distinctive decorative treatment, reflecting the importance of each floor. Other features include the cornice and balustraded parapet with urns. Amongst commercial buildings, the roof feature with dormer windows and an attic floor is unusual. A further characteristic of the style and period, and integral to the building is the cantilevered verandah. (Criterion E)

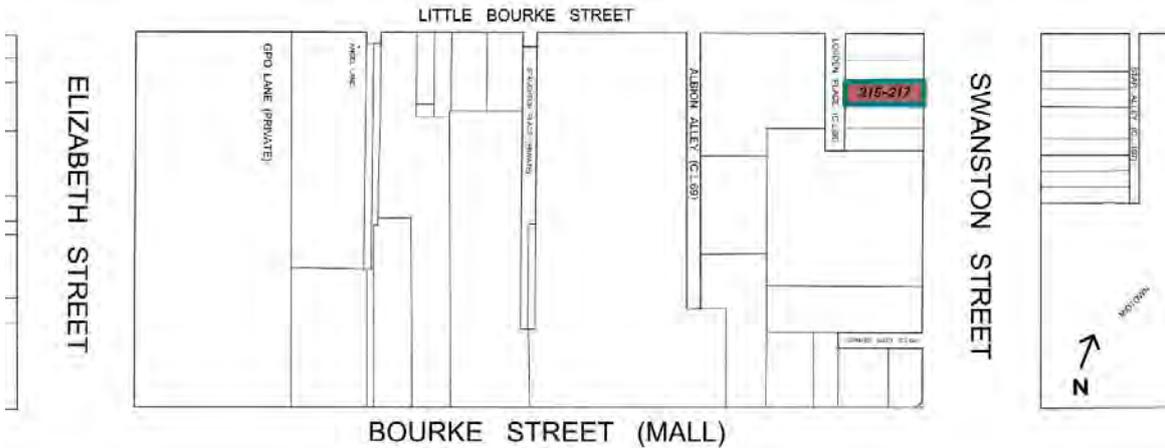
#### **Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)



<b>SITE NAME</b>	Shop and residence
<b>STREET ADDRESS</b>	215-217 Swanston Street Melbourne
<b>PROPERTY ID</b>	109287



SURVEY DATE: January 2018

SURVEY BY: Context

<b>HERITAGE INVENTORY</b>	H7822-1488	<b>EXISTING HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
<b>DESIGNER / ARCHITECT / ARTIST:</b>	Not known	<b>FORMER GRADE</b>	D
<b>DEVELOPMENT PERIOD:</b>	Victorian Period (1851-1901)	<b>BUILDER:</b>	Not known
		<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1856

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
8 Living in the city	8.1 Housing the population
	<b>OTHER SUB-THEMES</b>
5 Building a Commercial City	5.4 Developing a retail centre

**LAND USE**

<b>HISTORIC LAND USE</b>	
Archaeological block no: 29	Inventory no: 488
Character of Occupation: Commercial	
Extant building (shop) built 1856, occupants W Davis & Co. Owner 1859-1889 George Swanston.	
1866 Cox	
1880 Panorama	Two-storey building.
1888 Mahlstedt	Two-storey building.
1905/6 Mahlstedt	
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Residential, Commercial
1920s	Commercial
1960s	Commercial

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map

**SUMMARY**

215-217 Swanston Street is a rare surviving shop/residence from pre-1860. Once part of a terrace of four identical buildings it is the sole survivor of the row. It is a significant place in the Swanston Street South Precinct as a result of its early date of construction.

## HISTORICAL CONTEXT

### Living in the city

#### *Housing the population*

While many of Melbourne's poor were accommodated within the city proper, wealthier citizens established more salubrious places of residence away from the city centre. Within the City of Melbourne there were pockets of better-quality housing in East Melbourne, in St Kilda Road, and in parts of South Carlton. Outside the central city grid, in the surrounding suburbs of Carlton, West Melbourne, North Melbourne and East Melbourne, more early housing has survived than in the central city (Context 2012:65).

Accommodation was also provided for single men and women, and others in non-traditional living arrangements. Gordon House in Little Bourke Street was a notable early attempt at subsidised housing. Built in 1883, this innovative development was designed to provide accommodation for low-income families. Some large city residences were divided up into apartments in the 1880s, but it wasn't until the early twentieth century that self-contained flats became popular. They provided a cheaper and more desirable housing option for many and were popular with single men and 'bohemian' types (Context 2012:65).

### Building a commercial city

#### *Developing a retail centre*

Even before the early 1850s, Melbourne had established the foundational infrastructure for international trade and commerce, including retail markets, shipping agents, and industry and finance houses - the beginnings of an entrepreneurial global city (Context 2012:2).

Retailing in Melbourne gained official recognition when eight market commissioners were elected in 1841 from a roll of local voters. The commissioners established the Western Market, which became the principal place for selling fresh food, with many goods transported from Melbourne to pastoral settlements. At this time Melbourne's population was 4479, and the colony's was 20,416 (Young and Spearritt 2008). The growth of retailing was accompanied by the construction of warehouses to store goods.

By the early 1840s, Elizabeth and Swanston streets, from the Town Hall in the east and the General Post Office to the west, had become the focus of retail activity, influenced also by the location of the Western Market in the west of the city. The Eastern Market opened in 1847 as a fruit and vegetable market on the corner of Stephen Street (later Exhibition Street) and Bourke Street and drew retail further east. The department store Buckley and Nunn opened in 1854, establishing Bourke Street as the preferred retail strip.

Retail premises in the nineteenth century and the early twentieth century generally included upper-level accommodation for families involved in the business. Multi-storey shop and dwelling type buildings housing ground-level shop with rooms above were constructed across the retail strips of Melbourne, and three- or more storied commercial and retail buildings began to proliferate between Bourke and Lonsdale streets from the late 1880s (Lovell Chen 2017:220).

## SITE HISTORY

The subject place is located on Crown Allotments 9, Section 21, City of Melbourne. In 1866, allotment 9 was owned by Charles Driver (*Plan of Melbourne* 1866).

The two-storey building at 215-217 Swanston Street is an early Victorian building constructed in 1856, likely as part of a row of four shop and dwellings (Figure 1). It was occupied by W Davis and Co, coopers, in that year (Fels, Lavelle and Mider 1993, Inventory no 488).



Figure 1. A group of two-storey brick shops and residences in Swanston Street, c1860. 215-217 Swanston Street is the third building from the left. (Source: Melbourne Heritage Action 2015)

The building continued to be occupied by merchants throughout the nineteenth century. In 1867, C Dyer, boot and shoe maker, was the tenant (S&Mc). In 1870, J F Mullarky advertised that he had 'enlarged and fitted up' premises at 133 (today's 215-217) Swanston Street. Called 'Commercial House' by Mullarky, he used the building to house his millinery, drapery and outfitting business (*Advocate* 24 December 1870:2). George Swanston was the owner of the building until 1889 (Fels, Lavelle and Mider 1993, Inventory no 488). In 1888, the building accommodated M J Scully's bootery and hosiery business (Mahlstedt Map section 1, no 21, 1888).

From the early 1910s up until 1927, 215-217 Swanston Street was occupied by New South Wales Monte Piete Co, loan and deposit company (S&Mc 1912-27). Around the same time of the Monte Piete's departure, adjoining shops to the north (217-221 and 223-225 Swanston Street) were demolished to make way for a new building for the English, Scottish & Australian Bank; and by the 1930s, the remaining shops at 211-213 Swanston Street had been demolished and replaced with a two-storey reinforced concrete building for PH McElroy, electricians and radio dealers. Consequently, the subject shops at 215-217 Swanston Street remained the only surviving building in the row of four shop and dwellings (Figure 2).

During the postwar years, the premises had been extended to the western allotment boundary (Figure 3).





Figure 4. 74 Collins Street constructed 1855 and converted to a shop in 1927.

*330 King Street, 1850 (HO680)*

A two-storey rendered brick shop and dwelling. Built by James Heffernan in the Colonial Georgian style in 1850. The two-storey rear section was added in the 1880's.



Figure 5. 330 King Street constructed 1850.

*261 William Street, 1856 (HO1088)*

Two-storey brick former warehouse/store. Built in 1856 as part of the old Metropolitan Hotel and converted to a shop in the 1920's.



Figure 6. 261 William Street constructed 1856.

*120-122 Little Lonsdale Street, 1872 (Interim HO1296, Significant in interim HO1297 Little Lonsdale Street Precinct – recommended as significant in the Hoddle Grid Heritage Review)*

The pair of row houses at 120-122 Little Lonsdale Street were built in 1872, and have rendered brick facades and simple classical detailing.



Figure 7. 120 Little Lonsdale Street constructed 1872. (Source: Context 2018)

*Housing conforming to the typology but constructed after 1860*

*20 Ridgway Place, 1898 (Interim HO1259 – recommended as significant in the Hoddle Grid Heritage Review)*

The two-storey brick dwelling is located in Ridgway Place on the property boundary. Its simple design and detailing is reflective of working-class residential buildings in the city.



Figure 8. 20 Ridgway Place constructed 1898. (Source: Context 2017)

*474 Little Lonsdale Street, c1870s (Interim HO1282 – recommended as significant in the Hoddle Grid Heritage Review)*

A two-storey, brick building was built as one of a pair of houses facing Park Street. The small corner building can still be read as an early residential building. At street level the building has been altered to accommodate two shop fronts.



Figure 9. 474 Little Lonsdale Street constructed 1870s. (Source: Context 2017)

215-217 Swanston Street is a fine example of the type of residence and commercial premises that was once common across the city. It is the sole survivor of a terrace row comprising at least four identical buildings with verandahs at ground level. As a building dated to pre-1860, it is one of very few shop/residences remaining from this period in the central city. 215-217 Swanston Street is significant for its early date of construction and integrity of its upper floor when compared with other like places.

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**ASSESSMENT AGAINST CRITERIA**


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✓ **CRITERION A**  
Importance to the course or pattern of our cultural or natural history (historical significance).

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✓ **CRITERION B**  
Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).

---

**CRITERION C**  
Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).

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✓ **CRITERION D**  
Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

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✓ **CRITERION E**  
Importance of exhibiting particular aesthetic characteristics (aesthetic significance).

---

**CRITERION F**  
Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)

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**CRITERION G**  
Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

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**CRITERION H**  
Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

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**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

215-217 Swanston Street is also contributory to the Swanston Street North Precinct.

**REFERENCES**

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Royal Historical Society of Victoria (RHSV), 'Melbourne's Streets and Lanes', [http://www.historyvictoria.org.au/wp-content/uploads/2012/10/Melbournes-Streets-and-Lanes\\_Discovery-Series-No.-2.pdf](http://www.historyvictoria.org.au/wp-content/uploads/2012/10/Melbournes-Streets-and-Lanes_Discovery-Series-No.-2.pdf), accessed 12 February 2018.

Young and Spearritt 2008, 'Department Stores' in *eMelbourne*, School of Historical and Philosophical Studies, The University of Melbourne, <http://www.emelbourne.net.au/>, accessed 16 June 2017.

**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985** D

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**Central City Heritage  
Study 1993** C

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**Review of Heritage  
overlay listings in the  
CBD 2002** Ungraded

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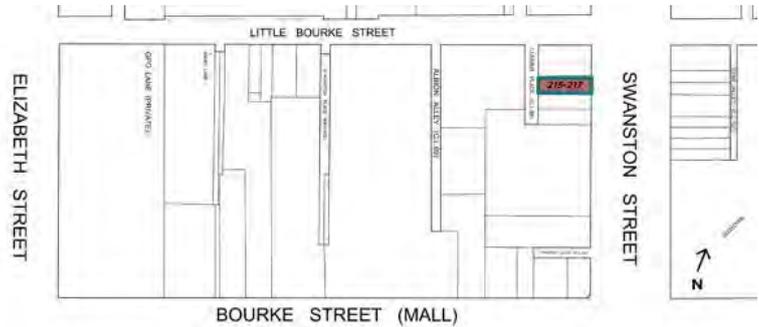
**Central City Heritage  
Review 2011** Ungraded

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## STATEMENT OF SIGNIFICANCE

Heritage Place: Shop and residence

PS ref no: Interim HO1291

**What is significant?**

215-217 Swanston Street, Melbourne, a two-storey shop and residence from 1856.

Elements that contribute to the significance of the place include (but are not limited to):

- The building's original external form, materials and detailing;
- The building's high level of integrity to its original design;
- Pattern and size of original fenestration;
- Windows with aedicules and corbelled brackets;
- A pair of stuccoed pilasters with simple moulded architraves; and
- Parapet with simple moulded cornice.

More recent alterations including the large glazed shopfront windows in the ground floor and modern canvas awning are not significant.

**How it is significant?**

215-217 Swanston Street, Melbourne is of local historic, rarity, representative and aesthetic significance.

**Why it is significant?**

215-217 Swanston Street is historically significant for its demonstration of a combined retail premises and residence in the central city. Together with several other examples (all with individual HOs) including 74 Collins Street, 330 King Street and 261 William Street, it demonstrates the type of residential properties built during the early years of Melbourne's development. (Criterion A)

With a construction date of 1856, 215-217 Swanston Street is a rare pre-1860s shop/residence to survive within the Hoddle Grid study area. Although once part of a terrace row of four identical buildings,

it is now the sole survivor of this group since the demolition of 211-213 and 223-225 Swanston Street. (Criterion B)

215-217 Swanston Street is a fine example of a Victorian-era building typology where retail premises in the nineteenth and early twentieth century included upper-level accommodation for families involved in the business. (Criterion D)

215-217 Swanston Street is aesthetically significant for its two-storey form and scale within Swanston Street and its restrained classical revival facade. Characteristics include the rendered masonry exterior, parapet, cornice and a pair of windows with classically derived corbels, window mouldings (aedicules) and moulded pilasters in stucco. (Criterion E)

#### **Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)

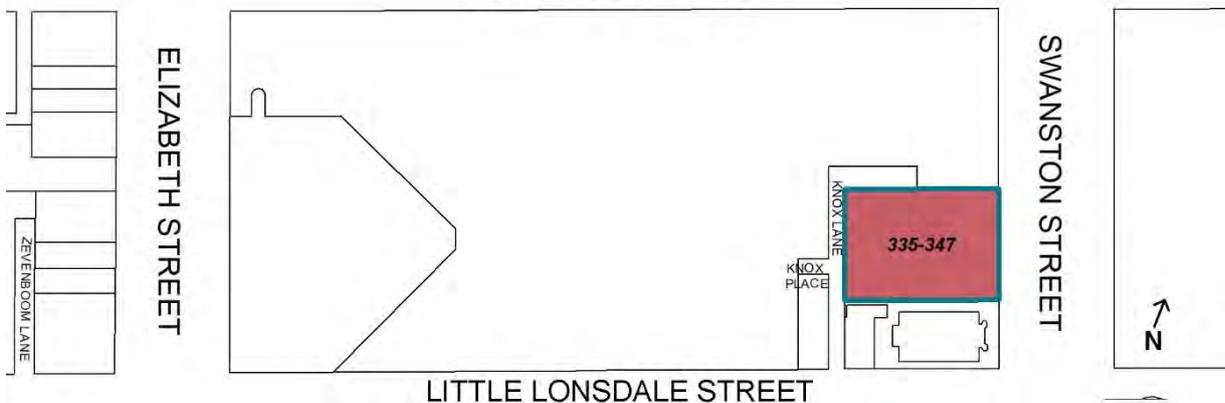
**SITE NAME** Former Manchester Unity Oddfellows Building

**STREET ADDRESS** 335-347 Swanston Street Melbourne

**PROPERTY ID** 109311



LA TROBE STREET



SURVEY DATE: October 2018

SURVEY BY: Context

**HERITAGE INVENTORY**

N/A

**EXISTING HERITAGE OVERLAY**

No

**PLACE TYPE**

Individual Heritage Place

**PROPOSED CATEGORY**

Significant

**FORMER GRADE**

Ungraded

**DESIGNER / ARCHITECT / ARTIST:**

Marcus Barlow

**BUILDER:**

Morrison Bros Pty Ltd

<b>DEVELOPMENT PERIOD:</b>	Interwar Period (c1919-c1940)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1940-41
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## THEMES

ABORIGINAL THEMES	SUB-THEMES
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
HISTORIC THEMES	DOMINANT SUB-THEMES
10 Shaping cultural life	10.3 Belonging to an ethnic or cultural group: Manchester Unity Independent Order of Oddfellows
11 Caring for the sick and the destitute	11.2 Providing welfare services
3 Shaping the urban landscape	3.2 Expressing an architectural style
POST WAR THEMES	DOMINANT SUB-THEMES
3 Government in Melbourne's city centre	
2 Constructing the economy of Melbourne City Centre	2.6 Housing and lodging

## LAND USE

HISTORIC LAND USE	
Archaeological block no: 5	Inventory no: Inventory not provided
THEMATIC MAPPING AND LAND USE	
1890s	Clubs and unions
1920s	Clubs and unions
1960s	Government

## RECOMMENDATIONS

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map

## SUMMARY

The 12-storey Manchester Unity Oddfellows Building at 335-347 Swanston Street Melbourne, was constructed in 1940-41 to a design by architect Marcus Barlow in the interwar Functionalist style. The site was long associated with the Manchester Unity Independent Order of Oddfellows (MUIOOF) who first provided welfare to Melburnians at the site from 1863, until 1946. The building was compulsorily acquired by the Commonwealth government for use by the Department of Munitions in 1946. The building was sold and three additional storeys were added in 1996-97 as part of the Melbourne Campus Apartments development.

## HISTORICAL CONTEXT

### Caring for the sick and the destitute

#### *Providing welfare services*

The demands of the growing population of Melbourne included provisions for social welfare. Initially these services were offered by private or church-run charities, or friendly societies. One of the city's first hospitals, the Melbourne Benevolent Asylum, opened in 1848 to cater for the poor. Babies' homes, orphanages and women's refuges were also established in the inner city where people's means of livelihood (especially for single women) were limited (Context 2012:82-83).

The hardships of the 1890s depression highlighted the need for improved welfare provisions. There was soon a high rate of unemployment in Melbourne and, as a result, families suffered, especially children, who were often left in the care of others or placed in institutional care. Working men were forced to queue for work on government projects (Context 2012:82-83).

The Wesley Central Mission was established in 1893 in direct response to this crisis. Other organisations, mostly church welfare groups, did their best to alleviate hardship. Welfare organisations included the Salvation Army, which established new headquarters in Victoria Parade in 1900 (Context 2012:82-83).

In the twentieth century, significant contributions to social welfare in Melbourne were also made by private benefactors. Notable among these were successful businessmen, such as the retailers Alfred Edmonds and Sidney Myer. Myer famously provided Christmas dinner for Melbourne's poor and homeless at the Exhibition Building each year (Context 2012:82-83).

Following the large-scale immigration of Europeans to Melbourne in the post war period, there were new demands for assistance and various communities established their own welfare programs. The German–Australian Welfare Association, for example, was established in the 1950s at the Lutheran Church in East Melbourne. The Italian welfare organisation, Co.As.It. was formed in Carlton in 1967. Aboriginal people living in Melbourne benefited from the welfare programs of the Victorian Aborigines Advancement League, originally based at 48 Russell Street Melbourne and later based outside the study area in Thornbury (Context 2012:82-83).

### Shaping cultural life

#### *Belonging to an ethnic or cultural group: Manchester Unity Independent Order of Oddfellows*

The Manchester Unity Independent Order of Oddfellows (MUIOOF) was a friendly society founded in Manchester, England, in 1810 to provide financial and social assistance to members experiencing hardship (Willis 2008). The MUIOOF was established in Melbourne by Augustus Greeves, a member of Manchester Unity in England who had migrated to Australia. The first meeting of the Australia Felix Lodge of the MUIOOF was held in 1840. Manchester Unity's first Grand Master in Melbourne was Dr Augustus Frederick Adolphus, a doctor of medicine who held a number of prestigious positions, including Mayor (1849-50), and editor of the *Port Phillip Gazette* and the *Melbourne Morning Herald* (Australian Unity 2017-18; Stevenson 2009).

Manchester Unity members had to pay a weekly fee for management expenses of their Lodge and a quarterly fee for doctors and medicine. Basic benefits covered sick pay and funeral expenses, though varying levels of hospital benefits could be paid for through additional contributions. Although based

on Christian values, Manchester Unity prided itself on being non-sectarian and non-political (Stevenson 2009).

In 1870, Manchester Unity was granted approximately 1.25 acres of Crown land to establish a home for aged and disadvantaged members. Bounded by Newry, Station, Freeman and Canning streets in Carlton, the land was to be used to build a facility for 'aged, infirm, decayed, distressed or indigent members'. In 1935, the Order decided to dispose of the property and use the proceeds to build a convalescent home in Woodend, Victoria (Australian Unity 2017-18).

Manchester Unity opened its first Aged Members' Centre in 1962 in Glen Waverley (Australian Unity 2017-18).

In 1985 the Grand United Order of Oddfellows (GUOOF) merged with Manchester Unity and those members who wished to continue the fraternal aspect of their membership were invited to join Manchester Unity (Stevenson 2009).

In 1993 the Australian Natives' Association Friendly Society (ANA) and the Manchester Unity Independent Order of Oddfellows (Manchester Unity) Victoria merged to form the Australian Unity Friendly Society Limited, now Australian Unity (Australian Unity 2017-18). Manchester Unity continues today as a charitable and fraternal wing of Australian Unity (Stevenson 2009).

### **Shaping the urban landscape**

#### *Expressing an architectural style*

Architectural historian Miles Lewis writes that after World War Two (1939-1945), modernism became a permanent part of Australian architecture, with only a small number of buildings built in traditional historic styles. Although few buildings were constructed in the city in the 1940s, almost all those that were built adopted modernism as the preferred aesthetic (Lewis 2012:185).

The modern movement encompassed a range of styles, which, in an Australian context, sometimes combined elements of Art Deco with International modernist styles. Interwar Functionalism was popularised in the period c1915-c1940. Drawing inspiration from European modern architecture of the 1920s and 1930s, this period of architecture in Australia is characterised by asymmetric massing of geometric shapes, contrasting vertical and horizontal motifs, plain surfaces, light-toned cement or face brick, and flat roofs concealed behind parapets. Fenestration typically took the form of horizontal bands to give a 'streamlined' effect, and decoration was minimal often articulated through the use of integrated lettering or parallel lines. Structurally, concrete and reinforced steel were the favoured building materials, which were used to achieve wide spans, continuous windows and cantilevered balconies. Windows were typically metal-framed, and smooth-surfaced facing materials, such as faience or polished granite, were popular. Architects Le Corbusier, Eric Mendelssohn, Willem Dudok, and the Bauhaus group, were principal proponents of this style (Apperly, Irving and Reynolds 1989:187).

By the end of the interwar period, sweeping horizontal lines came into favour, foreshadowing the postwar period, but in a far more ornamented form. Some of the finest examples are the McPherson Building in Collins Street (Reid & Pearson, 1934-37) and Mitchell House in Lonsdale Street (Harry Norris, 1936) (Context 2012).

## Government in Melbourne's City Centre

Public administration related to the colonial and state government provision of services to Australian cities has always been based in capital cities. The earliest buildings established for colonial administration in Melbourne were located at the western end of the city, but through the latter half of the nineteenth century Melbourne's chief public buildings were clustered at Eastern Hill. A group of government buildings, including the Mint and the Land Titles Office, remained at the western end as did the Supreme Court. With Federation in 1901, Melbourne became the de facto Federal capital and filled this role until 1927; during this time Commonwealth government administration occupied areas set aside for the State Government. Government departments in Melbourne increased steadily from the late nineteenth century and continued to be of major significance after World War Two (Context 2019). During World War Two government regulations controlled every aspect of civilian life, from cinema opening hours to transport routes to employment options. From 1901, defence came under Commonwealth jurisdiction and many private homes, public reserves and public buildings, including the Royal Melbourne Hospital, were requisitioned for military needs (Darian-Smith, 2008).

## SITE HISTORY

The subject building, the Melbourne Campus Apartments was constructed as the Manchester Unity Independent Order of Oddfellows' building between 1940 and 1941 to the design of architect Marcus Barlow (CoMMaps). It was addressed as 339 Swanston Street until 1997, when it was renumbered 335-347 Swanston Street to coincide with the development of the Melbourne Campus Apartments (Age 25 June 1997:24).

The subject site at 335-347 Swanston Street, part of Crown Allotment 10, Block 28, was purchased by Matthew Orr in 1847 (CoMMaps).

From 1863 to c1940 the MUIOOF occupied half of the subject site (see Figure and Figure 2). The society was a fraternal organisation and one of several friendly societies established in Melbourne during the Victorian period to assist members and their families in meeting the financial and social consequences of illness, unemployment or death. Member subscriptions contributed to a common fund that was used to support a member in need. Such societies were early providers of sick pay, funeral benefits and subsidised medical care (Willis, 2008).

Located adjacent to the former John Knox Free Presbyterian Church (1863), now Church of Christ, the Public Library and Hospital, the Manchester Unity Hall was centrally located. Upon its opening in 1863, the building and its central location was noted:

*The site has a frontage to Swanston Street of 50ft and faces the Melbourne Hospital so that from its position the Hall will be easily accessible from any part of the city. There is nothing particularly remarkable in the architectural appearance of the front elevation, which, by the way, is not intended to be the permanent façade but, notwithstanding, it will be a decided ornament to the street (Herald 11 December 1863:2).*

A two-storey building comprising warehouses and showrooms was erected on the northern half of the site in c1895 (Herald 11 December 1863:2; MMBW Detail Plan no 1018, 1895).

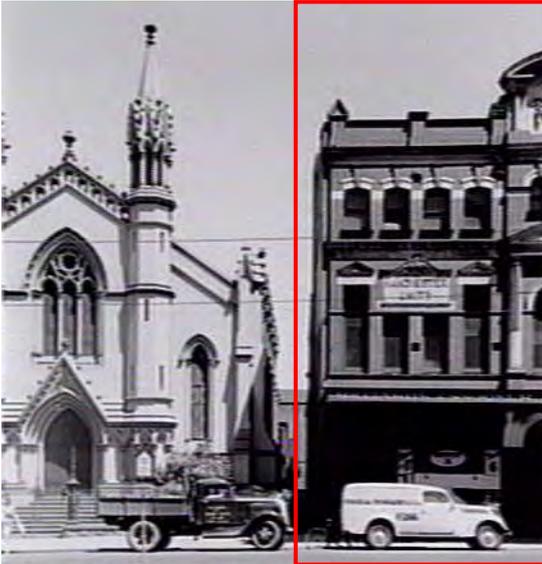


Figure 1. Former Manchester Unity Hall building at subject site outlined in red. (Source: Lyle Fowler c1940, State Library of Victoria copyright)

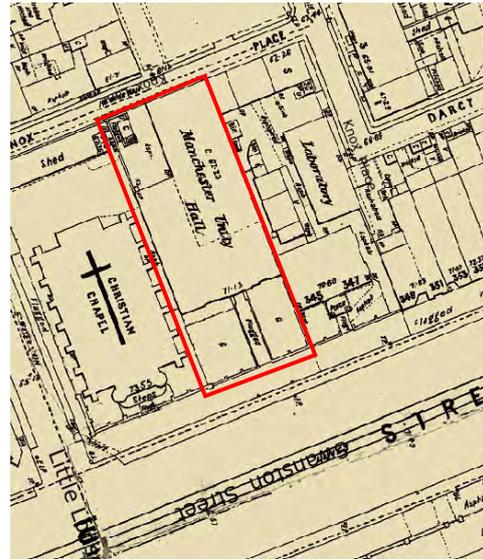


Figure 2. Extract from Melbourne Metropolitan Board of Works Detail Plan showing former Manchester Unity Hall building covering half of the subject site outlined in red (Source: MMBW Detail Plan no 1018, 1895)

In 1928 the society purchased the Stewart Dawson building on the corner of Collins and Swanston Streets with the intention of constructing an office and retail building. In 1931-32, at the height of the economic depression, the 11 storey Manchester Unity Building was constructed – in less than a year – to the design of the society’s architect, Marcus Barlow (Schrader 2008). As a benevolent society, the MUIOOF felt it was important at the time to show confidence that the economy would improve and also wished to provide a source of employment.

In the 1930s, the MUIOOF regularly hosted events, reunions, and meetings in the building then situated at today’s 335-347 Swanston Street for veteran groups such as the Australian Imperial Force and Disabled Soldier’s Association (*Argus* 25 October 1933:4; *Age* 28 August 1930:9). It also served as place of worship for a Christian congregation of 60 in 1937, who, fifteen years later, took over the adjacent John Knox Free Presbyterian Church as the Church of Christ (*Age* 29 December 1937:11).

In 1938 the MUIOOF purchased a block of land adjoining the subject site and the following year made the decision to rebuild the Manchester Unity Hall at a cost of over £100,000 (*Building* 24 October 1939:93; *West Australian*, 21 October 1939:6). The building was intended to mark the centenary of the MUIOOF in Victoria, but the decision was spurred, in part, by the fear that building costs would rise sharply after the outbreak of war (*Building* 24 September 1941:57; *Building* 24 October 1939:93; *West Australian*, 21 October 1939:6).

The 11-storey building was constructed to the 40 metre (132 feet) height limit and was intended to be the ‘most outstanding structure to the north of the city’ (*West Australian*, 21 October 1939:6; *Building* 24 September 1941:57; *Herald* 11 January 1940:3). The building was to provide 143,000 square metres of floor space, with most floors available for letting. The building comprised a large hall and rooms for the use of the society, as well as factory space and shops (*West Australian*, 21 October 1939:6; *Building* 24 September 1941:57; *Herald* 11 January 1940:3).

Morrison Bros Pty Ltd built the new Manchester Unity Oddfellows Building in 1940-41 to the design of Marcus R Barlow & Associates (see Figure 3 and Figure 4) (*JRVIA* 1940-1941:129). Upon

completion, the building was described as a 'landmark at the north end of Swanston Street' (*Building* 24 September 1941:57). Originally, the exterior walls were painted with Boncote – a cement-based paint designed for use on unpainted cement, stucco, brick and concrete surfaces and in use from the 1920s. The vertical features were faced with Wunderlich Ltd blue faience, and the recessed panels under the horizontal spandrels were painted light blue. The roof was Neuchatele Asphalte. The interior incorporated a hall 14.6 by 31 metres (48ft by 102ft) finished with a special dance floor sprung on rubber. It also included a supper room, kitchens, cloak rooms and foyers; a large lodge room, preparation rooms and district officers' rooms, two electric lifts, a goods lift and six shop fronts onto Swanston Street (*Building* 24 September 1941:57). A flagpole was originally affixed atop the building (see Figure 5).

In 1945 the Victorian Military Lines of Communication occupied the building (*Morning Bulletin* 4 October 1945:4). The following year the Commonwealth government compulsorily acquired the Manchester Unity Oddfellows Building (*Argus* 24 May 1946:2). The government intended to convert the building into future headquarters for the Department of Munitions, by refitting the building with air-conditioning, fluorescent lighting in central areas, sound absorbent ceilings, and sound-reducing windows (*Argus* 13 June 1947:3; *Herald* 30 September 1947:7). The Munitions Department moved into the premises in 1947, joining existing tenants of the building including the headquarters of Trans-Australia Airlines and the Aircraft Production Division of the Munitions Department (*Argus* 13 June 1947:3).

By 1955 the building was occupied entirely by Commonwealth agencies; of these, only the Trans-Australia Airlines paid council rates (*Age* 8 July 1955:3). The Commonwealth Department of Supply renamed the building 'Jensen House' in 1969, in recognition of the former head of the Department, Sir John Jensen, who contributed significantly to the development of Australian industry, particularly in the war years. Jensen House housed government offices and the Commonwealth Government Bookshop until 1996 (*Age* 26 June 1996:61).

In 1996 Pacific East Coast Ltd purchased the site for development with financing from the Macquarie Bank (*Age* 26 June 1996:61). Completed in 1997, the \$35 million Melbourne Campus Apartment project saw the redevelopment of the building into student accommodation (*Age* 26 June 1996:61). The development was to house up to 440 students in 270 apartments, capitalising on the niche accommodation market for overseas students that was emerging at the time. Melbourne Campus Apartments were described in one article published contemporaneously as 'Melbourne's first high-quality, international student accommodation complex' (*Age* 26 June 1996:61). Three additional floors were added to the building as part of the Melbourne Campus Apartments development (*Age* 26 June 1996:61).

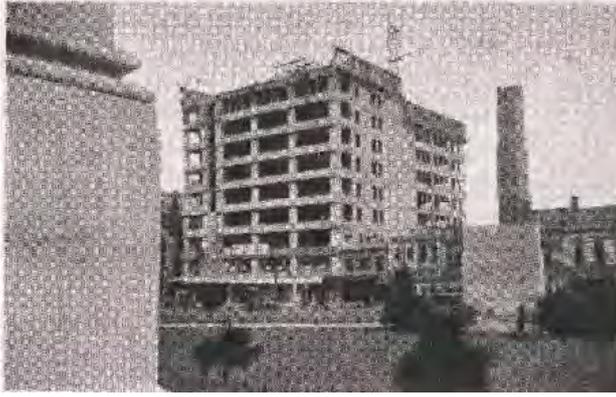


Figure 3. Photograph showing Manchester Unity Oddfellows Building under construction in 1940. (Source: JRVIA December 1940-January 1941, Vol 38, No 6: 129)



Figure 4. Photograph showing the MUOB in 1941. (Source: *Building* Vol 69, No 9, September 24 1941:10 copyright)



Figure 5. Manchester Unity Building in 1985, with flagpole intact. (Source: Graeme Butler, 1985 CAD Survey Hermes)

#### Marcus Barlow, architect

Marcus Barlow (1890-1954) was a strong advocate of skyscrapers and American urbanism, as well as embracing the motorcar and the typology of car-parking stations. His major contribution to the city of Melbourne is the Manchester Unity building at the corner of Swanston and Collins streets. As one of the most prolific and accomplished architects of the interwar period he campaigned to overturn Melbourne's 132 feet (40 metre) height limit on buildings, which later occurred in 1958, several years after his death. His early partnership with John Grainger (1914-1917) and Harry Little (1917-1922) was followed by a partnership with F G B Hawkins (1924-1927). Barlow is credited with reshaping Melbourne's interwar central business district (Schrader 2012).

## SITE DESCRIPTION

The Melbourne Campus Apartments building at 335-347 Swanston Street, originally completed in 1941 is a 15-storey interwar commercial building. It exhibits characteristics of the interwar Functionalist style, particularly in the strong horizontal emphasis of the projecting spandrels with the counterpoint of the vertical element, probably containing the stair. The original building was refurbished and extended in 1997, including the addition of three additional set back storeys to the original 12 storeys. The subject site is located on the western side of Swanston Street, on the block bounded by La Trobe Street to the north, Little Lonsdale Street to the south and Elizabeth Street to the west.

The building structure is of reinforced concrete post and slab construction. The principal façade elements to Swanston Street comprise rendered and painted concrete spandrels on each of the above ground storeys providing the strong horizontal emphasis typical of the style, to which the vertical form of the stair element (originally faced with Wunderlich blue glazed terracotta faience, but now painted) asymmetrically placed on the southernmost side of the façade provides a counterpoint. The concrete spandrels terminate in a curved end where they meet the recessed plane of the façade. These sections align with wide recessed mullions separating the panels of windows, and are faced with light colored face brick (possibly calcium silicate) over the reinforced concrete columns.

The panels of windows exhibit a similar horizontal emphasis to that of the spandrels. Each panel consists of multiple panes, and are either the original steel frame items or possibly contemporary aluminium frames replicating the original framing pattern.

Atop the vertical stair element is a simple parapet upon which there was mounted a flagpole. The words 'Melbourne Campus Apartments' are affixed centrally to the original horizontal parapet.

The southern elevation of the building is much more prosaic, punctuated by smaller, mostly square, openings infilled with either original steel or replacement aluminium framed windows similar to those of the principle façade, but without the three-dimensional depth of the Swanston Street facade.

A three storey extension surmounts the original building above the parapet, set back from the original wall plane and utilising a similar style, modulation, and window glazing pattern.

## INTEGRITY

The original scale and form of the former Manchester Unity Oddfellows Building is retained and most of the original features that characterise the building's design as interwar Functionalist have been retained, including projecting spandrels and vertical element, recessed brickwork panels and large horizontal bays of multipane windows. Three storeys were added above the parapet in 1997. This addition is generously set back so that it is not overly prominent as well as being modest in scale. The mounted flagpole and faience cladding have been removed, and the ground floor shopfronts have been altered. Overall, and in spite of these changes, the building is of high integrity.

## COMPARATIVE ANALYSIS

Structural steel and reinforced concrete framing became popular building materials in interwar Melbourne, inspired by Chicagoan architecture in the late nineteenth and early twentieth centuries, as there was a surge in the construction of high buildings within the 40 metre (132 foot) height limit then in force. Departing from load-bearing brick walls, many 1920s examples employed these new building

methods that allowed windows to become larger and more prominent on facades, whilst also facilitating increased building heights.

Most of the buildings were designed in the interwar Commercial Palazzo, Chicagoesque or Moderne styles. In the 1930s and 1940s new lower scale buildings such as factories and other modern service facilities such as car showrooms often utilised the interwar Functionalist style, emphasising a modern aesthetic, using 'streamlined' horizontal spandrels and extensive horizontal bands of glazing. However, in the period prior to and following World War Two, the style was also used for some high-rise commercial buildings, including the Manchester Unity Oddfellows Building at 335-347 Swanston Street.

The following examples are comparable with at 335-347 Swanston Street, being of a similar style and use, although their construction date and scale varies. The images and descriptions are provided by CoM Maps unless stated otherwise, with images dated c2000 or later.

*Manchester Unity Building, 220-226 Collins Street, 1932 (HO590, HO502)*

A twelve-storey concrete encased steel office building clad with a glazed terracotta faience. Designed by Marcus R Barlow in the interwar Gothic revival style and built for the Manchester Unity Independent Order of Oddfellows by WE Cooper Pty Ltd in 1932.



Figure 6. 220-226 Collins Street, Melbourne, built in 1932.

*Russell's Building, 361-363 Little Bourke Street, 1939 (HO1050)*

A three-storey brick building built in 1939 and designed by Arthur & Hugh Peck in an early modernist style for Robert Geoffrey Russell.



Figure 7. 361-363 Little Bourke Street, built in 1939.

*Mitchell House, 352-362 Lonsdale Street, 1937 (VHR H2232; HO715)*

This seven-storey rendered brick office building with ground level retail was designed by architect Harry A Norris in the interwar Functionalist style. The ground level was originally a motorcar showroom.



Figure 8. 352-362 Lonsdale Street, built in 1937.

*Presgrave Building, 273-279 Little Collins Street, 1938, (Significant in HO502 The Block Precinct)*

A six-storey cement rendered office building with shops at street level and foyer. Designed by Marcus Barlow in the interwar Functionalist style and built in 1938. The upper floors were refurbished and converted to hotel accommodation in 2000.



Figure 9. 352-362 Lonsdale Street, built in 1937.

*Palmer's Emporium, 220 Bourke Street, 1937 (Interim HO1243 – Recommended as significant in the Hoddle Grid Heritage Review)*

220 Bourke Street is a four-storey commercial building designed by architect Harry A Norris in 1937. Built to accommodate a multilevel department store, the design embraces modern construction technology (reinforced concrete construction) and interwar Functionalist styling to express a progressive and modern aesthetic.



Figure 10. 220 Bourke Street, built in 1937. (Source: Context, 2017)

*McPherson's Building, 546-566 Collins Street, 1935 (VHR H0942; HO614)*

A five-storey reinforced concrete office building with basement parking and ground level retail. Designed by Stewart Calder in association with Reid & Pearson in the International style (with influences of interwar Functionalist style) and built as offices and showrooms for McPherson's Proprietary Limited in 1935.



Figure 11. 546-566 Collins Street, built in 1935. (Source: iHeritage)

*12-18 Meyers Place, 1940 (Recommended as significant in the Hoddle Grid Heritage Review)*

Designed by Harry A Norris, a two-storey factory in interwar Functionalist style, built in 1940.



Figure 12. 12-18 Meyers Place, built in 1940. (Source: Context 2018)

The former Manchester Unity Oddfellows Building at 335-347 Swanston Street is an example of a substantial commercial building completed in 1941 in the interwar Functionalist style. It is comparable with a number of HO listed examples of the style constructed prior to and following World War Two, including Mitchell House at 352-362 Lonsdale Street (also VHR listed), constructed in 1937 and also exhibiting the 'streamlined' horizontal spandrels, extensive horizontal bands of glazing and contrasting asymmetric vertical stair element that characterise the style. Mitchell House has a higher degree of intactness as it retains its original form without additions. 335-347 Swanston Street is distinguished as a more substantial building (15 storeys compared to six), and as a purer example of the style, with none of the decorative articulation seen in other examples that derives from earlier styles.

The Manchester Unity building at 220 Collins Streets was also designed by Marcus Barlow for the MUJOOFF. Barlow is credited with reshaping Melbourne's interwar central business district. Although 220 Collins Street is a more ornate example exhibiting elements of the interwar Gothic revival style, it is comparable in terms of having the same designer owner and use, being constructed of similar materials (such as the use of faience cladding), and being comparable in terms of its substantial scale, prominent vertical element and streamlined form.

335-347 Swanston Street is also comparable to the HO listed McPherson's Building at 546-566 Collins Street. Although the latter building is low scale at only four-storeys, it demonstrates a similar strongly horizontal pattern of glazing and masonry spandrels that typify the more 'stripped back' examples of the style.

**ASSESSMENT AGAINST CRITERIA**

✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
✓	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
✓	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

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*Sydney Morning Herald*, as cited.

*West Australian*, as cited.

Willis, Elizabeth 2008, 'Friendly Societies' *eMelbourne*, School of Historical and Philosophical Studies, The University of Melbourne, <http://www.emelbourne.net.au>, accessed 13 December 2018

**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985** Ungraded

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**Central City Heritage  
Study 1993** Ungraded

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**Review of Heritage  
overlay listings in the  
CBD 2002** Ungraded

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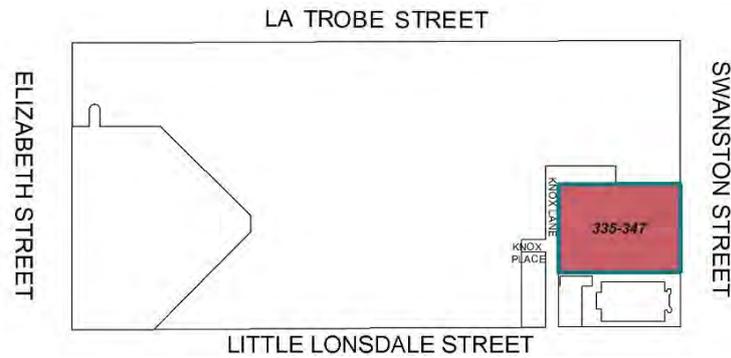
**Central City Heritage  
Review 2011** Ungraded

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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Former Manchester Unity Oddfellows Building

**PS ref no:** HOXXXX



### What is significant?

Former Manchester Unity Oddfellows Building at 335-347 Swanston Street, Melbourne, a 15-storey (three levels added in 1996-96) interwar Functionalist style office building built in 1940-41 to a design by architect Marcus Barlow.

Elements that contribute to the significance of the place include (but are not limited to):

- The original built form and scale;
- The original pattern of fenestration, including 'streamlined' horizontal spandrels, extensive horizontal bands of glazing and contrasting asymmetric vertical stair element; and
- The original multipane steel frame windows.

Later alterations made to the street level façade, and the additional storeys constructed in 1997, are not significant.

### How it is significant?

335-347 Swanston Street, Melbourne is of local historical, representative, aesthetic and associative significance to the City of Melbourne.

### Why it is significant?

The building at 335-347 Swanston Street is historically significant for the evidence it provides of the importance of welfare provision in Melbourne. The building was constructed for the Manchester Unity Independent Order of Oddfellows to the design of architect Marcus Barlow in 1940-41. The site on which

it stands has a longer association with the Manchester Unity Independent Order of Oddfellows, who first provided welfare to Melburnians at the site from 1863 continuing until 1946. The 1940-41 building had a mix of uses, incorporating a large hall and rooms for the use of the society, and factory space and shops available for lease. Compulsorily acquired by the Commonwealth government for use by the Department of Munitions in 1946, the building is also significant for its connection with the history of Commonwealth acquisition of land and buildings in Melbourne for use in association with military and defence, during and as a consequence of war. (Criterion A)

The former Manchester Unity Oddfellows building at 335-347 Swanston Street is significant as a largely intact example of commercial development in central Melbourne. It demonstrates the 40 metre (132 foot) height limit then in force during the period when the city had recovered from the Great Depression but World War Two imposed constraints on new buildings. The interwar Functionalist style was popular during the interwar and early postwar periods, usually for low rise industrial buildings, schools and institutional buildings. However, there were a number of commercial developments in central Melbourne that utilised the style for its modern or progressive aesthetic, including the building at 335-347 Swanston Street. The building at 335-347 Swanston Street exhibits the same design aesthetic and quality as other examples of the style. The building has a high degree of integrity, retaining its 'streamlined' horizontal spandrels, extensive horizontal bands of glazing and contrasting asymmetric vertical stair element that characterise the style. (Criterion D)

The former Manchester Unity Oddfellows building is of aesthetic significance as a substantial commercial building built in the interwar Functionalist style. Built to a design by architect Marcus Barlow, the building is distinguished as a pure example of the style, without the decorative articulation that derives from earlier styles. Barlow was a strong advocate of skyscrapers and American urbanism, the aesthetic influence of which can be observed in his design for the subject building. (Criterion E)

The site at 335-347 Swanson Street was long associated with the Manchester Unity Independent Order of Oddfellows (MUIOOF), a friendly society founded in Manchester, England, in 1810, for the purpose of providing financial and social assistance to members experiencing hardship. The first meeting of the Australia Felix Lodge of the MUIOOF was held in Melbourne in 1840. The society subsequently built a hall on part of the subject site c1863, which it occupied for 80 years. After constructing the new 12 storey premises on the site in 1940-41, the MUIOOF remained at today's 335-347 Swanston Street until the building was forcibly acquired by the Commonwealth in 1946 for military needs. The building's subsequent occupation by the Commonwealth Government is also significant for its connection to defence history and the requisition of land and buildings by the Commonwealth in World War Two. (Criterion H)

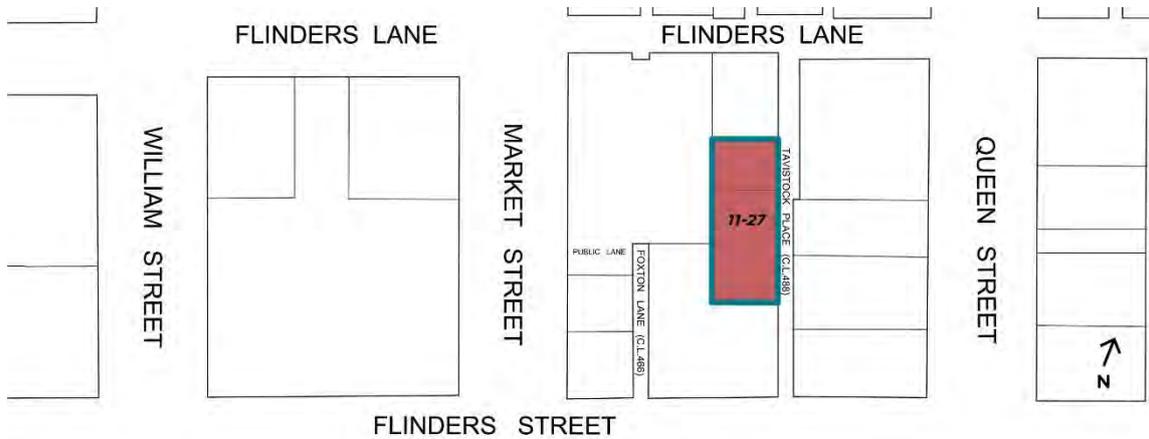
#### **Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)



<b>SITE NAME</b>	CitiPower (former Melbourne City Council substation)
<b>STREET ADDRESS</b>	11-27 Tavistock Place Melbourne
<b>PROPERTY ID</b>	109438



SURVEY DATE: October 2017

SURVEY BY: Context

<b>HERITAGE INVENTORY</b>	H7822-1874	<b>HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
<b>DESIGNER / ARCHITECT / ARTIST:</b>	Not confirmed, but likely to be the architects' office at Melbourne City Council	<b>FORMER GRADE</b>	C
<b>DEVELOPMENT PERIOD:</b>	Interwar Period (c1919-c1940)	<b>BUILDER:</b>	Not known
		<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1926

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
6 Creating a functioning city	6.3 Providing essential services

**LAND USE****HISTORIC LAND USE****Archaeological block no: 59****Inventory no: 874****Character of Occupation:** Commercial, Residential, Services/Infrastructure

Second land sale 1837, Block 3 Allotment 7, R. S. Webb.

1839 Williamson	Building possibly on site.
1837 & 1840 Hoddle	
1855 Kearney	
1866 Cox	
1877 Dove	Two-storey store and timber building in former yard areas.
1880 Panorama	
1888 Mahlstedt	Two-storey store and timber building in former yard areas.
1905/6 Mahlstedt	Two-buildings, Peterson & Co. Store, Valentine Fruit Store.

**THEMATIC MAPPING AND LAND USE**

1890s	Warehouses and Yards
1920s	Power
1960s	Power

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map

**SUMMARY**

11-27 Tavistock Place is a large electrical substation built by the Melbourne City Council Electricity Supply Department in 1927 as part of an upgrade of electrical supply and distribution. It is one of several built at the edges of the Hoddle Grid which facilitated the residential, commercial and industrial expansion of the city.

## HISTORICAL CONTEXT

### Creating a functioning city

#### *Providing essential services*

Melbourne was one of the first major cities in the world, along with London and New York, to have a public electricity supply where electricity was distributed from a central generating station for use by paying private customers and for public street lighting. The nascent electricity supply enterprises adapted quickly to a new public utility technology that had its origins in the UK, USA and Europe but 'which enabled local ingenuity and entrepreneurial spirit to flourish'. In addition, Melbourne's early public electricity supply development encompassed most of the evolutionary technical and structural facets of the industry (Pierce 2009:8). The Melbourne City council was the first metropolitan council to establish its own electricity supply and distribution network in 1894.

Ray Proudley in the *Encyclopædia of Melbourne* writes that:

*Locally, the first example of the general supply of electricity from a central point was the establishment by the Melbourne City Council of the Spencer Street Power Station from which the streets of the central business district were first illuminated on 7 March 1894...*

*[The first production and supply of electricity in Melbourne was commenced by private companies in the 1880s and 1890s.] In 1896 the Victorian Parliament enacted the Electric Light and Power Act to bring some sense of order and regulation to what until then had been a new and totally unregulated industry dealing in a potentially hazardous field (Proudley 2008).*

Under the 1896 Act, a number of local councils operated Municipal Electricity Undertakings (MEUs), enabling them to manage electricity distribution and retailing to their ratepayers. The City of Melbourne took up the first MEU in 1897.

By 1903 the Melbourne City Council Electricity Supply Department (MCCESD) was one of four electricity supply companies in Victoria and supplied 53.6 per cent of total generating capacity. Electric trams relied on this power supply when they commenced operation in Melbourne in 1906. The Melbourne Electricity Supply Co (MES Co.) formed in 1907, when the Electric Light & Traction Company changed its name (Pierce 2009:5-6).

Demand for electricity grew rapidly in the early decades of the twentieth century. The bulk of the Melbourne metropolitan area was supplied by just two companies, the aforementioned MCCESD and MES Co. They obtained their supply from the Spencer Street Power Station until the Newport A Power station was built at the mouth of the Yarra River between 1913 and 1918. It was constructed by the Victorian Railways to supply energy for the electrification of the suburban rail system, but also supplied bulk electricity to the MCCESD and MES Co (Edwards 1969:27-29).

The State Electricity Commission of Victoria (SECV) was established in 1921 under the chairmanship of Sir John Monash. The first SECV projects were the construction of the first brown coal power plant at Newport B (adjacent to the Victorian Railways Newport A traction power station), which came on line in 1923, and Yallourn A (the first Latrobe Valley power station), which opened in stages from 1924. Meanwhile, the SECV began to establish and develop its supply and distribution network. The first stage involved the construction of substations at key locations, which enabled the SECV to progressively assume control for the supply and distribution of power in the metropolitan area. From

1922 to 1924 four metropolitan substations were constructed and operating in the following areas: Melbourne City Council area (1923); Ascot Vale (1924); Brunswick (1924); and Collingwood (1924). In 1930, the MES Co. was formally acquired by the SECV (Pierce 2009:8).

As Proudley writes,

*However, as a consequence of the earlier private ownership, electricity distribution remained at least partly in the domain of local government with eleven Municipal Electrical Undertakings distributing and selling electricity purchased from the SECV [State Electricity Commission of Victoria], [which] [f]rom the 1950s to the early 1980s...expanded dramatically... (Proudley 2008).*

The Spencer Street Power Station supplied the inner city of Melbourne with electricity until the 1960s.

In 1994, the Kennett government launched an extensive reform of the Victorian electricity industry, resulting in the creation of five electricity distribution companies based on geographic regions that took over the responsibilities of the SECV and the 11 MEUs in inner Melbourne.

## **SITE HISTORY**

The site at 11-27 Tavistock Place was originally part of Crown Allotment 7, Section 3, purchased by R S Webb during the second Crown Land Sale in 1837 (Fels, Lavelle & Mider 1993, Inventory no 874). By 1839 the allotment had been subdivided and a right-of-way established, connecting Flinders and Little Flinders streets between Market and Queen streets (*Port Phillip Gazette* 16 March 1839:4). Tavistock Place was named as a lane by 1865, possibly after London's Tavistock Street (RHSV 2018).

Previous buildings on the subject site included a two-storey store and timber house occupied by Burns & Co in 1877, with a third building built in 1888. In 1910 Peterson & Co operated a store on the southern portion of the lot, while Valentine's Fruit Store occupied the northern end (Fels, Lavelle & Mider 1993, Inventory no 874; Mahlstedt Map, no 18, 1910). In 1922 the Bank of Victoria occupied 11-27 Tavistock Place (CT:V4196 F101).

### *Electrical substation*

Between 1898 and 1900 the Melbourne City Council acquired the assets of three private electricity companies operating within its municipal boundaries, creating a new company known as the Melbourne City Council Electricity Supply Department (MCCESD). In 1907, the City of Melbourne called for tenders for the erection of electric substations to plans and specifications available from the City Architect's Office (*Age* 3 July 1907:4).

A number of electric substations were subsequently constructed, including one in Park Street that was in existence by 1914 (*Brunswick and Coburg Leader* 6 February 1914:5). Many of the substations were erected as part of the electrification of Melbourne's suburban railway system.

In 1921, the MCCESD supply capacity was augmented by provision for importing up to 5000kW at 6.6kV from the newly constructed Victorian Railways power station at Newport. In addition, in 1925 the first stage of conversion to three-phase importation from the State Electricity Commission of Victoria (SECV) for the Melbourne Electric Supply Company (MES Co.) supply areas was introduced (Pierce 2009: 7-8). A number of substations throughout the city were upgraded or newly built in order

to convert the 22,000v alternating current generated at the Newport power station to a 1,500 direct current before it was transmitted to overhead wires for use by electric trains.

The subject site was nominated for the construction of an electrical substation at a Melbourne City Council meeting held at the Melbourne Town Hall on 24 April 1926. The electric supply committee recommended that authority be given for the purchase of land in Tavistock Place from owners, customs and shipping agents Mullaly and Byrne Pty Ltd, for £15,000 (Age 12 March 1915:14; 24 April 1926:16). The subject site, having a frontage of 103 feet 5 inches to the west of Tavistock Lane with buildings erected thereon, was required for the erection of a rotary substation. The cost of the purchase was charged to loan, as part of a broader undertaking of the council's electrical supply (Age 24 April 1926:16). In January 1927 the City of Melbourne advertised tenders for the erection of an electric substation in Tavistock Place, and it is assumed that construction would have taken place later that year (Argus 12 January 1927:3). No information about the building's designer could be found, although it is likely to have been designed by the then city architect. A 1925 map shows the substation in situ (Figure 1).

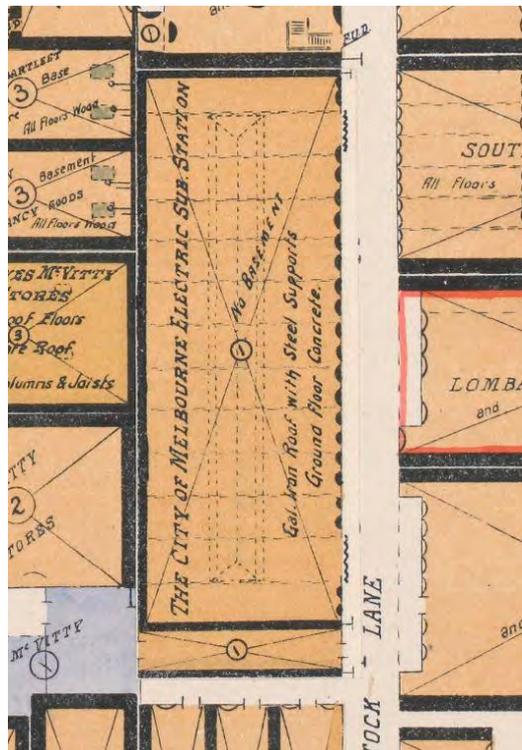


Figure 1. Detail from a 1925 Mahlstedt plan shows a substation occupying the subject site; presumably this map was updated after its construction in 1927. (Source: Mahlstedt Map Section 1, no 18, 1925)

The electric substation was operated by Melbourne City Council until the privatisation of the electricity industry saw it transferred to CitiPower Ltd in 1995 (CT:V4196 F101).

In recent years, 11-27 Tavistock Place has been used for storage and a band rehearsal space, until it was recently converted into corporate office space for Beon Energy Solutions, a subsidiary of CitiPower (DRIVENxDESIGN 2018).

## SITE DESCRIPTION

11-27 Tavistock Place is situated in a small laneway between Flinders Street and Flinders Lane. Like other substations in Spencer Street, George Parade and Park Street, these buildings are situated on the edges of the Hoddle Grid. 11-27 Tavistock Place is a large sub-station with a long rectangular footprint and two-storey height. The substation is built to the property boundary, forming an edge to the laneway. It is designed in an interwar industrial aesthetic with plain face brickwork and concrete lintels. The lower floor has recessed panels in an otherwise plain brick wall. These are now bricked in but probably formerly with ventilation louvres. The upper floor is lit from a regular pattern of windows set in pairs between pilasters. The window frames have been replaced. Above these is a continuous concrete lintel and a string course that forms a semi-circular arch over the doorway entrances. A similar detail of angled corbels leading from the concealed gutter to the pilasters, also found at 10-14 Park Street, is likely to indicate the same designer.

## INTEGRITY

11-27 Tavistock Place is a site that has high integrity. It retains its form and façade detail from the 1920s redevelopment of the site. The windows are replacements and the ventilation openings at ground level have been bricked up. The laneway character is enhanced by the side elevation of the similarly two-storey scale Tavistock House at 383 Flinders Lane (HO648). The interior has not been investigated and it is not known whether any of the machinery and equipment remains. The building does not retain its original use.

## COMPARATIVE ANALYSIS

### Electrical substations

The earliest substations were small-scaled buildings and their importance not necessarily reflected in their design. The expansion of electricity supply in the interwar period reflected the importance of this new type of industrial building and efforts were made to produce designs that reflected their location and the importance of their function. Substations benefited from the philosophy that saw industrial uses as worthy recipients of design inspiration and sometimes even flamboyance as a way of celebrating the new development of electricity. Electrical substations across Melbourne show a variety of architectural manners, generally reflecting the civic and urban design concerns of the municipal electricity supply departments, the earlier electric companies and the role of the SEC. Pavilion styles proliferate in parkland areas of the Domain and the Fitzroy Gardens. Other substations in urban streetscapes tend to more austere modernism or simply adhere to a functional industrial aesthetic or a simple gable roofed 'shed'. Even in the more austere examples there is generally brickwork detail and care taken in their massing and composition (Biosis, 2007:19-25).

A large portion of the first power station erected by Melbourne City Council is included on the Heritage Overlay (HO737). This complex comprises the surviving remnants of the power station erected in 1894 to power electric lighting in the streets (Figure 2). Several other buildings used as substations are within existing or proposed precinct HOs.

The following examples are comparable with the subject building, being of a similar style, scale and construction date, although their original uses vary. The images and descriptions are provided by CoM Maps unless stated otherwise, with images dated c2000 or later.

*Substation, 651-669 Lonsdale Street, 1915 (HO737)*

It is a three-storey brick substation with two basement levels, built in 1915.



Figure 2. Substation at 651-669 Lonsdale Street constructed 1915.

*620-648 Little Bourke Street, c1910-1925 (HO737 – recommended as significant in the Hoddle Grid Heritage Review)*

CitiPower substation at (part of) 620-648 Little Bourke Street Melbourne is a two-storey interwar brick warehouse building constructed between 1910 and 1925 by Melbourne City Council Electricity for use as a carpenter's workshop to service its electricity supply station situated on the same site. The building was converted for use as an electric substation, likely in the 1920s or 1930s, and remains in use for that purpose today.



Figure 3. Substation at 620-648 Little Bourke Street constructed 1910-1925.

*1-3 Evans Lane, 1913 (Contributory in interim HO1297 Little Lonsdale Street Precinct)*

Built in 1913 by builders Reynolds Bros to designs by architect W Rain, this warehouse was converted to an electrical substation in 1928, as part of a program by the City of Melbourne to supply new substations in the 1920s. It continues to operate as a substation today.



Figure 4. 1-3 Evans Lane, constructed in 1913.

*28 Crossley Street, build date unknown (Contributory in HO500 Bourke Hill Precinct)*

A single-storey substation in Crossley Street, off Bourke Street.



Figure 5. Substation at 28 Crossley Street, unknown build date.

*12-14 Guildford Lane, 1920s (Contributory in HO1205 Guildford & Hardware Laneways Precinct)*

It is a single-storey brick electricity substation built in the 1920s.



Figure 6. 12-14 Guildford Lane, substation constructed c1920.

*21 Market Lane, build date unknown (Contributory in HO507 Little Bourke Street Precinct)*

It is a single-storey brick substation in Market Lane, off Bourke Street.



Figure 7. 21 Market Lane, build date unknown.

*10-14 Park Street, 1928 (Interim HO1257 – recommended as significant in the Hoddle Grid Heritage Review)*

10-14 Park Street is one of several small-scale electrical substations built in the interwar period as part of the expansion of electricity supply and distribution. It operated for over 60 years as part of the Melbourne City Council's electricity supply department. It continues to operate as a substation.



Figure 8. Substation, 10-14 Park Street constructed 1928. (Source: Context 2017)

*23-25 George Street, 1938 (Interim HO1248 – recommended as significant in the Hoddle Grid Heritage Review)*

23-25 George Parade is one of several small-scale electrical substations built in the interwar period as part of the expansion of electricity supply and distribution.



Figure 9. 23-25 George Parade constructed 1938. (Source: Context 2017)

11-27 Tavistock Place is a particularly large substation occupying a large extent of Tavistock Place. In size it is comparable to the substations at 651-699 Lonsdale Street and 620-648 Little Bourke Street (HO737). It is very similar to 651-699 Lonsdale Street in scale, form and detail, although the location of this place allows it to be viewed as a three-dimensional building, an aspect that is not possible in the confined space of Tavistock Place. Compared with other substations including 23-25 George Parade and 10-14 Park Street, 11-27 Tavistock Place is a more sophisticated composition with brickwork articulated by pilasters, a curved parapet highlighting the entry and the rhythm of paired windows. The substations share a common history in the development of electricity supply in the City of Melbourne and share an Interwar industrial aesthetic that contributes to the richness of building form and scale within Hoddle Grid Study Area.

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**ASSESSMENT AGAINST CRITERIA**


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✓

**CRITERION A**

Importance to the course or pattern of our cultural or natural history (historical significance).

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**CRITERION B**

Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).

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**CRITERION C**

Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).

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✓

**CRITERION D**

Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

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✓

**CRITERION E**

Importance of exhibiting particular aesthetic characteristics (aesthetic significance).

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**CRITERION F**

Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)

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**CRITERION G**

Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

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**CRITERION H**

Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

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**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

**REFERENCES**

*Age*, as cited.

*Argus*, as cited.

*Brunswick and Coburg Leader*, as cited.

DRIVENxDESIGN 2018, *Powercor, Tavistock*, <https://drivenxdesign.com/>, accessed online 1 April 2018.

Fels, M, Lavelle S, and Mider D 1993, 'Archaeological Management Plan', prepared for the City of Melbourne.

Land Victoria, Certificates of Title (CT), as cited.

Mahlstedt, G 1910, *Index to the City of Melbourne detail fire survey*, Mahlstedt, Melbourne.

*Port Phillip Gazette*, as cited.

Royal Historical Society of Victoria (RHSV) 2018, *Discovery Series Brochures: Melbourne's streets and lanes: what's in a name?*, <http://historyvictoria.org.au>, accessed online 14 March 2018.

**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985** E

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**Central City Heritage  
Study 1993** C

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**Review of Heritage  
overlay listings in the  
CBD 2002** Ungraded

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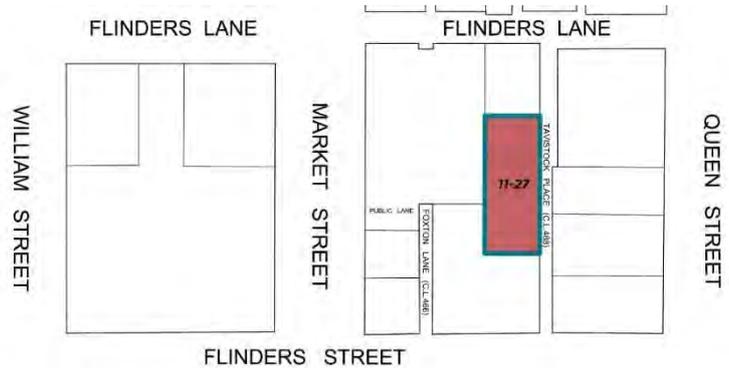
**Central City Heritage  
Review 2011** Ungraded

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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** CitiPower (former Melbourne City Council substation)

**PS ref no:** Interim HO1249



### What is significant?

The electrical substation at 11-27 Tavistock Place Melbourne, built in 1927 for the Melbourne City Council Electricity Supply Department as part of the augmentation of supply from the Victorian Railways power station at Newport.

Elements that contribute to the significance of the place include (but are not limited to):

- The building's original external form, materials and detailing;
- The building's high level of integrity to its original design;
- Pattern and size of original fenestration, and rendered lintels;
- Continuous concrete lintel and a string course, forming a semi-circular arch over the doorway entrances; and
- Pilasters and angled corbel detailing.

Later alterations, including those undertaken at ground level and replacement window frames, are not significant.

### How it is significant?

11-27 Tavistock Place, Melbourne, is of local historic, representative and aesthetic significance to the City of Melbourne.

### Why it is significant?

The electrical substation at 11-27 Tavistock Place is historically significant for its association with the development of Melbourne's electricity supply network established in 1894. In this year, the Melbourne City Council was the first metropolitan council to establish its own electricity supply and distribution network, which, in turn, facilitated the residential, commercial and industrial expansion of the city. The former substation is of historical significance as a substantial remnant of the interwar infrastructure built by the Melbourne City council as part of Melbourne's expanding electricity network. (Criterion A)

11-27 Tavistock Place is a representative example of a Melbourne City Council substation designed by its own architects' branch. As one of the larger substations it shares characteristics of form, scale and

materials with 651-699 Lonsdale Street and 620-648 Little Bourke Street. 11-27 Tavistock Place shares a common history in the development of electricity supply in the City of Melbourne and contributes to the architectural character of Tavistock Place. (Criterion D)

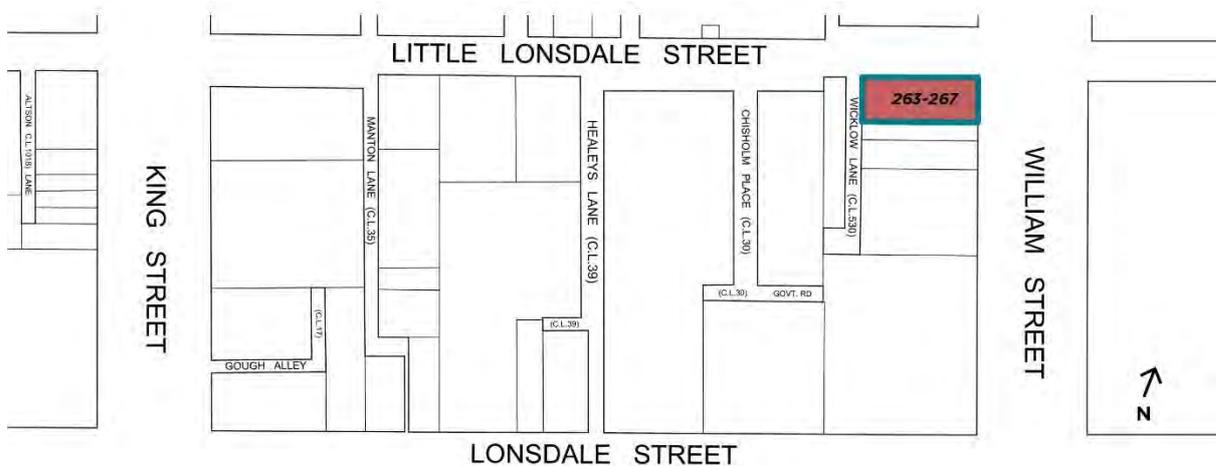
11-27 Tavistock Place is aesthetically significant for its sophisticated composition featuring red brickwork articulated by pilasters and stucco mouldings at eaves level and a horizontal string course. Other attributes include a curved parapet highlighting the entry and a rhythm of paired windows with continuous lintel to both ground and first floor levels. The angled corbels leading from the concealed gutter to the pilasters provide a pleasing rhythm to its façade that is accentuated by the window repetition. (Criterion E)

**Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)

<b>SITE NAME</b>	Metropolitan Hotel
<b>STREET ADDRESS</b>	263-267 William Street Melbourne
<b>PROPERTY ID</b>	110106



SURVEY DATE: February 2018		SURVEY BY: Context	
<b>HERITAGE INVENTORY</b>	H7822-1146	<b>EXISTING HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
		<b>FORMER GRADE</b>	C
<b>DESIGNER / ARCHITECT / ARTIST:</b>	W M Shields	<b>BUILDER:</b>	Not known
<b>DEVELOPMENT PERIOD:</b>	Interwar Period (c1919-c1940)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1925

## THEMES

ABORIGINAL THEMES	SUB-THEMES
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
HISTORIC THEMES	DOMINANT SUB-THEMES
13 Enjoying the City	13.6 Eating and drinking
	OTHER SUB-THEMES
9 Working in the City	9.2 Women's work
11 Caring for the Sick and Destitute	11.2 Providing welfare services

## LAND USE

HISTORIC LAND USE	
Archaeological block no: 10	Inventory no: 146
Character of Occupation: Commercial	
1855 Kearney	Two-storey Metropolitan Hotel built 1854/5 shown 1855 map
1866 Cox	Metropolitan Hotel shown
1880 Panorama	As above
1905/6 Mahlstedt	As above
THEMATIC MAPPING AND LAND USE	
1890s	Hotels and Lodgings
1920s	Pubs
1960s	Pubs

## RECOMMENDATIONS

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

**Extent of overlay:** Refer to map.

## SUMMARY

The site has been continually operating as a corner hotel since 1854. The existing building was built in 1925 and is a modest hotel building with simple neo-classical styling, typical of many hotels of the period.

## HISTORICAL CONTEXT

### Enjoying the city

#### *Eating and drinking*

Established from the 1850s, the modest corner pub has played a significant role in the history of local communities, particularly in the social life of the working community as a meeting place through to the early twentieth century. As townships and suburbs developed in Victoria, many such hotels were built on prominent corner locations on main thoroughfares to attract passing foot traffic en route to nearby houses and commercial, manufacturing and industrial buildings.

Alcohol was a mainstay of a frontier colonial town. During the early period of settlement, many people resorted to alcoholic beverages rather than drink the city's unpalatable and contaminated water.

Hotels were abundant in Melbourne; in working-class areas, such as Carlton, there was virtually one on every corner. One of Melbourne city's first permanent buildings was Fawkner's hotel established in 1836 on the corner of William Street and Flinders Lane (Context 2012: 98).

The role of the hotel as a provider of accommodation for travelers, and as an entertainment venue and meeting place for local community organisations diminished over time. Between 1890 and 1940, the typical pub became 'much less a community centre and more a male dominated drinking house' (Malone 1988:30). Nevertheless, hotels have served and continue to serve as local meeting places with a regular clientele, and favoured because of their location near city workplaces. 'People like to go to places and drink with other people... and the corner pub persist as a sort of "home away from home" in a way that wine bars and nightclubs will never be' (Wright in Lucas 2017).

Hotels responded to the changing times and circumstances. In the early 1900s, falling hotel standards and pressure from the temperance movement prompted the state government to reduce the number of liquor licenses. From 1907 the Licences' Reduction Board reduced the number of hotels in all districts to 1885 statutory levels. Many hotel buildings were subsequently demolished or adapted to different uses; other hotel owners upgraded and refurbished their buildings from this period through to the 1920s and 1930s in order to meet the new licensing conditions that were contingent on the provision of adequate accommodation and other facilities (Dunstan 2008).

The 'early closing' of hotels at 6.00pm, an effort to curb drunkenness by restrictive legislation, caused other anti-social behaviour, and was overturned in 1966 (Context 2012:98).

Of the approximate 100 hotels in existence in central Melbourne in the 1920s, only approximately 45 hotels remained by the 1960s. Today, only approximately 12 hotels in central Melbourne retain their historic use and form (CoM 2018).

### Working in the city

#### *Women's work*

Women were restricted in terms of the paid work that was available to them. Single women found employment as domestic servants and nursemaids in private homes, although these positions had a high turnover — this situation was disparaged by employers as 'the servant problem'. Women also worked as school teachers and nurses, and as 'shop girls', waitresses and publicans. (Context 2012: 55).

## Caring for the sick and destitute

### *Providing welfare services*

The hardships of the 1890s depression highlighted the need for improved welfare provisions. There was soon a high rate of unemployment in Melbourne and as a result families suffered, especially children, who were often being left in the care of others or placed in institutional care.

In the twentieth century significant contributions to social welfare in Melbourne were also made by private benefactors. Notable among these were successful businessmen, such as the retailers Alfred Edmonds and Sidney Myer. Myer famously provided Christmas dinner for Melbourne's poor and homeless at the Exhibition Building each year (Context 2012: 64-5).

## SITE HISTORY

The land at 263-267 William Street on the corner allotment at William and Little Lonsdale streets, is part of Crown Allotment 9, Section 31, purchased by Sylvester J Browne by 1839.

A two-storey bluestone hotel named the Metropolitan Hotel and an adjoining shop currently at 261 William Street (HO1088, VHI H7822-1145) opened on the subject site on 17 October 1854, on the same day of the opening of the Melbourne Exhibition in 1854, which was held in the 'Crystal Palace' on the opposite side of William Street (*Argus* 15 October 1854:8) (Figure 1).



Figure 1. Former bluestone hotel building and the adjoining shop at 261 William Street (extant) at the end of the 1860s. (Source: Noone 1869, SLV)

The first proprietor of the Metropolitan Hotel was John M Chisholm, an early settler, followed by Robert Wilson in 1855; James Carrol in 1858; Charles Forrester in 1859-1861; Mrs Margaret Forrester in 1874; and Gilbert Duncan in 1880 (Butler 2011:660; *Argus* 15 October 1854:8).

In 1891, the Metropolitan Hotel was described as 'a substantial two-storey bluestone building...containing 11 rooms...kitchen, [and] servant's room' (*Argus* 22 July 1891:2).

The Metropolitan Hotel was one of many Victorian hotels in the 1920s and 1930s to undergo extensive alterations and additions. These changes were initiated by the demands of the Liquor Licenses Reduction Board, established in 1906, which required hotel owners to provide adequate accommodation and facilities for the public.

In January 1925, architect William McMichael Shields invited tenders for the re-erection of the Metropolitan Hotel in brick, for the then owner Mrs C Englehardt. Quantity surveyors were Anderson, Alexander and Hay (*Age* 16 January 1925:6).

Prior to 1925, the bluestone hotel building occupied only about one third of the allotment, which measures 40 by 100 feet, while the rear of the allotment featured a number of smaller structures (Figure 2). The brick reconstruction in 1925 extended the building footprint to the allotment boundaries (Figure 3) (MMBW Detail Plan no 736, 1895; Mahlstedt Section 2, Map no 2a, 1923, Mahlstedt Section 2, Map no 2a, 1962).

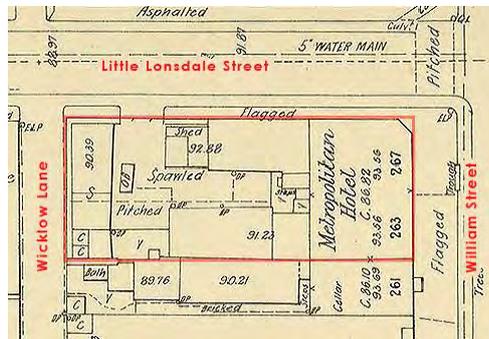


Figure 2. An 1895 MMBW plan showing the former Metropolitan Hotel and rear buildings. (Source: MMBW Detail Plan no 736, 1895, SLV)

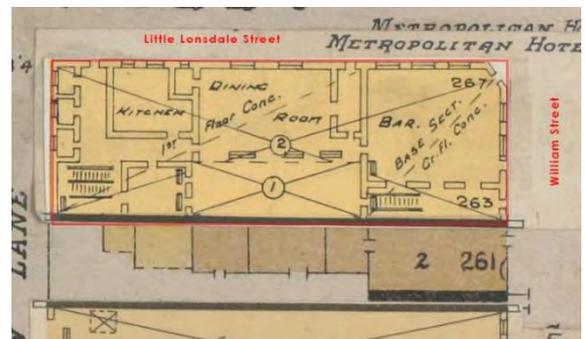


Figure 3. The Metropolitan Hotel surveyed in the late 1920s, soon after the re-erection in brick in 1925. (Source: Mahlstedt Section 2, Map no 2a, c1928, SLV)

According to the City of Melbourne fire survey plan published in the 1920s, the new Metropolitan Hotel premises contained a large front bar, a dining room, a kitchen, and toilets on the ground floor (Mahlstedt Section 2, Map no 2a, c1928).

In 1932, the Metropolitan Hotel was described in an auction notice as containing a bar, four parlours, a dining room, and 15 bedrooms (*Age* 5 Oct 1932:2). In 1938, the hotel was remodelled, and hot and cold-water showers installed (*Age* 17 December 1938:19).

During the first half of the twentieth century, the licensees of the Metropolitan Hotel were predominantly women, including: Miss Alice J Morton, 1900; Mrs Esther Kingdon, 1910; Mrs S J Hughes, 1920; Miss K Richardson, 1930; and Mrs L E Power, 1940 (S&Mc 1900-1940).

Under Mrs Power's management during the period between c1938 and 1949, the Metropolitan Hotel gained a reputation for charitable acts. In addition to weekly donations of her own, Mrs Power formed the youth group 'Boys of the Metropolitan Hotel' to raise money for the Children's Hospital appeal, which later became the Good Friday appeal. Mrs Power was also the organiser of the 'Fags for Fighters' campaign, funded and promoted by the *Sporting Globe*, for supplying cigarettes to Australian soldiers fighting in World War Two (*Sporting Globe* 9 April 1949:15). The Metropolitan Hotel continues to partner with leading charity groups to deliver events today (The Metropolitan Hotel 2018).

A photograph from the 1960s (Figure 4) shows the Metropolitan Hotel with its original 1925 design. The upper-storey maintains its face brick wall, and the ground floor has been rendered and painted. The thin metal art deco style signage may be a slightly later addition, as this style became popular in Melbourne around the mid-1930s-40s. The Metropolitan Hotel continues to operate from the same premises at 263-267 William Street today.



Figure 4. The Metropolitan Hotel with face brick walls in c1960s. (Source: Halla c1960s, SLV)

#### *W M Shields, architect*

William McMichael Shields was born in Sunbury in 1869, to Scottish parents, Dr Andrew and Agnes Shields. After completing his education at Hawthorn Grammar School and Scotch College, he was articled in the office of architect Guyon Purchas, where he went into partnership with Purchas at the age of 27 (Bauer, 2015:15-6).

At the turn of the twentieth century, Shields commenced his own practice and built up a reputation as architect of the Children's Hospital, the Women's Hospital and the Scots' Church, Melbourne. He designed more than 250 small and large projects and built more than 64 residential and 21 commercial buildings, mostly constructed in and around Melbourne. His last tender notice in 1935 appears in conjunction with Leighton Erwin, a well-known hospital architect (Bauer, 2015:16-7).

William Shields was a fellow of Royal Victorian Institute of Architecture from 1903 and a long-time affiliate of the Scots' Church, where he carried out a number of construction and restoration projects and where he had his wedding (Bauer, 2015:17). William Shields died in Hawthorn East in 1949.

#### **COMMUNITY CONNECTIONS**

##### *Landmark hotel in Melbourne's legal precinct*

The Metropolitan Hotel has provided a meeting place for individuals and groups from its establishment in 1854, with Melbourne Literary Institute meetings and election meetings (*Argus* 3 May 1867: 8; *Argus* 1 November 1864:6) held at the premises from the 1860s. The hotel also provided a home to a number of Melbourne residents through to the 1930s (*Argus* 24 April 1936:1).

The area bound by Collins, William, Lonsdale and Queen streets is known as Melbourne's legal precinct, with concentration of legal profession, courts and government offices associated with the legal system (Bamford 2008). The Metropolitan Hotel has served its legal precinct 'neighbourhood' for decades. Located close to the Melbourne Magistrates Court, County Court and nearby legal chambers, the Metropolitan Hotel has long been the 'watering hole' favoured by the legal fraternity, particularly criminal barristers and solicitors, as well as by law enforcement and those attending court. These connections date back decades, and continue today (*Age* 14 December 1997:12; *Age* 26 October 1998:13; *Age* 29 June 2006:11). It has also been a past favourite for journalists at the *Age*, the ABC (ABC Radio headquarters was at Broadcast House in Lonsdale Street from 1945 to 1995), *Nation Review* (1970-1981), and foreign affairs staff from Radio Australia (*Age* 5 October 1997:7).

In 2016, the *Age* wrote that a sale was expected, for the 'Lawyers' pub' Metropolitan Hotel, 'a popular legal district meeting place', which 'bookmarks the western end of the city's legal precinct' (*Age* 9 March 2016:28).

## SITE DESCRIPTION

The brick hotel at 263-267 William Street is located on the corner of William and Little Lonsdale streets. It is a two-storey brick building with a hipped roof concealed behind a parapet wall. Like many corner hotels, it is built directly to the street boundaries with a chamfered corner marking the entry point to the hotel.

Detailing to the façade is simple with a restrained neo-classical character typical of the interwar period. Varying elements of the façade reference classical motifs and styling. Simple pilasters occur around both street elevations of the second storey of the building, running to the full height of the parapet. A deep moulded cornice runs around the upper section of the parapet, and a second, narrower cornice runs around each elevation, just above window height.

The face brick (now overpainted) façade has rendered bays at the corner, at the northern end of the William Street elevation, and in the middle and eastern end of the Little Lonsdale elevation. The latter bays have arched windows with an arched cornice above. Rectangular window openings to the rest of the façade were originally spaced in a regular pattern. Windows are double hung sash windows with stone sills intact. Windows closest to the corner on each elevation have been replaced by oversized arched windows more recently. An early brick chimney exists on the northern edge of the building.

On the ground level, openings resemble the original but have been widened or lengthened in some locations. Windows and doors have been replaced. The tiled ground floor dado shown on the c1960s photo has been removed and the whole of the lower façade has been rendered. On the upper façade, face brick noted in the same photo has been overpainted.

The art deco style metal lettering reading 'Metropolitan' on the William Street elevation remains, but other signage noted in the c1960s photo has been removed.

## INTEGRITY

The hotel building retains its form, including the chamfered corner and hipped roof concealed behind a parapet wall. Alterations have occurred to some windows and doors on both levels. Wall finishes have been altered with overpainting/rendering occurring on both levels and removal of the tiled dado at street level. Some early signage has been removed on both faces, with the word 'Metropolitan' remaining on the William Street face.

## COMPARATIVE ANALYSIS

Hotels are a common building typology in the City of Melbourne, with examples dating from the early years of the establishment of Melbourne through until the present. Many hotels occupied corner sites, and a number of nineteenth century hotels were rebuilt or substantially altered during the 1920s and 1930s, incorporating improved amenities in response to the requirements of liquor licencing.

The subject building at 263-267 William Street dates from 1925. It can be compared with the following interwar examples, drawn chiefly from the Central City Heritage Review 2011 and other earlier studies, being of a similar use, scale, location and creation date.

The below images and descriptions are provided by CoM Maps unless stated otherwise, with images dating from c2000 or later.

Selected examples of corner hotels include:

*Royal Mail Hotel, 519 Spencer Street, West Melbourne, 1938 (HO783)*

The Royal Mail Hotel was built in 1938 and features a art-deco parapet over the splayed corner with a fairly intact first floor to both street elevations. It features a heavily altered ground floor.



Figure 5. Royal Mail Hotel, 519 Spencer Street West Melbourne constructed 1938. (Source: Google Maps)

*Hotel Spencer, 475 Spencer Street, West Melbourne, mid-1920s (HO781)*

The Hotel Spencer is built in the interwar classical revival style over three-storeys. The ground floor has been altered through the insertion of new doors and windows; however the upper floors are intact.



Figure 6. Hotel Spencer 475 Spencer Street West Melbourne constructed c1920.

*Waterside Hotel, 508-514 Flinders Street, 1925 (HO1038)*

Built on the site of the old London and Carnarvon Hotel, this three-storey brick hotel (1925) with a corner tower was designed by Harry R Johnson. It still operates as a hotel and was refurbished in 2004.



Figure 7. 508-514 Flinders Street constructed 1925.

It is estimated that over 100 hotels were operating in the Hoddle Grid Study Area in the 1920s, with this declining to about 45 in the 1960s. Today it is estimated that there are 12 traditional hotels still operating in the city centre with a further approximately 15 hotel buildings remaining but not in use as hotels. These numbers indicate that hotels are a declining building type and use within the Study Area. The fringes of the city retain a number of hotels from the interwar period as indicated by the Hotel Spencer and Royal Mail Hotel.

It is relatively common for corner sites to be set aside as hotels in the 1850s and for redevelopment to occur at a later time when the buildings were no longer able to meet licensing requirements. Stylistically the Metropolitan Hotel is conservative compared with this cohort, and somewhat similar to the Royal Mail Hotel, although lacking the art deco styling. The Hotel Spencer is an elegant example of the classical revival style and the Waterside Hotel is distinguished through its flamboyant corner tower, although otherwise quite typical in form and detail. Against this group the Metropolitan Hotel can be seen as representative of hotels of the interwar period.

**ASSESSMENT AGAINST CRITERIA**

✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
✓	<p><b>CRITERION B</b> Possession of uncommon, rare or endangered aspect of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
✓	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985**

D

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**Central City Heritage  
Study 1993**

C

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**Review of Heritage  
overlay listings in the  
CBD 2002**

Ungraded

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**Central City Heritage  
Review 2011**

Ungraded

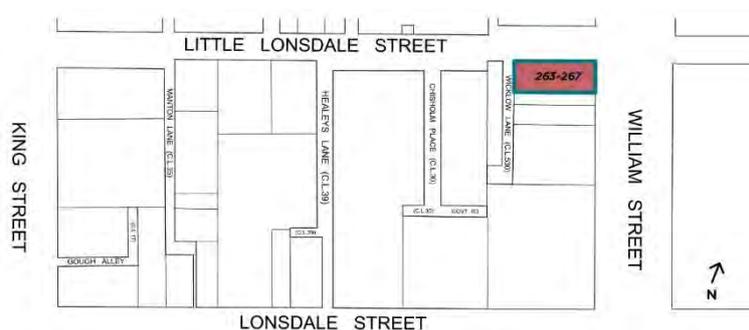
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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Metropolitan Hotel



**PS ref no:** Interim HO1231



### What is significant?

Metropolitan Hotel at 263-267 William Street, Melbourne, built in 1925.

Elements that contribute to the significance of the place include (but are not limited to):

- The building's original external form, materials and detailing;
- The building's high level of integrity to its original design;
- Hipped roof and flat parapet;
- Chamfered corner entry, and the pattern and size of original fenestration with double hung sash windows and stone sills;
- Classical motifs and styling to the façade including pilasters and major and minor cornice;
- Early brick chimney; and
- Art deco style metal lettering reading 'Metropolitan' on the William Street façade.

Later alterations made to the facades including the large round arched windows and corner window at the upper level and altered window and door openings at the ground level are not significant.

### How it is significant?

Metropolitan Hotel at 263-267 William Street, Melbourne, is of local historic, rarity, representative and social significance to the City of Melbourne.

### Why it is significant?

The Metropolitan Hotel building at 263-267 William Street is historically significant due to its association with the long term and continued operation of the Metropolitan Hotel on the same corner site from 1854 to present day. The Metropolitan Hotel is of historical significance for its association with the establishment of city hotels as meeting places; the increased occupation of women as publicans, particularly from the early 1900s; and the hotel's role from the late 1930s in raising money for charity. As one of a number of Melbourne hotels that underwent significant change in the 1920s and 1930s due to the demands of the Liquor Licenses Reduction Board from 1907, requiring hotel owners to provide adequate accommodation and facilities for the public, the Metropolitan Hotel is illustrative of the substantial hotel development that took place at this time. (Criterion A)

The Metropolitan Hotel is a rare surviving example of a traditional corner hotel. Once a ubiquitous land use and activity, the number of traditional hotels are in severe decline in the Hoddle Grid Study Area, reducing from over 100 in the 1920s, to approximately 45 in the 1960s, and with around 12 currently retaining their location, building form and use. (Criterion B)

The Metropolitan Hotel at 263-267 William Street is a representative example of a hotel from the interwar period. This typology is characterised by the corner location and splayed entrance, two-storey building form with residential accommodation on the first floor and public areas on the ground floor. A key characteristic of the Metropolitan Hotel is the restrained neo-classical character typical of the interwar period. Its integrity is consistent with other examples where the pattern and type of doors and windows have been altered, particularly to the ground floor. (Criterion D)

The Metropolitan Hotel is of social significance for its long connections with the city, as a place of social congregation for more than 160 years, providing a meeting place for particular organisations and groups, as well as for informal meetings, social activities and celebrations. The social significance of the Metropolitan Hotel is evidenced by the regular, long-term, and continuous use as a hotel – a ‘public house’ – serving the legal fraternity and court visitors in particular and continuing to serve that function today. (Criterion G)

#### **Primary source**

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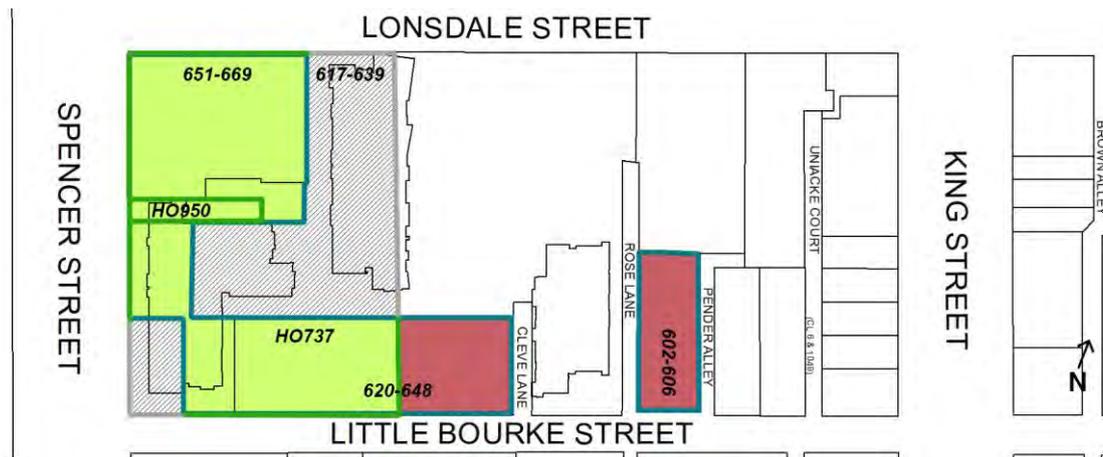
Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)



# REVISIONS TO EXISTING INDIVIDUAL HERITAGE OVERLAY



<b>SITE NAME</b>	Former Melbourne City Council Power Station
<b>STREET ADDRESS</b>	(Part of) 617-639 Lonsdale Street, 651-669 Lonsdale Street, 602-606 Little Bourke Street, and 620-648 Little Bourke Street Melbourne
<b>PROPERTY ID</b>	110703, 110704, 110706, 105718



SURVEY DATE: March 2019		SURVEY BY: Context	
<b>HERITAGE INVENTORY</b>	H7822-1218	<b>EXISTING HERITAGE OVERLAY</b>	HO737 (204-240 Spencer Street) VHR H2117, HO950 (Overhead Water Tank)
<b>PLACE TYPE</b>	Individual heritage place	<b>PROPOSED CATEGORY</b>	Significant
		<b>FORMER GRADE</b>	Significant, C, ungraded
<b>DESIGNER / ARCHITECT / ARTIST:</b>	MCC Electricity Supply Department, MCC architects	<b>BUILDER:</b>	Not known
<b>DEVELOPMENT PERIOD:</b>	Federation/Edwardian Period (1901-c1918) Interwar Period (c1919-c1940) Postwar Period (c1945-1975) Late Twentieth Century (c1975-1999)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1908-85

## THEMES

ABORIGINAL THEMES	SUB-THEMES
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here.
HISTORIC THEMES	DOMINANT SUB-THEMES
6 Creating a functioning city	6.3 Providing essential services

## LAND USE

HISTORIC LAND USE	
<b>Archaeological block no:</b> 17	<b>Inventory no:</b> 219
<b>Character of Occupation:</b> Commercial, Government, Services/Infrastructure	
Refer to M. Fels, History (prepared for the CAD Archaeological Management Plan). Also: Photo in MCC Electricity Supply History; Known to have been a bore shaft excavated to 220 feet on this site and possibly a well.	
1866 Cox	Map shows building set-back from street
1880 Panorama	Panorama shows small buildings scattered across largely vacant site
1888 Mahlstedt	Timber yard
1905/6 Mahlstedt	City Council yards and sheds. Also City of Melbourne Electric Light Station (detailed layout shown)
THEMATIC MAPPING AND LAND USE	
1890s	Factory and workshop, Power
1920s	Factory and workshop, Power
1960s	Power, Warehouses

## RECOMMENDATIONS

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an amendment to HO737. The former Melbourne City Council Power Station is recommended as an individual place.

**Extent of overlay:** Refer to map.

## SUMMARY

First established in 1894, the former Melbourne City Council Power Station site today comprises a complex of buildings built between 1908 and 1985, as well as external spaces and an overhead water tank. The elements that remain were built at different times and demonstrate the evolution of the power station and aspects of how it functioned. Key elements include the 1920 CitiPower substation at 651-669 Lonsdale Street (Substation J) and its 1950 and 1953 extensions, the 1908 Offices building (Spencer Street frontage), the 1908 Economiser building (Little Bourke Street frontage) at part of 617-639 Lonsdale Street, the 1888 overhead water tank in Watertank Way (relocated to the current site in 1927), the two CitiPower substations (built after 1925 and 1985, respectively) at 620-648 Little Bourke Street, and the 1949-55 Melbourne City Council Store Building at 602-606 Little Bourke Street.

## HISTORICAL CONTEXT

### Creating a functioning city

#### *Providing essential services*

The Melbourne City Council was the first Australian metropolitan council to establish its own electricity supply and distribution network in 1894, following the first production and supply of electricity commenced by private companies in the 1880s and 1890s. Melbourne was also one of the first major cities in the world, along with London and New York, to have a public electricity supply where electricity was distributed from a central generating station for use by paying private customers and for public street lighting. The nascent electricity supply enterprises adapted quickly to a new public utility technology that had its origins in the UK, USA and Europe but which, as electrical engineer Miles Pierce notes, 'enabled local ingenuity and entrepreneurial spirit to flourish'. In addition, Pierce writes, 'Melbourne's early public electricity supply development encompassed most of the evolutionary technical and structural facets of the industry' (Pierce 2010:64-658).

Ray Proudley in the *Encyclopedia of Melbourne* writes that:

*In the late 1870s...electric lighting had its first impact on gas companies around the world. In [Australia] in 1881 the Victorian Electric Light Co. displayed an electric lamp (with the generator powered by a gas engine) outside its Swanston Street premises and the first Melbourne Electrical Exhibition took place in the following year...*

*Small electricity generating plants were [subsequently] installed to illuminate individual premises. The Victorian Electric Light Co. was succeeded by the Australian Electric Co. and later by the Melbourne Electric Supply Co. among numerous others. Locally, the first example of the general supply of electricity from a central point was the establishment by the Melbourne City Council of the Spencer Street Power Station from which the streets of the central business district were first illuminated on 7 March 1894...*

*In 1896 the Victorian Parliament enacted the Electric Light and Power Act to bring some sense of order and regulation to what until then had been a new and totally unregulated industry dealing in a potentially hazardous field (Proudley 2008).*

Under the 1896 Act, a number of local councils operated Municipal Electricity Undertakings (MEUs), enabling them to manage electricity distribution and retailing to their ratepayers. The City of Melbourne took up the first MEU in 1897. Between 1898 and 1900 the Melbourne City Council acquired the assets of three private electricity companies operating within its municipal boundaries, creating a new company known as the Melbourne City Council Electricity Supply Department (MCCESD).

The Melbourne Electricity Supply Co (MES Co) formed in 1907, to service the metropolitan Melbourne region in general, changing its name from the Electric Light & Traction Company (Pierce 2010:62).

Demand for electricity grew rapidly in the early decades of the twentieth century. The bulk of the Melbourne metropolitan area was supplied by just two companies, the aforementioned MCCESD and MES Co. They obtained their supply from the Spencer Street Power Station until the Newport A Power station was built at the mouth of the Yarra River between 1913 and 1918. It was constructed

by the Victorian Railways to supply energy for the electrification of the suburban rail system from 1919, but also supplied bulk electricity to the MCESD and MES Co (Edwards 1969:27-29).

The State Electricity Commission of Victoria (SECV) was established in 1921 under the chairmanship of Sir John Monash. The first SECV projects were the construction of the first brown coal power plant at Newport B (adjacent to the Victorian Railways Newport A Traction Power Station), opened in 1921, and Yallourn A (the first Latrobe Valley power station), which opened in stages from 1924.

Meanwhile, the SECV began to establish and develop its supply and distribution network. The first stage involved the construction of substations at key locations, which enabled the SECV to progressively assume control for the supply and distribution of power in the metropolitan area. From 1922 to 1924 four metropolitan substations were constructed: in the Melbourne City Council area, in operation from 1923; in Ascot Vale, in operation from 1924; in Brunswick, in operation from 1924; and in Collingwood, in operation from 1924. In 1930, the MES Co. was formally acquired by the SECV (Pierce 2010:64).

As Proudley writes,

*However, as a consequence of the earlier private ownership, electricity distribution remained at least partly in the domain of local government with eleven Municipal Electrical Undertakings distributing and selling electricity purchased from the SECV [State Electricity Commission of Victoria], [which] [f]rom the 1950s to the early 1980s...expanded dramatically (Proudley 2008).*

The Spencer Street Power Station supplied the inner city of Melbourne with electricity until the 1970s.

In 1994, the Kennett government launched an extensive reform of the Victorian electricity industry, resulting in the creation of five electricity distribution companies based on geographic regions that took over the responsibilities of the SECV and the 11 MEUs in inner Melbourne.

## **SITE HISTORY**

The site of interest comprises the extant former Melbourne City Council Power Station buildings with frontages to Lonsdale, Spencer and Little Bourke streets, within the block bound by Lonsdale, Spencer, Little Bourke and King streets. Melbourne City Council Power Station (MCC Power Station) was also commonly known as the Spencer Street Power Station.

The subject buildings were developed in stages between 1908 and 1985, on or nearby the former MCC Power Station site, which existed on part of Crown Allotments 15 to 19, Block 17, which were set aside as a permanent reserve for general produce market ('Plan of Melbourne' 1838). 602-606 Little Bourke is located on part of Crown Allotment 12 and 13, Block 17, offered for sale in 1839 ('Plan of Melbourne' 1838).

Prior to its development as a municipal power station, the site was a timber yard surrounded by one to three storey brick buildings (see Figure 1).

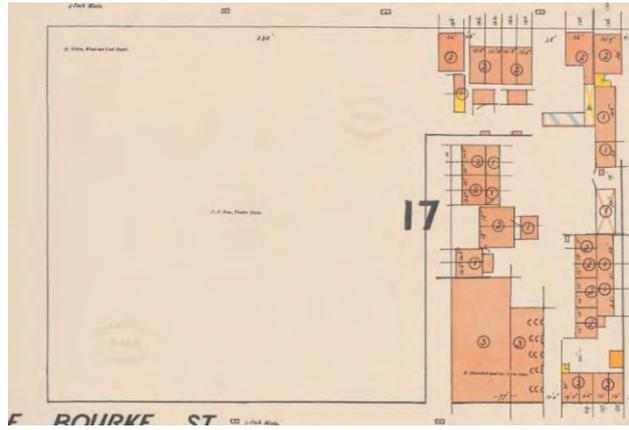


Figure 1. Detail from an 1888 fire survey plan shows the site as a timber yard and surrounding brick buildings prior to its development as a municipal power station. (source: Mahlsted Map no 17, 1888)

An existing heritage citation prepared by the National Trust of Australia (Victoria) describes the inception of the former MCC Power Station:

*A power station to generate electricity was established on the corner of Spencer and Little Bourke streets in 1894 by the Melbourne City Council, initially to supply electricity for street lighting. The establishment of the Melbourne City Council Electricity Supply Department (MCCESD) was a major departure from privately owned power generators at the time, and the City of Melbourne was the first to do so. It was one of only four generators in the State at the time, and produced half the electricity then produced. The popularity of electricity for a range of purposes led to the rapid expansion of the facility, which saw the original turbine room and boiler house greatly expanded and altered many times before WWI ('Former Melbourne Power Station' VHD Place ID 65593).*

The 1895 Melbourne and Metropolitan Board of Works (MMBW) plan shows the 1894 Electric Light Works building (altered and partially demolished) at the corner of Little Bourke and Spencer streets, surrounded by Melbourne City Council's corporate yard (see Figure 2). Not yet being part of the MCCESD site this time, part of 620-648 Little Bourke Street was occupied by a store, and the 602-606 Little Bourke St site was occupied by small-scale residences (MMBW Detail Plan no 737, 1895, SLV).



Figure 2. Detail from a Melbourne and Metropolitan Board of Works plan, showing the Electric Light Works at the corner of Little Bourke and Spencer streets (shaded green), a store occupying part of 620-648 Little Bourke Street (shaded blue), and the 602-606 Little Bourke St site (shaded purple), occupied by residences. (source: MMBW Detail Plan no 737, 1895, SLV)

In the first years of the twentieth century as the demand for electricity grew, the MCC Power Station in Spencer Street was substantially expanded. The changes between 1903 and 1907 involved extension of the Boiler House (1903), construction of a 24-inch diameter cast iron pipe to substitute the original cooling water tower (1904), and construction of a large chimney and coal facility (1907) (Elphinstone 1986:9). None of these early structures built from 1903 to 1907 remain today.

In 1908, the Offices building extant in Spencer Street replaced the front part of the 1894 turbine hall, and the Pumping House (later known as Economiser building) extant in Little Bourke Street were constructed, attached to the engine room which ran along Little Bourke Street. They were designed by the MCCESD ('Former Melbourne Power Station' VHD Place ID 65593).

The 1910 Mahlstedt plan shows the new Offices building fronting Spencer Street and the Pumping House (later Economiser building), both connected to the Boiler House (1903) and the 1894 turbine hall. The turbine hall, labelled 'Dynamo House' in Figure 3, had been extended towards east by this time. The site today known as 620-648 Little Bourke Street was occupied by the 1903 Boiler House and an attached iron store housing a chimney. The 602-606 Little Bourke Street site was cleared of the former small-scale residences by this time (Figure 3).

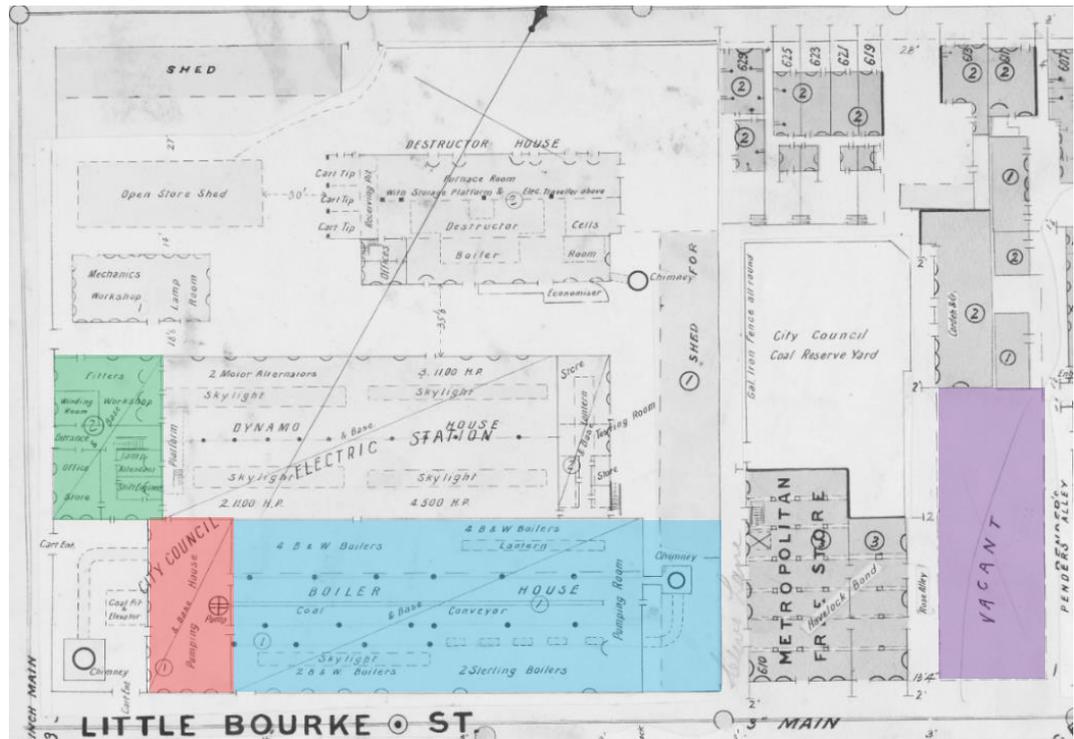


Figure 3. Detail from a 1910 fire survey plan shows the Pumping House (Economiser building, shaded red) and the Offices fronting Spencer Street (shaded green). The 620-648 Little Bourke Street site (shaded blue) was occupied by the 1903 Boiler House and an attached iron shed to east, and the 602-606 Little Bourke Street site was vacant (shaded purple). (Source: Mahlsted Map Section 1, no 22, 1910)

Further additions followed in the 1920s. The three-storey brick substation, today known as Substation J, was constructed in 1920, at the south-east corner of Lonsdale and Spencer streets (see Figure 4 and Figure 5) replacing iron sheds. The current two-storey brick building (known as Substation JA) on the eastern portion of 620-648 Little Bourke Street was constructed shortly after 1925, as a carpenters' workshop, which was part of a larger complex of brick workshops for tradesmen including blacksmiths and fitters built along Cleve Lane. Internally connected to the 1903 Boiler House fronting Little Bourke Street, these workshops were likely established to service the power station complex (see Figure 5).



Figure 4. Photograph from c1920 of the former MCC Power Station from the corner of Lonsdale and Spencer streets, showing Substation J and Offices building fronting Spencer Street. (Source: Citipower Collection, c1920)



Figure 5. By the latter half of the 1920s, Substation J (shaded yellow) was built on the corner of Spencer and Lonsdale streets. The brick workshops were built on the eastern portion of the site at 620-648 Little Bourke Street (shaded blue). The Offices building (shaded green), the Economiser building (shaded red), and the vacant yard at 602-606 Little Bourke Street (shaded purple) remained unchanged since 1910. (Source: Mahlstedt Map Section 1, no 22, 1925 with later additions)

In 1927, a large cast-iron water tank was installed on the immediate north of the Offices building and the Dynamo House. Made in 1888 by J Abbot & Co. in Gateshead, England, the water tank:

*was relocated from the original Hydraulic Power Company No 1 Pumping Station, located adjacent to the Australian Wharf on the Flinders Street Extension. An early and rare example of the use of imported prefabricated cast iron plates, it was installed adjacent to the office buildings and turbine hall, suspended over a laneway' ('Overhead Water Tank' VHD Place ID 11537).*

This laneway off Spencer Street is today known as Watertank Way.

From 1946 to 1952 the City Architect's Office developed plans for new power station buildings for the Electric Supply Department, and by the mid-1950s a number of additions had been made to the MCC Power Station in Spencer Street. Major additions to the complex included the new Engine and Boiler Room adjoined to the austere concrete Office Block (frontages to Lonsdale Street as seen in Figure 7, demolished), a new Store Building (today's 602-606 Little Bourke Street), Oil Storage and Amenities Buildings (frontages to both Little Bourke and Lonsdale streets, demolished) (Elphinstone 1986:12). These new additions replaced many earlier structures, including a group of 1920s brick workshops that were demolished to accommodate extensions to the turbine house. The two-storey brick warehouse on the eastern portion of 620-648 Little Bourke Street is the only surviving 1920s workshop of the group built in Cleve Lane (see Figure 7).

The former Melbourne City Council Stores Building was built in 1949 on the vacant land formerly used by Council as an electric store yard in conjunction with its Spencer Street Power Station electric supply services and meters branch (S&Mc 1942). In November 1949, the Melbourne City Council

called for tenders for building a 'Stores Building', at '600 Little Bourke Street', for the Melbourne City Council Electricity Supply Department (Age 5 November 1939:13). The Melbourne City Council called another tender in December 1949 for the erection and completion of a three-storey steel-framed and reinforced concrete Store Building, to a design from the City Architect's office (Age 14 December 1949:19). The Store Building, also known as the Electric Supply Store, became six-storey, being added with three storeys in 1955. In the 1950s, the site was interchangeably addressed as number 600, 602 or 602-604 Little Bourke Street, and by 1960, it became known as 602-606 Little Bourke Street (S&Mc 1950, 1955 & 1960).

The former Melbourne City Council Power Station in its fully developed state is shown in Figure 7, with extant buildings shown in different shades.



Figure 6. View of the power station buildings along Lonsdale Street, showing the Substation J brick building (with windows bricked in) (far right) and the new 1950s reinforced concrete buildings and tower to the east. (Source: Richards 1957, Museums Victoria [in copyright](#))



Figure 7. Showing the Melbourne City Spencer Street Power Station in the c1960s. The 602-606 Little Bourke Street building named 'MCC Store Bldg' (purple), the 1925 substation building (blue), the 1985 substation JA and service vehicle yard (dark blue hatching), the Economiser building (red), Offices (green), Substation J (yellow) and reinforced concrete additions to the south and east (pink), and overhead water tank (grey) can all be seen in relation to the other, now lost, buildings that comprised the electricity supply complex. (Source: Mahlstedt Map Section 1, no 22, 1948, with later amendments)

The MCC Power Station in Spencer Street was closed in 1982, and remained largely vacant and derelict for 25 years (Millar 2006). After the closure of the power station, the operation of Substation J continued under the management of the Melbourne City Council Electricity Supply Department.

In 1985 tenders were invited for the 'building demolition and removal of existing load bearing three-storey brick building, removal of heavy engineering equipment and concrete sub-structure' (Age 29 June 1985:159). This referred to the demolition of the 1903 boiler house, which was replaced in 1985 with the extant Substation JA at 620-648 Little Bourke Street (Age 7 August 1985:53). The Substation J (651-669 Lonsdale Street) and the Substation JA (620-648 Little Bourke Street) operated under the ownership of Melbourne City Council in conjunction with the State Electricity Commission of Victoria (SECV) until the privatisation and transfer to CitiPower Ltd in 1998. Both substations today continue operation under the ownership of CitiPower Ltd (CT:V0372 F667).

The Offices building and Economiser building, both built in 1908, remain extant, being incorporated into the recently developed residential tower complex. In May 2006 the large substation site was sold to overseas developers, with asbestos removal and demolition commencing soon after to facilitate redevelopment. The historic tower fronting Lonsdale Street was dismantled in September 2007 and much of the site was cleared by April 2008 (ABC News Online 2007). In 2008-09 the 1950s section of the power station was demolished, as well as many other earlier buildings, including the earliest surviving structure of the MCC Power Station, the 1894 turbine hall behind the Offices building (VHD Place ID B6614).

By May 2012, the 602-606 Little Bourke Street building was in use as the City of Melbourne Archives building, retrofitted with climate and security control measures (Future Melbourne Committee 2012).

In 2012, the building contained 'approximately 10km of records' in the archives occupying the levels from the basement and third floor, and 'a variety of 7000+ [sic] works of art, textiles, photographs, objects, documents, sculptures and fountains' held in the Art and Heritage Collection on the fourth and fifth floor (Future Melbourne Committee 2012:4-5).

## SITE DESCRIPTION

The former Melbourne City Council Power Station has become fragmented through development over time. The remaining buildings constitute a collection of industrial buildings built between 1908-1985, all of which were associated with the site's former use as the Melbourne City Council Power Station.

*Offices building at part of 617-639 Lonsdale Street (Spencer Street frontage)*



Figure 8. The Offices building, built to replace the front part of the 1894 turbine hall in 1908. (Source: Context, January 2020)

The two-storey Offices building, now part of 617-639 Lonsdale Street (Spencer Street frontage), was built in 1908. It is constructed in loadbearing red brickwork (Flemish bond) with free classical detailing favoured by the Victorian Italianate style. The building has had a large apartment tower built to its east. The principal façade and side walls remain extant.

The principal façade facing Spencer Street is symmetrically arranged and is divided into six bays separated by engaged pilasters that terminate at a moulded cornice above which sits a simple straight parapet. At the upper level five evenly spaced, vertically proportioned double hung timber sash windows sit between the pilasters and are distinguished by moulded cement architraves and scroll brackets that support substantial triangular and semi-circular (centre window) pediments. At the ground level four large circular arched windows sit either side of a central entrance door. The windows are fitted with multipaned fixed glazing that appears early and have unpainted basalt sills. The central round arched entry sits beneath a large triangular pediment supported by elaborate scroll brackets.

The remnant brick wall along the building's southern elevation is of brown brick laid in English bond. Utilitarian in detail several original openings remain with extant basalt sills and round (ground floor) and segmental (first floor) arched heads. Along the northern elevation the remnant wall is also of brown brick laid in English bond and is divided into three recessed bays with corbeled tops. Each bay comprises a round arched opening at the ground level with segmented arched windows above. Both side elevations show evidence of repair work to their brick walls.

*Economiser building, at part of 617-639 Lonsdale Street (Little Bourke Street frontage)*

Figure 9. The Economiser Building (earlier known as the Pumping House). (Source: Context, January 2020)

The single-storey Economiser building now part of 617-639 Lonsdale Street (Little Bourke Street frontage) was built in 1908 and is constructed in loadbearing red brickwork laid in English bond. Originally a simple building, rectangular in plan with gabled roof, a residential tower has been built to its north and within its air space above. In spite of the new development, all four original elevations and the original gabled roof form including the elevated roof lantern and internal roof trusses remain intact.

Designed with a temple form the building is distinguished by a prominent rendered cornice and pediment like gable end. Tall round arched windows with multipaned glazing are located along its principal elevation (Little Bourke Street) and remnant western wall and are set within rectangular brick reveals. Along the eastern elevation a single round arched window is set within a round arched reveal.

*CitiPower substation (former Melbourne City Council Substation J and Control Building), 651-669 Lonsdale Street*

Figure 10. Elevations of the CitiPower 'Substation J' at Lonsdale Street (left) and Spencer Street (right). (Source: Context, January 2020)

The CitiPower substation at 651-669 Lonsdale Street, comprises Substation J (1920), the 1950 addition to the south and the 1953 addition to the east (former Control Building).

Substation J is a three-storey brick building constructed in loadbearing red brickwork in English bond. Positioned on the south-east corner of Spencer Street and Lonsdale Street, it demonstrates characteristics of the Federation Free style with its incorporation of stripped back classical elements and use of natural materials. Its principal facades to Spencer Street and Lonsdale Street are divided into equally spaced bays separated by engaged pilasters that terminate at a smooth rendered cornice band with oversized brackets and round arched details that demarcate the buildings edges. A stepped parapet conceals the roof form behind. The original pattern of openings is still legible across both elevations with exposed concrete lintels extant, however, most openings have been bricked in. Some original windows remain along both elevations and are steel framed.

A warehouse building was added to the south of Substation J in 1950. Designed by City of Melbourne engineers, this utilitarian building of unadorned reinforced concrete, features simple steel-framed horizontal strip windows and simple geometric massing that is more typical of the interwar functionalist style which maintained popularity into the years immediately post war. A large mural has recently been painted over the building's Spencer Street façade.

The former Control building was added to the east of Substation J in 1953. Constructed of reinforced concrete and utilitarian in character, this cuboid building has no visible openings along its Lonsdale Street façade and is painted with a mural.



Figure 11. Warehouse building built to the south of Substation J in 1950 (Source: Context 2019)



Figure 12. Former Control building built to the east of Substation J in 1953 (Source: Context 2019)

#### *CitiPower Substation JA, 620-648 Little Bourke Street*



Figure 13. CitiPower Substation JA, comprising buildings built shortly after 1925 (left) and in 1985 (right). (Source: Context, January 2020)

The CitiPower Substation JA incorporates two buildings, one built shortly after 1925 and the other in 1985, and an open service area for vehicle access between these buildings. Located on the northern side of Little Bourke Street with a side frontage to Cleve Lane, the 1925 substation is a simple two-storey factory building. Constructed of red face brick laid in English bond, the building has continuous unpainted concrete lintels over the window and door openings at the ground and first floor levels, typical of factory buildings in central Melbourne built in the 1920s. The principal façade fronting Little Bourke Street has a symmetrical two-bay form, with a double gabled parapet surmounted with a simple rendered capping. Within each gable is a circular ventilation opening. The ground floor has a pair of early timber doors on the right-hand side, and on the left, there is a large opening with louvres and external security bars. The brickwork below the window is not original, suggesting that the opening was originally a wide doorway that has been infilled. At the first-floor level there are four identical large window openings. On the eastern (Cleve Lane) elevation, the ground floor is punctuated by an irregular pattern of openings, including two windows of an identical pattern to those at the Little Bourke Street first floor level, as well as a wide roller shutter and other doorways for loading and unloading, one of which appears to have retained its original steel door. The first floor has five windows, also of the same pattern, as well as a narrow full height opening. Most of the windows are the original multi-pane steel frame windows.

The rear section of the building adjacent to Cleve Lane has been demolished and replaced with a single-storey steel shed, along with the original chimney, probably in 2006 as early works in association with proposed redevelopment of the site.

The service vehicle yard is enclosed by a high wall with a rolling shutter extending eastward from the principal (southern) elevation of the 1985 substation building and terminating at the western wall of the 1925 building.

The two-storey 1985 part of Substation JA is of concrete construction and features references to classical architecture and, like the neighbouring 1908 Economiser building, features a plain face brick-clad upper level plane with concrete-render cornices. Treated like an exaggerated entablature, the upper plane is supported by a series of stylised granite Ionic columns floating from the lower level wall, creating a colonnade-like effect. The precast concrete wall is ruled to create a brickwork effect and currently overpainted with a mural. There is a roller shutter in the ground level entry.

#### *Overhead Water Tank*



Figure 14. The Overhead Water Tank, built 1888 and relocated to this site in c1927. (Source: Context, February 2020)

The Overhead Water Tank is listed on the Victorian Heritage Register (H2117). The Statement of Significance describes the water tank as below.

*The Overhead Water Tank is constructed of prefabricated cast iron panels connected via a series of tie rods and is supported over a laneway on a steel framed structure. The tank is fourteen panels long by 5 panels wide. The side of the tank are two panels high and it is divided internally into three roughly equal compartments. A number of pipes and valves associated with the function of the tank are extant as are a number of valve covers at ground level which are associated with the supply of water and the distribution of high pressure water ('Overhead Water Tank', VHD Place ID 11537).*

*Melbourne City Council Archives (former Store Building), 602-606 Little Bourke Street*



Figure 15. 602-606 Little Bourke Street, built in 1949 and 1955. (Source: Context 2019)

602-606 Little Bourke Street is a six-storey warehouse building with a basement. It was originally built in 1949 with three-storeys. Three additional levels were added in 1955. The building has secondary frontages to Rose Lane to the west and Pender Alley to the east. The building exhibits some characteristics of the interwar Functionalist style, including the horizontal groupings of multi-paned windows divided by rusticated mullions and a continuous vertical pier. The building is of reinforced concrete construction with an exposed concrete finish. The façade has undergone extensive repairs where the surface appears to have spalled. The building terminates in a simple undecorated horizontal parapet.

The principal façade to Little Bourke Street is symmetrical except for a continuous vertical bay of windows at its western end. Original multipane steel framed windows appear to be extant, each frame comprising six horizontally proportioned sashes, one of which is openable. At street level, the façade comprises a large opening at the eastern end with a roller shutter, and a similar width opening to the

left infilled with two modules of vertically proportioned steel frame windows with three sashes to each (one sash has been infilled). The three openings feature unusual recessed corbelled lintels.

The Pender Alley and Rose Lane elevations are of simple exposed concrete, and do not have rusticated mullions. The window openings are of a similar size and proportion to those of the Little Bourke Street façade, with original multipaned steel frame windows.

## INTEGRITY

Although substantial redevelopment of the former power station site has occurred in recent years, as a group the former Melbourne City Council Power Station buildings retain the ability to demonstrate their original purpose as a power station established to generate electricity by the Melbourne City Council. The majority of the buildings' original scale, materiality, form and interrelationships remain legible and demonstrate the site's evolution from the early twentieth century into the postwar era. Individually:

- the two-storey Offices building (1908) fronting Spencer Street has had few changes to the original street elevation. The building's original scale, materiality and form remains clearly legible as a Federation Free Classical building built as offices for the wider former MCC Electrical Power Station complex of buildings. There is a recent tower development built above the Offices building, set back from the original building's facade;
- the single storey Economiser building (1908) fronting Little Bourke Street is largely intact with very few changes visible to original fabric. The building's original scale, materiality and form remain legible as a stripped classical building with a temple form, despite the recent construction of a large apartment tower at the rear. It retains its original fenestration, roof form including roof lantern and internal trusses. There is a recent tower development built above the Economiser building, set back from the street boundary;
- Substation J (1920) at 651-669 Lonsdale Street is largely intact with some changes visible to original or early fabric. The building retains its original scale, materiality and form and whilst some openings have been bricked in, the original pattern and size of fenestrations remain clearly legible. Extensions to the building's south (1950) and east (1953) are both largely intact and provide tangible evidence of the building's ongoing use as part of the former MCC Power Station into the postwar era;
- Substation JA at 620-648 Little Bourke Street, comprising the 1925 building (formerly a workshop) and the 1985 substation building is largely intact. Changes to the 1925 building have occurred to original or early fabric for its subsequent conversion and ongoing use as a substation. The building retains its original scale, materials and form. The 1985 substation building is highly intact to its 1985 scale, materials and form as a late twentieth century substation commissioned by the MCC Electricity Supply Department. The ground level precast concrete wall of the 1985 substation is overpainted with mural;
- the former Store Building at 602-606 Little Bourke Street is largely intact with few changes visible to the building in its six-storey 1955 form. The building retains its 1955 scale, materiality and form as a warehouse building, and also retains most of its original fenestration and steel frame windows.

## COMPARATIVE ANALYSIS

The earliest substations were small scaled buildings with their importance not necessarily reflected in their design. With the significant expansion of electricity supply in the interwar period efforts were made to produce building designs that reflected their location and the importance of their function. Electrical substations across Melbourne show a variety of architectural styles, generally reflecting the civic and urban design concerns of the municipal electricity supply departments, the earlier electric companies and the role of the SECV. Pavilion styles proliferate in parkland areas of the Domain and the Fitzroy Gardens. Substations in urban streetscapes tend to exhibit more austere modernist features, or a simpler functional industrial aesthetic or present as a simple gable roofed 'shed'. Even in the more austere examples there is generally brickwork detail and care taken in their massing and composition (Biosis, 2007:19-25).

While many small-scale substations were erected across the City of Melbourne, larger scale substations of two or more storeys are mostly found outside the central Melbourne. These include the 1920s Melbourne & Metropolitan Tramway Board substations at 214-222 Queensberry Street, Carlton (VHR H2325, HO1135) and 67-69 Clarke Street, Southbank (Interim HO1223), as well as the North Melbourne substation at the National Electricity Substation in Arden Street, Kensington. These were erected to supplement electricity for the railway and tramway services from and to the City of Melbourne, rather than for the supply of electricity to the municipality.

There are no other examples of large power stations comprising multiple buildings and built for a similar purpose within the City of Melbourne.

The following examples are all former Melbourne City Council substations in central Melbourne, currently operating as CitiPower substations. These examples are comparable with some of the subject buildings, being of a similar style, construction date and/or original use. The images and descriptions are provided by CoM Maps unless stated otherwise, with images dated c2000 or later.

*Substation, 1-3 Evans Lane, 1913 (Contributory within interim HO1297 Little Lonsdale Street Precinct – Recommended in the Hoddle Grid Heritage Review)*

Built in 1913 by builders Reynolds Bros to designs by architect W Rain, this warehouse was converted to an electrical substation in 1928, as part of a program by the City of Melbourne to supply new substations in the 1920s. It continues to operate as a substation today.



Figure 16. 1-3 Evans Lane, constructed in 1913.

*CitiPower (formerly Melbourne City Council Substation), 23-25 George Parade, c1938 (Interim HO1248 – Recommended as significant in the Hoddle Grid Heritage Review)*

23-25 George Parade was substantially altered in the interwar period as part of its substation conversion, in response to the expansion of electricity supply and distribution in Melbourne. It still operates as a substation.



Figure 17. 23-25 George Parade, constructed in 1938. (Source: Context 2017)

*CitiPower (formerly Melbourne City Council Substation), 10-14 Park Street, 1928 (Interim HO1257– Recommended as significant in the Hoddle Grid Heritage Review)*

10-14 Park Street is one of several small scale electrical substations built in the interwar period as part of the expansion of electricity supply and distribution and operated for over 60 years as part of the Melbourne City Council's electricity supply department. It still operates as a substation.



Figure 18. 10-14 Park Street, constructed in 1928. (Source: Context 2017)

*CitiPower (formerly Melbourne City Council Substation), 11-27 Tavistock Place, 1927 (Interim HO1249 – recommended as significant in the Hoddle Grid Heritage Review)*

11-27 Tavistock Place is a large electrical substation built by the Melbourne City Council Electricity Supply Department in 1927 as part of an upgrade of electrical supply and distribution. It is one of several substations built at the edges of the Hoddle Grid which facilitated the residential, commercial and industrial expansion of the city.



Figure 19. 11-27 Tavistock Place, constructed in 1927. (Source: Context 2017)

Built as part of the City of Melbourne's programme for provision of electricity services, the above HO-listed interwar substations are comparable with the Substation J (1920) and JA (c1925), both of which supplemented the Council's electricity scheme to meet the rapidly increasing demands for electric supply in the interwar period. The overall materiality and characteristic elements seen in Substation J, such as equally spaced bays separated by engaged pilasters, a smooth rendered cornice band with oversized brackets, and round arched details, are consistent with the architectural character of later interwar substations built by Melbourne City Council. The 1927 substation at 11-27 Tavistock Place is highly comparable with the Substation J, in this respect. Similar oversized brackets and rendered cornice are also used in the 1928 substation at 23-25 George Parade.

The c1925 Substation JA is more closely comparable to the 1928 substation at 10-14 Park Street and the 1913 warehouse building converted to a substation at 1-3 Evans Lane. The later c1938 substation at 23-25 George Parade has some elements similar to the now-demolished turbine house building, which existed in Lonsdale Street in the former MCC Power Station site. In terms of its materials and use of elements, the 1920s brick building exhibits design features typical of early twentieth century warehouse buildings. Consistent with other industrial buildings from this period, the windows feature a ventilation system where the bottom row of sashes is angled back and the gap above covered in mesh to provide a measure of permanent ventilation.

The group of surviving structures of the former Melbourne City Council Power Station is distinguished from the above examples of single substations in central Melbourne. First established in 1894, the Melbourne City Council Power Station was the primary location for the City of Melbourne's Municipal Electricity Undertakings (MEUs) commenced in 1897. The extant group of buildings on the site dating from 1908 to 1985 remain as physical evidence of the City's undertaking to expand the electricity supply for the municipality.

**ASSESSMENT AGAINST CRITERIA**

✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
✓	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
✓	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

## RECOMMENDATIONS

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an amendment to HO737. The former Melbourne City Council Power Station is recommended as an individual heritage place.

Amend HO737 (204-240 Spencer Street, Melbourne) to reflect the following changes:

- Apply HO737 to the former Melbourne City Council Power Station at (Part of) 617-639 Lonsdale Street, 651-669 Lonsdale Street, 602-606 Little Bourke Street, and 620-648 Little Bourke Street Melbourne
- Change the entry in the Schedule to the Heritage Overlay to 'Former Melbourne City Council Power Station, (Part of) 617-639 Lonsdale Street, 651-669 Lonsdale Street, 602-606 Little Bourke Street, and 620-648 Little Bourke Street Melbourne'.
- Amend the map for HO737 to match the changes noted above.
- Retain HO950 'Overhead Water Tank, Spencer Street, Melbourne' (VHR H2117).

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

### MELBOURNE PLANNING SCHEME

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

### OTHER

N/A

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985**      C (619-629 Lonsdale Street)  
C (629-669 Lonsdale Street)

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**Central City Heritage  
Review 1993**      C (619-629 Lonsdale Street)  
C (629-669 Lonsdale Street)

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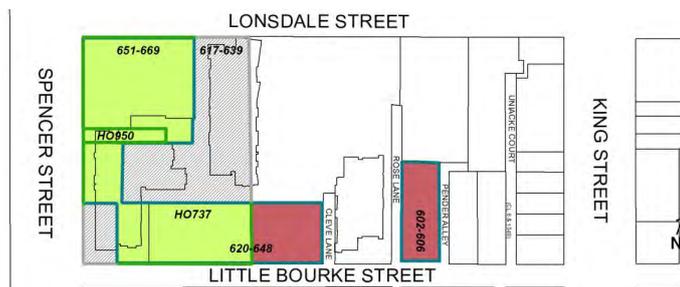
**Review of Heritage  
overlay listings in the  
CBD 2002**      Ungraded

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**Central City Heritage  
Review 2011**      Ungraded

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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Former Melbourne City Council Power Station**PS ref no:** HO737**What is significant?**

The former Melbourne City Council Power Station buildings, (part of) 617-639 Lonsdale Street, 651-669 Lonsdale Street, 602-606 Little Bourke Street, and 620-648 Little Bourke Street Melbourne, located across the block bounded by Little Bourke, Lonsdale and Spencer streets, built between 1908 and 1985.

Elements that contribute to the significance of the place include:

- CitiPower substation (Substation J) at 651-669 Lonsdale Street, which comprises the brick substation from 1920, and the reinforced concrete additions to the south from 1950s and to the east in 1953 (former Control Building);
- External walls to the façade and north and south elevations of the Office Building, now part of 617-639 Lonsdale Street (with frontages to Spencer Street);
- Economiser Building, now part of 617-639 Lonsdale Street (with frontages to Little Bourke Street), built in 1908;
- Overhead Water Tank, fashioned out of prefabricated cast-iron panels in 1888 and relocated to this site in 1927;

- Substation JA at 620-648 Little Bourke Street, which comprises the post-1925 substation (built as a workshop and later converted to a substation) adjacent to Cleve Lane and a large substation constructed in 1985 on the site of the former 1903 Boiler House; and
- Melbourne City Council Archives building (former Store Building) at 602-606 Little Bourke Street.

Recent changes, including the interventions to the original fabric during redevelopment works after 2006 and associated apartment towers, are not significant.

### How it is significant?

The former Melbourne City Council Power Station buildings, (part of) 617-639 Lonsdale Street, 651-669 Lonsdale Street, 602-606 Little Bourke Street, and 620-648 Little Bourke Street Melbourne, are of historic, rarity and representative significance to the City of Melbourne. The overhead water tank (VHR H2117) is of historic, rarity and technical significance to the City of Melbourne.

### Why it is significant?

The former Melbourne City Council Power Station buildings, built between 1908 and 1985, are historically significant for their association with the development of Melbourne's electricity supply network established in 1894 and for their ability to demonstrate the provision of electricity to metropolitan Melbourne by Melbourne City Council from 1894 into the early 1980s. In 1894, Melbourne City Council was the first metropolitan council in Victoria to establish its own electricity supply and distribution network, which in turn facilitated the residential, commercial and industrial expansion of the city. The form, scale and fabric of the individual buildings provides physical evidence of the system's expansion during the early decades of the twentieth century into the postwar era and a range of the power station's component parts.

The surviving physical fabric of the former power station site is significant as rare surviving evidence of the infrastructure built by the Melbourne City Council Electricity Supply Department as part of Melbourne's expanding electricity network, and as a substantial remnant of the former Melbourne City Council Power Station, which was closed in 1982. Following the closure of the power station, the extant Substation J (651-669 Lonsdale Street) and Substation JA (620-648 Little Bourke Street) operated under the ownership of Melbourne City Council in conjunction with the State Electricity Commission of Victoria (SECV) until the privatisation of the electricity industry saw it transferred to CitiPower Ltd in 1998. Substation JA represents the continued use of the site for the supply of electricity into the 1980s, before the privatisation of the electricity industry. (Criteria A and B)

The overhead water tank at the former MCC Power Station is of historic significance as the only surviving element of the original nineteenth-century system that generated and supplied hydraulic power across the City of Melbourne until the 1960s. (Criteria A and B)

The former Melbourne City Council Power Station site comprises individual buildings that are significant as representative examples of their type. Substation J (part of 651-699 Lonsdale Street), a three-storey brick substation built in 1920, is a representative example of a Melbourne City Council substation designed by its own architects' branch. Utilitarian in its design, it incorporates stripped back classical elements and natural materials. Details used in Substation J are consistent with the architectural

character of other later interwar substations built by Melbourne City Council. The post-1925 CitiPower substation at the eastern part of 620-648 Little Bourke Street is a largely intact example of an interwar factory building, consistent in form, scale and materiality with the many low-scale warehouse/factory buildings of similar utilitarian character. The lack of superfluous decoration reinforces the building's disciplined industrial aesthetic. (Criterion D)

The overhead water tank at the former MCC Power Station is of scientific (technical) significance for its early and rare use of prefabricated cast iron panels. This type of construction allowed for its reuse at the former MCC Power Station site, albeit at a reduced scale to suit the different pumping arrangements. (Criterion F)

**Primary source**

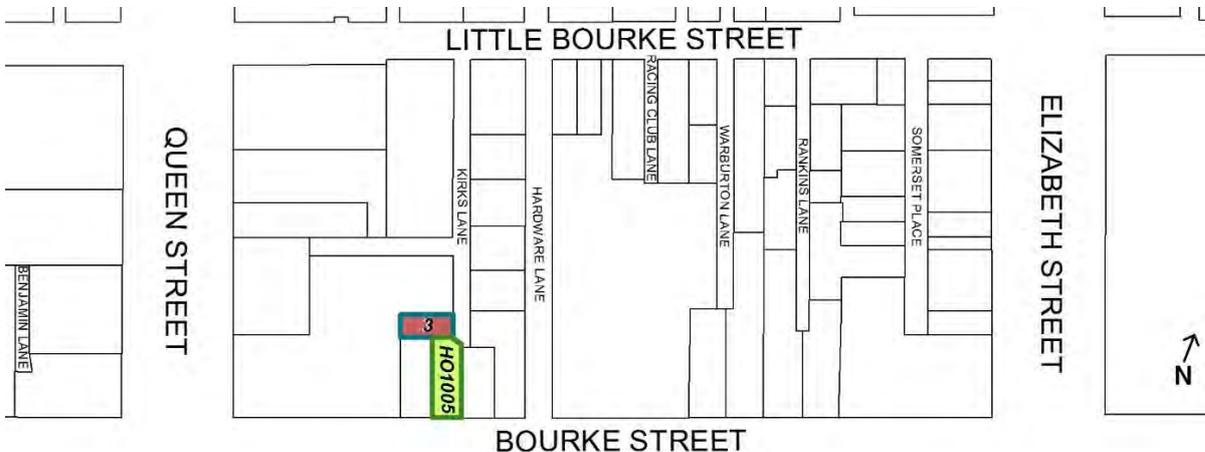
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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)

**SITE NAME** Former Gothic Chambers and warehouse

**STREET ADDRESS** 418-420 Bourke Street and 3 Kirks Lane Melbourne

**PROPERTY ID** 101184, 631820



**SURVEY DATE:** January 2019, January 2020

**SURVEY BY:** Context

**HERITAGE INVENTORY** H7822-1028

**EXISTING HERITAGE OVERLAY** Yes – HO1005

**PLACE TYPE** Individual Heritage Place

**PROPOSED CATEGORY** Significant

**DESIGNER / ARCHITECT / ARTIST:** Charles D'Ebro

**FORMER GRADE** Significant, C

**BUILDER:** H W McMullen

**DEVELOPMENT PERIOD:** Victorian Period (1851-1901)

**DATE OF CREATION / MAJOR CONSTRUCTION:** 1890

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here.
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
5 Building a Commercial City	5.5 Building a manufacturing capacity

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no:</b> 28	<b>Inventory no:</b> 440
<b>Character of Occupation:</b> Residential	
Land sale detail not provided. Current building is four storeys built 1890-91.	
1866 Cox	Building on site
1880 Panorama	Two-storey building
1888 Mahlstedt	One-storey building (oyster saloon)
1905/6 Mahlstedt	Four-storey building
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Warehouses
1920s	Warehouses
1960s	Warehouses

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an individual heritage place, extending HO1005, 418-420 Bourke Street, Melbourne, to include the Gothic Chambers warehouse at 3 Kirks Lane, Melbourne.

**Extent of overlay:** Refer to map showing recommend revised curtilage of HO1005.

**SUMMARY**

The former Gothic Chambers and warehouse are a detached pair of late Victorian, four-storey brick warehouses, built to a design by architect Charles D'Ebro in 1890. The pair were built at the same time and were occupied by various merchants and manufacturers including Alexander Morrison's saddlery, which occupied the ground floor shops from 1890 through to the 1970s. The Gothic Chambers warehouse in Kirks Lane continues to be used as a warehouse.

## HISTORICAL CONTEXT

### Building a commercial city

#### *Building a manufacturing capacity*

From the 1850s, the Yarra River and the docks west of Swanston Street were in essence the 'lifeline' of the city. Port facilities and large warehouses were built in this area to serve shipping interests (Context 2012:39-40).

By the 1880s, the areas of Flinders Street, King Street, Little Bourke Street and Spencer Street comprised multiple mercantile offices, produce stores and large-scale bonded stores, including Zander's Bonded Stores and Coles Bonded Stores. As Melbourne developed through the nineteenth century and early twentieth century, so did her manufacturing industry, much of which was established in close proximity to existing warehouses and stores.

Although affected by World War One in the period 1914-1918, by 1921, 38 per cent of Melbourne's workers were employed in industry with almost all new factory jobs in Australia between 1921 and 1947 created in Sydney and Melbourne. The growth of manufacturing, assisted by a new federal tariff in 1921, stimulated urban growth and by the end of the 1920s, Melbourne's population had reached one million people. The expansion of new sectors in the manufacturing industry was maintained by buoyant levels of domestic demand (Marsden 2000:29; Dingle 2008).

In the first decades of the twentieth century, the demand for residential development declined in central Melbourne as many residents moved out of the city to the suburbs, and the booming retail and manufacturing sectors rapidly took up available city properties (Marsden 2000:29-30). Multi-storey factory, workshop and warehouse buildings, some designed by architects, increasingly took over the city.

Development in the city slowed with the Great Depression that commenced in October 1929 and continued through the early 1930s. Because of a lack of finance over this period, instead of new construction, some city buildings were substantially re-modelled to create new office, commercial and industrial spaces, and also for use by government.

From the 1930s, like the rest of Australia, an increasing proportion of the city's workforce took up jobs in manufacturing, an industry that led Australia's recovery from the economic depression at a time when, the *Encyclopedia of Melbourne* notes, a

*steep rise in tariffs, devaluation of the Australian pound, falling wages and electricity costs all made local producers far more competitive internationally. Textiles benefited first, then the metals industries and engineering took over as pacemakers* (Dingle 2008).

After being the centre of manufacturing in Australia in the 1920s, Melbourne's importance in this regard began to decline. During the 1940s many city factories and warehouses were left empty or converted for other uses (Context 2012:53).

## SITE HISTORY

The site of 418-420 Bourke Street and 3 Kirks Lane, Melbourne, is part of Crown Allotment 2 of Block 20, purchased by Sylvester J Browne, pastoralist, in 1837 (McMullen 2017; *Sydney Morning Herald* 5 August 1915:6, CoMMaps).

From the mid-nineteenth century, the block bounded by Bourke, Elizabeth, Little Bourke and Queen streets, including the subject site, was associated with the horse industry. From the 1850s to the 1880s, the subject site was occupied by two timber buildings, between two horse bazaars fronting Bourke Street (Mahlsted Map 1, no 20, 1888). The laneway today known as Kirks Lane was previously known as Vinge Alley and Vengeance Alley. The lane was renamed by 1907 after James Bowie (J B) Kirk, a member of the Melbourne Racing Club, who in 1840 established Kirk's Horse and Carriage Bazaar in Bourke Street between Swanston and Queen streets, accessed from the rear via Racing Club Lane and Kirks Lane (Zhang 2008).

The Gothic Chambers (also known as Gothic Buildings), a four-storey brick shop and warehouse building at 418-420 Bourke Street, and the four-storey face brick warehouse with a basement at 3 Kirks Lane, were constructed in 1890, at the height of Melbourne's building boom. The owner, City Property Company, commissioned the eminent architect Charles A D'Ebro and builder H W McMullen to erect a group of four buildings including the subject buildings (MCC registration no 4333, as cited in AAI, record no 73860). The 1890 construction also involved two now-demolished three-storey warehouses in Kirks Lane. This pair later became associated with the nearby Clarke's Buildings (demolished in the 1960s) at 426-434 Bourke Street, a complex of office and warehouse buildings built in 1886 to a design by D'Ebro for The City Property Company (Mahlstedt Map section 1, no 13, 1925).

The City Property Company Pty Ltd was formed on 25 August 1886 during Melbourne's land boom. The company heavily invested in building development in the 1880s and early 1890s at a time of frenetic speculation. The company held several key city properties, including the Clarke's Buildings in Bourke Street; the Lane Buildings in Flinders Lane; the Block Arcade between Collins Street and Elizabeth Street; and Georges Department Store in Collins Street. The original shareholders of the company were Orlando Fenwick, Andrew Lyell, Robert Mailer, R G Benson (former secretary of the Metropolitan Deposit Bank) and J A Howden, who was the first secretary of the company (*Argus* 13 December 1921:7; *Macleay Argus* 21 September 1889:3). Another major shareholder by 1892 was land boom speculator and politician B J Fink (*Weekly Times* 3 December 1892:15). The company went into voluntarily liquidation in 1924 (*Age* 7 March 1924:16).

The Gothic Chambers building comprised two ground level shops known as 418 and 420 Bourke Street, and three levels of warehousing spaces above. Moving into 418 Bourke Street by 1892, Alexander Morrison, saddler, was the first tenant at Gothic Chambers, and became the longest-associated business until it vacated the premises in the early 1970s. During Melbourne's economic depression in the 1890s, most of the rentable spaces in the Gothic Chambers, apart from the ground-level shop at no 418 and its associated warehouse space remained vacant, housing short-term tenants intermittently. Some of the short-term tenants included Everard Brothers, tea merchants, who occupied 420 Bourke Street between 1894 and 1898, and wine merchants Berclaz & Suffern, who occupied the subject Kirks Lane warehouse from 1896 and 1898 (RB 1891, 1892, 1893, 1894, 1896, 1898 & 1900; S&Mc 1896 & 1900).

The buildings were advertised for lease in 1894, with descriptions being provided as below:

*TO LET, at exceptionally moderate rental, those magnificent centrally situated premises known as Gothic Buildings, Nos. 418 and 420 Bourke Street, between Queen and Elizabeth streets.*

*Any alterations will be made to suit tenant. In addition to the fine Bourke Street frontage, it contains three large flats, 58 ft by 23 ft, with a right of way to Little Bourke Street. Being in the heart of the city, it is highly suitable for wholesale or large retail business of any description.*

*Also, at rear of this building, warehouse of four flats, with hoist. Rent nominal to suitable tenant. (Argus 3 March 1894:7).*

By 1896, Alfred Joseph, director of Joseph & Co, financiers, acquired the Gothic Chambers and the rear warehouse at today's 3 Kirks Lane (RB 1896).

At the beginning of the twentieth century, the Gothic Chambers and warehouse became fully occupied. By 1900, Alexander Morrison's saddlery was operating from both ground-level shops at 418 and 420 Bourke Street. By 1905, the first and second levels of the Gothic Chambers were occupied by Alfred C Seidel, lithographic printer, with the top level being used by painting and art teacher I Cohen. By 1907, all three upper levels were being used by A C Seidel's printery (S&Mc 1905 & 1907; RB 1907).

Around the same time, the Kirks Lane warehouse was shared by a number of manufacturers including Parker & Mitchell, horse collage makers, in the basement; T Crosby, paper ruler and book binder on the ground level; Fraser & Jenkinson, printers on the first and second levels, and Bennie & Pelzer's 'The Mountford Press' on the third level (RB 1907 & 1910; S&Mc 1905 & 1907). By 1910, the whole building at 3 Kirks Lane was occupied by James A Newton & Co's electrical engineering workshops (S&Mc 1911; RB 1910; *Argus* 30 September 2011). J A Newton & Co operated its retail business from the six-storey building at 380-382 Bourke Street (demolished) (*Age* 11 November 1911:9).

In 1911, the property at 418-420 Bourke Street and 3 Kirks Lane, then part of the estate of late Alfred Joseph, was advertised for sale. The long-term tenant of the Gothic Chambers A Morrison acquired the property in October 1911 (*Herald* 2 October 1911:4; *Age* 5 October 1911:8; *Age* 11 November 1911:9).

After the acquisition, the two ground-level shops were merged into a single floor space for the use by A Morrison (Mahlstedt Map section 1, no 13, 1910 & 1925). A Morrison continued operating his saddlery in the ground-level until the early 1970s (S&Mc 1970 & 1975). The Gothic Chambers houses a retail business today (CoMMaps).

The Kirks Lane warehouse was occupied by J A Newton & Co (taken over by Z W Garrington & Son in 1912) until at least 1923 (*Age* 12 September 1923:4). In 1915 Peacock & Moore, furniture manufacturers, used part of 3 Kirks Lane as storage (S&Mc 1915). More recently, the building was used for E C Electrical Pty Ltd and despatch for R Ball Pty Ltd in 1970-74 (S&Mc 1970 and 1974). The warehouse building continues as a storage facility today (CoMMaps).

*Charles A D'Ebro, architect*

Charles Abraham D'Ebro (1850-1920) was a Boom-period architect whose buildings were marked by eclecticism and self-conscious cultural sophistication. Born in London, D'Ebro studied civil engineering being articulated in 1873 before emigrating to Adelaide in 1876 to take up a position with the South Australia (SA) Railways. Moving to Melbourne in the 1880s, he entered a partnership with the architect and engineer John H Grainger. Typically for the period, the buildings they designed were influenced by French Renaissance sources, as well as borrowing from United States architecture. Designing significant municipal buildings, the partnership flourished in the first half of the 1880s, but was dissolved in 1885, as a result of Grainger's excessive drinking and erratic behaviour (Logan 2012:189).

D'Ebro subsequently established his own practice and designed new buildings and additions in several prominent buildings. Notable works include: Prahran Market (1891), Prahran Town Hall (1888-90), Janet Clarke Hall, the University of Melbourne (1890), Wool Exchange Building, Collins Street (1891, in collaboration with Richard Speight), and a number of large houses in Malvern and Toorak (Logan 2012:189).

By 1916, D'Ebro took his long-time assistant W T Meldrum into partnership. The partnership was known as D'Ebro, Meldrum & Wagstaff and, after D'Ebro's death, D'Ebro, Mackenzie & Meldrum (Logan 2012:189).

**SITE DESCRIPTION**

418-420 Bourke Street and 3 Kirks Lane forms an L-shaped parcel, with the former Gothic Chambers having its primary frontage to Bourke Street. The Kirks Lane warehouse is a separate building located at the rear of the Bourke Street site, fronting Kirks Lane, off Little Bourke Street between Elizabeth and Queen streets.

The former Gothic Chambers is a narrow-fronted four-storey loadbearing face brick warehouse building built in 1890. Designed by the eminent architect Charles D'Ebro, the building features a distinctive façade with Venetian Gothic, or Gothic Revival, elements and other details inspired by broader medieval architecture. A transverse gable roof sits behind a gabled parapet with corbel table and arcade and pointed-arched openings on either side of the gable end. The letters 'CPC' (City Property Company) are entwined on a moulded cement shield between a pair of equilaterally arched windows. Below the parapet, the third-floor features four narrow openings. At the first and second floors, three pointed-arched openings are set between pilasters with decorative capping and base at the building's edges. Fine detailing to the façade includes rendering over the windows debossed with a leaf motif, a band of brickwork laid in chequerboard pattern between the first and second floors (Figure 20), a Romanesque inspired frieze within the iron balustrade and on post moulding, and splayed or chamfered edges of the openings. On the ground level, there are two pilasters with simple capital, finished in painted render.

All timber double-hung sash windows appear to be original. A cantilever canopy has been added, and the ground floor shopfront features modern glazing.

The former Gothic Chambers rear (north) elevation evidences the building's past industrial use, featuring a highly utilitarian design with minimal use of decorative elements that are repeated in its warehouse in Kirks Lane. 3 Kirks Lane is a hip roofed four-storey warehouse of loadbearing face brick laid in English bond. There is a metal staircase connecting the two buildings (partially seen in Figure

21). The Kirks Lane elevations of both buildings display typical utilitarian characteristics of late nineteenth and early twentieth century warehouses.

The rear elevation of the Gothic Chambers is asymmetrical, featuring a wider bay with loading doors on the eastern side and two narrower bays with windows on the western side. Two loading doors on the first and second floors have been extended vertically, resulting in the loss of voussoirs. A central doorway on the ground floor survives, and westernmost window on the first floor have been extended and converted to a doorway with a modern metal door. All other openings on this elevation have been bricked in or boarded up. A timber hoist survives below the parapet level above the loading doors for lifting and loading and unloading of goods.

The Kirks Lane warehouse has a symmetrical façade with three bays. It shows minimal changes to its exterior. The central bay is wider, at each level there is a pair of full height glazed timber loading doors, with suspended loading platforms at the first and third floor levels (there is evidence of a similar platform at the second floor). Above the loading doors, there is a projecting timber hoist beam. The narrower bays on each side have timber double-hung sash windows with a flat arch of three courses of brick voussoirs. The ground floor is raised above the street about 1.2m. On the southern (side) elevation, there is a pair of full height timber doors at each level.

The rear elevation of the Gothic Chambers and the Kirks Lane warehouse share similar elements such as a plain horizontal parapet with a brick corbelled bracket on the edges. All of the door and window openings are set deep within the thick brick walls, and curved corner bricks are used for the reveals at the bay with loading doors. Window openings to both buildings have cement-rendered brick sills.

The remnant brick corbelled bracket on the right-hand side (northern) edge of the second floor of 3 Kirks Lane building indicates the existence of the three-storey Clarke's Buildings warehouse (demolished during the 1960s, see Figure 22) to the immediate north of the subject site.



Figure 20. Detailing to the Bourke Street façade, including the rendering over the windows debossed with a leaf motif and a band of brickwork laid in chequerboard pattern between the first and second floors. (Source: Context, January 2020)



Figure 21. On the left is the rear (northern) elevation of 418-420 Bourke Street, and on the right is the front (eastern) elevation of 3 Kirks Lane. (Source: Context, January 2019)



Figure 22. Note the remnant corbelled bracket on the northern (RHS) edge of the second floor of 3 Kirks Lane. (source: Context, January 2019)

### INTEGRITY

The Gothic Chambers at 418-420 Bourke Street is highly intact with few changes visible to the original or early fabric. The Bourke Street elevation retains its distinctive Venetian Gothic design, with key original ornamental elements surviving. Its rear (north) elevation has more changes, including some changes to opening sizes and the loss of all original windows and doors. The original pattern of openings mostly survives on both primary and rear elevations. Changes include the alterations to the ground floor shopfronts on the Bourke Street elevation and enlarged openings and brick in-fills on the rear elevation.

The warehouse at 3 Kirks Lane is highly intact with very few changes visible to original fabric. The building retains its original pattern of openings, timber windows and doors and hip roof, as well as other original warehouse features including the central projecting hoist beam. Its continued use as a storage facility contributes to the integrity of the place.

Both buildings retain their original materiality, form and scale. Overall, as a single place, 418-420 Bourke Street and 3 Kirks Lane is of very high integrity.

### COMPARATIVE ANALYSIS

In central Melbourne, there were a group of Gothic Revival style buildings built in the mid- to late Victorian period, however the popularity of the emerging Gothic or Medieval Revival style was cut off by the financial crash of the early 1890s. On the City of Melbourne's HO, the examples of mid- to late Victorian buildings designed in Gothic Revival style are predominantly built in the period between 1880 and 1893, for financial institutions and organisations. The following examples are comparable with the former Gothic Chambers mainly for a similar style and/or creation date. The images and descriptions are provided by CoM Maps unless stated otherwise, with images dating from c2000 or later.

*Former Melbourne Tramway & Omnibus Co, 669-675 Bourke Street, 1890 (VHR H0785; HO553)*

669-675 Bourke Street was constructed in 1891 for the Melbourne Tramway & Omnibus Company to a design by the architects Twentyman & Askew in Gothic Revival style.



Figure 23. 669-675 Bourke Street, built in 1890.

*Former Bourke Street West Police Station, 621-633 Bourke Street, 1889 (VHR H0655; HO550, Significant in HO501 Bourke West Precinct)*

The two-storey brick and bluestone building consisting of the original station, watchhouse, barracks, cell block and bluestone paved marshalling yard. It was designed by S E Bindley of the Public Works Department in the Gothic Revival style and built in 1889. The building was refurbished and converted to a restaurant/bar in 1980.



Figure 24. 621-633 Bourke Street, built in 1889.

The key examples of the Gothic Revival style buildings erected in central Melbourne are generally of a larger scale and predominantly purpose-built for financial institutions or large organisations, who were mostly the owner-occupiers of the buildings. These include the Melbourne City Building at 112-118 Elizabeth Street, 1888 (VHR H0437; HO617), the ANZ Bank at 376-392 Collins Street, 1883-1887 (VHR H0034; HO604) and the former Safe Deposit Building at 88-92 Queen Street, 1890 (VHR H0451; HO451). These three examples and the above examples are VHR-listed and display a very high level of ornamentation to their façades. The subject building is most comparable with the former Melbourne Tramway & Omnibus Co, 669-675 Bourke Street, or the former Bourke Street West Police Station, 621-633 Bourke Street, which display a more paired back application of medieval elements than the highly ornate financial buildings.

Unlike all the above examples, the former Gothic Chambers was built in an industrial area near the famous Kirks' Horse Bazaar as an investment property of the City Property Company. It is distinguished for its long-term industrial use and association with Melbourne's small-scale manufacturers.

The construction of small-scale shops and industrial buildings was an important aspect of development in central Melbourne, especially during the late nineteenth and early twentieth centuries. Early manufacturing and wholesaling premises in central Melbourne were often low in scale and built to a major street with access from minor streets and/or laneways to facilitate the movement of material into and out of the building. In central Melbourne, some early businesses established extensive complexes or clusters of buildings built to accommodate expanding businesses. Such complexes often expanded gradually. As the acquisition of single large plots of land was usually not viable in central Melbourne, expanding businesses developed new buildings on adjoining or nearby land that became available or on land they already owned but used as yards. Buildings with street-frontages were often used as a main office or retail space, and generally had more ornate façades than laneway frontages and rear buildings.

The former Gothic Chambers and warehouse illustrate a type of building complex associated with manufacturing and wholesaling, that was once common in central Melbourne but is now unusual. On the City of Melbourne's HO, the examples of mid- to late Victorian buildings formerly part of manufacturing or wholesaling complexes include the following examples. These are comparable for a similar style, use, type, scale, location and/or creation date. The images and descriptions are provided by CoM Maps unless stated otherwise, with images dating from c2000 or later.

*Former Thomas Warburton Pty Ltd complex, 365-367 Little Bourke Street (HO1052)*

The former Thomas Warburton complex is part of a larger complex developed in stages in 1865, 1887 and 1912. 365-367 Little Bourke Street is a three-storey building comprised of ground floor retail area, upper-floor warehousing spaces and two internally divided warehouses to the rear. It was built in 1887 for Thomas Warburton Pty Ltd, a prominent ironmongery business in the industrial area near the Kirks Horse Bazaar.



Figure 25, 365-367 Little Bourke Street, built in 1887, showing the front elevation (left) and rear warehouses (right). (Source: Context, January 2020)

*Edward Keep & Co warehouse, 377-381 Lonsdale Street (HO716)*

Edward Keep & Co warehouse is a four-storey rendered brick warehouse designed by Twentyman & Askew and built for Edward Keep in 1889 by Waring & Rowden. Mr Keep was the principal of the iron mongering firm Edward Keep & Co. This firm specialised in the importation of carriage materials and agricultural implements. It was rebuilt later that year. It was refurbished and subdivided in 1987.



Figure 26. 377-381 Lonsdale Street constructed 1889.

*Schuhkraft & Co warehouse, 130-132 Flinders Street, 1885 (HO1036)*

Schuhkraft & Co warehouse is a five-storey cement rendered brick former warehouse designed by William Henry Ellerker in the Italian High Renaissance Revival style and built by Charles Butler in

1885 for the printers and stationers Schuhkraft & Co. It was refurbished, converted and subdivided into residential units with ground level retail in 1995.



Figure 27. 130-132 Flinders Street constructed 1885.

*Penman & Dalziel's warehouse, 4-6 Goldie Place, 1888 (HO1044, HO1205 Guildford & Hardware Laneways Precinct)*

Former brick warehouses on a bluestone base with a basement. Designed by Alfred Dunn and built by William Thomas Hosking & Sons in 1888 for the furniture makers John Penman and William John Dalziel. Used by various companies as a warehouse until 1951 when the printers Kenneth James Property Limited purchased the property and converted it into a print works. After being sold in 2001, it was refurbished and converted to a gymnasium.



Figure 28. Penman & Dalziel's warehouse group, 4-6 Goldie Place, built in 1887-8.

*23-25 Niagara Lane, 1887 (HO726, HO1205 Guildford & Hardware Laneways Precinct)*

A group of four three-storey brick warehouses. Designed by George De Lacy Evans and built in 1887. Still largely intact and includes original hoist beams and loading doors. Refurbished and sub-divided into two residential units in 1994.



Figure 29. 23-25 Niagara Lane, built in 1887.

The former Gothic Chambers and warehouse are a pair of buildings that were established as part of the industrial development of the block bound by Bourke, Elizabeth, Queen and Little Bourke streets. This area was known for horse bazaars, ironmongery and hardware merchants from the 1840s. With the expansion of the manufacturing capacity of Melbourne during the boom period in the 1880s and early 1890s, many small-scale mercantile and/or manufacturing premises were erected in the area, replacing earlier buildings. The above HO-listed examples represent similar type of buildings built in nearby areas during this period.

Whilst the use of Gothic style elements sets apart the subject site from many contemporary examples, its function and form represent the warehouse typology once common across the Hoddle Grid. As a single place, the subject buildings are comparable to other examples of contemporary warehouses characterised with ornate façades and utilitarian rear sections including 377-381 Lonsdale Street, 130-132 Flinders Street and 365-367 Little Bourke Street. Built as warehouses for manufacturing businesses, these examples have an ornate street frontage (with Italianate style elements rather than Gothic), while the rear elevations commonly display highly utilitarian elements such as face brickwork and loading doors on upper floors.

The subject buildings are also comparable to Penman & Dalziel's warehouse, 4-6 Goldie Place, and 23-25 Niagara Lane. Built in laneways, these examples feature highly utilitarian designs which, like 3 Kirks Lane, are highly intact examples of warehouse buildings that are utilitarian yet refined in their design. Nearby laneways such as Goldie Place, Hardware Street and Niagara Lane, located in the block bound by Lonsdale, Elizabeth, Queen and Little Bourke streets, all retain reasonably intact examples of this late nineteenth-century layer of industrial development. However, almost all HO-listed warehouses in those streets have been converted to residences, restaurants or offices while the subject warehouse at 3 Kirks Lane continues to be used as a warehouse.

## ASSESSMENT AGAINST CRITERIA

✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
✓	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an extension to HO1005, 418-420 Bourke Street, Melbourne.

Amend HO1005 (418-420 Bourke Street, Melbourne) to reflect the following changes:

- Apply HO1005 (418-420 Bourke Street, Melbourne) to the Gothic Chambers warehouse at 3 Kirks Lane.
- Change the entry in the Schedule to the Heritage Overlay to 'Gothic Chambers and warehouse' 418-420 Bourke Street and 3 Kirks Lane, Melbourne'.
- Amend the map for HO1005 to match the changes noted above.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985**

C (418-420 Bourke Street frontage only)

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**Central City Heritage  
Review 1993**

C (418-420 Bourke Street frontage only)

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**Review of Heritage  
overlay listings in the  
CBD 2002**

C (418-420 Bourke Street frontage only)

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**Central City Heritage  
Review 2011**

C (418-420 Bourke Street frontage only)

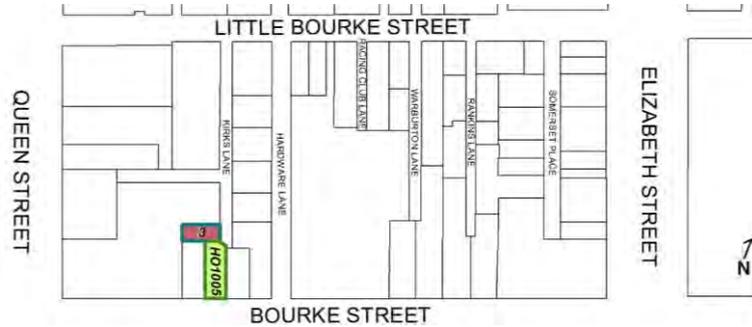
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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Former Gothic Chambers and warehouse



**PS ref no:** HO1005



### What is significant?

The former Gothic Chambers and its warehouse at 418-420 Bourke Street and 3 Kirks Lane, Melbourne, a pair of four-storey warehouses built in 1890 for the City Property Company.

Elements that contribute to the significance of the place include (but are not limited to):

- The original building form and scale (Bourke Street & Kirks Lane);
- The original face brick principle and rear façades and pattern and size of original openings (Bourke Street and Kirks Lane);
- Original roof form to both buildings including the transverse gable roof to the front section of Bourke Street;
- Gabled parapet;
- The distinctive façade with Venetian Gothic Revival elements and other ornamental detailing to the façade (Bourke Street);
- The original timber double-hung sash windows (Bourke Street and Kirks Lane) and full height glazed timber loading doors (Kirks Lane); and
- Evidence of original warehouse details including central projecting hoist beam and suspended loading platforms, as well as other refined detailing including the use of curved bricks around the openings (rear of Bourke Street and Kirks Lane).

More recent alterations, including those to the ground floor shopfronts in Bourke Street and changes to openings to the rear of 418-420 Bourke Street, are not significant.

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**How it is significant?**

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The former Gothic Chambers and warehouse at 418-420 Bourke Street and 3 Kirks Lane, Melbourne, is of local historic, representative and aesthetic significance to the City of Melbourne.

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**Why it is significant?**

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The Gothic Chambers and warehouse are historically significant for their association with a key phase in Melbourne's development when, during the economic boom of the 1880s and the early 1890s, an increasing number of investors constructed architect-designed multi-storey factory and warehouse premises in the city to house the growing manufacturing and retail industry. Built in 1890 in an industrial area near the famous Kirks' Horse Bazaar as an investment property of the City Property Company, the place is distinguished for its long-term industrial use and association with Melbourne's small-scale manufacturers. The City Property Company developed a number of key city properties in the 1880s and early 1890s during Melbourne's land boom, including the former nearby Clarke's Buildings (demolished in the 1960s), and a number of landmark city properties. The Kirks Lane warehouse's longstanding and continued use as a low scale warehouse/factory building into the present day contributes to its significance. (Criterion A)

The Gothic Chambers and warehouse are significant as a highly intact example of a pair of warehouses built in the late Victorian period. Constructed in 1890 to a design by architect Charles D'Ebro, the buildings provide tangible evidence of the industrial expansion in central Melbourne during this period. Their function and structure represent the warehouse typology once very common across the city blocks within the Hoddle Grid. The Gothic Chambers' Bourke Street frontage features Gothic Revival style elements. The Kirks Lane elevations of both buildings have very high integrity externally with minimal changes and display highly utilitarian elements such as face brickwork and loading doors on upper floors. This combination of stylistic devices is representative of a type of building complex associated with manufacturing and wholesaling built within Hoddle Grid. The location of the Kirks Lane warehouse in a minor street or laneway with side access to facilitate the movement of goods and materials in and out of the building is also characteristic of its type. (Criterion D)

The Gothic Chambers at 418-420 Bourke Street is of aesthetic significance for its use of Venetian Gothic Revival style elements, which was unusual for a small-scale warehouse. The construction of Gothic or Medieval Revival style buildings in central Melbourne predominantly occurred in the period between 1880 and 1893, mostly built for financial institutions and organisations. The use of detailing inspired by Venetian Gothic and Romanesque architecture in the Bourke Street building distinguishes it from other contemporary warehouses that more commonly utilised the widely popular Italianate style. The Venetian Gothic and Romanesque inspired elements include the transverse gable roof behind a gabled parapet with corbel table and arcade and pointed-arched openings on either side of the gable end; pointed-arched openings set between pilasters with decorative capping and base at the building's edges. Other highly refined detailing to the façade includes the letters 'CPC' (City Property Company) entwined on a moulded cement shield between a pair of equilaterally arched windows; rendering over the windows debossed with a leaf motif; a band of brickwork laid in chequerboard pattern between the first and second floors; the Romanesque inspired frieze within the iron balustrade and on post moulding;

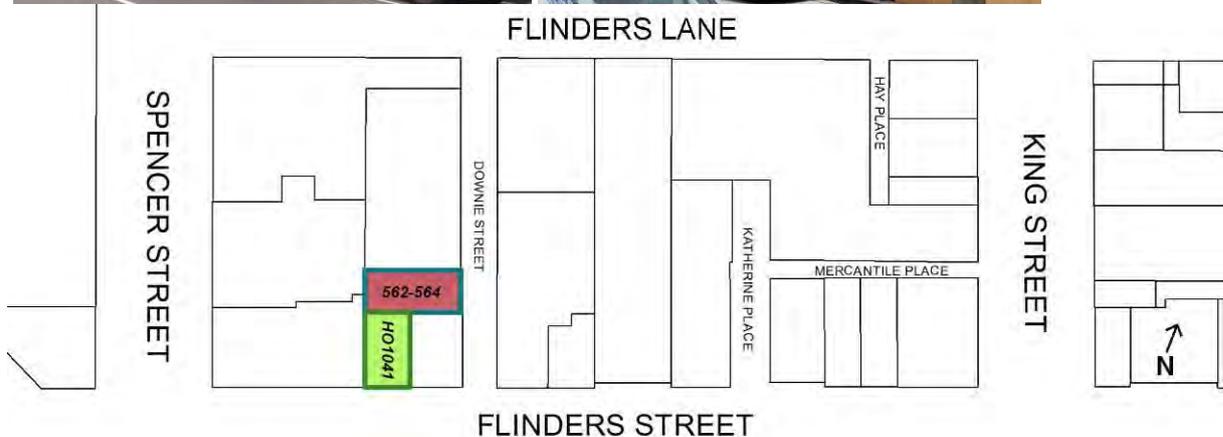
splayed or chamfered edges of the openings; and the two pilasters with simple capital, finished in painted render on the ground floor. (Criterion E)

**Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)

<b>SITE NAME</b>	Former Markillie's Prince of Wales Hotel
<b>STREET ADDRESS</b>	562-564 Flinders Street and rear in Downie Street Melbourne
<b>PROPERTY ID</b>	103985



SURVEY DATE: October 2018		SURVEY BY: Context	
<b>HERITAGE INVENTORY</b>	H7822-1232	<b>EXISTING HERITAGE OVERLAY</b>	HO1041 (562-564 Flinders Street)
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
<b>DESIGNER / ARCHITECT / ARTIST:</b>	Smith, Sydney & Ogg (1915), P J O'Connor (1927 & 1936)	<b>FORMER GRADE</b>	Significant, B
<b>DEVELOPMENT PERIOD:</b>	Federation/Edwardian Period (1902-c1918) Interwar Period (c1919-c1940)	<b>BUILDER:</b>	C F Pittard (1915)
<b>DEVELOPMENT PERIOD:</b>	Federation/Edwardian Period (1902-c1918) Interwar Period (c1919-c1940)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1915, 1927 & 1936

**THEMES**

<b>ABORIGINAL THEMES</b>	<b>SUB-THEMES</b>
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
<b>HISTORIC THEMES</b>	<b>DOMINANT SUB-THEMES</b>
13 Enjoying the city	13.6 Eating and drinking
6 Creating a functioning city	6.7 Transport

**LAND USE**

<b>HISTORIC LAND USE</b>	
<b>Archaeological block no:</b> 57	<b>Inventory no:</b> 846
<b>Character of Occupation:</b> Commercial	
Land sale details not provided	
1839 Williamson	1837 garden area
1837 & 1840 Hoddle	
1855 Kearney	
1866 Cox	Building
1877 Dove	Kellys Hotel, two-storey building, sheds, yard
1880 Panorama	
1888 Mahlstedt	Kellys Hotel, two-storey building, two outbuildings
1905/6 Mahlstedt	Prince of Wales Hotel, two-storey building with outbuildings; part of Hazardous Store (one storey)
<b>THEMATIC MAPPING AND LAND USE</b>	
1890s	Warehouses and yards
1920s	Hotel
1960s	Hotel

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an individual heritage place, extending HO1041, 562-564 Flinders Street, Melbourne, to include the Former Markillie's Prince of Wales Hotel's rear wing fronting Downie Street, Melbourne.

**Extent of overlay:** Refer to map showing recommend revised curtilage to HO1041.

**SUMMARY**

The former Markillie's Prince of Wales Hotel, at 562-564 Flinders Street, is an Edwardian Baroque residential hotel building with a later interwar Commercial Palazzo style extension built at the rear, facing Downie Street. The Flinders Street building was designed by Sydney Smith & Ogg for the Carlton & United Breweries in 1915, on a site previously occupied by the Kelly's Hotel from 1877. The rear building was designed in 1927 as an extension to the 1915 Markillie's Prince of Wales Hotel by Melbourne architect PJ O'Connor.

## HISTORICAL CONTEXT

### Enjoying the city

#### *Eating and drinking*

Alcohol was a mainstay of a frontier colonial town. During the early period of settlement, many people resorted to alcoholic beverages rather than drink the city's unpalatable and contaminated water. Hotels were abundant in Melbourne; in working-class areas, such as Carlton, there was virtually one on every corner. One of Melbourne city's first permanent buildings was Fawkner's hotel established in 1836 on the corner of William Street and Flinders Lane (Context 2012: 98).

A weakness for drink was considered by many in the Victorian era as a human failing; self-improvement and moral fortitude were the values to strive for. The consumption of hard liquor generally went hand-in-hand with gambling and with Melbourne's lively night life. Social problems associated with drunkenness in late nineteenth-century Melbourne made alcohol a chief cause for steps towards social reform, resulting in the establishment of the powerful temperance movement and local abstinence societies (Context 2012: 90, 98).

Hotels responded to the changing times and circumstances. In the early 1900s, falling hotel standards and pressure from the temperance movement prompted the state government to reduce the number of liquor licenses. From 1907 the Licences' Reduction Board reduced the number of hotels in all districts to 1885 statutory levels. Many hotel buildings were subsequently demolished or adapted to different uses; other hotel owners upgraded and refurbished their buildings from this period through to the 1920s and 1930s in order to meet the new Victorian licensing conditions that were contingent on the provision of adequate accommodation and other facilities (Dunstan 2008).

### Creating a functioning city

#### *Transport*

The first Europeans arrived in Melbourne by sea, establishing routes from Van Diemen's Land, and later from Sydney and Adelaide, and directly from Britain. The Yarra River allowed seagoing vessels close proximity to the settlement. Within the first twenty years of the town's settlement, Melbourne had embraced the latest form of transport – the steam locomotive. In 1854 the city's first railway was built between Flinders Street and Sandridge (Port Melbourne). With a large volume of shipping traffic arriving at the port, this route was one of the busiest and most in need of a regular rail service (Context 2012:54-56).

Other new rail lines soon followed, snaking out in all directions from the city, linking the metropolis and its fast-growing suburbia. Country areas, including Geelong and Ballarat, were among the first to be connected to the city by rail, and a large central station at Spencer Street was built in the 1860s to service these operations. Spencer Street Station became the city terminal of Melbourne's country lines, and its inter-colonial (and later inter-state) rail services (Carroll 2008). A brick and iron rail viaduct, known as Flinders Street Railway Viaduct, was built over Flinders Street connecting the Flinders Street Station and Spencer Street Station in 1890, opening in 1891 (Context 2012:54-56).

The early twentieth century saw significant expansion of central Melbourne's railway infrastructure. With rapid suburban development in the northern areas of Melbourne during the first decade of the 1900s, suburban and city railway traffic increased by 42.8 per cent. A new Flinders Street Station was built in 1910-11, and between 1911 and 1917, the Flinders Street Railway Viaduct was duplicated from two tracks to four, and strengthened to increase the carrying capacity to 160 tons (*Argus* 28

February 1911:7; *Age* 24 November 1911:8; *Leader* 6 January 1912:39; *RVIA Journal of Proceedings* 1913:59). In addition, in 1924, the Spencer Street Railway Station (today's Southern Cross Station) was extended with construction of platforms 11 to 14 for suburban trains (Carroll 2008). By the 1930s Flinders Street Station claimed to be the world's busiest station, handling almost 300 000 passengers daily (Churchward 2008).

At the same time, road traffic congestion and the dangers of speed became increasing concerns through the early twentieth century as motor cars and buses and electric trams slowly replaced horse-drawn vehicles (Context 2012:54-56). The Spencer Street Bridge, the first major new crossing to be created over the lower Yarra in Melbourne since the Morrell Bridge of 1899-1900, was constructed by the Victorian Railways Construction Branch in 1929-30. The bridge was the first bridge to effectively cut the city off from direct contact with its port (VHD record for Spencer Street Bridge).

## SITE HISTORY

The subject site sits on part of Crown Allotments 2 and 3, Block 1. Allotment 2 had been purchased by P L Campbell in 1837 for £430, whilst Allotment 3 had been purchased by A Walker in the same year for £420 (CoMMaps). In 1866, a building occupied the subject site, and by 1877, a two-storey building housed Kellys Hotel, which also included two outbuildings. By 1905-06, the Prince of Wales Hotel had been constructed on the site fronting Flinders Street with outbuildings in existence at the rear (Fels, Lavelle & Mider 1993, Inventory no 846). Mahlstedt plans indicate that by 1910, the rear of the subject site was also occupied by a hazardous store (see Figure 1).

A new Prince of Wales Hotel (later known as Markillie's Prince of Wales Hotel) was built on Flinders Street in 1915 in the Edwardian Baroque Style and designed by Sydney Smith & Ogg for Carlton & United Breweries with the Richmond builder, C F Pittard, as the contractor (Butler 2011:330). The Carlton & United Breweries had an established relationship with the firm of Sydney Smith & Ogg, particularly following the changes to hotel licencing in the early years of the twentieth century. The firm had designed multiple hotels for the company in the same period as the subject site around Melbourne and its suburbs, often influenced by the Art Nouveau style.

In the 1920s, with the demise of port activity in the northern bank of Yarra River near Flinders Street, shedding and mercantile businesses primarily associated with shipping in the nearby area declined. The land at the rear of 562-564 Flinders Street formerly occupied by a hazardous store became vacant, and Downie Street was formed through subsequent subdivision (Mahlstedt Map section 1, no 24, 1923).

The current reinforced concrete building on the site fronting Downie Street (addressed as part of 562 Flinders Street) was built as a rear extension to the Prince of Wales Hotel. The construction was carried out in two stages. Early work on the extension was completed in 1927, with the architect P J O'Connor responsible for the design (Butler 2011: 330; MBI 9206). These alterations were described as 'extensive,' however the building was not completed at the time and it is not known to what extent the extension progressed (*Age* 1 July 1936:15). The original scheme was costed at £27,000, but only £14,000 was expended, indicating the building fell short of the original scheme (*Age* 1 July 1936:15). Applications were made in 1936 to complete the balance of the work, consisting of an additional three storeys to the existing building, extensions to an existing dining room and new sanitary blocks, at an estimated cost of £12,000. P J O'Connor remained the architect (*Age* 1 July 1936:15). This work was recorded as 'alterations and additions' on the building permit card (MBI

17468). The additions, in the Commercial Palazzo style, were again remarked upon as being extensive (Butler 2011:330; Age 1 July 1936:15).

By the time the rear additions were made to the Prince of Wales Hotel, it had been renamed Markillie's Prince of Wales Hotel, reflecting Arthur Markillie's time as the licensee (Butler 2011:330). Markillie had previously been the licensee of the Laurel Hotel in Ascot Vale c1900, and by 1920 held the licence for the Prince of Wales (Butler 2011:330). Markillie's tenure at the hotel continued into the 1940s, with a short break around World War I, when Bertha Brown took over the licence (Butler 2011:333). The Downie Street extension indicates the success of the Prince of Wales Hotel under Markillie's licence, and also reflects changes in Victorian licencing legislation during the 1920s and 1930s that required the provision and upgrade of hotel accommodation. The purposeful interlinking of the buildings is evident in Mahlstedt plans from 1948 (see Figure 2). The rear extension to the hotel fronting Downie Street is shown in Figure 3.

The entire site of Markillie's Prince of Wales Hotel at 562-564 Flinders Street, including the extension facing Downie Street, was refurbished in 2008 to designs by Perkins Architects. The refurbishments saw the site converted to Youth Hostels of Australia (YHA) accommodation, with the Prince of Wales Hotel bar area retained (CoMMaps).

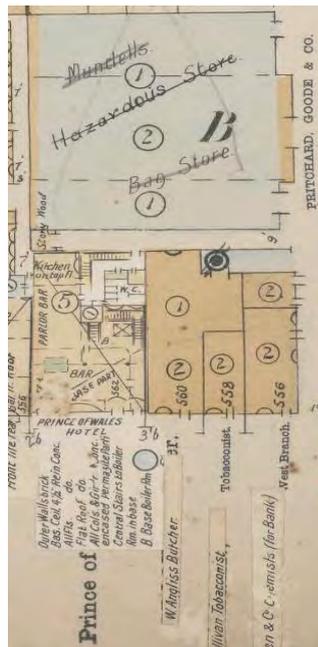


Figure 1. Mahlstedt plans in 1910 showing the Prince of Wales Hotel with the subject site to the rear occupied by a timber structure named 'Mundells Hazardous Store/ Bag Store'. (Source: Mahlstedt Map Section 1, no 24, 1910)

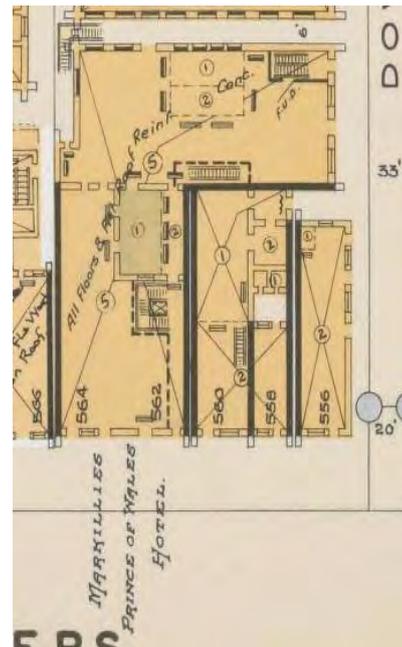


Figure 2. Mahlstedt plans in 1948 showing Markillie's Prince of Wales Hotel with the subject building as an extension to the rear, demonstrating how the building was purposely connected. (Source: Mahlstedt Map Section 1, no 24, 1948)



Figure 3. The subject building second from left hand side, Markillie's Hotel and Saloon Bar, in Downie Street in 1960-70. (Source: Halla 1960-70, Melbourne Library Service [copyright](#))

*Sydney Smith & Ogg, architects*

Architects Sydney Wigham Smith (1868-1933) and Charles A Ogg (1867-1932) formed a partnership in 1889. Smith was initially articled to his father, Sydney William Smith, who worked as an engineer and municipal surveyor in suburban Melbourne for some 30 years. Ogg worked for Reed, Henderson & Smart for five years before entering the partnership (Coleman 2012: 676).

Sydney Smith & Ogg designed houses, shops, banks, hotels and churches, and their early designs drew on the Arts and Crafts and Art Nouveau styles of the United Kingdom. One of the notable examples in the city is Milton House, Flinders Lane (1901).

The firm of Sydney Smith & Ogg had an established relationship with the Carlton & United Breweries, particularly following the changes to hotel licencing in the early years of the twentieth century. From c1911 to 1914, the firm produced a series of innovative hotel designs, influenced by the Arts and Crafts and Art Nouveau styles, largely in the inner suburbs, including the Bendigo Hotel, Collingwood (1911); the Perseverance Hotel, Fitzroy (1911), the Kilkenny Inn, King Street, Melbourne (1913), Prince Albert Hotel, Williamstown (1915-16). Similar characteristics can be seen in their designs for a series of State Savings Banks, including Moonee Ponds (1905), Elsternwick (1907), and Yarraville (1909). All have symmetrical, red-brick facades with various combinations of bay, arched and circular window forms and render, wrought iron and terracotta detailing (Coleman 2012: 677).

A later example of Sydney Smith & Ogg's work for Carlton & United Breweries is the Carlton Hotel on Bourke Street, Melbourne, reconstructed in 1936, demonstrating the Breweries' extended activity in the hotel industry (Butler 2011: 67). Further, Sydney Smith & Ogg had also designed the Abbotsford Brewery, which belonged to Calton & United Breweries, in 1912 ('Abbotsford Brewery, Church Street, Richmond', 1912).

Smith and Ogg both died in the early 1930s, however Charles Edward Serpell (1879-1962), who joined the partnership in 1921, continued to practice until he retired in 1956 (Coleman 2012: 677).

*P J O'Connor, architect*

The Hermes database entry for St Patrick's Catholic Presbytery, Camperdown, records the following communications from John O'Connor, the son of P J O'Connor, providing background to his father's career:

*Patrick Joseph O'Connor was born at Melbourne on 23 February 1901, one of thirteen children of John O'Connor, stationmaster, and his wife Margaret (nee Whelan). He was educated at a Catholic school in Carnegie and at an early age entered the Victorian Railways Architects Office as an articled pupil. He studied architecture at night classes conducted at the Working Men's College and after gaining experience in the Railways Department, he set up in practice as an architect in Collins Street in 1926. He took James Thomas Brophy into partnership in 1946, after which the practice was known as O'Connor & Brophy.*

*P. J. O'Connor specialised in ecclesiastical and liquor industry work, and designed many Catholic churches, convents, presbyteries and schools in Victoria between 1926 and his death in 1959. His most accomplished works include the St John of God Hospital in Ballarat and St Roch's Church in Glen Iris (Hermes record for 'St Patrick's Catholic Presbytery, Camperdown').*

In addition, O'Connor also designed St Mary of the Immaculate Conception (Catholic), Ascot Vale (1934), St Joan of Arc (Catholic), Brighton (1938), Our Lady of the Immaculate Conception (Catholic), Sunshine (1940), Sacred Heart (Catholic), Newport (1942), Our Lady Star of the Sea (Catholic), Flinders Naval Depot (1948), Uniting (Methodist), Albion (1951), and St Margaret Mary's (Catholic), Spotswood (1953) (Coleman 1996:64).

O'Connor also designed the Great Britain Hotel in Flinders Street. His residential work included Catholic presbyteries and private homes, for example, St Patrick's Presbytery, Camperdown (1927-28); his own house at 452 Warrigal Road, Ashburton (1930-32); St Mary's Presbytery, Manning Road, Malvern East (1931); and Bradoc House, 32-38 George Street, East Melbourne (1933). His offices were located at 317 Collins Street (*Argus* 7 April 1938:4).

## **SITE DESCRIPTION**

The site forms an L-shaped parcel with its primary frontage to Flinders Street. The rear of site faces Downie Street, off Flinders Street between King and Spencer streets. Downie Street runs north-south connecting Flinders Street and Flinders Lane.

The former Markillie's Prince of Wales Hotel at 562-564 Flinders Street features Edwardian Baroque style elements, with a rendered façade that is deeply modelled with bas relief detail, heavy mouldings and a skilful combination of mass and void. Ox-bow pediments over the intermediate and uppermost windows are echoed laterally by a wide bow-fronted balcony which surmounts a series of superposed columns which terminate at first floor levels. A major part of the central balcony recess is the broad opening arch, with foliated spandrels. Further decorative moulding is used to decorate the front of this bowed balcony, at the centre of the moulding is a representation of three ostrich feathers which are traditionally used as a symbol of the Prince of Wales. A sizeable parapet cornice and brackets accentuate the highly moulded façade character of the building, together with the more traditional device of pavilion-like bays, expressed with heavily ruled smooth rustication.

The ground level appears to have had alterations carried out, including the removal of glazed tiles, however the openings retain early or original leadlight windows. Metal lettering bearing the name 'Markillie's Hotel' are still present.

The rear building facing Downie Street is a five-storey interwar residential hotel building finished with painted render. With elements of the interwar Commercial Palazzo style, it exhibits many of the main characteristics of the style, such as a strong vertical emphasis resulting from projecting pilasters with vertically proportioned windows separated by articulated spandrels at each floor. It is constructed using a reinforced concrete frame with a low pitch roof of corrugated iron.

The Downie Street building at street level is also of painted render, punctuated by four double-layer arches that align with the vertical bays of windows above rather than contemporary shopfronts (the 1960s photos show that these are original but were originally rusticated to mimic stonework). There is a minor cornice at first floor level, and a much more prominent cornice at second floor level. It is likely that, given that the upper three floors were added in 1936, this was the original roof cornice to the original 1927 building.

The main façade of the Downie Street building is divided into four equal bays by projecting pilasters and terminates at a substantial dentilled cornice. Recessed spandrels with restrained decoration and small ventilators express the upper floor levels, although those at the (original) first floor level are more elaborate with faux Juliet balcony panels.

The side (north) elevation is of simple painted render without window openings or decoration of any kind. The doors and windows with lead glass highlights to the ground floor openings are a post-1970s alteration. The aluminium frame sash windows to the upper levels are later replacements.

## **INTEGRITY**

The original part of the former Markillie's Prince of Wales Hotel facing Flinders Street at 562-564 Flinders Street maintains a high level of integrity, with little change to its original design features evident. The original pattern of fenestration is intact, and most windows appear to be early or original. The highly decorated façade retains its elaborate moulding, with balconies, pilasters and aediculae intact. The elaborate cornice has also been retained. The scale and form of the 1915 building is also intact.

The section of the building at the rear of 562-564 Flinders Street, facing Downie Street, is highly intact with very few changes visible to original or early fabric. The original pattern of fenestration, including pilasters, decorative spandrels, window openings and cornices are all extant at the upper levels. The original (probably timber framed or steel) windows have been replaced with heavy aluminium framed windows. The basic configuration of the painted render façade at street level is original. The heavy rustication has been removed by the application of smooth render and the original doors and windows with lead glass highlights have been replaced. The scale and configuration of the 1936 form of the building has been retained.

The former Markillie's Hotel's continuous use as residential hotel also enhances the integrity of the place. Overall, the building has high integrity.

## **COMPARATIVE ANALYSIS**

Residential hotels were a common building typology in the City of Melbourne, with examples dating from the early years of its establishment until the present. A number of nineteenth century hotels were

rebuilt or substantially altered during the 1920s and 1930s, often incorporating residential accommodation, often to upper levels, and improved amenities in response to requirements of the Liquor Licencing Board. The subject site comprises an earlier (1915) hotel facing Flinders Street with a rear annexe built in two different stages. The 1927 phase, the full design of which was not realised, was later completed in 1936 by the same architects in a compatible style, with all phases constituting the building in its present form.

The Sydney Smith & Ogg portion of the subject building at 562-564 Flinders Street is an example of c1910-15 hotel buildings. It was built to replace an 1870s hotel on the site, for the Carlton & United Breweries, who hired the firm to design many hotels around Melbourne at a similar time. In the early twentieth century, central Melbourne still featured significant residential areas, and had many terraces, boarding houses and residential hotels. These residential hotels were numerous and small in scale and played an important role in the social life of Melbourne, as the city residents often spent their leisure time outside their own homes. Hotels often became meeting spots, and home to anyone visiting or arriving in Melbourne. The 1915 building on the subject site is indicative of the style of smaller hotels that were common throughout Melbourne in the period it was built. This section of the building can be compared with the following examples, due to a similar use, scale, design, location and creation date.

The following examples in different ways are comparable with the former Markillie's Prince of Wales Hotel, being of a similar use, scale, location and/or creation date. The images and descriptions are provided by CoM Maps unless stated otherwise, with images dating from c2000 or later.

*97-99 Elizabeth Street, 1911 (HO616)*

Four and eight-storey building with retail space on ground floor. The eight-storey building designed as a hotel by Nahum Barnet was built in 1911. The four-storey building, formerly a warehouse, was incorporated into the 1911 hotel in 1934.



Figure 1. 97-99 Elizabeth Street, built in 1911.

*Former Charles Hotham Private Hotel, 2-8 Spencer Street, 1913 (HO1074)*

A four-storey brick building on a bluestone block foundation with a corner tower and ground level retail. When first built it incorporated two shops. Designed by William Pitt in the Edwardian Baroque style it features many Arts and Crafts elements. It was built in 1913 by Clement Langford for Jane Hall. Abraham Rapke, a hairdresser and tobacconist, and his wife Mrs Pearl Rapke a pawnbroker

were the first tenants of the shops. During the World War Two the upper floors were leased by the Government and utilised as a home for American sailors. There had been a hotel on this site since 1852.



Figure 2. 2-8 Spencer Street, built in 1913.

*Former Kilkenny Inn, 248-250 King Street, c1915 (HO679)*

A three-storey brick hotel including a basement and a corner tower. Designed by Sydney Smith & Ogg in the Edwardian Freestyle manner showing Art Nouveau and Arts and Crafts influences. It was built by C F Pittard in 1915 for Mrs Helen Horgan. Now attached to this property and facing Lonsdale Street is a two-storey rendered brick building, built in 1889 as a temperance hotel.



Figure 4. 248-250 King Street, built c1915.

*Commercial Travellers Association Building, 318-324 Flinders Street, 1913 (HO659)*

A ten-storey steel framed concrete hotel of 350 rooms with a basement. Designed by H W & F B Tompkins in the Neo-Baroque style and built by F E Shillabeer in 1913 for the Australian Travellers Association. It features a facade of polished granite to the first storey and the use of quite unusual decorative glazed cream brick work. Catching the electric lift express to the roof of what was Melbourne's tallest building the visitors were delighted with the panoramic view. The association held the building until 1976. It was refurbished and converted to a hotel to a design by the Buchan Group in 1998.



Figure 7. 318-324 Flinders Street, built in 1913.

The Downie Street annex (built in 1927 and complemented with additions in 1936) designed by P J O'Connor is more directly comparable to interwar period hotels built in central Melbourne. These hotels often adopted structural steel and reinforced concrete framing, which became popular building materials in Interwar Melbourne, inspired by Chicagoan architecture in the late nineteenth and early twentieth centuries. Most of the buildings were designed in the interwar Commercial Palazzo or Chicagoesque styles, both of which derived from the rebuilding of the core area of Chicago after the 1871 fire. Although they were characterised by an expressed structural system of concrete columns and floor plates, these examples typically retained elements of classical detailing (albeit restrained) in the form of a rusticated base, expressed (often rusticated) pilasters, projecting cornices and decorative mouldings.

Selected examples of hotels that were either rebuilt or renovated at a similar time include:

*Carlton Hotel, 193-199 Bourke Street, 1936 (HO1001)*

Built on the site of the Queensland Hotel. A five-storey steel framed and brick hotel with basement and rooftop facility. Designed by Sydney Smith Ogg & Serpell in the Moderne style and built by Thompson & Charters Pty Ltd for Carlton and United Breweries Limited in 1937. The cost of construction was £14,000.



Figure 3. 193-199 Bourke Street, built in 1936.

*Batman's Hill Hotel, 66-70 Spencer Street, 1926-28 (HO1076)*

Interwar renovation and additions to the Victorian-era three-storey brick Batman's Hill Hotel were constructed 1926-28 at an estimated cost of £11,000 by Ivanhoe builder, George Andrew. The client was Mrs A Riley and the design from architects and engineers Greenwood Bradley & Allen working in association with hotel specialist architects, Sydney Smith & Ogg. The decision to add to the old hotel rather than redevelop the site was based on its remarkable sound condition. Apart from the façade design every effort was made to complement the existing building during the project. The first design proposed for the new façade and two additional floors had Smith and Ogg's characteristic Edwardian-Baroque character but a change in direction saw a more sober Greek Revival façade designed solely by Greenwood Bradley & Allen.



Figure 4. 66-70 Spencer Street, built in 1926-28.

The 1915 Sydney Smith & Ogg portion of the building, facing Flinders Street, is one of the more richly detailed and moulded of the Edwardian Baroque hotels in Melbourne. The design has precedents in British work by John Belcher, Pite, and the more conservative Sir Aston Webb (Butler 2011:330). Like the Carlton Hotel and the Batman's Hill Hotel, the 1915 section is located within a city block, rather than occupying a corner block as is often characteristic of hotels. In response, the architects have employed heavily detailed features and forms that compliment and contrast against one another, such as the ox-bow shape referenced in window mouldings and the balcony, alongside a serlian window and Juliet balconies. When compared to other work by the firm, particularly their hotel designs, the subject site is distinguished by its stylistic choices and scale. Other notable examples by the firm, such as the nearby Kilkenny Inn, make purposeful use of their corner sites, with tower elements and details of the Art Nouveau style. As such, the subject site is a good example of the hotel designs the firm of Sydney Smith & Ogg were producing at the time.

The 1915 portion of the subject site is comparable to buildings such as the former Melbourne Steamship Co Building (27-31 King Street) and the former Commercial Travellers Association Building (318-324 Flinders Street) due to similarities derived from their Edwardian Baroque design. All three buildings feature pavilion-like bays flanking the edges of the façade, with differentiated design placed between them. Unlike other examples, the subject site's pavilions are not marked by oriel windows, with the protruding element instead placed centrally between the pavilions (whereas on other examples, this section is usually simplified). Further, the subject site is distinguished by its intended use as a hotel, rather than a commercial building.

The rear extension of the former Markillie's Prince of Wales Hotel is comparable to the HO listed Batman's Hill Hotel at 66-70 Spencer Street, the 1926-28 build date of which precedes by a decade that of the last phase of construction of the subject site (1936). Although the HO listing notes that the latter building reflected a 'sober Greek Revival' design aesthetic, the building is of a similar scale and does share many characteristics with the rear of the former Markillie's Prince of Wales Hotel, including a symmetrical façade divided into equal bays by projecting pilasters terminating at a cornice, albeit with a more exuberant level of classically derived decoration, a recessed central bay with balconies and smaller windows. The Downie Street extension of the former Markillie's Prince of Wales Hotel however is of particular interest as the additions were designed to closely respond to the detail of the original, while the retention of the original cornice and subtle changes in detail allows for the original and the addition to be interpreted. The Batman's Hill Hotel on the other hand appears to have been the result of a total stylistic overlay, so that the addition is not perceptible.

Overall, as a single place comprising sections from 1915 and the interwar period, the former Markillie's Prince of Wales Hotel is an important example of medium-scale residential hotel buildings that have been developed throughout the late Edwardian and the interwar periods.

**ASSESSMENT AGAINST CRITERIA**

✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
✓	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an extension to HO1041, 562-564 Flinders Street, Melbourne.

Amend HO1041 (562-564 Flinders Street, Melbourne) to reflect the following changes:

- Apply HO1041 (562-564 Flinders Street, Melbourne) to the former Markillie's Prince of Wales Hotel's rear wing in Downie Street.
- Change the entry in the Schedule to the Heritage Overlay to 'Markillie's Prince of Wales Hotel, 562-564 Flinders Street and Downie Street, Melbourne'.
- Amend the map for HO1041 to match the changes noted above.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

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- Victorian Heritage Register (VHR) Place ID 65597, 'Spencer Street Bridge', Victorian Heritage Database, accessed online June 2019.

**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985**

B (562-564 Flinders Street frontage only)

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**Central City Heritage  
Review 1993**

B (562-564 Flinders Street frontage only)

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**Review of Heritage  
overlay listings in the  
CBD 2002**

B (562-564 Flinders Street frontage only)

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**Central City Heritage  
Review 2011**

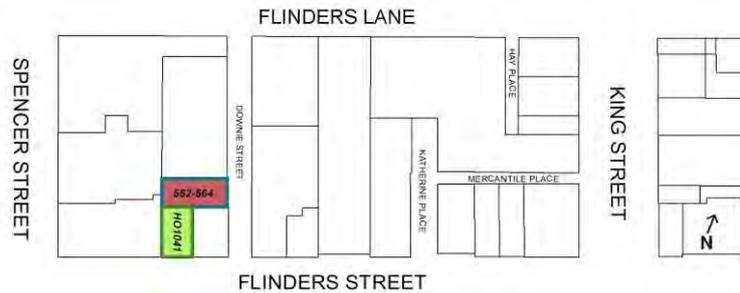
B (562-564 Flinders Street frontage only)

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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Former Markillie's Prince of Wales Hotel

**PS ref no:** HO1041



### What is significant?

The former Markillie's Prince of Wales Hotel at 562-564 Flinders Street, Melbourne, an Edwardian hotel built in 1915, including a rear extension of reinforced concrete built in 1927 and further extended in 1936.

Elements that contribute to the significance of the place include (but are not limited to):

- The original building form and detail (Flinders Street and Downie Street);
- The pattern of fenestration and elaborate decorative work to the Flinders Street façade, including the stylised Prince of Wales feathers;
- The early or original 'Markillie's Hotel' metal lettering on the Flinders Street façade;

- The original and early (1927 and 1936) building form and detail, including street level arches to Downie Street;
- The original and early (1927 and 1936) pattern of fenestration; and
- The external wall surfaces of painted cement render.

Its longstanding use as a residential hotel since 1915 is also significant.

Later alterations, including those made to the street level façades, are not significant.

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

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The former Markillie's Prince of Wales Hotel site at 562-564 Flinders Street, incorporating its rear annexe facing Downie Street, Melbourne, is of local historic and representative significance to the City of Melbourne.

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

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The site at 562-564 Flinders Street is of historical significance for its longstanding use as a residential hotel since the 1870s. The present-day building, known as the former Markillie's Prince of Wales Hotel, was developed on this site in 1915 for the Carlton & United Breweries Ltd, with a rear extension constructed in two phases in 1927 and 1936 during Arthur Markillie's time as the licensee. It provides evidence of both the success of the hotel business under Markillie's licence and of changes in Victorian licencing legislation in the 1920s and 1930s that required the provision and upgrade of hotel accommodation. (Criterion A)

The former Markillie's Prince of Wales Hotel also represents the early twentieth century development of this area near the corner of Spencer and Flinders streets, formerly reliant on port activities on the northern bank of Yarra River. With the demise of the port activities by the 1910s, the shift in character of this area was stimulated by the significant growth of railway and motor traffic into central Melbourne. The hotel's expansions over the early decades of the twentieth century evidence the area's continued importance as one of the main access points into central Melbourne, prompted by major infrastructure-related projects such as Spencer Street Station (now Southern Cross Station) in 1924 and construction of the Spencer Street Bridge in 1929-30. (Criterion A)

The former Markillie's Prince of Wales Hotel is of representative and aesthetic significance as an excellent example of the work of Melbourne architects, Sydney Smith & Ogg and P J O'Connor. The earlier 1915 building fronting Flinders Street is a result of the collaboration between Carlton & United Breweries Ltd and Sydney Smith & Ogg, through which many notable hotel buildings around Melbourne and its surrounding suburbs were produced. The principle elevation of 562-564 Flinders Street features Edwardian Baroque style elements, with a rendered façade that is deeply modelled with bas relief detail, heavy mouldings and a skilful combination of mass and void. The fine detailing to this façade includes a wide central bow-fronted balcony and broad opening arch, decorative mouldings such as sizeable parapet cornice and brackets, ostrich feathers on the central balcony which were traditionally used as a symbol of the Prince of Wales. To the rear of this 1915 building, the Downie Street building (built as an annex in 1927 and added in 1936) is a substantial and highly intact example of an interwar residential hotel. Built to a design by hotel and church architect P J O'Connor, it demonstrates key characteristics of the restrained interwar Commercial Palazzo style, expressed through a strong vertical emphasis

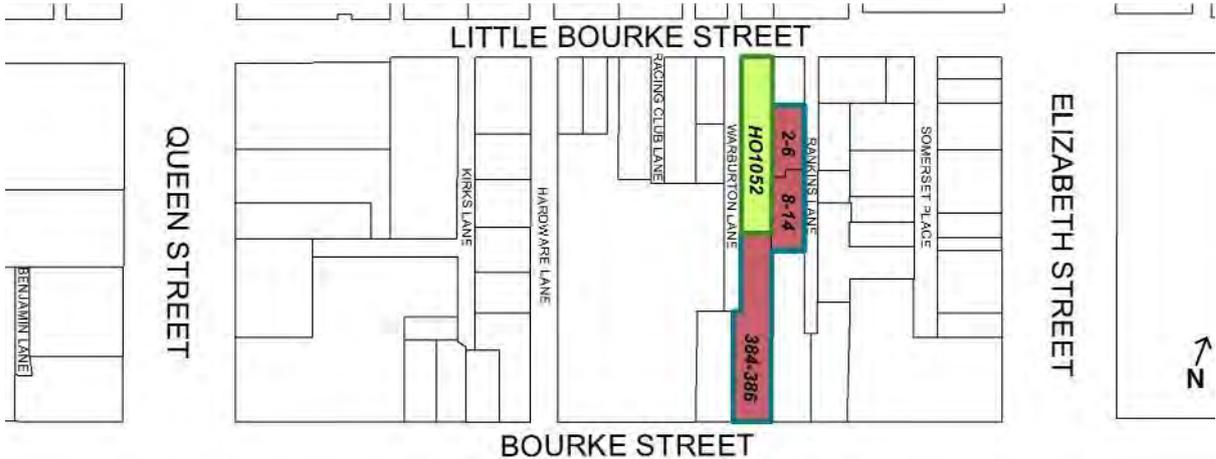
resulting from projecting pilasters and mullions, a substantial cornice, and large horizontally proportioned windows separated by articulated spandrels at each floor. (Criteria D and E)

**Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)

<b>SITE NAME</b>	Former Thomas Warburton Pty Ltd complex
<b>STREET ADDRESS</b>	384-386 Bourke Street, 365-367 Little Bourke Street, 2-6 and 8-14 Rankins Lane Melbourne
<b>PROPERTY ID</b>	101189, 110727, 110728, 108145



SURVEY DATE: March 2019, January 2020

SURVEY BY: Context

<b>HERITAGE INVENTORY</b>	H7822-1436	<b>EXISTING HERITAGE OVERLAY</b>	HO1052 (365-367 Little Bourke Street), HO1205 (365-367 Little Bourke Street and 2-6, 8-14 Rankins Lane)
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
<b>DESIGNER / ARCHITECT / ARTIST:</b>	Twentyman & Askew (1887) Gibbs & Finlay (1912)	<b>FORMER GRADE</b>	Significant, Contributory, C
<b>DEVELOPMENT PERIOD:</b>	Victorian Period (1851-1901) Federation/Edwardian Period (1902-c1918)	<b>BUILDER:</b>	Overent & Robb (1865) William Radden (1887) Lockington & Sinclair (1912)
		<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1865 (Bourke), 1887 (Little Bourke), 1912 (rear)

## THEMES

ABORIGINAL THEMES	SUB-THEMES
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here.
HISTORIC THEMES	DOMINANT SUB-THEMES
5 Building a Commercial City	5.4 Developing a retail centre 5.5 Building a manufacturing capacity

## LAND USE

HISTORIC LAND USE	
<b>Archaeological block no:</b> 28	<b>Inventory no:</b> 436 (384-386 Bourke Street), 458 (365-367 Little Bourke Street), 468 & 469 (2-6 and 8-14 Rankins Lane)
<b>Character of Occupation:</b> Commercial	
Land sale details not provided	
1839 Williamson	Buildings on Lt Bourke St frontage Lot 6 (Bourke & Lt Bourke)
1850 Proeschel	Boarding House may be on the site (Bourke)
1866 Cox	Building on the site (Bourke); a pre-1882 timber shop (Lt Bourke); building on site (Rankins)
1880 Panorama	Two-storey building (Bourke); brick shop with three-storeys (Lt Bourke); two-storey building (Rankins)
1888 Mahlstedt	Two-storey building, Warburton, Ironmonger (Bourke); three-storey buildings, owner Mrs Warburton (Lt Bourke); area is part of T Warburton's ironmongery, single-storey buildings (Rankins)
1905/6 Mahlstedt	Two-storey building, three-storey buildings, owner Mrs Warburton (Lt Bourke); area is part of T Warburton's ironmongery, single-storey buildings (Rankins)
THEMATIC MAPPING AND LAND USE	
1890s	Warehouses and Yards, Merchants, Residential
1920s	Warehouses and Yards, Merchants
1960s	Merchants, Retail

## RECOMMENDATIONS

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an individual heritage place, extending HO1052, 365-367 Little Bourke Street, Melbourne.

**Extent of overlay:** Refer to map showing recommend revised curtilage of HO1052.

## SUMMARY

The former Thomas Warburton complex comprises 384-386 Bourke Street and 365-367 Little Bourke Street, 2-6 and 8-14 Rankins Lane, built in 1865, 1887 and 1912 respectively, for Thomas Warburton Pty Ltd, a prominent ironmongery business. The Thomas Warburton ironmongery occupied many of the buildings in the complex and 384-386 Bourke Street for 100 years, from 1865 until 1965.

## **HISTORICAL CONTEXT**

### **Building a commercial city**

#### *Developing a retail centre*

Even before the early 1850s, Melbourne had established the foundational infrastructure for international trade and commerce, including retail markets, shipping agents, and industry and finance houses - the beginnings of an entrepreneurial global city (Context 2012:2).

Retailing in Melbourne gained official recognition when eight market commissioners were elected in 1841 from a roll of local voters. The commissioners established the Western Market, which became the principal place for selling fresh food, with many goods transported from Melbourne to pastoral settlements. At this time Melbourne's population was 4479, and the colony's was 20,416 (Young and Spearritt 2008).

By the early 1840s, Elizabeth and Swanston streets, from the Town Hall in the south-east to the General Post Office to the north-west, had become the focus of retail activity, influenced also by the location of the Western Market in the west of the city which operated as the city's premier wholesale fruit and vegetable market until 1930 (May 2016:176). The Eastern Market opened in 1847 as a fruit and vegetable market on the corner of Stephen Street (later Exhibition Street) and Bourke Street and drew retail further east.

Department stores offered customers a wide range of goods, organised into 'departments', under the one roof. In Melbourne, department store Buckley & Nunn, which opened in 1854, established Bourke Street as the preferred retail strip.

Retail premises in the nineteenth century and the early twentieth century generally included upper-level accommodation for families involved in the business. Multi-storey shop and dwelling type buildings housing ground-level shop with rooms above were constructed across the retail strips of Melbourne, and three- or more storied commercial and retail buildings began to proliferate from the late 1880s (Lovell Chen 2017:220).

#### *Building a manufacturing capacity*

From the 1850s, the Yarra River and the docks west of Swanston Street were in essence the 'lifeline' of the city. Port facilities and large warehouses were built in this area to serve shipping interests (Context 2012:39-40).

By the 1880s, the areas of Flinders Street, King Street, Little Bourke Street and Spencer Street comprised multiple mercantile offices, produce stores and large-scale bonded stores, including Zander's Bonded Stores and Coles Bonded Stores. As Melbourne developed through the nineteenth century and early twentieth century, so did her manufacturing industry, much of which was established in close proximity to existing warehouses and stores.

Although affected by World War One in the period 1914-1918, by 1921, 38 per cent of Melbourne's workers were employed in industry with almost all new factory jobs in Australia between 1921 and 1947 created in Sydney and Melbourne. The growth of manufacturing, assisted by a new federal tariff in 1921, stimulated urban growth and by the end of the 1920s, Melbourne's population had reached one million people. The expansion of new sectors in the manufacturing industry was maintained by buoyant levels of domestic demand (Marsden 2000:29; Dingle 2008).

In the first decades of the twentieth century, the demand for residential development declined in central Melbourne as many residents moved out of the city to suburbs, and the booming retail and manufacturing sectors rapidly took up available city properties (Marsden 2000:29-30). Multi-storey factory, workshop and warehouse buildings, some designed by architects, increasingly took over the city.

Development in the city slowed with the Great Depression that commenced in October 1929 and continued through the early 1930s. Because of a lack of finance over this period, instead of new construction, some city buildings were substantially re-modelled to create new office, commercial and industrial spaces, and also for use by government.

From the 1930s, like the rest of Australia, an increasing proportion of the city's workforce took up jobs in manufacturing, an industry that led Australia's recovery from the economic depression and a time when, the *Encyclopedia of Melbourne* notes, a

*steep rise in tariffs, devaluation of the Australian pound, falling wages and electricity costs all made local producers far more competitive internationally. Textiles benefited first, then the metals industries and engineering took over as pacemakers* (Dingle 2008).

After being the centre of manufacturing in Australia in the 1920s, Melbourne's importance in this regard began to decline. During the 1940s some city factories and warehouses were left empty or converted for other uses (Context 2012:35).

## SITE HISTORY

The former Thomas Warburton complex comprises 384-386 Bourke Street and 365-367 Little Bourke Street, and 2-6 and 8-14 Rankins Lane, Melbourne. The subject land is part of Crown Allotment 6, Block 20, originally purchased by George Lilly (CoMMaps). It is likely that, by 1850, a boarding house was built on the land (Fels, Lavelle and Mider 1993, Inventory no 436).

The buildings at 384-386 Bourke Street and 365-367 Little Bourke Street, and 2-6 and 8-14 Rankins Lane were erected in 1865, 1887 and 1912 respectively for Thomas Warburton Pty Ltd, a prominent ironmongery established on land between Bourke and Little Bourke streets, between Rankins Lane and Warburton Lane; the latter named after the company.

Thomas Warburton, ironmonger, had established his business in Little Bourke Street c1858. In 1864, Warburton moved to larger premises, buying a block running from Bourke Street through to Little Bourke Street (Figure 1), on which the Warburton family gradually developed an extensive complex comprising more than 11 buildings at one point.

The block bound by Bourke, Elizabeth, Queen and Little Bourke streets was known for horse bazaars, ironmongery and hardware merchants from the 1840s. The area's distance from the main commercial areas to the south and east enabled development of these industries because of relatively cheaper land values.

In 1865, T Warburton lodged a building application with the City of Melbourne to erect two two-storey shops in Bourke Street West, on the site currently known as 384-386 Bourke Street. The work was carried out by Overent & Robb, builders (MCC registration no 792, as cited in AAI record no 73592). The building, originally known as 23-25 Bourke Street West, comprised a pair of semi-detached four-roomed shops and residences. In 1866, the net annual value (NAV) of number 23 was £100 and number 25 was £80 (RB 1866). Each shop had approximately 16-foot (4.87 metre) frontages to

Bourke Street. Figure 1 shows the premises in c1870. 'Warburton's \_\_\_ Warehouse Established 18\_\_' was written on the building's parapet in c1880 (see Figure 2).

The shop and residence on the western side was occupied by the owner Thomas Warburton and his family's business from 1865 until 1965. Between 1865 and 1925, the other shop and residence on the eastern side was leased out to different tenants including D Altson's saddle and harness factory (1880s) and Nutting and Young's saddle factory (1920). From 1925 to 1965, Thomas Warburton's business occupied both shops fronting Bourke Street (S&Mc 1866-1965).



Figure 1. Extract of a c1870 photograph showing the premises of Thomas Warburton outlined in red (then addressed as 23-25 Bourke Street West). (Source: Nettleton c1870, SLV)



Figure 2. Extract of a c1880 photograph showing the principal elevation of 384-386 Bourke Street (then known as 23-25 Bourke Street West). 'Warburton's \_\_\_ Warehouse Established 18\_\_' was written on the building's parapet. (Source: Donald c1880, SLV)

After Thomas Warburton's death in Fiji in 1871, Martha Warburton managed the business until 1896 when she died. Their children Thomas William and Ada Minnie (Arkins) Warburton, with other

siblings, carried on the business until 1908, when the youngest son, Alfred Ernest G F Warburton, assumed control (Regan 2005).

In late 1886, 'J Warburton' applied to erect a new three-storey 'store and warehouse' on the northern section of Warburton's land today known as 365-367 Little Bourke Street (MCC registration no 2459, as cited in AAI 73335; Butler 2011:404). The 1887 store and warehouse building was completed by 1887, by builder William Radden of Rae Street, Fitzroy, to a design by architects Twentyman & Askew, who specialised in warehouse architecture in the late Victorian period (MCC registration no 2459, as cited in AAI 73335). A two and three storey (internally separate) warehouse was erected at the rear of the 1887 building at the same time, and became known as 367a and 367b Little Bourke Street (S&Mc 1910 & 1922). Twentyman & Askew went on to design two more buildings for Mrs Warburton in 1887 (a hotel in Bourke Street) and 1889 (a seven-storey building at 380-382 Bourke Street).

Throughout the late-nineteenth and early twentieth century, 365-367 Little Bourke Street was occupied by various engineers and manufacturers. Thomas Warburton Pty Ltd's storage occupied part of the warehouse space known as 367a Little Bourke Street by 1900 through to the 1930s (S&Mc 1900, 1930 & 1935). By the mid-1920s, the building functioned as the rear part of Warburton's merchandising business in Bourke Street, with the ground level shops and parts of the rear warehouses being leased to other businesses (Butler 2011:404; Mahlstedt Map section 1, no 13, 1925). Warburton's main shop was still operating at 384 Bourke Street and had expanded to the new seven-storey building at 380-382 Bourke Street, which has since been demolished (Butler 2011:404; S&Mc 1896, 1910, 1925, 1942).

In 1912, Thomas Warburton Pty Ltd's complex was further expanded. A three-storey brick warehouse, currently connected to the rear (north elevation) of 384-386 Bourke Street and a symmetrical pair of warehouses at today's 8-10 Rankins Lane were built in 1912 by Lockington & Sinclair to a design by architects Gibbs & Finlay. These warehouses were once part of a group of five warehouses built at the same time and to the same design, on the land held by Warburton's estate. These new 1912 brick warehouses were shared by Thomas Warburton Pty Ltd and other businesses (Age 24 March 1933:11; AAI).

Thomas Warburton Pty Ltd (later Thomas Warburton & Co Pty Ltd) was associated with 384-386 Bourke Street for 100 years between 1865 and 1965. The two shops were merged into one for the company between 1910 and 1925, with openings introduced to the party walls and a new single entrance point constructed from Bourke Street (Mahlstedt Map section 1, no 13, 1910 & 1925; MBI). An infill was constructed in c1965 between the 1865 main building and the 1912 warehouse (see Figure 3 **Error! Reference source not found.**).

Between the mid-1920s and the mid-1930s, at its largest extent, the Thomas Warburton enterprise extended over the following properties, as seen in Figure 3:

- 376-378 Bourke Street (demolished),
- 380-382 Bourke Street and a warehouse at the rear (demolished),
- 384-386 Bourke Street and a warehouse at the rear (subject building),
- 365-367 Little Bourke Street and two warehouses at the rear (subject building),
- 2-6 and 8-14 Rankins Lane (subject buildings),
- 369-371 Little Bourke Street (built in the 1920s), and

- 17 Warburton Lane (likely built in the mid-Victorian period but not directly used by the business).

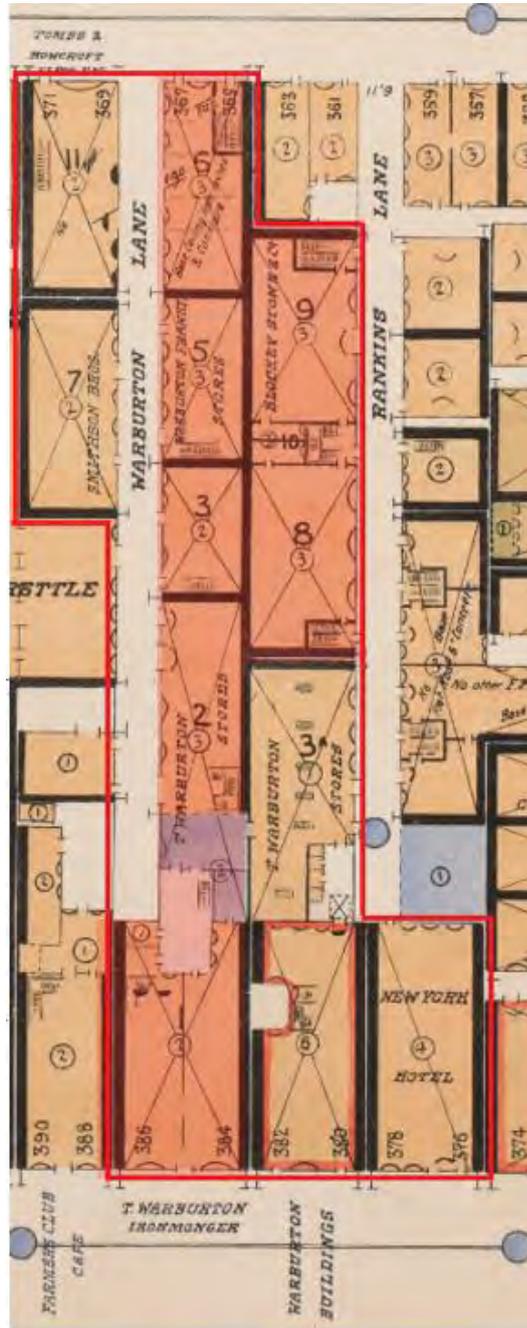


Figure 3. Thomas Warburton's estate comprised more than 11 properties. The subject properties at today's 384-386 Bourke Street, 365-367 Little Collins Street and 2-6 and 8-14 Rankins Lane are shaded in red. (Source: Mahlstedt section 1, map 13, 1925).

In 1965, William Drummond & Co Ltd acquired the property at 384-386 Bourke Street, and between 1966 and 2002 operated jewellery making and retail sales from 384-386 Bourke Street (*Age* 16 March 1966:8; 24 January 1987:140). At this time, major alterations and additions were carried out to the subject building fronting Bourke Street at a total cost of £38,400. The works involved £5000 for the alteration of the shop fronts and £8400 for the installation of a mechanical ventilation system (MBAI

37840, 37841 & 37843). William Drummond & Co was renowned for its fine jewellery, fine china and crystal supplied to a number of well-known clients including royalty, entertainers, politicians, and pastoralists.

365-367 Little Bourke Street currently contains six residential properties, a shop and a food and drink outlet. From 2002, 384-386 Bourke Street has contained various retail outlets in the ground floor shop, and currently houses a business (CoMMaps).

#### *Thomas Warburton & Co Pty Ltd*

Thomas Warburton, mechanical engineer from Altringham, near Manchester, England, and his wife Martha (née Frost), from Derbyshire, arrived in Melbourne in January 1853, at ages 23 and 24. During the first years, Martha supported the household by making tents, which were then in huge demand during the gold rush (Thomas Warburton n.d.).

Once settled in Melbourne, T Warburton entered an unsuccessful and short-lived business in partnership. In 1853, he began a small iron and zinc spouting and guttering works at 11 Little Bourke Street West, which set the foundations of Thomas Warburton Pty Ltd, a wholesale ironmongery business. The company had moved to 384-386 Bourke Street by 1866 and they remained there for 100 years (Thomas Warburton n.d.). A quarter-page advertisement in the 1867 postal directory described his business as 'Galvanised Iron and Zinc Spouting Manufacturer, Importer of Plain and Corrugated Iron, Cast Iron, OG, and Ornamental Gutters, &c'. Warburton began speculating in salvaged goods obtained from wrecks he purchased. He also began trading in the Pacific Islands (Regan 2005).

The business survives today as Thomas Warburton Pty Ltd, owned by the multinational Würth Group. The company is based in Mulgrave, with branches at Sunshine, Kilsyth, Ballarat and Campbellfield (Butler 2011:404).



Figure 4. Thomas (left) and Martha (right) Warburton, and 384-386 Bourke Street after its construction in 1865. (Source: Thomas Warburton n.d.)

#### **SITE DESCRIPTION**

The subject site comprises buildings built for Thomas Warburton, ironmonger, and his company Thomas Warburton Pty Ltd, at 384-386 Bourke Street, 365-367 Little Bourke Street and 2-6 and 8-14 Rankins Lane. The complex of buildings remains as a substantial remnant of the Thomas Warburton enterprise which comprised 11 buildings in the mid-1920s between Bourke and Little Bourke streets at its largest extent. Today's 384-386 Bourke Street comprises two buildings built in 1865 and 1912.

An infill connecting these two buildings was built in 1965. The site adjoins the 1887 building at 365-367 Little Bourke Street. The 1912 warehouses at 2-6 and 8-14 Rankins Lane front Rankins Lane.

### *384-386 Bourke Street (1865)*

Originally built as a pair of two-storey four-roomed shops with residences above, the building's principal elevation to Bourke Street (Figure 5) is of painted render over loadbearing brickwork with Italianate style decorative elements. At the first-floor level the façade is symmetrical except there is a narrow rectangular pilaster at the eastern end which continues to the parapet level. There is a substantial cornice supported on multiple acanthus leaf brackets with a line of fine dentils below (Figure 6). Above the cornice there is a central low triangular parapet and a short section of horizontal parapet at each end, separated from the central parapet by open balustrades. At the first-floor level there is a minor cornice.

The first-floor level comprises four vertically proportioned window openings with original timber framed double hung windows with a semi-circular arched top and vermiculated keystone. A decorative mould runs around the semi-circular head of each window, connecting with a cornice that connects the spring points of the windows. There is an unusual moulded string course that runs between each pair of windows at the sill level, and a recessed panel of painted render below the sills of the two end windows (see Figure 5).

The ground floor is substantially altered with modern shopfronts. The rustication to the pilaster on the right-hand (or eastern) side is partially intact. New projected signages are installed on the ground- and first-floor level (see Figure 5 and Figure 6).



Figure 5. Bourke Street elevation of 384-386 Bourke Street. Note the unusual moulded string course that runs between each pair of upper-level windows at the sill level. (Source: Context, January 2020)



Figure 6. Close-up view of the refined upper-level detailing including the parapet and open balustrade, cornice supported on acanthus leaf brackets with a line of fine dentils below, and semi-circular arched windows with vermiculated keystone. (Source: Context, January 2020)

#### *365-367 Little Bourke Street (1887)*

365-367 Little Bourke Street, a three-storey warehouse built in 1887 (Figure 7), is a late Victorian period warehouse that has a painted render finish over loadbearing brickwork with Italianate style decorative elements. Constructed during Melbourne's land boom period, this building features more elaborate detailing than the Bourke Street building's frontage.

The building features a symmetrical façade with a flat parapet with a horizontal cornice and dentilation below. At the first- and second-floor level there is a minor cornice. Four bays of windows are provided on the first and second levels. The openings on the second floor are three-centred arched, while round-arched openings are provided on the first-floor level. Timber-framed double-hung sash windows on both upper levels appear original. Rectangular pilasters frame the façade.

The side (east) elevation opens to Warburton Lane. The building comprises two- and three-storey warehouses to the rear, all developed as part of the 1887 expansion. The side elevation has a utilitarian appearance, featuring bichrome face brickwork and rendered cornice on the top edge across the width of the building on this elevation. Original segmental arched window openings are mostly retained. Original openings have splayed edges and cement sills with supporting brackets. Rectangular openings with simple concrete lintels and sills in the mid-level are likely to be later insertions or alterations (Figure 8). Some of the ground-level openings facing Warburton Lane have been altered, with the exceptions being the intact round-arched windows and a wide, centrally placed arched garage door.



Figure 7. Little Bourke Street elevation (left) and Warburton Lane elevation (right) of 365-367 Little Bourke Street. (Source: Context, January 2020)



Figure 8. Side elevation of 365-367 Little Bourke Street fronting Warburton Lane. Later rectangular openings with concrete lintels and sills, and the original window openings with cement sills with brackets and splayed edges on the either side of the later openings. (Source: Context, January 2020)

*Rear of 384-386 Bourke Street & 8-10 Rankins Lane (1912)*

Three of the five three-storey 1912 utilitarian warehouses built for the Thomas Warburton Pty Ltd survive in Warburton Lane (rear of 384-386 Bourke Street, see Figure 9 **Error! Reference source not found.**) and Rankins Lane (nos 2-6 and 8-14, see Figure 10) in 2019. Each warehouse is three-storey, constructed of face brick load-bearing walls. The elevation to Warburton Lane has five bays, separated by plain vertical columns of brickwork that terminate in semi-circular arches at the third level for the middle three bays. The pair in Rankins Lane comprise four bays each, with the two central bays terminating in semi-circular arches. In the middle of the pair, there is a recessed section.

All three examples share similar elements such as a recessed spandrel of brickwork at each floor level connecting the brick columns. The two end bays terminate in brick corbel heads, supported by reinforced concrete lintels, which are also present over each of the large rectangular window openings at the ground and first floor levels. Hoists survive at the third levels and sets of double doors at each level for loading and unloading are also retained.

The Warburton Lane building (Figure 9 **Error! Reference source not found.**) has all of the windows installed with security bars, and altered ground floor openings replaced with brick infill. The ground- and upper-level openings and timber frames and joineries in the Rankins Lane buildings have generally been retained.



Figure 9. The 1912 warehouse fronting Warburton Lane, at the rear of 384-386 Bourke Street (left). Note the upper-level detailing of the Warburton Lane warehouse, including the corbel heads detailing above each end bay, timber loading doors and a hoist (right). (Source: Context, March 2019)



Figure 10. 2-6 and 8-14 Rankins Lane (left) and 8-14 Rankins Lane (right). (Source: Context, January 2020)



Figure 11. Recessed section between 2-6 and 8-14 Rankins Lane. (Source: Context, January 2020)



Figure 12. Example of intact openings and timber doors and windows at 8-14 Rankins Lane. (Source: Context, January 2020)

## INTEGRITY

Both the 1865 building at 384-386 Bourke Street and the 1887 building at 365-367 Little Bourke Street are highly intact above the ground floor with some changes visible to the original or early

elements of the buildings. The Bourke Street building retains its original painted render principal façade with pilaster, cornices, parapet, balustrade and other Victorian Italianate style decorative elements. Similarly, the Little Bourke Street building also retains its original painted render principal façade with pilasters, cornices, flat parapet, and other Victorian Italianate style decorative elements. Both buildings retain the original pattern of openings and timber frame windows above the ground first floor. Shopfronts of both buildings have been altered. On the Warburton Lane elevation, the rectangular openings with concrete lintels are also later additions.

Along Warburton and Rankins lanes, the 1912 warehouses are substantially intact, retaining their original red face brick walls, and original or early elements including the pattern of openings, semi-circular arched bays, recessed spandrels and original warehouse details such as the cat head and double timber loading doors. In the Warburton Lane example, openings at ground level have been infilled with brick.

Overall, apart from the alterations on the ground level and the side elevation, each building is largely intact. As a complex of buildings built over several stages for Thomas Warburton Pty Ltd, the place has a high level of integrity.

### **COMPARATIVE ANALYSIS**

The construction of small-scale shops, warehouses and industrial buildings was an important aspect of development in central Melbourne, especially during the late nineteenth and early twentieth centuries. Early manufacturing and wholesaling premises in central Melbourne were often low in scale and built to a major street with access from minor streets and/or laneways to facilitate the movement of material into and out of the building. With the economic development led by the manufacturing industry in central Melbourne, some early businesses established extensive complexes or clusters of buildings built to accommodate expanding businesses. Such complexes often expanded gradually, developing new buildings on adjoining or nearby land that became available or on land they already owned but used as yards, as acquisition of single large plots of land was usually not viable in central Melbourne. Buildings with street-frontages were often used as a main office or retail space, and generally had more ornate façades than laneway frontages and rear buildings.

The former Thomas Warburton Pty Ltd complex illustrates a type of building complex associated with manufacturing and wholesaling, that was once common in central Melbourne but is now unusual. On the City of Melbourne's HO, the examples of mid- to late Victorian buildings formerly part of manufacturing or wholesaling complexes of a comparable extensive scale include the 1887 former Victoria Bond Stores, 548-558 Little Bourke Street (HO700), which functioned as the rear storerooms and warehouses attached to the main building with a decorative Italianate style façade fronting Lonsdale Street (now demolished). The c1879 former McCracken's City Brewery malt store, 538-542 Little Collins Street (HO1057) is the only surviving building from the city complex of one of Australia's leading breweries of its time, which once had a 61-metre frontage to Collins Street. The former Malcolm Reid & Co buildings at 151-163 Bourke Street and the former John Danks & Son at 393-403 Bourke Street (both recommended as significant in the Hoddle Grid Heritage Review) survive as intact individual buildings which are remnants of much larger complexes of buildings associated with commercial enterprises.

As a complex of buildings formerly associated with a single enterprise, the former Thomas Warburton Pty Ltd complex compares more directly with the following examples on the HO which demonstrate a

similar pattern of development. The below images and descriptions are provided by CoMMaps unless stated otherwise, with images dated c2000 or later.

*Currie & Richards showrooms & warehouses, 473-481 Elizabeth Street (HO1025, Significant in HO1125 Elizabeth Street (CBD) Precinct, 413-503 Elizabeth Street)*

The complex consists of a former warehouse, store and retail complex of three buildings (473-481 Elizabeth Street and 'A', 'B' and 'C' warehouses at the rear). The Elizabeth Street shops are a row of four two-storey rendered brick shops. The complex also comprises a basalt-paved courtyard and two brick buildings to the rear with a carriage way entrance from Elizabeth Street. The shops were developed in 1853, with additions dating from 1874, c.1899-1900 and 1908. Currie & Richards, hardware firm, was associated with the buildings from 1869 and through to the mid-twentieth century. The complex was refurbished and subdivided in 1993 with the rear buildings converted to residential apartments (Source: Butler 2011, 222-223).



Figure 13. 471-483 Elizabeth Street (upper), 'A' warehouse (lower left) and 'B' and 'C' warehouses (lower right). (Source: Butler 2011, 222)

*Sniders & Abrahams buildings, 2-20 Drewery Place, 1890 (HO1014, Significant in interim HO1290 Drewery Lane Precinct – recommended in the Hoddle Grid Heritage Review); 268-270 Lonsdale Street, 1903 (Contributory in interim HO1290 Drewery Lane Precinct) & 5-7 Drewery Lane, 1910 (VHR H0802, HO905, HO1014, interim HO1290 Drewery Lane Precinct)*

The Drewery Lane Precinct has a strong association with the cigar and cigarette manufacturing firm Sniders & Abrahams who erected the warehouses at 2-20 Drewery Place designed by Nahum Banet (1890); their administrative building at 268-270 Lonsdale Street designed by Sydney Smith & Ogg (1903); and another warehouse at 5-7 Drewery Lane designed by Hugh Ralston Crawford (1910). By the early 1920's Sniders & Abrahams had left the premises in the 1920s, and the buildings were utilised by a succession of merchants up until the early 1960s.



Figure 14. 2-20 Drewery Place, built in 1890 (left), 268-270 Lonsdale Street (middle) and 5-7 Drewery Lane (right).

*Former Craig, Williamson Pty Ltd complex, 57-67 Little Collins Street, 1912 (rear), 1925 (façade)  
(Recommended as significant in the Hoddle Grid Heritage Review)*

57-67 Little Collins Street, Melbourne, is a manufacturing and warehouse complex of two and three storeys, comprising buildings from 1912 (rear) and 1925 (fronting Little Collins Street) built for Craig, Williamson Pty Ltd, clothing and furniture manufacturers and retailers. The complex also incorporated a Victorian-period caretaker's house to the rear. By 1929, Craig, Williamson Pty Ltd vacated the premises, and the complex housed the City East Telephone Exchange from the 1930s.



Figure 15. 57-67 Little Collins Street, built in 1925, and the earlier buildings to the rear. (Source: Context, January 2018; Google 2016)

*Gothic Chambers & warehouse, 418-420 Bourke Street, 1890 (HO1005) & 3 Kirks Lane, 1890  
(Recommended for inclusion in HO1005 in the Hoddle Grid Heritage Review)*

The Gothic Chambers and the rear warehouse building were built in 1890 to a design by architect Charles D'Ebro. Built as two separate buildings physically, the buildings shared a small yard at the rear, accessed from Kirks Lane. The warehouse fronting Kirks Lane was used in association with the Gothic Chambers until 1970s.



Figure 16. 418-420 Bourke Street (left) and 3 Kirks Lane, both built in 1890.

As a complex of buildings developed for the same owner, the former Thomas Warburton Pty Ltd complex compares favourably with the above HO-listed examples, as it retains a substantial cluster of buildings which clearly illustrate a historical pattern of development in central Melbourne. As large plots of land were mostly not available in central Melbourne, the development of complexes of buildings over time on adjoining or nearby land to accommodate an expanding enterprise was not uncommon. The pattern of development continued into the interwar period, after which many old, established manufacturing companies vacated their city buildings for larger premises outside the city.

Like the examples above, the former Thomas Warburton Pty Ltd complex comprises a range of building types (shops and residences and warehouses) built over time. The two-storey shops and residences with a main street frontage (Bourke Street) have slightly ornate rendered façades, whereas the warehousing facilities fronting laneways have plainer face brick finishes. This is typical of the other HO examples.

Although some of the buildings developed for Thomas Warburton Pty Ltd at this site have been lost, the complex has high integrity as a substantial collection of buildings that provide tangible evidence of an important pattern of development in central Melbourne.

#### *Individual buildings in the former Thomas Warburton Pty Ltd complex*

384-386 Bourke Street is a substantially intact example of what was originally a pair of modest two-storey shops and residences constructed in the pre-boom period in 1865-66. Completed in 1887 during the boom period for the same owner, 365-367 Little Bourke Street represents the later tendency towards more excessive and elaborate Italianate style detailing. Both the Bourke Street and Little Bourke Street buildings, in terms of scale, are comparable low scale shop and warehouse buildings constructed in the latter half of the nineteenth century, when the Italianate styling was a favoured style of choice for local architects and builders.

The following examples are comparable with different buildings that comprise the former Thomas Warburton complex at 384-386 Bourke Street and/or 365-367 Little Bourke Street, being of a similar scale, style, construction date and/or use. The below images and descriptions are provided by CoMMaps unless stated otherwise, with images dated c2000 or later.

*66-70 Bourke Street, 1860 (HO534, Significant in HO500 Bourke Hill Precinct)*

66-70 Bourke Street is a row of three two-storey rendered shops. Numbers 66 and 70 are significant in HO500. All three buildings have altered ground level.



Figure 17. 66-70 Bourke Street, built in 1860.

*Bourke Street East Post Office, 35-37 Bourke Street, 1872 (HO527, HO500 Bourke Hill Precinct)*

35 Bourke Street is a two-storey rendered brick shop, built 1872.



Figure 18. 35-37 Bourke Street built in 1872.

*582-584 Little Collins Street, 1873 (Interim HO1279 – Recommended as significant in the Hoddle Grid Heritage Review)*

This two-storey commercial building was erected by businessman, colonial magistrate and St Kilda councillor William Welshman in 1873. Designed by prominent architects Crouch & Wilson, the building retains much of the high-quality detailing to its front façade.



Figure 19. 582-584 Little Collins Street, built in 1873.

*Former Gordon Building, 384-386 Flinders Lane, 1885 & 1888 (Interim HO1271 – Recommended as significant in the Hoddle Grid Heritage Review)*

Also designed by architect Frederick Williams, 384-386 Flinders Lane was built as office accommodation. The distinctive four-storey (plus basement) office building was originally built as two-storeys (plus basement) in 1885, with an additional two-storeys built several years later in 1888. The cohesive arrangement of elements such as arched windows openings, moulded cornices and parapet detailing results in an integrated Italianate façade.



Figure 20. 384-386 Flinders Lane, constructed 1885 and 1888. (Source: Context 2017)

*239 Lonsdale Street (HO507)*

A three-storey late Victorian building possibly constructed as one of a pair. Retail at ground level. Paired windows on each level, with intact 'Italianate' styling to the upper façade.



Figure 21. 239 Lonsdale Street, unknown build date. (Source: CoMMaps)

*Former Wilson's shop & residence, 299 Elizabeth Street, 1885 (HO1017)*

A three-storey rendered brick shop and former residence. Designed in the Italian Renaissance Revival style and built for Charles Wilson in 1885.



Figure 22. 299 Elizabeth Street, constructed 1885. (Source: CoMMaps)

The two-storey building at 384-386 Bourke Street is a largely intact example of a modestly scaled mid-Victorian-period pair of shops and residences. Demonstrating a refined design in its Italianate style features derived from classical architecture, the building is closely comparable with a number of other HO listed mid-Victorian examples, near the eastern end of Bourke Street. Comparable examples include 51-53 Bourke Street (1860s), 66-70 Bourke Street (1860) and the Bourke Street East Post Office at 35-37 Bourke Street (1872). 31-35 Bourke Street and 66-70 Bourke Street have a similar level of intactness when compared with the subject building in Bourke Street. The Bourke Street building is also comparable to slightly later pre-boom period examples such as 582-584 Little Collins Street and 359-363 Lonsdale Street (recommended as significant in the Hoddle Grid Heritage Review).

The three-storey building at 365-367 Little Bourke Street is a largely intact example of a narrow-fronted late Victorian-period pair of shops with annexed warehouses to the rear. Architecturally, the Little Bourke Street building compares favourably with the HO-listed examples above. Having three or more floor levels and a narrow street frontage, 299 Elizabeth Street, 239 Lonsdale Street and 384-386 Flinders Lane exhibit similar stylistic elements that were popular in the mid- to late Victorian period. Like the Little Bourke Street building of interest, both 299 Elizabeth Street and 239 Lonsdale Street have been altered at ground-level. The design of 365-367 Little Bourke Street represents the shift to more excessively ornamented Italianate style designs over the less ornate variations of earlier decades. This change of taste, influenced by the economic prosperity of the time, was expressed through a building's features such as alternating window shapes on each floor level and more diverse use of classical motifs.

Similar to 365-367 Little Bourke Street, the warehouses in Warburton and Rankins lanes feature fine attention to details, observed in the quoining-like bichrome brick work and splayed edges around openings, for example. Built in the rear service laneways as part of a large hardware manufacturing, wholesaling and retailing complex, the 1912 three-storey face brick warehouses are substantially intact as a group of utilitarian Federation period warehouse buildings that exhibit influences of Neo Romanesque style architecture.

Overall, architecturally, the subject buildings that were part of the Thomas Warburton complex are relatively intact examples of their respective time periods and type.

**ASSESSMENT AGAINST CRITERIA**

✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an extension to HO1052, 365-367 Little Bourke Street, Melbourne.

Amend HO1052 (365-367 Little Bourke Street, Melbourne) to reflect the following changes:

- Apply HO1052 (365-367 Little Bourke Street, Melbourne) to the former Thomas Warburton complex of buildings at 384-386 Bourke Street, and the 1912 warehouses in 2-6 and 8-14 Rankins Lane, Melbourne.
- Change the entry in the Schedule to the Heritage Overlay to 'Former Thomas Warburton Pty Ltd complex, 365-367 Little Bourke Street, 384-386 Bourke Street and 2-6 and 8-14 Rankins Lane, Melbourne'.
- Amend the map for HO1052 to match the changes noted above.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

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## PREVIOUS STUDIES

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**Central Activities District  
Conservation Study 1985**

C (384-386 Bourke Street)  
C (365-367 Little Bourke Street)  
C (2-4 & 6-8 Rankins Lane)

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**Central City Heritage  
Review 1993**

C (384-386 Bourke Street)  
C (365-367 Little Bourke Street)  
C (2-4 & 6-8 Rankins Lane)

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**Review of Heritage  
overlay listings in the  
CBD 2002**

Ungraded (384-386 Bourke Street)  
C (365-367 Little Bourke Street)  
Ungraded (2-4 & 6-8 Rankins Lane)

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**Central City Heritage  
Review 2011**

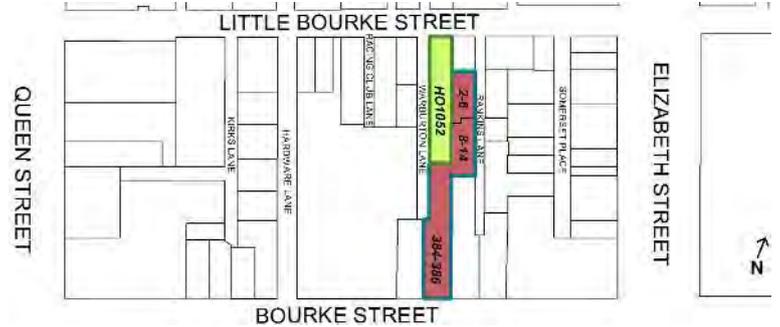
Ungraded (384-386 Bourke Street)  
C (365-367 Little Bourke Street)  
Ungraded (2-4 & 6-8 Rankins Lane)

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**STATEMENT OF SIGNIFICANCE**

**Heritage Place:** Former Thomas Warburton Pty Ltd complex

**PS ref no:** HO1052



**What is significant?**

384-386 Bourke Street, 365-367 Little Bourke Street and 2-6 and 8-14 Rankins Lane, Melbourne, the former Thomas Warburton Pty Ltd complex comprising buildings constructed over stages in 1865, 1887 and 1912.

Elements that contribute to the significance of the place include (but are not limited to):

- original two-storey form and scale, original loadbearing brick walls finished with painted render, and pattern of openings on the upper level, as well as the Italianate style decorative details including

pilaster, cornices, parapet with open balustrade, central pediment and key stones (384-386 Bourke Street);

- original three-storey form and scale incorporating rear warehouses, original loadbearing brick walls finished with painted render (street frontage), original loadbearing face brick walls with bichrome detailing (along Warburton Lane), pattern of openings on the upper level façade, pattern of openings on the Warburton Lane elevation including the cement sills with brackets and splayed edges (except for the altered ground level openings and rectangular upper level openings) as well as the Italianate style decorative details including pilasters, cornices, flat parapet with dentilation below, alternated windows shapes with rendered surrounds and key stones (365-375 Little Bourke Street); and
- original three-storey form and scale, original loadbearing face brick walls, and patterns of openings on the upper level, bays divided by plain pilasters and terminated with semi-circular arches, recessed spandrels, corbel heads, reinforced concrete lintels, and other original or early details such as hoists, any original timber or steel window frames and sets of double doors including those on the loading doors (rear of 384-386 Bourke Street in Warburton Lane, and 2-6 and 8-14 Rankins Lane).

Later changes, including alterations to the ground-level shopfronts (384-386 Bourke Street and 365-367 Little Bourke Street), new projected signages (384-386 Bourke Street), and infill of ground-level openings (rear of 384-386 Bourke Street), are not significant.

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

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The complex of buildings at 384-386 Bourke Street, 365-367 Little Bourke Street and 2-6 and 8-14 Rankins Lane, Melbourne, is of local historic and representative significance to the City of Melbourne.

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

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The complex of buildings at 384-386 Bourke Street, 365-367 Little Bourke Street, 2-6 and 8-14 Rankins Lane, constructed over stages in 1865, 1887 and 1912 by Thomas Warburton Pty Ltd is historically significant. Developed and owned by a single company, the group of adjoining buildings provide important tangible evidence of the evolution of a prominent business in this area of central Melbourne that was known for horse bazaars, ironmongery and hardware merchants from the 1840s. A notable ironmonger and hardware supplier, Thomas Warburton established his business at 384-386 Bourke Street in 1865, buying a block running through to Little Bourke Street, on which the Warburton family gradually developed their business and other warehouses creating an extensive complex that comprised 11 buildings by the mid-1920s. Thomas Warburton Pty Ltd was directly associated with the site for more than 100 years. Thomas Warburton Pty Ltd was one of the key manufacturing and wholesaling businesses that once thrived in the immediate area. The company survives today as Thomas Warburton Pty Ltd, owned by the multinational Wurth Group. (Criterion A)

The former Thomas Warburton Pty Ltd complex is significant as a representative example of a building complex associated with manufacturing and wholesaling, which was once common in central Melbourne but is now unusual. Developed for the same owner, the complex retains a substantial cluster of buildings that are reflective of their respective types (shops with residences above, storage and warehouses) and time periods (mid- and late Victorian and Federation/Edwardian periods). The design aesthetics of each respective time period is reflected in the designs of each building in the complex. The 1865 building at

384-386 Bourke Street is an early example of Italianate style shop and residence building in central Melbourne. Sharing similar stylistic elements, the design of 365-367 Little Bourke Street represents a shift in preference towards highly ornamented designs over the more plainly decorated variations of the earlier decades. The rear three-storey warehouses fronting Warburton and Rankins lanes are representative of Federation-era face red brick warehouses with utilitarian characteristics. Overall, the former Thomas Warburton Pty Ltd complex is highly important as a collection of substantially intact buildings that provide tangible evidence of an important pattern of development in central Melbourne. (Criterion D)

**Primary source**

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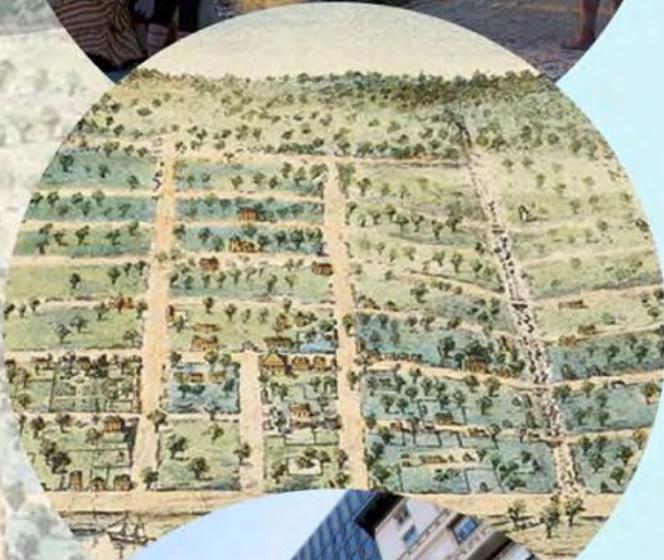
Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)



# HODDLE GRID HERITAGE REVIEW

## VOLUME 2b: Postwar Thematic Environmental History and postwar places

July 2020



Prepared for  
City of Melbourne



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Project Team:

**Context**

**GJM Heritage**

**On Country Heritage and Consulting**

**Ochre Imprints**

**Spatial Vision**

### Report Register

This report register documents the development and issue of the report entitled *Hoddle Grid Heritage Review – Volume 2b: Postwar Thematic Environmental History and postwar places* undertaken by Context in accordance with our internal quality management system. (Volume 2b was also undertaken in consultation with GJM Heritage.)

Project No.	Issue No.	Notes/description	Issue Date	Issued to
2340	1	Hoddle Grid Heritage Review – Volume 2b: Postwar Thematic Environmental History and postwar places	3.7.2020	City of Melbourne

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## LIST OF TECHNICAL VOLUMES

The Hoddle Grid Heritage Review is reported in a **Summary Report** and a series of technical volumes as follows:

### **Volume 1: Built & Urban Heritage – Methodology**

Volume 1 explains the methodology used to select and assess the heritage values of precincts and individual places identified by the City of Melbourne and others as requiring assessment. This Volume also presents the steps undertaken to ensure that all likely heritage places have been identified and either assessed within the present project or recommended for future assessment.

### **Volume 2: Built and Urban Heritage – Assessed Places & Precincts**

Volume 2 contains heritage assessments and recommendations for individual places and precincts. The material is in the form of citations suited to the recognition of a place on the Schedule to the Heritage Overlay in the Melbourne Planning Scheme. Volume 2 is divided into two volumes:

- Volume 2a – Precincts, pre-1945 places, revisions to existing individual Heritage Overlay
- Volume 2b – Postwar Thematic Environmental History and postwar places

### **Volume 3: Aboriginal Heritage**

Volume 3 explains the approach to Aboriginal heritage for the Hoddle Grid Heritage Review. It explores the concept of shared heritage, the scope of contemporary Aboriginal heritage and the policy context. It describes the important role played by the three Traditional Owner organisations. Volume 3 explains the thematic analysis that was applied in framing the history (Volume 4) and describes how places were identified, mapped and an expanded Aboriginal Places List created. It also briefly outlines the pre-contact Aboriginal archaeological component. Through a co-research model, the three Traditional Owner organisations selected and researched specific places, and these are presented in this volume along with recommendations for recognition and interpretation of Aboriginal history and values. One place is recommended for inclusion in Heritage Overlay and the citation is therefore presented in Volume 2.

### **Volume 4: Aboriginal History - Hoddle Grid**

Volume 4 presents a history of the Hoddle Grid study area in relation to Aboriginal history, connections and places. It builds on an earlier project (Context, 2010), adopts an Aboriginal and shared history thematic framework, develops each theme briefly and identifies place examples. The three Traditional Owner organisations recognised by the City of Melbourne (CoM) have been involved in reviewing the themes and identifying associated places.

### **Volume 5: Pre-Contact Aboriginal Archaeology of Hoddle Grid**

Volume 5 presents an analysis of the pre-contact Aboriginal archaeology across the Hoddle Grid study area, considering prior land and water forms, vegetation and other factors that influenced Aboriginal land uses and activities over the estimated 40,000 years of Aboriginal occupation of south-eastern Australia. This information is then related to the evidence that has been uncovered through recent archaeological excavations. The result is a spatial model designed to predict the likelihood of uncovering evidence of pre-contact Aboriginal sites within the Hoddle Grid area. The model also considers past ground disturbance. It is designed so that it can be regularly updated. The model has been discussed with Traditional Owners and key government bodies, and recommendations are made on how to increase the assessment and management of Aboriginal cultural heritage ahead of redevelopment in the Hoddle Grid study area.

**Volume 6: Communications & Engagement**

Volume 6 documents the development and implementation of a Communications and Engagement Plan for the Hoddle Grid Heritage Review. Specific elements of engagement are detailed including the involvement of both internal and external stakeholders, engagement with Traditional Owner Organisations, the Participate Melbourne and Melbourne Conversations activities and the opportunities to develop interactive digital and other forms of public information.

## ABBREVIATIONS

AHC	Australian Heritage Council
AV	Aboriginal Victoria
BP	Before Present
CASM	Corporate Affairs and Strategic Marketing
CBD	Central Business District
CHMP	Cultural Heritage Management Plan
CoM	City of Melbourne
ERG	External Reference Group
HCV	Heritage Council of Victoria
HERMES	Victoria's Heritage Database supported by Heritage Victoria
HO	Heritage Overlay
HV	Heritage Victoria
KHT	Koorie Heritage Trust
MMRA	Melbourne Metro Rail Authority
MMBW	Melbourne and Metropolitan Board of Works
VAHR	Victorian Aboriginal Heritage Register
VHI	Victorian Heritage Inventory
VHR	Victorian Heritage Register

# POSTWAR THEMATIC ENVIRONMENTAL HISTORY 1945-1975

# City of Melbourne Hoddle Grid Heritage Review

Postwar Thematic Environmental History 1945-1975

March 2020

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*Figure 1. Aerial view of Melbourne, 1959 (State Library of Victoria H2016.33/35)*

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## Introduction

### Melbourne in the Postwar Period

*Between 1950 and 1970, Melbourne became – for the first time since the 1880s – the fastest growing city in Australia. Perhaps more than any other Australian city, it exemplified the Fordist paradigm of urban growth – high investment in manufacturing, especially of protected consumer products such as cars and electrical goods, high levels of immigration, high levels of car and home ownership and high levels of government intervention in the provision of infrastructure. Melbourne became the main beachhead of American economic and cultural influence, and the leading centre of modernist innovation in art, architecture and design.*

Graeme Davison, 'Welcoming the World: the 1956 Olympic Games and the re-presentation of Melbourne' in J Murphy and J Smart (eds), *The Forgotten Fifties: aspects of Australian society and culture in the 1950s*, p. 65.

The twentieth century represented Australia's coming of age. The post-World War II period was intrinsically linked to the concepts of progress, prosperity and expansion. Governments across the country became official patrons for this notion of progress, which became increasingly associated with a modern aesthetic in art, architecture and design. European and American influences on architecture in particular became an optimistic expression of post-war recovery – a vision of progress towards a brighter and better future (Lewi & Goad 2019:22-24).

For Melbourne, the years between 1945 and 1975 were characterised by great social, cultural and physical transformation. In the immediate postwar years, Melbourne was a city 'in the doldrums' (Lewis et al 1993:203). Building activity was at a standstill and an atmosphere of stagnation hung over its centre. An editorial in the *Herald* lamented that 'too many old, two-storey buildings front our main streets' while influential architect, Robyn Boyd, denounced 'the commercial slums of the city', despairing at the lack of office space and the 'derelict little buildings' that populated the city centre (*Herald* 21 March 1955:3).

The 1950s heralded dramatic changes. As author and historian, Robyn Annear, attests, it was at this time that:

*Melbourne was being remade. It was always being remade, but from the mid-1950s the city was falling over itself in the pursuit of progress* (Annear 2014:xi).

This was a period of great optimism and energy – the lifting of constraints on building materials in 1952 and the gradual recovery of Melbourne's economy brought a new-found confidence to the city. The rise of car ownership, the introduction of television to Australia, the hosting of the Olympic Games, and the arrival of a million immigrants from Europe and the UK over a 20-year period contributed to the substantial cultural, social and physical transformation of the city (MV).

The explosion of construction from 1953 onwards was a dramatic turning point in the evolution of central Melbourne, with the demolition of older buildings considered to be a 'sign of progress, prosperity and expansion' (*Port of Melbourne Quarterly* 1958:11-15). In 1959, the *Sydney Morning Herald* reported that:

*For the five years ended September 30 last year (1959), the MCC handled building applications valued at nearly 52 million pounds...In the central business area, 102 buildings were erected during the five years. Prominent among these were those erected by large companies as their Australian headquarters, which evidenced the confidence of business enterprise in the future of Australia and of Melbourne in particular* (*Sydney Morning Herald*, 3 May 1960:5).

During this period, Melbourne asserted itself as a forward-looking international city by embracing the new-found architectural language of Chicago and New York and rejecting the applied decoration of the nineteenth and early twentieth centuries. The Post-War Modernist style of multi-storey buildings, influenced particularly by the steel and glass office tower design in the United States, stood in stark contrast to the pre-war city buildings in central Melbourne.

Part motivated by a surging national pride, and part driven by the need to provide increased accommodation and lettable space for the expanding city, the introduction of the postwar office block transformed the skyline of Melbourne and its patterns of land use (Taylor 2001:18). Tall office buildings became an internationally recognised symbol of Melbourne's aspiration for expansion and prosperity (Taylor 2001:58). The scale and modernity of Melbourne's new buildings reflect the city's belief in its economic and commercial future and the rejection of its small-scale manufacturing and retailing past.

Australia had settled into a new, more independent sense of national pride and identity removed from British antecedents by the mid-1960s. Melbourne had successfully hosted the 1956 Olympic Games, which brought maturity and growth for the city, as well as a role on the international stage, while the introduction of television in the 1950s led to a growing interest and concern for international affairs and global issues.

The physical fabric of Melbourne continued to evolve apace. The sharp rise in car ownership altered the city's layout and appearance through the introduction of multi-level carparks, parking meters and garages, as well as the construction of road infrastructure to provide vehicular access to the city centre. It also influenced the relocation of manufacturing and retailing services outside the city centre (Marsden 2000:41-42).

In 1970, the construction boom showed little signs of slowing down, with the *Age* reporting that:

*the building rate in Melbourne's Golden Mile business area is booming this year and is already a record. The City Council has issued permits for buildings valued at \$107,585,000 – double the value of the previous year record year 1966 and triple last year's permits (Age 15 June 1970:3).*

It was this building boom of the late 1960s and early 1970s that began to turn the tide on wholesale demolition and development and focused people's attention on what was being lost in Melbourne's city centre. As Rodney Davidson, former chair and president of the National Trust in Victoria and founding chair of the Historic Buildings Preservation Council, noted in 1979:

*until about 1971 it was difficult to get people interested in conservation issues. Then suddenly Melbourne woke up one morning and found there was a big hole where the Paris end used to be...it was that more than anything which brought home the consequences of extravagant development (Age 12 April 1979:15).*

This growing concern to preserve elements of Melbourne's past ultimately led to reforms to planning schemes and the establishment of registers to protect historic buildings that continue to exist today.

## Hoddle Grid Postwar Thematic Environmental History

The *Hoddle Grid Postwar Thematic Environmental History 1945-1975* (the Postwar TEH) has been prepared to document and illustrate how various themes have shaped the environment and culture of central Melbourne following World War II. In this way, the Postwar TEH provides a context for postwar heritage places that have been identified within the Central Business District of the City of Melbourne as part of the *Hoddle Grid Heritage Review* (2020).

This Postwar TEH builds on an earlier version prepared by Context titled *Post-World War Two Thematic History* for the City of Melbourne.

The Hoddle Grid Heritage Review study area extends slightly beyond Robert Hoddle's surveyed grid. The boundary encompasses a section of the Yarra River or Birrarung, recognising that the history of the Hoddle Grid is inextricably linked to the presence of the river and that the grid plan is aligned with its course. In the west, the study area boundary goes to Wurundjeri Way, including the railway and part of the former Batman's Hill, one of several hills that gave the city landscape its particular shape. To the north-east it extends to A'Beckett and Victoria Streets (Context 2018:2).

The Postwar TEH is arranged thematically, with themes consistent with those of the *Thematic History – A History of the City of Melbourne's Urban Environment*, prepared by Context in 2012. The following text provides an explanation for the role of the 2012 Thematic History, and it equally applies to the purpose and function of the Postwar TEH:

The role of the Thematic Environmental History is not to provide a comprehensive account of the social and economic history of the municipality. It is intended to be a concise document that takes a broad-brush approach, setting out the key themes that have influenced the historical development of a municipality and helping to explain how and why the built and human-influenced environments of that municipality look as they do today. A thematic environmental history is an essential part of a municipality heritage study, helping ensure that the places that reflect and represent the historical development of the municipality are recognised.

The Heritage Victoria publication *Victoria's Framework of Historical Themes* highlights what is distinctive about Victoria, and offers a guide to the development and use of themes in local thematic environmental histories. Appendix 1 compares the themes developed for this thematic environmental history with the framework of Victoria-wide themes.

This thematic environmental history is arranged around the selected themes, using these themes as chapters. It does not follow an overall chronological order, although within each chapter the narrative may progress in a linear fashion. The process of determining historical themes has been similar to that undertaken for any other thematic municipal history, in that a large amount of secondary material has been drawn on in researching land-use patterns, and economic and social developments. The vast quantity of available literature relating to the history of the City of Melbourne provides a valuable, if somewhat overwhelming, resource; the archives of the City of Melbourne (now housed at PROV) are a significant collection in themselves. It has not been possible to use all of this material to prepare this report, but a selection of the available resources has been drawn on.

Following each sub-theme, the report lists examples of places and objects to help the reader understand the connection between the identified historical themes and the tangible places and objects in the City of Melbourne that relate to each theme. This is an indicative list only, for the purpose of demonstrating the different kinds of places that might relate to the different themes.

No thematic environmental history can ever be considered complete. As more research is undertaken, evidence is uncovered through heritage studies, as community stories are told and as social perspectives change, new aspects of a locality's history will inevitably emerge (Context 2012:vi-vii).

The Postwar TEH is divided into the following historic themes, drawn from the 2012 Thematic History:

- 1.0 Shaping the urban landscape
- 2.0 Governing, administering and policing the city
- 3.0 Building a commercial city
- 4.0 Creating a functioning city
- 5.0 Living in the city
- 6.0 Working in the city
- 7.0 Shaping cultural life
- 8.0 Enjoying the city
- 9.0 Preserving and celebrating the city's history

These themes are discussed more fulsomely below, as they relate to the Melbourne Central Business District in the postwar period (1945-1975).

## Abbreviations

CBD	Central Business District
CDA	City Development Association
CoM	City of Melbourne
DELWP	Department of Environment, Land, Water and Planning
MCC	Melbourne City Council
MMBW	Melbourne Metropolitan Board of Works
NTAV	National Trust of Australia (Victoria)
PROV	Public Record Office Victoria
SLV	State Library of Victoria
VHD	Victorian Heritage Database

## Thematic Environmental History

### 1.0 Shaping the urban landscape

#### 1.1 Foundations of town planning in Melbourne's city centre

*The first phase in the centre's postwar history...involved neither development nor redevelopment but an artificially-prolonged period of stasis due to prolonged wartime controls. This was reflected in the mixture of land uses, low-scale and 'pre-modernist' architecture, and the low-key city life...What this means in heritage terms is that much of the prewar city centre, even the colonial city centre, survived intact until the 1960s (Marsden 2000:57).*

Australian interest in town planning, and the concept of national planning in particular, developed significantly after World War II (Marsden 2000:65). At the height of the war, the Commonwealth Government had been concerned with the poor regulations surrounding the development of Australia's capital cities and threatened to withhold vital housing funding for states without appropriate planning legislation. Consequently, the Victorian Government approved the *Town and Country Planning Act 1944*. This Act gave local councils voluntary powers to prepare and administer (either alone or jointly with another council) local planning schemes. Under these schemes, councils could prescribe the use and development of land within their municipality. Importantly, Interim Development Orders (IDOs) were introduced, which acted as stopgap controls until a scheme was approved or amended (Leskovec nd:277-278).

The Town and Country Planning Board was established under the 1944 Act and commenced operation early in 1946. The Board was established to report to and advise the Minister of Public Works on the planning provisions outlined in the Act. These provisions marked the beginning of statutory planning in Victoria (Public Record Office Victoria).

In 1949 the state parliament passed the *Town and Country Planning (Metropolitan Area) Act 1949*. This amendment to the principal 1944 Act gave the Melbourne and Metropolitan Board of Works (MMBW) – a public utility board established in 1891 to provide water supply, sewerage and sewage treatment functions for the City of Melbourne – the power to prepare and administer a planning scheme for a defined metropolitan area in Melbourne. The Town and Country Planning Board's role was to advise on the planning schemes drafted by the MMBW (Leskovec nd:278-279). The metropolitan region would broadly incorporate municipalities within a 15-mile (24km) radius of the central city, with a 25-mile (40km) extension to take in the Frankston area. E F Borrie, the MMBW sewerage engineer, was appointed chief planner.

The *Melbourne Planning Scheme Report* prepared by the MMBW was released in 1954. It was subsequently translated into the new Melbourne Metropolitan Planning Scheme (MMPS) (Lewis et al 1993:216-17). Its development reflected the postwar expectation that the new era would produce modern, efficient, scientifically planned cities (Howe cited in Marsden 2000:65). The MMPS was publicly submitted in 1954 with an IDO put in place in February 1955. Although the MMPS was formally submitted to the State Government in 1958, it took a further 10 years before a planning scheme for metropolitan Melbourne was formally gazetted (Leskovec nd:278).

#### 1.2 City of Melbourne's first planning scheme

Initially state and local government treated the Melbourne city centre as a central business zone, with little control placed on the construction of office blocks, warehouses and small factories. Therefore, by the early 1960s, the city represented 'almost a purely market-controlled allocation of space and intensity of site use' (John Paterson Urban Systems, 1972). Any development controls, such as those introduced in Melbourne in the mid-1960s, sought to 'tidy up' rather than influence the pattern of city centre activities (Marsden 2000:64).

On 25 October 1961, Melbourne City Council (MCC) resolved to prepare a specific local planning scheme for Melbourne's central city (Town and Country Planning Board of Victoria 1963/1964:26). The person appointed to prepare the inner-city planning scheme was E F Borrie, the chief planner of the 1954 *Melbourne Planning Scheme Report*.

The MMPS was placed on public exhibition in 1964. It became a properly gazetted scheme in May 1968. The central city was given its own Central Business Zone as part of the MMPS but the metropolitan scheme contained

minimal information about how it was to be administered. This responsibility was left to the MCC (Ramsay Consulting for DELWP c2016:8).

### 1.3 Plot ratios and development outcomes

E F Borrie's 1964 planning report for central Melbourne drew attention to land use control and zoning, and recommended the implementation of Plot Ratios (Figure 2) (Ramsay Consulting 2012:7-8). The Plot Ratio, or Floor Area Ratio, is the relationship between the total amount of usable floor area that a building has and the total area of the lot on which the building stands. The ratio is determined by dividing the total or gross floor area of the building by the gross area of the lot. A higher ratio is more likely to indicate a denser construction with higher buildings. In 1964, the recommended highest Plot Ratio was 8.1:1 at the corner of William and Collins streets. The lowest recommended Plot Ratio was 1:1 on Elizabeth Street adjacent to the Queen Victoria Market, and at the north end of King Street adjacent to Flagstaff Gardens. Most blocks were set at below 5:1, meaning that for a building that covered the whole site, five storeys would be the maximum height.

The impact of Plot Ratio controls was the consolidation of the traditional city fabric into larger allotments, particularly clustered in the east, and the western hill of Bourke and Collins streets. Base level Plot Ratios were allocated to districts and a bonus system was introduced which allowed for increased floor areas in exchange for open residual (civic) space at ground level, such as plazas and common areas. Specific uses such as 'international standard hotels' could also achieve bonuses (City of Melbourne 2016:5-7). The 'slab' towers of the earlier 1960s with the lift and services core on the property boundary, gave way to the taller and more efficient freestanding towers with a central cores and high efficiency floor plates of up to 2,000 square metres, set back from street frontages via a forecourt, plaza or podium (CoM 2004).



Figure 2. Plot ratios from the 1964 planning report for central Melbourne (Ramsay Consulting 2012:22)

### 1.4 Site consolidation

In the early 1960s, offices comprised more than 40 per cent of Melbourne city addresses (Davison cited in Marsden 2000:58). From the late 1960s, skyscrapers also consumed more land as buildings became taller and wider. Adjacent city properties were purchased and amalgamated to form large redevelopment sites. The creation of these large scale 'superblocks' relied on demolition. Historian, Susan Marsden, writes that by 'combining long-established plots and closing streets the procedure threatened to obliterate street and block patterns dating from the foundation years of the capital cities' (Marsden 2000:60-61).

As a consequence, Melbourne's skyline, its ground level spatial configuration and the 'colourful mix of forms and functions in the nineteenth-century town' (Davison cited in Marsden 2000:57) were 'radically transformed' between 1956 and 1975 (Marsden 2000:57):

*These changes were ascribed to postwar prosperity, to architects' discovery of the International style, and to property and mining booms as well as rising land values. The change was most pronounced at the heart of the financial district near Collins Street where land values soared. As land taxes were tied to the unimproved capital value redevelopment was inevitable. The old urban mix 'gave way to the high-rise uniformity of the corporate bureaucracies in the 1960s' (Dunstan cited in Marsden 2000:58).*

In this period, most of Australia's largest companies, including Broken Hill Proprietary (BHP), Royal Dutch Shell (Shell), Imperial Chemical Industries (ICI), General Motors Holden (GMH), Ansett and their accompanying financiers were established within city centres (Marsden 2000:58). The Conzinc Rio-Tinto building (now demolished) replaced Melbourne Mansions at 89-101 Collins Street in 1963 (Figure 3). Architectural historian, Miles Lewis AM, notes that this curtain walled office building, set back from Collins Street to provide a north facing garden entry, was one of the first high-rise developments to break the building line of Collins Street and set the precedent for providing open space at the ground level of buildings as a 'quid pro quo for various dispensations offered to developers' (Lewis et al 1993:262).



Figure 3. Conzinc-Rio Tinto Building at 95 Collins Street, 1970 (State Library of Victoria, H2011.55/1479)

### 1.5 Abandoning height controls and building higher

During World War II and up to 1953 there was little building activity in Australian city centres. Wartime austerity severely restricted the availability of materials for building, and costs were high. With the various state governments lifting constraints on building materials after 1952, development resumed (Jennifer Taylor 2001:15). As reported in University of Melbourne's Architectural Department's publication *Cross-Section* in 1954:

*All over Australia urban building is lazily awakening. The scene in Melbourne city, which only last year seemed condemned to building inactivity forever, has quite suddenly changed. After 14 years almost without a new building, many major works are now actually under way and several more are in advanced planning (Cross-Section 1954: No 18, Figure 4).*

The following year it was reported that 'Sydney and Melb[ourne] cities' booms reached the stage where each street seemed to have some bldg.(sic) activity' (*Cross-Section* 1955: No 33).

Commercial expansion in central Melbourne had been hindered by a 132 foot (40 metre) height limit that had been enforced since 1916. Many office buildings built precisely to this height limit had been erected in the interwar period, and this continued after the war with the completion of the first postwar example, the new premises for petroleum giant H C Sleigh Ltd at 166-172 Queen Street (Bates, Smart & McCutcheon) in 1953. While some other buildings followed, it was not until the height limit was lifted in 1956 that commercial development in the city boomed. As was later recorded in *Architecture Australia*, no fewer than 30 new multi-storey office buildings were built in and around the city centre between 1955 and 1958 (Heritage Alliance 2008:19-20).

The first city building to exceed the 132 feet limit was the 20-storey (81 metre) ICI House, 1 Nicholson Street, East Melbourne (Bates Smart & McCutcheon, 1958), located just outside the Hoddle Grid (Figure 5). It was followed by the 26-storey (96 metre) Conzinc Rio-Tinto building at 95 Collins Street (Bernard Evans, 1962, demolished), which retained the title of Melbourne's tallest building until the end of the decade. By then, high-rise development was becoming common, and it was reported in 1973 that buildings of 20 or more storeys were appearing in central Melbourne at a rate of approximately one per year. The title of Melbourne's tallest building changed frequently in the following decades: from Marland House 570 Bourke Street (1971, 121 metres), to BHP House at 140 William Street (1972, 152 metres) to the Commonwealth Banking Corporation Building at 359-373 Collins Street (c1972-75, 153 metres) (Heritage Alliance 2008:20).

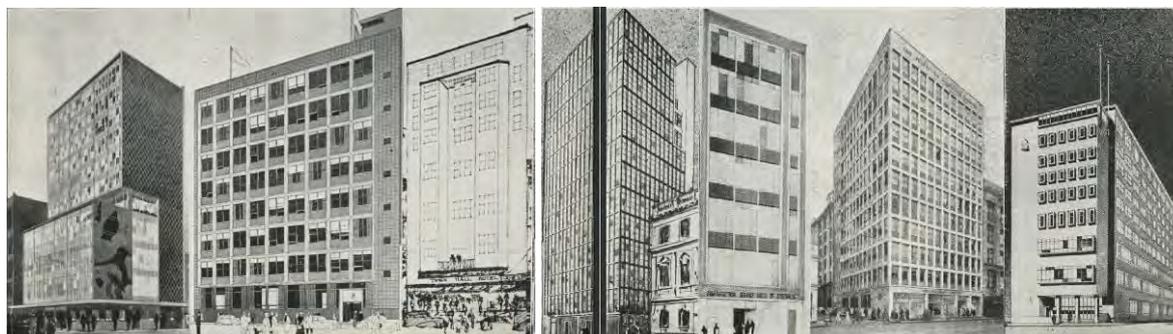


Figure 4. Sketches showing high-rise buildings being constructed in the City of Melbourne, 1954 (*Cross-Section* April 1954, No 18)



Figure 5. Lonsdale Street showing ICI building, Melbourne, Vic. Rose Stereograph Co, 1955 (State Library of Victoria)

### 1.6 Campaigning for a better Melbourne

In November 1953, an activist group, the City Development Association (CDA), was founded to counteract the perceived stagnation of development in central Melbourne in the post-World War II era. As reported in the *Age* at the time, 'for too long Melbourne has been standing still. The time has come for her to reassert herself and to show that the citizens of this generation...can plan and build just as well as their fathers and grandfathers did in making this a truly great city' (*Age* 18 November 1953:2). The CDA included an array of businessmen and professionals in the fields of architecture, planning and academia. Sir Norman Myer of the Myer Emporium was appointed the CDA's first chairman.

Pledging to 'campaign for the necessary action that will relieve or solve many of the worst problems that have overtaken the city and metropolitan area in the last 20 years,' the CDA advocated for such things as civic improvement, slum redevelopment, traffic and parking in the central city, high-rise office towers, and high-density living (*Age* 18 November 1953:2). CDA initiatives included the founding of Moomba, the promotion of 'the Paris End' of Collins Street, the beautification of Flinders Street near the railway station and the development of off-street parking (*Age*, 17 June 1960:6; Dunstan 2008). The CDA was almost disbanded in November 1965 due to lack of funds and despite attempts to revive it, appears to have languished soon after (*Age* 16 November 1965:12; *Age* 30 November 1965:12).

### 1.7 Diversifying the city centre

In the 1970s, the office zone expanded upwards and outwards to encroach on the old wholesaling, light industrial and professional districts (Marsden 2000:58). MCC developed the *City of Melbourne Strategy Plan* in 1974 which focused on the city's overall accessibility (to be improved by the underground rail loop), office employment, government activity, entertainment and character. It also projected a large increase in employment and a moderate increase in housing.

For the central city the Strategy Plan encouraged high-density office development, especially in the vicinity of the proposed underground city railway stations. The central city was divided into three precincts of office, retail and entertainment with Plot Ratio maximums of 10:1, 8:1 and 6:1 respectively and bonuses of up to 2:1 in each. It also recommended the application of 'View Protection Policies' along the western, southern and part of the eastern edges of the Hoddle Grid to preserve views into and out of the central city (Ramsay Consulting 2012:8-10).

Unfortunately, the MCC was contending with weak finances and years of chaotic administration at the time of developing the 1974 Strategy Plan and its implementation consequently failed. Even so, this first attempt to revitalise Melbourne caused an "awakening of public awareness" of the need for urban reform. This led to a successfully implemented Strategy Plan in 1985 (Figaredo 2019).

## 1.8 Expressing an architectural style

Multi-storey commercial buildings made a significant contribution to postwar Melbourne, particularly from the late 1950s to the mid-1970s. With the resumption of building construction in the 1950s after the hiatus of World War II, the advent of curtain wall construction – enabling the application of a non-load bearing skin to the face of a building – radically altered the appearance of the modern city commercial building.

Constructed predominantly for the financial and business sectors, there was an eagerness amongst clients to establish a dominant city presence and to project a modern, progressive and prestigious approach to commercial building design. The resulting Post-War Modernist style of multi-storey buildings, influenced particularly by steel and glass office tower design in the United States, were in stark contrast to the pre-war city buildings in central Melbourne and presented architects of the day with a completely new design challenge.

Thirty major city buildings were completed in Melbourne in four years alone from 1955 to 1958 and 22 were office buildings within, or on the fringes of, the CBD (Saunders 1959:91). Largely influenced by the American skyscraper, the earliest office buildings of the 1950s utilised innovative curtain walling, formed from continuous metal-framing filled principally with glass. The curtain wall is described by Miles Lewis as ‘essentially a continuous, non-bearing skin on the face of a building’ and is one of the ‘leitmotifs of modernism, both in Australia and overseas’ (Lewis 2012:185). The curtain walled ‘glass box’ aesthetic was embraced by the local architects, and many buildings followed to the extent that high-rise office buildings with curtain walling became a defining characteristic of the new buildings in the latter half of the 1950s (NTAV 2014:5-6).

Amongst the first curtain walled buildings to be constructed in Melbourne was the 13-storey glass-fronted Gilbert Court at 100 Collins Street (J A La Gerche 1954-56), which was built to the height limit of 132 feet (40m), and – perhaps the most influential – the free-standing ICI House, 1 Nicholson Street (Bates Smart & McCutcheon 1955-58). Located on the outskirts of the Hoddle Grid, ICI House was clad on all four facades with glass curtain walling and exceeded the well-established maximum building height within the Hoddle Grid. Large numbers of similarly designed city commercial buildings followed, often displaying bold horizontal contrast between alternating rows of glazing and coloured spandrels.

## 1.9 Beyond the curtain wall

The dominant glass box design of the late 1950s was challenged in the 1960s as the shortcomings of the fully glazed curtain wall became apparent – in particular its poor thermal performance – and new technologies became available. Advances in concrete technology, including the development of precast concrete, impacted greatly on both the appearance and structure of the commercial tower form from the 1960s onwards.

By the mid-1960s, architects were experimenting with a range of solid cladding materials for tower buildings including precast concrete, stone, reconstituted stone, tile and brick, as well as various metals for cladding, screening and detailing. A number of buildings continued to adopt true curtain wall construction; however, a different aesthetic was created by the use of solid external cladding in place of the typically glazed spandrels of the 1950s. This aesthetic is evident in a number of existing buildings in the city centre including the Guardian Building at 454-456 Collins Street (1960-61), with its stone-faced precast concrete panelled facades.

Concrete advances saw an increase in the use of reinforced column and slab construction in 1960s multi-storey building design, however concrete-encased steelwork also continued to be used. Some buildings incorporated structural elements in their main facades (for example load-bearing precast concrete panels or structural mullions) so were therefore not of true curtain wall construction. The structural nature of these facades was not necessarily apparent to the observer and the buildings continued to display the well-established repetitive characteristics of the true curtain wall façade, such as at Australia-Netherlands House, 468-478 Collins Street, designed by Peddle Thorp & Walker in association with Meldrum & Partners (c1968-70).

A broad range of design approaches became apparent in multi-storey commercial buildings of the 1960s and early 1970s. The horizontality of curtain walling was often balanced by the addition of vertical elements such as façade columns, strips or fins, which introduced textural patterns and visual strength to the facades of a number of buildings. Other multi-storey towers clearly expressed their structure externally with grid-like facades which clearly reflected the internal trabeated structural system. Sun screening provided additional patterning to facades, either as a repetitive decorative motif across the façade, as an expression of the window frames (such as at Royal Mail House, 253-267 Bourke Street designed by D Graeme Lumsden, 1961-63), in the form of balconies (as at the Melbourne Office of the Commercial Banking Company of Sydney building, 251-257 Collins Street, 1971-73), or occasionally as an entire screen attached to the exterior face of the building.

Buildings also varied with towers set within plazas or on dominant podiums. The State Savings Bank of Victoria at 45-63 Swanston Street, designed by Buchan Laird & Buchan (c1974), is one example of a building constructed with a dominant podium. Buildings were sometimes set back from the street line behind public plazas – a strategy adopted to gain council approval for additional building height and evident in the Bates Smart McCutcheon designed Commonwealth Banking Corporation Building at 359-373 Collins Street (c1972-1975) – while others were built within larger plaza spaces, such as the AMP Tower & St James Building Complex (1965-69), designed by US-based firm Skidmore Owings & Merrill (SOM).

### 1.10 Brutalism and brickwork

Brutalism was another architectural style that emerged in commercial building design in Australia as early as 1959, when Harry Seidler used off-form concrete for an eight-storey office block in Ultimo, NSW. That same year, Melbourne architect Kevin Knight (from the office of Oakley & Parkes) prepared plans for the International Order of Oddfellows (IOOF) Building at 380 Russell Street, Melbourne that broke new ground with its banded façade of reinforced concrete spandrels.

Based on the work of modern architecture pioneer Le Corbusier, and largely inspired by his design for the *Unité d'Habitation* in Marseilles (1952), this architectural style became widely accepted internationally. Brutalism incorporated ideas of integrity in expression of materials (especially off-form concrete), structure and function, and often gave rise to dramatic sculptural forms (VHD Hoyts Cinema Centre).

Brutalism became more widespread in central Melbourne in the 1970s. The Mid City Centre at 194-200 Bourke Street (Bogle & Banfield, 1969-70), is a notable example, with its façade of chamfered concrete volumes.

During the 1960s and 70s, face brickwork also made a return with the Houston Building at 184-192 Queen Street (E & G Kolle & Associates, 1964-65), the State Savings Bank of Victoria, 233-243 Queen Street (Godfrey & Spowers, Hughes Mewton & Lobb, 1967-68) and the 13-storey Nubrik House at 269-275 William Street by architects Buchan, Laird & Buchan (1972) (NTAV 2014:22).

### 1.11 Overseas influences

America was the strongest overseas influence on the post-World War II architecture of Australian capitals. Australian architects often studied in American universities or visited the USA on study tours. American advances in the manufacturing of steel and concrete were also adopted in Australia. While steel was the main material in North American skyscrapers, concrete was used more often in Australia, and often combined with high-strength steel (Marsden 2000:70-72).

Another influence on architectural design was émigré architects who arrived in Melbourne before and after World War II. The impact of postwar immigration on Australian cities can be described in three ways: the enlivening of city centres by the arrival of European and Asian immigrants into mainly Australian-born communities; the rapid increase in the size of capital cities; and the roles played by particular immigrant groups, especially in the fields of architecture, economics, politics and cultural activities (Marsden 2000:95-99). Architect Kurt Popper, who arrived in Melbourne from Vienna in 1940, developers Bruno and Rino Grollo (sons of an Italian immigrant), and Viennese immigrant Ted Lustig and his Israeli son-in-law Max Moar, have had a significant impact on Melbourne's city landscape through architecture and property development.

Émigré architects were often educated in progressive institutions where modernism was more advanced than in Australia. Their expertise and modernist designs gained recognition and were translated into the local context. Many were also involved with teaching at architectural schools and influenced the next generation of architects (Lozanovska & McKnight 2015:352-353). Examples in the city centre include the apartment buildings, Park Tower, 199-207 Spring Street (1969) and 13-15 Collins Street (1970), both designed by Kurt Popper.

1.0 Shaping the urban landscape	
Sub-themes	Examples
Abandoning height controls and building higher	Marland House, 570 Bourke Street (1971) BHP House, 140 William Street (1972) Commonwealth Banking Corporation Building at 359-373 Collins Street (c1972-75)

<b>1.0 Shaping the urban landscape</b>	
<b>Sub-themes</b>	<b>Examples</b>
Expressing an architectural style	Gilbert Court, 100-104 Collins Street (1954) Coates House, 18-20 Collins Street (1957)
Beyond the curtain wall	Guardian Building, 454-456 Collins Street (1960-61) Australia-Netherlands House, 468-478 Collins Street (1968-70) Royal Mail House, 253-267 Bourke Street (1961-63) Commercial Banking Company of Sydney building, 251-257 Collins Street, 1971-73 State Savings Bank of Victoria, 45-63 Swanston Street (1967-68) Commonwealth Banking Corporation Building, 359-373 Collins Street (c1972-1975)
Brutalism and brickwork	Mid City, 194-200 Bourke Street (1969-70) Houston Building, 184-192 Queen Street (1964-65) State Savings Bank of Victoria, 233-243 Queen Street (1967-68) Nubrik House, 269-275 William Street (1972) Total House, 170-190 Russell Street (1966) Hoyts Cinema Centre, 140 Bourke Street (1966-69)
Overseas influences	Park Tower, 199-207 Spring Street (1969) 13-15 Collins Street (1970) AMP Tower & St James Building Complex, 527-555 Bourke Street (1965-69)

## 2.0 Governing, administering and policing the city

Public administration related to the government provision of services to Australian cities and states has always been based in capital cities. Government departments increased steadily from the late nineteenth century and continued to be of major importance after World War II (Marsden 2000:82). Architect Miles Lewis argues that public works buildings before 1945 comprised 'restrained and sober metropolitan architecture', whereas after the war, government institutions sought to construct buildings that embodied images of modernity and progress. E F Borrie's 1954 plan for Melbourne, for example, proposed a new layout of major public buildings around Parliament House (Lewis et al 1993:221).

In the postwar period, the number of government offices increased dramatically in city centres due to two phenomena: an expansion in Commonwealth revenue and powers, and the extension of state government responsibilities to include welfare, housing, education, culture, and public transport services (Marsden 2000:83).

### 2.1 Commonwealth government

In 1948, the Commonwealth Government compulsorily acquired land on either side of Little Lonsdale Street, between Spring and Exhibition streets. The Commonwealth Centre (now demolished) was subsequently constructed on this block of land (with a street address of 11-39 La Trobe Street) over the period 1958 to the early 1960s. Its construction transformed 'the image of the Federal government in central Melbourne into that of a modern corporation' (Lewis et al 1993:223-24, 255).

As Commonwealth powers increased after World War II, Commonwealth buildings in city centres rose in number. Of particular influence was the transfer in 1942 of income tax revenue from the states to the Commonwealth and the resultant construction of buildings for the Taxation Office, including a building in Bourke Street, which opened in 1958. Marsden writes that the Commonwealth government presence, including the establishment after the war of the new Department of Housing and Construction, reinforced Melbourne's continuing pre-eminence as Australia's financial centre, at least until the 1960s.

A telephone exchange and postal hall building was constructed by the Commonwealth government at 114-120 Russell Street in the period 1948-54. In 1956 the building served as a relay station for the broadcasting of newly arrived television. In 1959, the Commonwealth Arbitration Courts opened at 450 Little Bourke Street, and in 1965 the Reserve Bank of Australia opened at 56-64 Collins Street. Telephone exchanges were also constructed by the Commonwealth Department of Works at 376-382 Flinders Lane (opened in 1957) and at 447-453 Lonsdale Street (1969).

### 2.2 State government

Historically state governments have aimed to increase local economic activity by promoting investment in their respective capital city. In the 1960s, state government policy required or encouraged interstate developers and engineering firms to set up subsidiary operations in their own states. In addition, both state and local governments have played a role in the provision of infrastructure for ports, railways, streets, freeways, and underground services, resulting in a concentration of government headquarters in the city centre (Marsden 2000:84-85, 88). However, increasingly, state and federal governments have adopted policies of privatisation, withdrawing from direct provision of infrastructure and services such as telecommunications.

In the 1960s the Treasury Reserve, lying just outside the Hoddle Grid, was transformed by the construction of the Victorian State Offices at 1 Treasury Place and 1 Macarthur Street. An architectural competition was held in 1962 for an office tower to be placed behind the Old Treasury Building. Barry Patten of Yuncken Freeman won the competition with a design for two buildings; a low-scale building directly behind the Old Treasury Building (1 Treasury Place), and a taller tower to the north of matching design (1 Macarthur Street). A third building, to house the State Chemical Laboratories, was constructed to the east of the tower at the same time in the late 1960s. Completed by 1970, the buildings were designed in a modern style and transformed the nineteenth century precinct into a modern, multi-functional complex (VHD Treasury Reserve Precinct).

<b>2.0 Governing, administering and policing the city</b>	
<b>Sub-themes</b>	<b>Examples</b>
Commonwealth government	<p>Telephone Exchange and Post Office, 114-120 Russell Street (1954)</p> <p>Batman Automatic Telephone Exchange, 376-382 Flinders Lane (1957)</p> <p>Commonwealth Arbitration Courts, Little Bourke Street (1959)</p> <p>Reserve Bank of Australia, 56-64 Collins Street (1964-66)</p> <p>Lonsdale Exchange Building, 447-453 Lonsdale Street (1969)</p> <p>Former Commonwealth Banking Corporation Building, 359-373 Collins Street (1975)</p>
State government	<p>Melbourne Metropolitan Board of Works Head Office, 613-639 Little Collins Street (1973)</p> <p>State Savings Bank, 264 Little Bourke Street (1961)</p>

### 3.0 Building a commercial city

#### 3.1 Manufacturing

From the 1960s, many factories relocated from Melbourne's city centre to the suburbs, although some manufacturing remained until the late 1970s, mainly in the fields of clothing, printing and food processing (Marsden 2000:99). The textile industry was an important sector of central Melbourne's economy, however in Flinders Lane and Flinders Street, crowding and a lack of parking forced this industry into decline from the 1960s (May 2008a). Wilder House, built in 1956 at 41-45 A'Beckett Street, is an example of a purpose-built textile factory from this period.

#### 3.2 Business and finance

The postwar period was one of fluctuating fortunes in the business and finance sectors. In the main however, economic confidence and financial deregulation came together to create a period of growth that would radically change the appearance of central Melbourne.

Speculative investment in Melbourne increased after the Commonwealth government lifted restrictions on share dealings in 1947, which resulted in a dramatic increase in new company registrations (Marsden 2000:44-45). Subsequently, during the 1950s, a number of national and international companies sought to assert a physical presence in the country, constructing corporate buildings in the city centre. In Melbourne, up to the mid-1960s, investment was predominantly driven by British and American companies, government bodies, large Australian corporations such as AMP and BHP, and property developers, including Lend Lease (formerly Civil and Civic) and L J Hooker Ltd. Later in the 1960s, it was also driven by private developers such as Grollo and Lustig & Moar (Marsden 2000:46-47).

The construction of large bank buildings was also prolific during the postwar period with the passing of the *Banking Act 1947*, which led to an increase in the number of bank branches established in Victoria. One of the most significant changes in banking in Australia at this time was the creation of the new Reserve Bank of Australia in 1959, which replaced the central bank known as the Commonwealth Bank of Australia (Heritage Alliance 2008:17). Bank buildings constructed in the central city during this period included the State Savings Bank of Victoria at 233-243 Queen Street (1967-68), the Bank of Adelaide Building at 265-269 Collins Street (1959-60) and the Commercial Banking Company of Sydney Building at 251-257 Collins Street (1971-73).

The period between 1961 and 1963 was one of business recession, while the years between 1967 and 1969 was a time of growth due to two mineral booms. From 1967 to 1971 the construction of new office space in the city centre more than doubled that of the previous five years (*City of Melbourne Strategy Plan 1974* in Clinch 2012:66-67). The property boom ended during the economic crash of the early 1970s and the 1974 oil crisis when many British institutions that had founded the commercial property industry left Australia. Government bodies and banks subsequently took over much of the building construction in the city centre (Marsden 2000:48).

#### 3.3 Retail decline and revitalisation in the city centre

Central Melbourne and Central Sydney accounted for approximately one third of Australian metropolitan retail sales in the 1950s. However, the 1950s saw city retailers increasingly struggle to attract consumers from the suburbs, largely due to the increase in car ownership in the postwar period. To counteract this, in 1953 Myer Ltd erected the first multi-storey carpark to be built since World War II in Lonsdale Street. Another carpark, the Grand Central Carpark, opened in Bourke Street soon afterwards (Heritage Alliance 2008:16).

Suburban development and the construction of suburban shopping complexes such as Chadstone Shopping Centre also had a major impact on Melbourne's city centre into the 1960s with traditional businesses including shops, manufacturing and professional services moving to new suburban locations (Spearritt cited in Marsden 2000:49). Several city department stores closed and were demolished or converted to other uses. The Eastern Market (located at the corner of Bourke and Exhibition streets) was demolished in 1960 to make way for the Southern Cross Hotel (now demolished) (Marsden 2000:49).

Some inner-city retailing persisted in this period with Allans and Co opening a new music store at 276-278 Collins Street in 1957 and Myer constructing the Department Aerial Crossover, a four-storey pedestrian bridge over Little Bourke Street designed by longtime Myer architects Tompkins, Shaw and Evans (1963) (Lewis et al 1993:264).

Alliances between government ministers, councillors and traders sought to halt the decline of retail in the Melbourne city centre. Two main strategies emerged: to expedite car access and, from the 1970s, to encourage pedestrians through, for example, the creation of car-free malls, Sunday trading, and the establishment of open-air markets (Marsden 2000:51-52).

In an effort to revive the city's waning retail economy, a trial closure of Bourke Street between Swanston and Elizabeth streets was introduced in late 1973. This followed discussions between MCC and the Retail Trader's Association. The trial resulted in protests from shop keepers and caused traffic chaos (May 2008c). The 1974 Strategy Plan pursued the concept, encouraging 'the maintenance and growth of the retail areas as the major centre for shopping for the metropolitan area' (City of Melbourne 1974:267), but it was February 1978 before the section was formally closed to through traffic. Policies within the Strategy Plan also aimed to counteract:

*present economic market forces that would force entertainment and retail activities out of the CBD. The mandatory requirements for retail or entertainment floor space will ensure that the variety provided by shops, restaurants or cinemas is maintained (Interplan for CoM 1974:267).*

<b>3.0 Building a commercial city</b>	
<b>Sub-themes</b>	<b>Examples</b>
Business and finance	<p>London Assurance House, 468-470 Bourke Street (1960)</p> <p>Canton Insurance Building, 43-51 Queen Street (1957)</p> <p>Guardian Building, 454-456 Collins Street (1960-61)</p> <p>AMP Tower and St James Building, 527-555 Bourke Street (1965-69)</p> <p>MLC Building, 303-317 Collins Street (c1970-73)</p> <p>BHP House, 140 William Street (1973)</p> <p>AMP Building, 402-408 Lonsdale Street (1956-58)</p> <p>State Savings Bank of Victoria, 233-243 Queen Street (1967-68)</p> <p>Bank of Adelaide Building, 265-269 Collins Street (1959-60)</p> <p>Commercial Banking Company of Sydney Building at 251-257 Collins Street (1971-73)</p> <p>State Savings Bank, 264 Little Bourke Street (229 Swanston Street) (1961)</p> <p>Reserve Bank of Australia, 56-64 Collins Street (1964-66)</p> <p>Stock Exchange House, 351-357 Collins Street (1968)</p>
Retail decline and revitalisation	<p>Total House, 170-190 Russell Street (1966)</p> <p>Allans Building, 276-278 Collins Street (1956-57)</p> <p>Myer Department Aerial Crossover, Little Bourke Street (1963)</p> <p>Bourke Street Mall (pedestrianised 1978)</p>

## 4.0 Creating a functioning city

### 4.1 Planning for cars

*In the 1940s and 1950s public transport was still a major contributor to the city's transport needs...[However] motoring interests argued they deserved government support because they took pressure off an overstrained public transport system...By the 1970s...public transport was...justified mainly as a subsidiary service for city-bound commuters and the carless minority of children, women and old people (Davison 2004:128-29).*

Suburbanisation and car ownership increased significantly after World War II and 'city expansion, freed from the restraints of fixed-rail transport, began to accelerate' (Howe, Nichols & Davison 2014:1). In 1911, the Melbourne metropolitan area, around 67,340 hectares, lay within a 16-kilometre radius of the General Post Office; this steadily increased to 80,290 hectares by 1947, and to 210,308 hectares by 1961 (Pryor cited in Marsden 2000:61). In the decade 1947-57 alone, the number of vehicles on Melbourne's roads doubled (Lewis et al 1993:219).

This increase in car ownership and use brought a host of requirements for the city, including freeway access, on-street parking, parking stations (whether above or below ground), premises to sell cars and workshops to repair them. The requirements of cars also influenced the relocation of industry, and the outward expansion and decentralisation of the city (Rymer 2018).

Melbourne was transformed from a public transport-oriented and pedestrian-friendly place into a place where 'the car had taken over the streets' (Marsden 2000:41-42). Traffic signals, road signs and parking meters proliferated, with parking meters first installed in the City of Melbourne in 1955. As a consequence, retailing declined, and much public spending focused on the construction of infrastructure for cars, such as freeways, bridges, car parks, petrol stations, and road widening (Marsden 2000:41-42), including the widening of Elizabeth Street and Kings Way in the 1960s.

In the postwar period the provision of off-street parking became essential to the economic well-being and growth of the city centre and the wider city area. Many at-grade off-street parking spaces were located on sites where buildings had been demolished, however the increasing number of cars led to a recommendation from the City Development Association in 1955 that more off-street parking be provided. Nine car parking stations were recommended, one for each city block. Total House, 170-190 Russell Street, was one such building (Figure 6). The site for the car park was purchased in 1959-61 by the City of Melbourne and tenders were advertised in 1962. The complex, which combined a multi-level car park, offices and a theatre, was designed by architects Bogle Banfield and Associates and opened in 1965 (VHD Total House).



Figure 6. Total House at the corner of Russell and Little Bourke Street, 1966 (State Library of Victoria H91.244/5423)

## 4.2 Planning for public transport

Despite the growth in road transport and car ownership in the postwar period, tram, rail and bus routes established in earlier years continued to direct traffic into city centres. The Melbourne Metropolitan Transport Committee released the Melbourne Transportation Plan in 1969 that recommended the construction of 510 kilometres of freeways, 64 kilometres of arterial roads, three new railway lines, railway extensions, and an underground railway loop (Lewis et al 1993:250).

An underground railway loop had been proposed for Melbourne as early as 1926 as a solution to ease congestion in the city centre, with a former engineer of the railways commenting that other major cities had dealt with their commuter congestion problems by going underground ‘... Melbourne, owing to its undulating contours, was well adapted for such railways’ (*Argus* 17 June 1926:14). Discussions ensued in the following decades until the Victorian Parliament passed the *City of Melbourne Underground Railway Construction Act* in 1960. This Act enabled the construction of a proposed loop, however due to financial constraints, it was a further 10 years before the project commenced.

The project involved the construction of four tunnels running almost the entire length of La Trobe and Spring streets, and three new underground stations: Flagstaff, Museum (later renamed Melbourne Central) and Parliament (Figure 7). Tunnelling works began in 1971 and a tunnel boring machine, nicknamed The Mole, was brought into operation in 1972 to complete the first phase of the loop (Follington 2018). The loop was progressively brought into service from 1981 with the opening of Museum, followed by Parliament Station in 1983 and Flagstaff in 1985 (Carroll 2008).

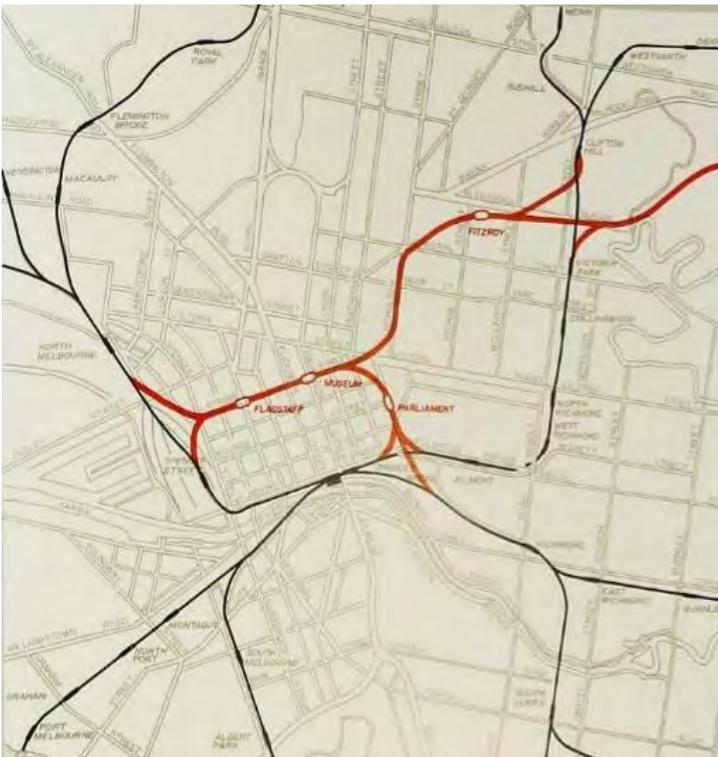


Figure 7. Proposed Underground Rail Loop station locations included in the Melbourne Metropolitan Transportation Plan, 1969 (Public Record Office Victoria).

## 4.3 Providing health and welfare services

Health, welfare and education services were historically established in Melbourne’s city centre. The Stella Maris Seafarer’s Centre at 588-600 Little Collins Street (1972-73) was one of many charities established as part of the Catholic Church’s official missionary work to provide pastoral care, services and support for seafarers.

The Pharmaceutical Guild, established in Victoria in 1928 to ensure the quality of medicines and to establish a uniform scale of wages for pharmaceutical assistants, constructed a building at 18-22 Francis Street in 1954 to a

design by Cowper, Murphy and Appleford. Optometrists, Coles and Garrard, established an office building and consulting rooms at 376 Bourke Street in 1957 to a design by architects Meldrum and Noad.

The Queen Victoria Hospital, established in La Trobe Street in 1896 as the first women's hospital in Victoria, moved to 210 Lonsdale Street in 1946. Its primary aim was to be a hospital 'For Women, By Women'. By 1965 it became the new Monash University's teaching hospital for gynaecology, obstetrics and paediatrics and changed from treating solely female patients to being a 'family hospital'. Renamed the Queen Victoria Medical Centre in 1977, it relocated to the Monash Medical Centre at Clayton in 1989 (Russell 2008).

<b>4.0 Creating a functioning city</b>	
<b>Sub-themes</b>	<b>Examples</b>
Planning for cars	Total House, 170-190 Russell Street (1965)
Planning for public transport	Degraves Street Subway Flinders Street (1956) City Loop Underground Railway (1971-85)
Providing health and welfare services	Pharmaceutical Guild Building, 18-22 St Francis Street (1954) Coles and Garrard Building, 376 Bourke Street (1957) Stella Maris Seafarer's Centre, 488-500 Little Collins Street (1972-73) Methodist Church Centre, 130-134 Little Collins Street (1966-67)

## 5.0 Living in the city centre

### 5.1 Housing and lodging

The provision of accommodation has always been a major function of Australian city centres, and has included the establishment of hotels, hostels, boarding houses and serviced apartments, as well as terraces, flats and medium-density housing. Since the 1950s, the market sought by inner-city developers has moved to an almost exclusively middle- to higher-income group. New forms of accommodation from the 1950s replaced older buildings with high-cost, high-rise buildings for a restricted range of users (Marsden 2000:53).

The postwar era saw the introduction of apartments and flats in the well-established inner suburbs of South Yarra and St Kilda, spreading to Caulfield, Malvern, Camberwell, Hawthorn and Prahran. Victoria's first block of 'own-your-own' or 'OYO' flats were built in Hawthorn in 1949 and the subsequent introduction of strata title legislation by architect and Lord Mayor Bernard Evans led to the proliferation of this housing type from the early 1950s (Heritage Alliance 2008:23).

The apartment boom reached the inner city in the late 1960s, facilitated by the *Conveyancing (Strata Titles) Act* of 1961. An Australian innovation, the legislation allowed each lot or apartment to have its own title deed (Stent 2018). Many émigré architects, who were experienced in higher density living in Europe, specialised in apartment design. Viennese-born architect Kurt Popper, for example, built two blocks of residential flats in central Melbourne – Park Tower, 199-207 Spring Street (1969) and 13-15 Collins Street (1970) (Heritage Alliance 2008:21).

Although marketed as a glamorous and convenient lifestyle, high-rise city apartment living was not popularly embraced. Exhibition Towers, an 11-storey residential building located at the north-west corner of Exhibition Street and Little Lonsdale Street, was designed and built as a residential and commercial building. Constructed in 1968-69 to a design by Kenneth McDonald & Associates, the building was an endeavour to provide 'OYO' flats in the city centre. 'High prices, high bills and Melbourne's conservative living style' contributed to difficulties in finding buyers for the units and the building was converted to the Courtesy Inn Motel in 1971 (*Age* 17 February 1971:3). It was also reported in 1971 that Park Tower was using its tenants' car spaces as a public car park and the flats were being let on short-term leases. Similarly, the two-month-old 13-15 Collins Street apartments contemplated filling its lower four floors with shops, offices and medical practices (*Age* 17 February 1971:3, Figure 8).

In 1974, the MCC introduced a policy to encourage residents back to the city through the construction of a variety of residential typologies. However, because development was market driven, it was predominantly offices and retail spaces that were constructed in the city centre (Marsden 2000:54, 112).

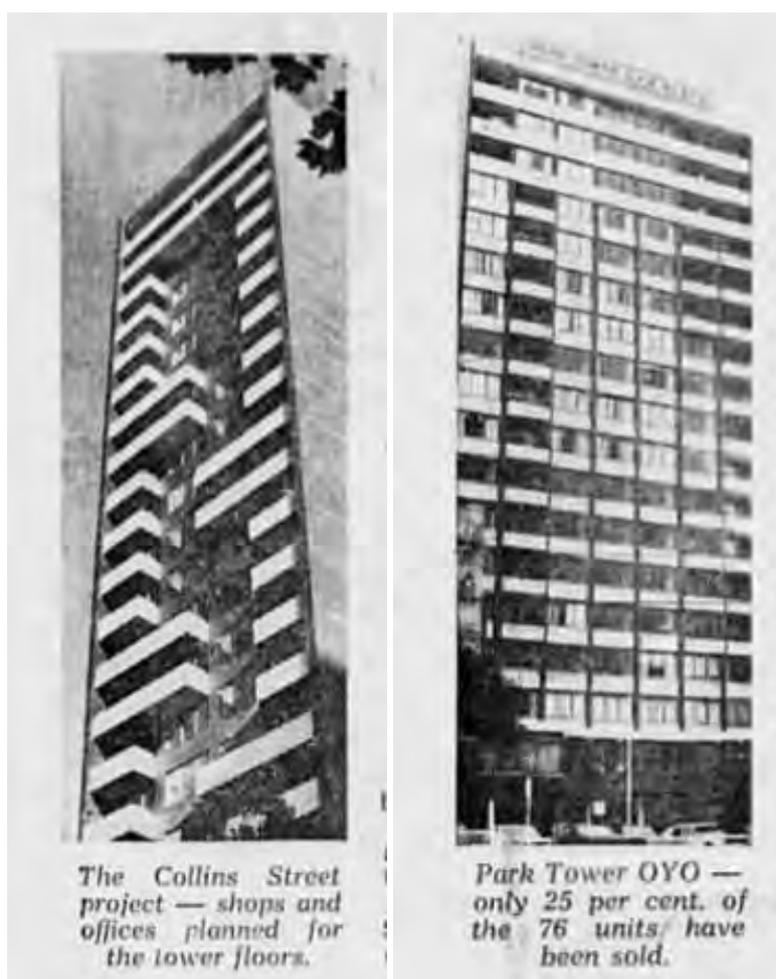


Figure 8. Plans for city apartments reconsidered due to lack of interest, 1971 (*Age* 17 February 1971:3)

## 5.2 Hotels

The lack of hotel accommodation was a cause for concern in central Melbourne in the 1950s and 1960s. In the lead up to the 1956 Olympic Games, it was reported that the city's hotel accommodation was not only far below international standards, but did not provide enough beds to host large numbers of tourists. Up until that time, hotels primarily focused on the provision of food and drink; there was no legal requirement to provide accommodation. To boost the number of hotel beds in the lead up to the 1956 Games, amended liquor laws were introduced that made it essential for every hotel to offer lodgings. This new law contributed to the closure and demolition of an unprecedented number of city hotels in the postwar period. Between 1951 and 1961, 23 hotels in central Melbourne closed, with only five top city hotels from Melbourne's bygone era – Scott's, Menzies', the Oriental, the Windsor and the Federal – remaining. Within a decade, all but one (the Windsor) had been demolished (Annear 2005:193).

Despite a push to provide more hotels with higher standards in time for the Olympic Games, ultimately only a handful were constructed. Hosie's Hotel (1954-56) at the corner of Elizabeth and Flinders streets, was one of the first modern hotels to be built in central Melbourne (NTAV 2014:42).

The 1960s saw the opening of Australia's first high-rise, American-style hotel. With the increasing use of faster jet planes, international travel for both luxury and business purposes became a glamorous pursuit. In the late 1950s and early 1960s, US-based hotels such as the Hilton and the Pan Am-owned Intercontinental began establishing the first international hotel chains.

The Southern Cross Hotel (now demolished) opened in 1962 as Australia's first modern hotel of the jet age – a sign that the city had established itself as an international destination (Annear 2005:186). It occupied a large site on Bourke Street in central Melbourne, formerly occupied by the grand Eastern Market. The hotel, owned by Pan American Airways, set the new standard for city hotels in Melbourne and its central plaza, shopping arcades, and ten-pin bowling alley represented a new concept of public space (Goald). The Southern Cross Hotel remained Melbourne's premier hotel into the early 1980s, famously hosting The Beatles during their 1964 tour and national

events such as the Logies and the Brownlow (Brown-May 2005). The Bryson Centre (now Rydges Hotel), 174-192 Exhibition Street (1970-72), was one of a number of high-rise buildings planned for the eastern end of the city in the early 1970s to 'meet the tourist boom expected with the opening of the new airport at Tullamarine' (*Age* 1970:2). The 23-storey Bryson Centre incorporated office space, a 600-seat cinema, restaurants, convention centres and a 292-room hotel, named Hotel Melbourne, which was located on the upper 13 floors of the building. The Bryson Centre was described by the *Age* as a 'city within a city – every need is either within the hotel walls or within walking distance outside' (*Age* 1972:19).

5.0 Living in the city centre	
Sub-themes	Examples
Housing and lodging	Park Tower, 199-207 Spring Street (1969) 13-15 Collins Street (1970) Treasury Gate, 99-101 Spring Street (1971) Exhibition Towers, 287-293 Exhibition Street (1969-71)
Hotels	Former Hosie's Hotel, 1-5 Elizabeth Street (1954-56) The Bryson Centre (now Rydges Hotel), 174-192 Exhibition Street (1970-72)

## **6.0 Working in the city**

### **6.1 Working life**

After World War II, Melbourne's economy gradually recovered and the city consolidated its role as the financial capital of Australia. Banking and stock-broking industries and the associated workforce grew apace and the city's working population occupied the growing number of new city offices.

The number and size of Melbourne's legal firms evolved in line with the city's population and strong economy, and was most heavily concentrated around William Street and the Supreme Court buildings on Lonsdale Street.

Those working in the medical field were mostly based either at the east end of Collins Street, where a large number of private consultants, hospitals and small clinics were located, or in the Carlton / Parkville area where several large public hospitals were established.

Conversely, the number of factories operating in central Melbourne had declined by the middle of the twentieth century. While Flinders Lane remained an important wholesale area for fashion and textiles in the second half of the twentieth century, clothing manufacturing declined. The north-west area of the city remained an area for light industrial and mechanical workshops and there was small-scale manufacturing north and west of Lonsdale Street (Context 2012:72).

## 7.0 Shaping cultural life

### 7.1 Arts and creative life in the city

The Melbourne city centre contains numerous important cultural sites, such as libraries, museums, theatres, art centres, lecture halls, workshops and institutes, and also provides many less formal exhibition and performance spaces.

In the art world, the war years saw an unprecedented growth in the creation of, and interest in, local art, as well as a palpable shift in subject matter away from idyllic pastoral and domestic scenes to social commentaries on life in postwar Melbourne. One of the most enduring and celebrated images of twentieth century Melbourne is John Brack's *Collins Street, 5pm* (1955), which paints a portrait of the monotonous nature of Melbourne's peak hour (Context 2012:75).

The growing interest in local art was supplemented by small-scale, simple exhibition spaces such as Tye's Gallery, a large basement space at the rear of a furniture store in Bourke Street, which was founded in 1945. Artists generally managed their own exhibitions within this space. The establishment of the Stanley Coe Gallery in Bourke Street in 1950 saw the emergence of managed exhibitions of contemporary local art. In 1953 French émigrés Georges and Mirka Mora established Mirka's Gallery in Collins Street, while John Reed established the Gallery of Contemporary Art in 1956. This became the short-lived Museum of Modern Art and Design of Australia in 1958, which utilised exhibiting space at Ball & Welch Department Store in Flinders Street where artist, Arthur Boyd, first showed his 'Bride' series (Galbally 2008).

By the late 1950s contemporary Australian art was becoming highly marketable and a rush of new commercial galleries were established. These were generally established outside the city centre in suburbs including South Yarra, St Kilda and Collingwood (Galbally 2008). The establishment of these galleries away from the city centre was countered by the creation of a permanent, purpose-built building for the National Gallery of Victoria's art collection. The NGV International building, located on St Kilda Road, was designed by architect Sir Roy Grounds and opened to the public in 1968.

Another major Melbourne institution, the State Library of Victoria, was extended in 1961 with the construction of the La Trobe Library (Figure 9 and 10). The aim was to resolve the issue of disunity and gain some coherence and distinction along the north boundary of the city block. The works were completed in 1965 (Lovell Chen 2011:100).



Figure 9 and 10. Preliminary sketch of the proposed La Trobe Library, 1950 and the completed design, 1964 (State Library of Victoria H28187 and H30064)

### 7.2 Belonging to an ethnic or cultural group

The mass immigration of Europeans during the postwar period led Melbourne to become one of the most multi-cultural cities in the world. Italians and Greeks settled in large numbers within the municipality, where they occupied run-down Victorian workers' cottages, and rejuvenated them, often in a Mediterranean style, and established cafes and other places of business (Context 2012).

Melbourne's cosmopolitan café society was established by European migrants, particularly Italians, after World War II. Well-known cafés that opened in the city centre in the 1950s included Pellegrini's at 66 Bourke Street,

Mario's café in Little Bourke Street, the sidewalk café operated by the Oriental Hotel at 17 Collins Street and Mirka's Café at the corner of Exhibition and Little Bourke Streets (Hanscombe 2009). In 1975, it was reported that Melbourne had become the third largest Greek-speaking city in the world and Lonsdale Street became the focus of Greek cafes and other businesses (Lewis et al 1993:239).

Chinese immigrants and investors from South-East Asia have been responsible for the renewal of historical Chinatowns in Australia and in the 1960s new Chinese immigrants helped to revive Melbourne's own Chinatown. Assisted by the City Development Association, a Chinatown Development Association was established and a proposal tabled to decorate Little Bourke Street with lanterns, banners and Chinese murals on shop fronts (*Age* 9 July 1959:12). Meanwhile, the See Yup Society – a society for Chinese citizens – opened a new building in Little Bourke Street in 1965, which provided shops and accommodation for Chinese classes, dances and clan meetings (*Age* 30 April 1966:5).

### 7.3 Protests and activism

Following the commencement of the Vietnam War in 1955, the Australian Government pledged its support to the United States. In 1965 it sent conscripted young men into overseas service, and subsequently instigated the greatest social and political dissent in Australia since the conscription referendums of World War I (Australian [War Memorial](#)). The Women's Liberation Movement also gained momentum during this period.

The 1960s and 1970s were rife with protest. Within central Melbourne, significant events included the Vietnam moratoria organised by Jim Cairns of the Vietnam Moratorium Campaign in 1970, when more than 70,000 people marched through the city of Melbourne to protest against Australia's participation in the war (Marsden 2000:107). Melbourne was also the scene of one of the first anti-conscription protests, which took place at the Melbourne National Service office in Swanston Street in 1965 (Langley 1992:17-18).

In 1966, Lyndon B Johnson became the first President of the United States to visit Australia, invited by Prime Minister Harold Holt who pledged that Australia would go 'all the way with LBJ'. His visit to Melbourne, which involved a motorcade through the city centre, drew mass crowds. It also incited protests from students who opposed Australia's involvement in the Vietnam War. A 1960s almanac recorded that:

*A[n] estimated 750,000 people turned out in Melbourne to welcome visiting US President Lyndon Johnson. Although most of the crowd are pro-LBJ, a strong anti-war contingent demonstrates against the visit, chanting 'LBJ, LBJ, how many kids did you kill today?'* (Reason 2016)



Figure 10 and 11. President Johnson among the crowds on Swanston Street, Melbourne, 1966 (*Age*, 22 October 1966)

While early protests were relatively small in size, in the late-1960s there was an increased sense that the war in Vietnam was one 'that couldn't be won'. The peace movement grew in popularity and momentum as a result (Hamel-Green).

The Vietnam moratorium protests, the first of which took place on 8 May 1970, were the largest public demonstrations in Australia's history until that time and represented a growing discontent towards the government's commitment to the Vietnam War in general and conscription in particular. The primary objectives were to force the withdrawal of Australian troops from Vietnam and end conscription. The protests took place during a period of great social change in Australia, when people from a range of backgrounds were prepared to defy authority.

A total of 200,000 people across Australia took part in the First Moratorium. It was the Melbourne city centre that hosted the largest event – 70,000 people marched peacefully down Bourke Street led by organiser Jim Cairns. This

equated to more than one in 30 Melburnians. The Australian Council of Trade Union (ACTU) president at the time, Bob Hawke, described the moratorium rally and march as 'the most significant public participation in a political event' (*Age* 9 May 1970:1); another reporter stated that: 'It was, without doubt, the most impressive demonstration seen in Melbourne. The sheer weight of numbers alone was staggering...It was a legitimate expression of opinion by a substantial section of the population' (*Age* May 1970:15).

As reported in the *Age* the day following the First Moratorium, 'the successful demonstration virtually guarantees that more mass demonstrations will be attempted, perhaps in support of causes other than Vietnam. The Vietnam Moratorium Committee has given enlarged meaning to the notion of peaceful public dissent...' (*Age* 9 May 1970:15).

The intense social activism of the late-1960s was also embodied in the Women's Liberation Movement, a feminist movement that fought for equal civil rights and personal and social liberation. In 1969, women's liberationists met outside the Commonwealth Offices in Melbourne to protest against the repeated failure of the Arbitration Commission to award equal pay for equal work. Though the Commission ultimately awarded equal pay to women, this only applied to strictly equal work. In 1972, the Melbourne Women's Liberation set up a centre at 16 Little La Trobe Street to act as a gathering place for members of the movement (Fairbanks).



Figure 12. Marchers moving down Collins Street during the Vietnam Moratorium, 1970 (Australian War Memorial, P00671.009)



Figure 13. First Vietnam Moratorium in Melbourne, 1970 (State Library of Victoria)

#### 7.4 City Square debates

Another controversial issue in central Melbourne in the postwar period was the provision of a city square. Robert Hoddle's design for the city of Melbourne lacked any form of civic or open space within the grid, but reserved blocks or allotments for markets, public buildings, and churches. The lack of any public space or sweeping

boulevards was criticised as early as 1850, and proposals for public squares within the Hoddle Grid cropped up regularly from the 1850s.

A city square for Melbourne was a common topic of discussion throughout the 1950s and 1960s, with frequent debate about the most appropriate location for such a space. In 1966, when the Queen Victoria Building on the corner of Swanston and Collins streets, and the adjacent City Club Hotel opposite the Town Hall were demolished pending future development, Council decided that was a good site for the long-debated city square, and purchased the land.

Lord Mayor Bernard Evans welcomed the decision, stating the 'decision by the City Council to proceed with the first stage of the project is a welcome initiative in the long, frustrating fight for a more beautiful Melbourne' (*Age* 5 July 1966:2). Those opposed to the plan criticised the chosen location, bemoaning the fact that 'the site suggested, near the Town Hall, would create a dead frontage which would restrict Melbourne's business development' (*Age* 7 September 1960:6).

Despite this opposition, Council proceeded to acquire properties along Swanston Street between the Town Hall and St Paul's Cathedral, and east up to and including the Regent Theatre. Buildings purchased included the Cathedral Hotel, Cathedral House, Guy's Buildings (demolished 1969), Green's Building and the Town Hall Chambers (demolished 1971) as well as Wentworth House and Regency House on Flinders Lane. The Regent Theatre was also slated to be demolished, but was saved by a union ban (Annear 2005:215-225).

A brief for the City Square was developed and it was here that the political and social climate of the 1960s first intersected with architectural outcomes, coinciding as it did with Australia's involvement in the war in Vietnam and the resultant protest marches that took place along Swanston and Collins streets. Councillors, concerned that the creation of a large public square would encourage protests and demonstrations by creating a platform to stage such mass events, decided that the square would be designed in such a way that there would be no potential for the public to gather in large numbers (Reed 2011). A national design competition was held and architects Denton, Corker & Marshall were awarded the commission. A makeshift plaza, paved and planted to offset the demolition hoardings, was developed on the site of the future City Square in 1970 (Annear 2005:223, Figure 15). This site did little to assuage the Government's fears about inciting 'the spirit of democracy' – the plaza providing the ideal location to stage a large-scale Labor rally in protest of Gough Whitlam's dismissal in November 1975 (Figure 16).

After decades of debate, Melbourne's City Square was finally opened in 1980. (May 2008d)



Figure 15. The temporary plaza on the site of the future City Square, 1970 (State Library of Victoria H2003.100/910)



Figure 16. Labor protest rally in City Square, November 1975 (State Library of Victoria H2012.140/488)

7.0 Shaping cultural life	
Sub-themes	Examples
Arts and creative life in the city	NGV International, St Kilda Road (1968)
	La Trobe Library Extension (State Library of Victoria) La Trobe Street (1961-65)
Belonging to an ethnic or cultural group	Pellegrini's Espresso Bar 66 Bourke Street (1954)
	Stalactites Restaurant 177-183 Lonsdale Street (1978)
	Italian Waiters Club, 20 Meyers Place
	China Town Little Bourke Street (remodelled in 1960s)
City Square debates	City Square, 44-86 Swanston Street (1980)

## 8.0 Enjoying the city

### 8.1 Expressing civic pride

In 1948, Melbourne lord mayor Sir Raymond Connelly described Melbourne as a city 'in the doldrums, a metropolis whose civic pride was wilting' (Serle cited in Lewis et al 1993:203). The key events of Queen Elizabeth's visit in 1954 and the 1956 Olympic Games did much to boost civic pride, attract investment and promote Melbourne to the world.

Queen Elizabeth II became the first reigning monarch to visit Australia in 1954. In anticipation of her visit, the city of Melbourne underwent a 'royal face lift', with decorations including a large illuminated crown on the domed roof over the main entrance to Flinders St Station and a bushland scene covering the upper part of the Coles' store in Bourke St (*Weekly Times*, 24 February 1954:58). Her visit coincided with the city's preparations for the 1956 Olympic Games.

### 8.2 Melbourne's introduction to the world stage

The staging of the 1956 Olympic Games in Melbourne gave the city a major boost as an international tourist destination and won for Melbourne the reputation as the 'friendly city' (Context 2012:93).

As early as 1948, discussions had commenced regarding the 'immediate development of important public works in the city' to 'merit selection of Melbourne for the 1956 Olympic Games' (*Age* 15 October 1948: 8). Works proposed included the construction of subways and underground railways and a new Spencer Street station, as well as better parking facilities; reconstruction of leading hotels and the erection of new hotels; and modifications to the present licensing laws (*Age* 15 October 1948:8). Melbourne was announced as the host city of the 1956 Olympic Games at a meeting of the International Olympic Committee in Rome in 1949.

As the first Olympic Games to be held in the Southern Hemisphere, there was a public awareness that 'we must not under-estimate the importance of the Games in presenting Australia to the world... Australians, particularly Victorians, should realise that the standard of preparation for the games must be of the highest order' (*Age* 30 June 1950:2). Following the announcement in 1949 that Melbourne would host the games, there was a flurry to update the city's image and, as Barry Humphries has wryly noted, "half of Victorian Melbourne was torn down in the stampede to be modern" (Heritage Alliance 2008:41).

A key concern was the low standard of Melbourne's hotels, with the *Age* reporting that 'it is apparent to all Australian travellers going abroad that our existing hotel accommodation is far below world standard. Staging the Games therefore gives Australia a chance to lift this standard, and to attract more visitors to the Commonwealth.' (*Age* 30 June 1950:2) It was further reported that 'hotels to accommodate visitors to the 1956 Olympic games in Melbourne will be designed on the most modern lines and will be situated mainly within the city limits' (*Age* 23 March 1950:4).

Ultimately, only a handful of hotels were constructed in the city for the Olympic Games. Hosies Hotel (1954-56, Figure 17) at the corner of Elizabeth and Flinders streets, designed by architects Mussen, Mackay and Potter and the Town Hall Hotel (now demolished) were two hotels built in the city centre in anticipation of the Games.

Another widely reported issue at the time was Melbourne's constrained licensing laws. Newspaper editorials raised the issue of Victoria's restrictive liquor licensing laws from as early as 1949, stating that Olympic hospitality was a national matter and the licensing laws 'should be changed so that city hotels can capture the 'community atmosphere' of American hotels' (*Herald*, 25 June 1949:9). A Victorian referendum was held in March 1956 to extend hotel closing hours from 6pm to 10pm, but was defeated, with only six of the 66 state electorates voting in favour of ten o'clock closing. The 'six o'clock swill' ultimately remained in place during the Games. It proved somewhat of a curiosity for international visitors accustomed to more relaxed drinking and café cultures (Reeves 2016).

The 1956 Olympic Games were an important milestone in the city of Melbourne's maturation and growth (Reeves 2016). The international event was a coming of age for Australian sport and proved that Melbourne, and Australia, was capable of hosting a global event never before held outside of Europe or the United States of America (ABC Archives).



Figure 17. Hosie's Hotel Melbourne, cnr. Elizabeth & Flinders Streets, 1955 (National Library of Australia)

### 8.3 Entertainment and socialising

The retail and entertainment precincts in Melbourne, which emerged in the early 1960s, were largely protected from consolidation and redevelopment due to lower plot ratio controls and difficulty in consolidating a sufficient number of properties to achieve a legitimate tower form. The level of redevelopment in these precincts is more modest, with fine grained, smaller sized allotments along with valued heritage fabric. During this phase, conservation of heritage buildings was not yet an intentional pursuit, but rather a residual effect of the prevailing logic of the planning system (CoM 2016:5-7).

Higher disposable income, more leisure time, and larger metropolitan populations created an increase in entertainment and tourism industries in every Australian capital city. According to Marsden, only the office and finance sector has had more impact on the physical expansion and alteration of existing places, especially in central Sydney and Melbourne. Even though increased suburbanisation from the 1950s led to the closure of entertainment venues and theatres in Melbourne's city centre, other venues opened. In 1970, for example, Hoyts Cinema Centre in Bourke Street opened the first multi-cinema complex in Australia.

Clubs have also historically been an important part of city life. The Lyceum Club for women built new premises at 2-18 Ridgway Place in 1959 while new clubrooms for the RACV Club were built at 123 Queen Street in 1961. Such places provided patrons with a space in the city to meet, network and promote cultural activities.

8.0 Enjoying the city	
Sub-themes	Specific examples
Melbourne's introduction to the world stage	Hosies Hotel, 1-5 Elizabeth Street (1954-56)
Entertaining and socialising	Hoyts Cinema Centre, 134-144 Bourke Street (1966-69) Mid City, 194-200 Bourke Street (1969-70)
	Lyceum Club, 2-18 Ridgway Place (1959) RACV Club, 111-129 Queen Street (1961)

## 10.0 Preserving and celebrating the city's history

### 10.1 Conserving the urban environment

After a lull in building activity in the city during the war years, Melbourne saw dramatic redevelopment from the late 1950s. Planning visions that described inner-city areas as ripe for development drew vocal protest from residents who saw the destruction of community, local business people who objected to the impact of freeways, and conservationists who opposed the loss of historic buildings (Marsden 2000:94).

The demolition of a number of historic buildings in the 1950s led to the formation of the National Trust of Australia (Victoria) in 1956 and by the late 1960s, conservation efforts were driven by broad new alliances between residents, National Trusts and unions. In Melbourne for example, the Builders Labourers Federation worked with the National Trust in the 1970s to impose 'green bans' on buildings the union refused to demolish, including the Regent Theatre on Collins Street. This activism led to reforms to the planning scheme.

The Register of Historic Buildings was established in 1974 through the *Historic Buildings Act 1974* and this provided statutory power over specified historic buildings. However, despite being heritage listed, a terrace dwelling at 80 Collins Street was demolished in the mid-1970s in order to give the proposed Nauru House office tower a Collins Street address. This event helped to trigger a new Central City Interim Development Order, approved in June 1976, which introduced additional planning controls over demolition (Ramsay Consulting 2012:10).

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## Appendix 1

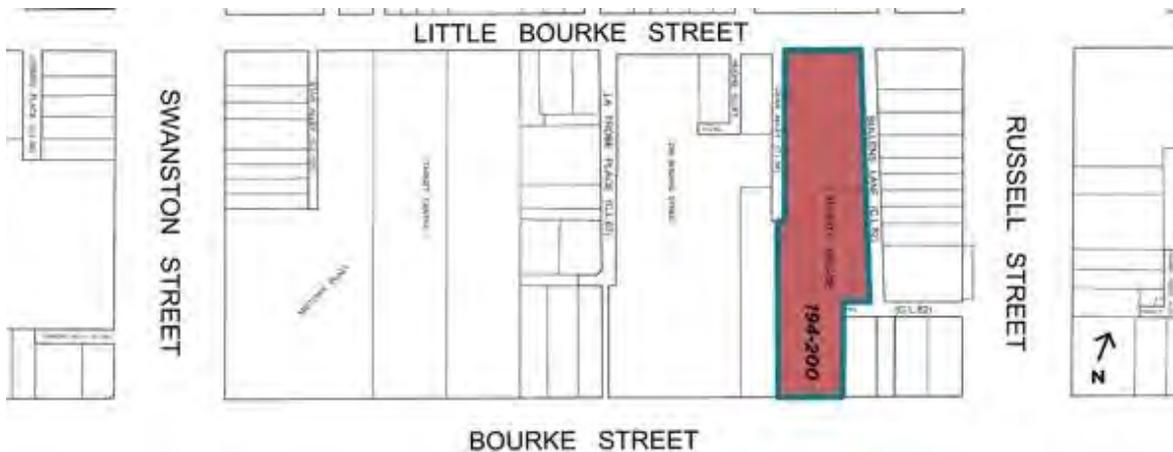
### A comparison of the *City of Melbourne Postwar Thematic Environmental History* themes with the *Victorian Framework of Historical Themes (2012)*

City of Melbourne TEH Themes (based on 2012 TEH)	Victorian Framework of Historical Themes
Shaping the urban landscape	6.2 Creating Melbourne 9.3 Achieving distinction in the arts 2.5 Migrating and making a home
Governing, administering and policing the city	6.2 Creating Melbourne 7.3 Maintaining law and order
Building a commercial city	5.2 Developing a manufacturing capacity 5.3 Markets and retailing 5.5 Banking and finance
Creating a functioning city	3.3 Linking Victorians by rail 3.4 Linking Victorians by road in the twentieth century 3.5 Travelling by tram 3.7 Establishing and maintaining communications 8.3 Providing health and welfare services
Living in the city	6.7 Making homes for Victorians
Working in the city	5.8 Working
Shaping cultural life	2.5 Migrating and making a home 2.6 Maintaining distinctive cultures 7.2 Struggling for political rights 9.2 Nurturing a vibrant arts scene
Enjoying the city	5.6 Entertaining and socialising 5.7 Catering for tourists 9.1 Participating in sports and recreation
Preserving and celebrating the city's history	7.5 Protecting Victoria's heritage

## INDIVIDUAL POSTWAR PLACE CITATIONS



<b>SITE NAME</b>	Hoyts Mid City Cinemas
<b>STREET ADDRESS</b>	194-200 Bourke Street, Melbourne
<b>PROPERTY ID</b>	101204



<b>SURVEY DATE:</b> 2011		<b>SURVEY BY:</b> Graham Butler	
<b>HERITAGE INVENTORY</b>	N/A	<b>EXISTING HERITAGE OVERLAY</b>	Yes – interim controls HO1002, HO507
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
<b>DESIGNER / ARCHITECT / ARTIST:</b>	Bogle & Banfield	<b>FORMER GRADE</b>	B
<b>DEVELOPMENT PERIOD:</b>	Postwar Period (1945-1965)	<b>BUILDER:</b>	E A Watts Pty Ltd
		<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1969-70

## THEMES

ABORIGINAL THEMES	SUB-THEMES
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
POSTWAR THEMES	DOMINANT SUB-THEMES
1 Shaping the urban landscape	1.8 Expressing an architectural style 1.10 Brutalism and brickwork
8 Enjoying the city	8.3 Entertainment and socialising

## LAND USE

THEMATIC MAPPING AND LAND USE	
1890s	Coffee palace, temperance hall
1920s	Retail or warehouse, drapers
1960s	Retail, cinema, carpark

## RECOMMENDATIONS

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an individual heritage place.

**Extent of overlay:** Refer to map

## SUMMARY

Hoyts Mid City Cinema, built in 1969-70 and designed by Bogle Banfield, is associated with the increase in leisure and tourism provided in the city centre in the 1960s, and one of several significant brutalist buildings in the City of Melbourne.

## CONTEXTUAL HISTORY

The period from 1945 to 1975 was one of radical transformation for Melbourne; from the low-rise city that still reflected its colonial origins to a bustling international centre of commerce and culture. The surviving buildings from this period are evidence of the evolving economic and social conditions in Melbourne at the time and demonstrate the city's transition from its nineteenth century manufacturing origins to its current banking, office and service industry focus. These buildings reflect the increasing commercial and cultural role of Melbourne in the international context of globalisation and postwar optimism as well as a radically altered economic environment which saw an influx of foreign capital and ideas. Collectively, these buildings represent a transformative period in the life of the city; a period that is categorised by significant change, growth and evolution across all aspects of life – social, political, economic and cultural.

### Expressing an architectural style in the postwar period

Multi-storey commercial buildings made a significant contribution to postwar Melbourne, particularly from the late 1950s to the mid-1970s. With the resumption of building construction in the 1950s after the hiatus of World War II, the advent of curtain wall construction – enabling the application of a non-load bearing skin to the face of a building – radically altered the appearance of the modern city commercial building.

Constructed predominantly for the financial and business sectors, there was an eagerness amongst clients to establish a dominant city presence and to project a modern, progressive and prestigious approach to commercial building design. The resulting Post-War Modernist style of multi-storey buildings, influenced particularly by steel and glass office tower design in the United States, were in stark contrast to the pre-war city buildings in central Melbourne and presented architects of the day with a completely new design challenge.

Thirty major city buildings were completed in Melbourne in four years alone from 1955 to 1958 and 22 were office buildings within, or on the fringes of, the CBD (Saunders 1959:91). Largely influenced by the American skyscraper, the earliest office buildings of the 1950s utilised innovative curtain walling, formed from continuous metal-framing filled principally with glass. The curtain wall is described by Miles Lewis as 'essentially a continuous, non-bearing skin on the face of a building' and is one of the 'leitmotifs of modernism, both in Australia and overseas' (Lewis 2012:185). The curtain walled 'glass box' aesthetic was embraced by the local architects, and many buildings followed to the extent that high-rise office buildings with curtain walling became a defining characteristic of the new buildings in the latter half of the 1950s (NTAV 2014:5-6).

Amongst the first curtain walled buildings to be constructed in Melbourne was the 13-storey glass-fronted Gilbert Court at 100 Collins Street (J A La Gerche 1954-56), which was built to the height limit of 132 feet (40m), and – perhaps the most influential – the free-standing ICI House, 1 Nicholson Street (Bates Smart & McCutcheon 1955-58). Located on the outskirts of the Hoddle Grid, ICI House was clad on all four facades with glass curtain walling and exceeded the well-established maximum building height within the Hoddle Grid. Large numbers of similarly designed city commercial buildings followed, often displaying bold horizontal contrast between alternating rows of glazing and coloured spandrels.

### **Brutalism and brickwork**

Brutalism was another architectural style that emerged in commercial building design in Australia as early as 1959, when Harry Seidler used off-form concrete for an eight-storey office block in Ultimo, NSW. That same year, Melbourne architect Kevin Knight (from the office of Oakley & Parkes) prepared plans for the International Order of Oddfellows (IOOF) Building at 380 Russell Street, Melbourne that broke new ground with its banded façade of reinforced concrete spandrels.

Based on the work of modern architecture pioneer Le Corbusier, and largely inspired by his design for the *Unité d'Habitation* in Marseilles (1952), this architectural style became widely accepted internationally. Brutalism incorporated ideas of integrity in expression of materials (especially off-form concrete), structure and function, and often gave rise to dramatic sculptural forms (VHD Hoyts Cinema Centre).

Brutalism became more widespread in central Melbourne in the 1970s. The Mid City Centre at 194-200 Bourke Street (Bogle & Banfield, 1969-70), is a notable example, with its façade of chamfered concrete volumes.

During the 1960s and 70s, face brickwork also made a return with the Houston Building at 184-192 Queen Street (E & G Kolle & Associates, 1964-65), the State Savings Bank of Victoria, 233-243 Queen Street (Godfrey & Spowers, Hughes Mewton & Lobb, 1967-68) and the 13-storey Nubrick House at 269-275 William Street by architects Buchan, Laird & Buchan (1972) (NTAV 2014:22).

### **Entertainment and socialising**

The retail and entertainment precincts in Melbourne, which emerged in the early 1960s, were largely protected from consolidation and redevelopment due to lower plot ratio controls and difficulty in consolidating a sufficient number of properties to achieve a legitimate tower form. The level of redevelopment in these precincts is more modest, with fine grained, smaller sized allotments along with valued heritage fabric. During this phase, conservation of heritage buildings was not yet an intentional pursuit, but rather a residual effect of the prevailing logic of the planning system (CoM 2016:5-7).

Higher disposable income, more leisure time, and larger metropolitan populations created an increase in entertainment and tourism industries in every Australian capital city. According to Marsden, only the office and finance sector has had more impact on the physical expansion and alteration of existing places, especially in central Sydney and Melbourne. Even though increased suburbanisation from the 1950s led to the closure of entertainment venues and theatres in Melbourne's city centre, other venues opened. In 1970, for example, Hoyts Cinema Centre in Bourke Street opened the first multi-cinema complex in Australia.

Clubs have also historically been an important part of city life. The Lyceum Club for women built new premises at 2-18 Ridgway Place in 1959 while new clubrooms for the RACV Club were built at 123 Queen Street in 1961. Such places provided patrons with a space in the city to meet, network and promote cultural activities.

### **SITE HISTORY**

Hoyts Pictures formed in 1909, commenced screenings at St. George's Hall, Bourke Street, (later, Hoyts De Luxe), and gradually built up their empire of cinemas. Initially an Australian company, their

success at creating exhibiting venues attracted Hollywood's interest and 20th Century Fox's acquisition of a controlling share meant that a cartel was formed between film exhibitor and maker.

Meanwhile, the company built up a suburban chain of over 40 outlets during the period 1920-40, which remained active until the first drive-ins in 1953 and the advent of television, in 1956. A subsequent reduction of hardtop cinema audiences caused a rationalisation of large single-screen cinemas. The original Capitol (2200 seats) was rebuilt in the 1960s, the Regent (3200 seats) and Plaza and Paris (former Lyceum) closed in 1969-70.

Mid City was not a Hoyts' project. Architect and entrepreneur, Gordon Banfield, and the company, Ralton Holdings, developed two cinemas (932 and 250 seats), a shopping arcade and a car park (entered from Little Bourke St) to the 1969 design of Bogle & Banfield, as constructed by E A Watts Pty Ltd. The Hoyts company was approached as potential lessees and after fitting out the interior, opened with a crowd of 5000 in November 1970. The Hoyts Cinema Centre had already opened the year before, almost completing the company's rationalisation of their City Cinemas from old venues to new. Expectations that a third cinema would be incorporated in the Mid City complex were realised in December 1975, when part of the once vast upper level foyer space was taken up for an 'intimate' 220 seat venue. Bogle & Banfield and Dolphin were the architects and builders.

Another phase of the Theatre's development was superficial renovations, designed by Melbourne architect, Ronald Fitch, in 1979, while the retail arcade, which had never been prosperous, was refurbished in 1977-8.



Figure 1. Mid City Cinemas, constructed 1969-70, photo date unknown. (Source: National Trust)

#### *Bogle & Banfield Associates, architects*

Bogle & Banfield Associates was a partnership formed between Gordon Douglas Banfield (1922-2007) and Alan Bogle (1902-1976). Bogle was articled to Louis Williams of North and Williams and later worked with Irwin and Stephenson. In 1945, he joined the influential practice of Harry Norris. Banfield worked in Queensland before also joining Norris' office in 1954, entering partnership with Banfield in 1959. The practice flourished until Bogle's retirement in 1968 after which Banfield became

a large player in property in the city of Melbourne. The work of the practice was characterised by bold and confident buildings including the use of Brutalism (Goad and Willis eds. 2012:95).

In the tradition of new cinemas, Mid City struck a more adventurous note than contemporary city commercial buildings, freed from the needs of fenestration or natural light. Bogle and Banfield's core of designers and project architects (later as the firms PINK and Joyce & Nankevill) had already shown an innovative approach to design in the Japanese Brutalist Total Car park building, Russell Street, and the striking St. Vincent's Private Hospital, Victoria Parade. Bogle & Banfield had won prizes for their Sandown Racecourse Grandstand (1962) and they also designed the former City of Doncaster Municipal Offices in 1970.

### **SITE DESCRIPTION**

Mid City Cinemas extends from Bourke Street through to Little Bourke Street. Opening to Bourke Street is the cinema and retail frontage, whilst Little Bourke Street was designed as a carpark entrance, now partially infilled by a retail frontage. The building is designed in the brutalist style that emerged in the 1950s. Brutalism might loosely be characterised as a desire to achieve aesthetic effect through the deliberately frank expression of building construction, materials and technology,

Mid City Cinemas has a sculptural form and uses an exposed off-form concrete finish. An early use of the now ubiquitous trowelled-on aggregate finish, the architects used a red oxide applied front and back in a rich burst of colour in contrast to the natural concrete of the side walls. Where needed, windows are recessed behind concrete louvres at the top and bottom of each elevation, forming a deliberate contrasting element.

The Bourke Street awning is supported on two deep paired cantilevered beams. Of a similar scale to adjoining buildings and neutral in a fenestration sense, the rich colouring and bold forms of Mid City are a marked contrast within the commercial streetscape.

### **INTEGRITY**

Unusually smart for a car park entrance, the Little Bourke Street elevation originally had large areas of curved butt-glazing and, as a focal point, a space-age yellow bubble Cashier's Office guarded car park entry and exit (now gone) which was also used at the Total Carpark. Fashionable fittings and materials like Pirelli rubber were used here and in the arcade beyond (now demolished).

At the Bourke Street end of the lobby, for a brief period, there was an unusual group of interlocked mushroom coloured cylinders which served as offices, (now demolished), while the Theatres themselves were austere, if comfortably, finished.

The glazed balustrade is an addition to the cantilevered verandah, as is the glazing that has replaced concrete louvres. Inside there were the spacious lobby areas where the 'floating' roof plane hovered with lights dotted like stars, however these lobbies are since altered. Signs have been added and details altered on the exterior and interior.

### **COMPARATIVE ANALYSIS**

There are currently two State-listed brutalist buildings in the City of Melbourne, one of which is also a cinema complex.

*Hoyts Cinema Centre, 134-144 Bourke Street, 1966-69 (VHR H2335; HO1094)*

Designed by architect Peter Muller, the Former Hoyts Cinema Centre introduced the first multi-cinema complex to Victoria and consequently has an important association with the development of the cinema industry in the State. The Former Hoyts Cinema Centre is of architectural significance as a highly innovative and individualistic building with a distinctive tower which dominates the overall design. It is unique in Victoria (Victorian Heritage Database Place ID 196067).



Figure 2. Hoyts Cinema Centre, 134-144 Bourke Street constructed 1966-69. (Source: VHD)

*Total House, 170-190 Russell Street, 1964-65 (VHR H2329; HO1095, HO507 Little Bourke Street Precinct)*

Total House is a landmark of post-World War Two modernist design and is one of the earliest and best expressions of Brutalist architecture in Victoria built in 1964-65 to a design by architects Bogle & Banfield Associates. Brutalism incorporated ideas of the integrity of expression of materials, structure and function. Total House reflects these ideals in differentiating the functional parts of the building and the 'honest' display of its materials and structure. Total House is also an outstanding example of Japanese influence on architecture in Victoria in the postwar period (Victorian Heritage Database Place ID 194652).



Figure 3. Total House 170-190 Russell Street constructed 1964-65. (Source: VHD)

Hoyts Mid City Cinemas is a later building than the two examples provided, however it is a representative example of brutalism and its external integrity is still regarded as fair. Mid City Cinema has been identified as significant in three heritage reviews of the Capital City Zone over a 20-year period.

**ASSESSMENT AGAINST CRITERIA**

✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
✓	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an individual heritage place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	Yes
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

Paint controls should be applied to the areas now painted in red-oxide.

**REFERENCES**

Contextual History references contained within City of Melbourne Hoddle Grid Heritage Review: Postwar Thematic Environmental History 1945-1975

Marsden, Susan 2000, *Urban Heritage: the rise and postwar development of Australia's capital city centres*, Australian Council of National Trusts and Australian Heritage Commission, Canberra.

National Trust of Australia (Victoria), 2014, *Melbourne's Marvellous Modernism, a Comparative Analysis of Modern Architecture in Melbourne's CBD 1955-1975*.

The following sources and data were used for this assessment (Graeme Butler, 2011). Note that the citation prepared in 2011 did not provide in text referencing.

*General sources*

Historic Buildings Preservation Council reports on the Melbourne Central Business District from the 1970s;

Melbourne City Council on-line i-Heritage database;

Mahlstedt fire insurance map series held in the State Library of Victoria collection and Melbourne University Archives;

Daily newspaper reports such as 'The Argus';

Australian Architecture Index (AAI), prepared by Professor Miles Lewis and others;

Melbourne City Council building application drawings and files held at Melbourne City Council and the Victorian Public Records Office.

*Building Permit Applications*

18/7/1969 40693 New Building \$1,309,000

14/4/1975 45610 est. \$120,000 'A Cinema' (194-200)

26/2/1976 46540 \$6000 alterations to ground floor (200)

Peter Wallace, 1986, Hoyts Corporation Pty. Ltd. Letter to Graeme Butler: Opening 26/11/1970 (see 'The Age' 27/11/1970: 2) 5000 attend opening

National Trust of Australia (Vic)

File Number B6566 File only

'Venue' web site, <http://caarp.flinders.edu.au/venue/424/view>

*References*

Goad, P. and Wills, J., 2012, *The Encyclopaedia of Australian Architecture*, Cambridge University Press

Cinema & Theatre Historical Society 1997, *Cinema index: Melbourne cinemas, suburban cinemas, Victorian drive-ins*. CATHS, Victoria.

Kilderry, D: <http://www.driveinsdownunder.com.au/projectionbooths/midcitybox.htm>

Walters, T 2009, *The Picture Palaces of Melbourne*, p. 235 '

*Sands & McDougall Melbourne*

Where required directory extracts were obtained chiefly from *Sands & McDougall Melbourne* or Victorian Directories dating from the 1850s to 1974.

1974

194-204 Mid-City Pharmacy

194-204 Mid-City Cinemas 4 & 5

194-204 Mid-City Shopping Centre: lists numerous retailers in centre.

(D1961 200-204 Sharpe Brothers Pty. Ltd. drapers)

**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985**                      B

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**Central City Heritage  
Study Review 1993**                              C

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**Review of Heritage  
overlay listings in the  
CBD 2002**    B

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**Central City Heritage  
Review 2011**                                      B

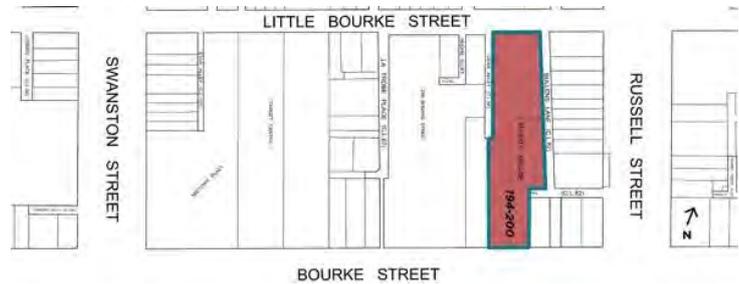
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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Hoyts Mid City  
Cinemas



**PS ref no:** HOXXXX



### What is significant?

Hoyts Mid City Cinemas at 194-200 Bourke Street, Melbourne, built 1969-70 and designed by Bogle & Banfield architects.

Elements that contribute to the significance of the place include (but are not limited to):

- The building's original external form, materials and detailing; and
- The building's high level of integrity to its original design.

Later alterations made to the street and first floor levels are not significant.

### How it is significant?

Hoyts Mid City Cinemas at 194-200 Bourke Street is of historical, representative and aesthetic significance to the City of Melbourne.

### Why it is significant?

Hoyts Mid City Cinema is historically significant as part of the increase in leisure and tourism provided in Melbourne, as the city became a place of entertainment made possible by higher disposable incomes and more leisure time from the 1960s. The establishment of Mid City and the Cinema Centre marked a turning point to more modern and intimate cinemas, following the closure of the large picture theatres of the interwar period. The Bourke Street location of the cinema followed over 120 years of the traditional siting of theatres in Melbourne. (Criterion A)

Hoyts Mid-City Cinemas is a representative example of a small class of brutalist buildings in the City of Melbourne. Popularised by architects in the mid-1960s, brutalism as a movement persisted until the late

1980s. Architects Bogle & Banfield Associates provided two of the best examples of brutalism in Melbourne with Total House and the Mid City Cinemas. With Peter Muller's Hoyts Cinema Centre as an early and particularly large-scale example, these three buildings provide an excellent record of this movement. Both the Mid City and the Hoyts Cinema Centre are stylistically distinctive designs among the small number of new cinemas built in the postwar period. (Criterion D)

Hoyts Mid-City Cinemas is significant for its sculptural form that is highlighted by the red-oxide colour that contrasts with the off-form concrete of the side walls. As a building requiring little natural light, the brutalist architecture of the cinema complex relies primarily on an articulation of solid form. The slim concrete vertical louvres in front of the glazing are a contrast to the solid mass of the main part of the building. (Criterion E)

### **Primary source**

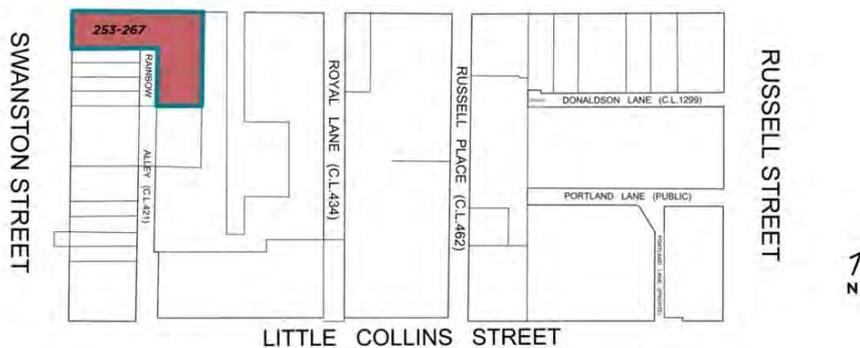
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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)

<b>SITE NAME</b>	Royal Mail House
<b>STREET ADDRESS</b>	253-267 Bourke Street, Melbourne
<b>PROPERTY ID</b>	101138



BOURKE STREET



**SURVEY DATE:** October 2019

**SURVEY BY:** GJM Heritage

**HERITAGE INVENTORY** No

**EXISTING HERITAGE OVERLAY** No

**PLACE TYPE** Individual Heritage Place

**PROPOSED CATEGORY** Significant

**DESIGNER / ARCHITECT / ARTIST:** D Graeme Lumsden

**FORMER GRADE** C  
**BUILDER:** Lewis Construction Co Pty Ltd

**DEVELOPMENT PERIOD:** Postwar Period (1945-1975)

**DATE OF CREATION / MAJOR CONSTRUCTION:** 1961-1963

## THEMES

ABORIGINAL THEMES	SUB-THEMES
Research undertaken in preparing this citation focused on the postwar history of the site and did not address associations with Aboriginal people or organisations	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
POSTWAR THEMES	DOMINANT SUB-THEMES
1 Shaping the urban landscape	1.8 Expressing an architectural style 1.9 Beyond the curtain wall
3 Building a commercial city	3.2 Buiness and finance

## LAND USE

THEMATIC MAPPING AND LAND USE	
1890s	Retail/Workshop, Office, Education, Hotel
1920s	Café/Restaurant, Merchant, Retail, Hotel
1960s	Café/Restaurant, Merchant, Office, Post Office, Telephone Kiosk

## RECOMMENDATIONS

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an individual heritage place.

**Extent of overlay:** To extent of property boundary

## SUMMARY

Royal Mail House was designed by architect D Graeme Lumsden and constructed in 1961-1963 for owners, The Hammerson Group (also referred to as the Hammerson Property and Investment Co Ltd, London), who invested in retail developments.

## CONTEXTUAL HISTORY

The period from 1945 to 1975 was one of radical transformation for Melbourne; from the low-rise city that still reflected its colonial origins to a bustling international centre of commerce and culture. The surviving buildings from this period are evidence of the evolving economic and social conditions in Melbourne at the time and demonstrate the city's transition from its nineteenth century manufacturing origins to its current banking, office and service industry focus. These buildings reflect the increasing commercial and cultural role of Melbourne in the international context of globalisation and postwar optimism as well as a radically altered economic environment which saw an influx of foreign capital and ideas. Collectively, these buildings represent a transformative period in the life of the city; a period that is categorised by significant change, growth and evolution across all aspects of life – social, political, economic and cultural.

### Expressing an architectural style in the postwar period

Multi-storey commercial buildings made a significant contribution to postwar Melbourne, particularly from the late 1950s to the mid-1970s. With the resumption of building construction in the 1950s after the hiatus of World War II, the advent of curtain wall construction – enabling the application of a non-load bearing skin to the face of a building – radically altered the appearance of the modern city commercial building.

Constructed predominantly for the financial and business sectors, there was an eagerness amongst clients to establish a dominant city presence and to project a modern, progressive and prestigious approach to commercial building design. The resulting Post-War Modernist style of multi-storey buildings, influenced particularly by steel and glass office tower design in the United States, were in stark contrast to the pre-war city buildings in central Melbourne and presented architects of the day with a completely new design challenge.

Thirty major city buildings were completed in Melbourne in four years alone from 1955 to 1958 and 22 were office buildings within, or on the fringes of, the CBD (Saunders 1959:91). Largely influenced by the American skyscraper, the earliest office buildings of the 1950s utilised innovative curtain walling, formed from continuous metal-framing filled principally with glass. The curtain wall is described by Miles Lewis as 'essentially a continuous, non-bearing skin on the face of a building' and is one of the 'leitmotifs of modernism, both in Australia and overseas' (Lewis 2012:185). The curtain walled 'glass box' aesthetic was embraced by the local architects, and many buildings followed to the extent that high-rise office buildings with curtain walling became a defining characteristic of the new buildings in the latter half of the 1950s (NTAV 2014:5-6).

Amongst the first curtain walled buildings to be constructed in Melbourne was the 13-storey glass-fronted Gilbert Court at 100 Collins Street (J A La Gerche 1954-56), which was built to the height limit of 132 feet (40m), and – perhaps the most influential – the free-standing ICI House, 1 Nicholson Street (Bates Smart & McCutcheon 1955-58). Located on the outskirts of the Hoddle Grid, ICI House was clad on all four facades with glass curtain walling and exceeded the well-established maximum building height within the Hoddle Grid. Large numbers of similarly designed city commercial buildings followed, often displaying bold horizontal contrast between alternating rows of glazing and coloured spandrels.

### **Beyond the curtain wall**

The dominant glass box design of the late 1950s was challenged in the 1960s as the shortcomings of the fully glazed curtain wall became apparent – in particular its poor thermal performance – and new technologies became available. Advances in concrete technology, including the development of precast concrete, impacted greatly on both the appearance and structure of the commercial tower form from the 1960s onwards.

By the mid-1960s, architects were experimenting with a range of solid cladding materials for tower buildings including precast concrete, stone, reconstituted stone, tile and brick, as well as various metals for cladding, screening and detailing. A number of buildings continued to adopt true curtain wall construction; however, a different aesthetic was created by the use of solid external cladding in place of the typically glazed spandrels of the 1950s. This aesthetic is evident in a number of existing buildings in the city centre including the Guardian Building at 454-456 Collins Street (1960-61), with its stone-faced precast concrete panelled facades.

Concrete advances saw an increase in the use of reinforced column and slab construction in 1960s multi-storey building design, however concrete-encased steelwork also continued to be used. Some buildings incorporated structural elements in their main facades (for example load-bearing precast concrete panels or structural mullions) so were therefore not of true curtain wall construction. The structural nature of these facades was not necessarily apparent to the observer and the buildings continued to display the well-established repetitive characteristics of the true curtain wall façade, such as at Australia-Netherlands House, 468-478 Collins Street, designed by Peddle Thorp & Walker in association with Meldrum & Partners (c1968-70).

A broad range of design approaches became apparent in multi-storey commercial buildings of the 1960s and early 1970s. The horizontality of curtain walling was often balanced by the addition of vertical elements such as façade columns, strips or fins, which introduced textural patterns and visual strength to the facades of a number of buildings. Other multi-storey towers clearly expressed their structure externally with grid-like facades which clearly reflected the internal trabeated structural system. Sun screening provided additional patterning to facades, either as a repetitive decorative motif across the façade, as an expression of the window frames (such as at Royal Mail House, 253-267 Bourke Street designed by D Graeme Lumsden, 1961-63), in the form of balconies (as at the Melbourne Office of the Commercial Banking Company of Sydney building, 251-257 Collins Street, 1971-73), or occasionally as an entire screen attached to the exterior face of the building.

Buildings also varied with towers set within plazas or on dominant podiums. The State Savings Bank of Victoria at 45-63 Swanston Street, designed by Buchan Laird & Buchan (c1974), is one example of a building constructed with a dominant podium. Buildings were sometimes set back from the street line behind public plazas – a strategy adopted to gain council approval for additional building height and evident in the Bates Smart McCutcheon designed Commonwealth Banking Corporation Building at 359-373 Collins Street (c1972-1975) – while others were built within larger plaza spaces, such as the AMP Tower & St James Building Complex (1965-69), designed by US-based firm Skidmore Owings & Merrill (SOM).

### **Business and finance in the postwar period**

The postwar period was one of fluctuating fortunes in the business and finance sectors. In the main however, economic confidence and financial deregulation came together to create a period of growth that would radically change the appearance of central Melbourne.

Speculative investment in Melbourne increased after the Commonwealth government lifted restrictions on share dealings in 1947, which resulted in a dramatic increase in new company registrations (Marsden 2000:44-45). Subsequently, during the 1950s, a number of national and international companies sought to assert a physical presence in the country, constructing corporate buildings in the city centre. In Melbourne, up to the mid-1960s, investment was predominantly driven by British and American companies, government bodies, large Australian corporations such as AMP and BHP, and property developers, including Lend Lease (formerly Civil and Civic) and L J Hooker Ltd. Later in the 1960s, it was also driven by private developers such as Grollo and Lustig & Moar (Marsden 2000:46-47).

The construction of large bank buildings was also prolific during the postwar period with the passing of the Banking Act 1947, which led to an increase in the number of bank branches established in Victoria. One of the most significant changes in banking in Australia at this time was the creation of the new Reserve Bank of Australia in 1959, which replaced the central bank known as the Commonwealth Bank of Australia (Heritage Alliance 2008:17). Bank buildings constructed in the central city during this period included the State Savings Bank of Victoria at 233-243 Queen Street (1967-68), the Bank of Adelaide Building at 265-269 Collins Street (1959-60) and the Commercial Banking Company of Sydney Building at 251-257 Collins Street (1971-73).

The period between 1961 and 1963 was one of business recession, while the years between 1967 and 1969 was a time of growth due to two mineral booms. From 1967 to 1971 the construction of new office space in the city centre more than doubled that of the previous five years (City of Melbourne Strategy Plan 1974 in Clinch 2012:66-67). The property boom ended during the economic crash of the early 1970s and the 1974 oil crisis when many British institutions that had founded the commercial property industry left Australia. Government bodies and banks subsequently took over much of the building construction in the city centre (Marsden 2000:48).

## SITE HISTORY

Royal Mail House was designed by architect D Graeme Lumsden and constructed in 1961-1963 for owners, The Hammerson Group (also referred to as the Hammerson Property and Investment Co Ltd, London), who invested in retail developments (RAIA; BAP; *Cross-Section*, Nov 1962:3). The builders were Lewis Construction Co Pty Ltd (*Cross-Section*, Nov 1962:3). The site was formerly occupied by the nineteenth century Royal Mail Hotel (S&Mc).

The City of Melbourne received a building permit application for the present building in May 1961 (estimated to cost £203,000), with construction commencing that same month (BAI; *Canberra Times*, 23 May 1961:2). Various design revisions were lodged with Council up to November 1962 incorporating 'alterations and additional storeys' (increasing the project cost to £392,000) (BAI). Construction was paused for six months, resuming in November 1962, following the addition of three more floors to the design (*Cross-Section*, Nov 1962:3).

Architectural drawings dated September 1962 and February 1963 showed plans of the ground floor and elevational drawings (Figure 1 - Figure 3). The steel-framed building was designed with notable features such as a mosaic-tiled façade, 'chequer-board' patterned windows, stepped window surrounds and a curvilinear canopy to the ground-level shopfronts (*Cross-Section*, Nov 1962:3; NTAV 2014:38, 47). Goad (2012: 417) notes that the 'sinusoidal canopy' that wraps around the façade 'could have earned the label "featurist"' in Robin Boyd's 1960 publication, *The Australian Ugliness*. The ground-level comprised retail outlets, including a shop occupied by Telepost, advertised as

'Australia's first 24-hour self-service post office', which also served as a public telephone kiosk with 45 pay telephones (Figure 7 – Figure 9) (*Canberra Times*, 1 May 1964:25). The kiosk also served as the main entrance to the building (Figure 1).

Following completion, Royal Mail House was occupied by the Post Master General's Department and Department of Interiors, as recorded in the 1965 Sands & McDougall Directory (S&Mc). A series of photos dating to the mid-late 1960s (Figure 4 – Figure 9) show the completed building (bearing the name 'Royal Mail House' on the Swanston Street elevation; since removed), shopfronts and ground-level canopy.

Advertisements published in *The Age* in 1984 (11 Aug 1984:79) noted that the office space had been completely refurbished, to let to tenants. In recent years, the Bourke Street façade has been integrated into art installations, such as Alexander Knox's permanent seasonal winter installation 'Maxims of Behaviour', in 2008. In 2019, the western elevation has a large-scale advertising panel and the rooftop holds a billboard that appears to have been in situ in the 1980s. Part of the window surrounds have been removed from the Bourke Street elevation (date unknown).

### **D Graeme Lumsden, architect**

Donald Graeme Lumsden was born in Malvern, Victoria in 1915. He enrolled in the architecture course at Melbourne Technical College (now RMIT) before transferring to the University of Melbourne. From 1938 to 1940 he studied at the university's Architectural Atelier, while simultaneously completing his articles in the office of A & K Henderson. By 1948, Lumsden had established his own private architectural practice, operating from premises in South Yarra (*Age*, 30 Nov 1948), where he specialised in the design of industrial complexes. A substantial number of his commissions were located in Tasmania where staff member, Ted Ashton, resided to oversee this branch of the practice.

Despite the focus on large industrial projects, Lumsden's practice also designed office buildings in central Melbourne in the 1960s, including Investment House at 116 Queens Street (1960) and Royal Mail House, at the corner of Bourke and Swanston streets (1961-63).

From 1970 to 1979, the firm was known as Lumsden, Ashton & Hale, before becoming Lumsden & Ashton following Bill Hale's departure. Lumsden closed the practice following Ashton's own departure sometime later.

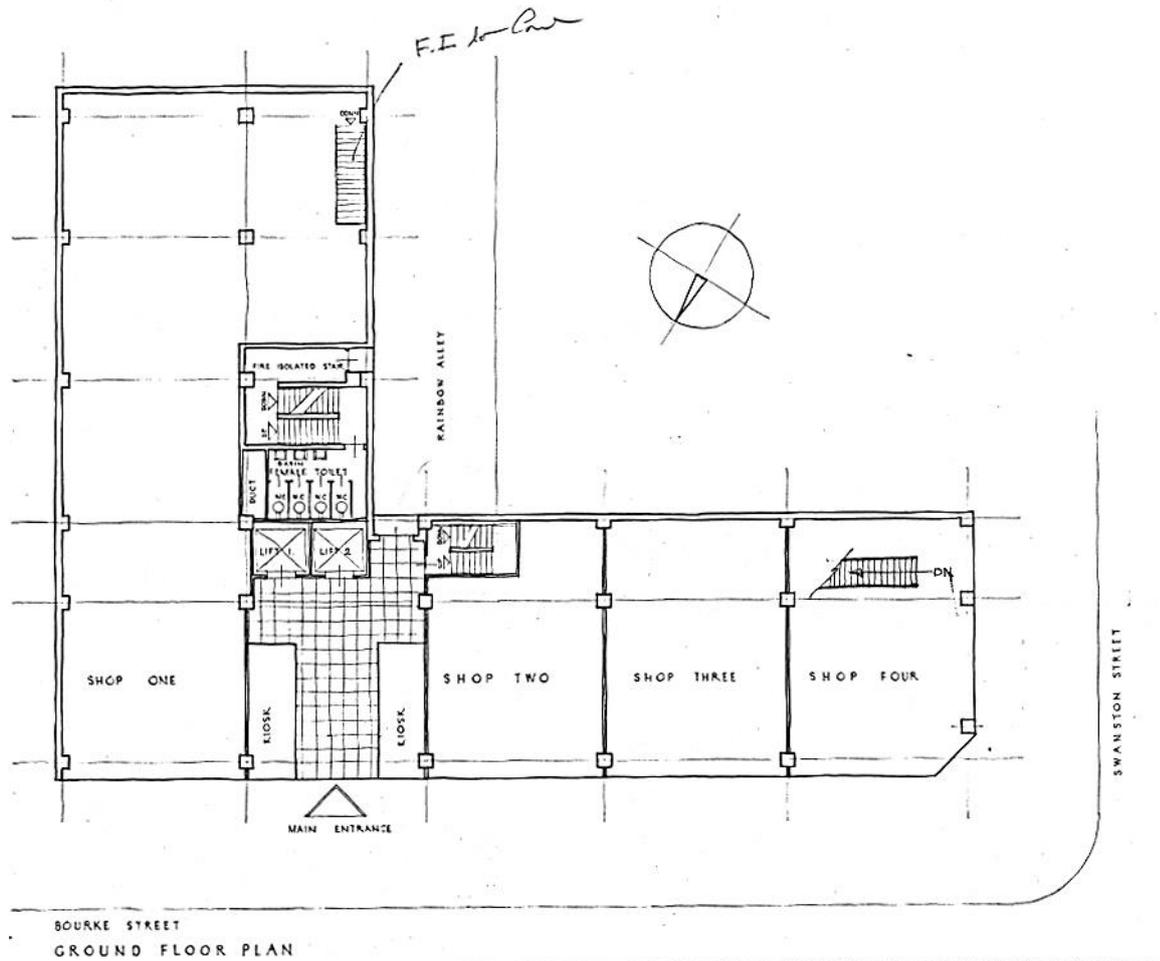


Figure 1. Ground floor plan by D Graeme Lumsden, dated September 1962 (BAP).

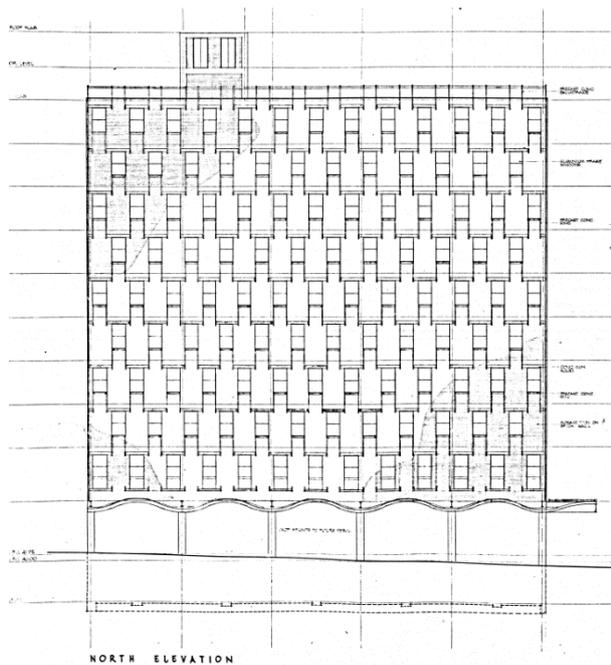


Figure 2. North elevation to Bourke Street. Drawing date stamped February 1963 (BAP).

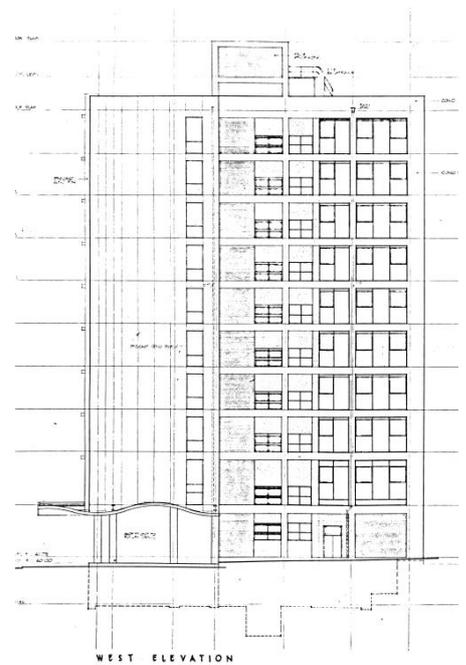


Figure 3. West elevation. Drawing date stamped February 1963 (BAP).



Figure 4. Royal Mail House in the final stages of completion in 1963 (NAA, Wells, photographer, A1200, L45445).



Figure 5. Detail of a 1966 photo showing the western end of the completed building (SLV, K. J. Halla, photographer, Image H36133/209).



Figure 6. The completed building in 1967 (SLV, Wolfgang Sievers, photographer, Image H99.50/416).



Figure 7. A 1967 photo showing the shopfronts and soffit of the canopy (SLV, Wolfgang Sievers, photographer, Image H98.30/237).



Figure 8. The completed Telepost shop in the 1960s (NAA: B5919, 268).



Figure 9. Interior of the Telepost shop (NAA: B5919, 268).



Figure 10. Royal Mail House in the early 1980s (City of Melbourne Libraries online Heritage Collection, Reference no. Butler16291; photo dated 1982-1985).

## SITE DESCRIPTION

Royal Mail House at 253-267 Bourke Street is a 9-storey commercial building located at the south-east corner of Bourke and Swanston streets. Constructed in 1961-63 to a design by D Graeme Lumsden, the multi-storey building is an example of the Post-War Modernist style.

The building is L-shaped in form with a main broad frontage to the north, facing Bourke Street, a narrow façade fronting Swanston Street, and a north-south wing along the eastern boundary of the allotment. The latter is situated behind a row of four three-storey Victorian buildings which front Swanston Street. Rainbow Alley runs between the two to provide lane access to the buildings from Little Collins Street.

The building is of concrete encased steel column and beam construction with concrete parapet, east and south walls of concrete and face brickwork, and west wall of precast concrete panels. The latter presented a blank wall to Swanston Street with a single vertical strip of windows at the southern extremity (this entire façade appears to have been reclad recently and the strip of windows covered or

removed). The broad feature façade, facing Bourke Street, is a highly articulated curtain wall with rows of individual rectangular, aluminium framed windows set into a mosaic tile-clad wall of precast concrete panels. Deep projecting cast in-situ concrete sunhoods and precast concrete sills, supported on brick spandrels, provide definition to the otherwise frameless window openings. The resulting façade retains a highly patterned chequerboard appearance, despite the removal of concrete fins which connected the sunhoods and window sills above.

Royal Mail House is accessed at street level by a broad entrance in Bourke Street (originally an open arcade), which is flanked by retail outlets. Protection at street level is provided by a highly innovative undulating, cantilevered awning which lines both the Bourke Street and Swanston Street facades.

### **INTEGRITY**

Royal Mail House at 253-267 Bourke Street, including the original form and the detailing of the exterior of the building above street level, remains highly intact to its original construction in 1961-63. Changes include the enclosing of the original arcade entrance and alterations to shop facades at street level, removal of the precast concrete fins from the Bourke Street façade and the recladding of the entire façade of the narrow west façade facing Swanston Street.

Overall, the building retains a high degree of architectural integrity to the Post-War Modernist style in fabric, form and detail. While the building has undergone alterations, these do not diminish the ability to understand and appreciate the place as a fine example of a Post-War Modernist multi-storey office building.

### **COMPARATIVE ANALYSIS**

Royal Mail House is a fine and representative example of the Post-War Modernist style and clearly demonstrates the typical characteristics of 1960s to mid 1970s multi-storey commercial building design. Located on a prominent corner site, the building's broad feature façade and highly distinctive undulating cantilevered verandah at street level, can be clearly observed from both Bourke and Swanston streets. Despite removal of the vertical window fins, changes at street level and the recladding of the narrow west façade, Royal Mail House remains highly intact to its original design.

There are a number of buildings within the Hoddle Grid in the City of Melbourne which were constructed in the same period and display similar characteristics to Royal Mail House. These are detailed below.

#### **State-significant places**

A small number of 1960s to mid 1970s buildings in the Hoddle Grid within the City of Melbourne have been assessed as being of State-level significance and are included in the Victorian Heritage Register (VHR). These include:

- Total House, 170-90 Russell Street (Bogle & Banfield 1964-65; VHR H2329 & HO1095)
- Former Hoyts Cinema Centre, 134-44 Bourke Street (Peter Muller 1966-69)
- Victorian Government Offices, Treasury Reserve Precinct (Yuncken Freeman 1967-68 – outside the Hoddle Grid)
- Eagle House, 473 Bourke Street (Yuncken Freeman 1971-72; VHR H1807 & HO901)
- BHP House, 130-148 William Street (Yuncken Freeman 1969-72; VHR H1699 & HO767).

### Locally-significant places

As only a piece-meal evaluation of postwar buildings within the Hoddle Grid in the City of Melbourne has previously occurred, few buildings from this period are currently included in the Heritage Overlay of the Melbourne Planning Scheme on a permanent basis. Those that are, are generally currently included within Heritage Precincts but are recommended for inclusion in the Heritage Overlay as Individual Heritage Places, as follows:

#### *Precinct Heritage Overlay*



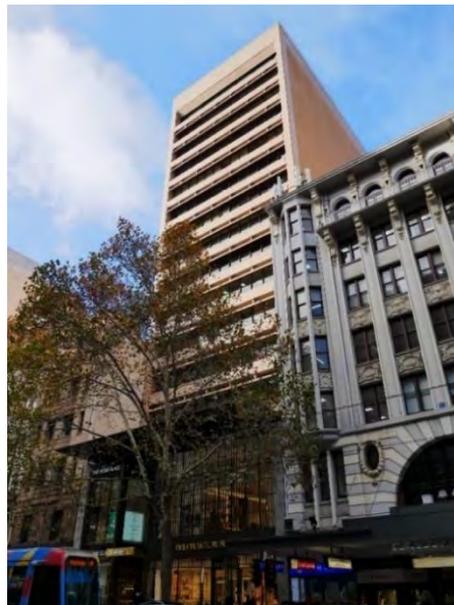
Former Reserve Bank of Australia, 56-64 Collins Street (Commonwealth Department of Works, 1964-66) included in HO504 Collins East Precinct as a Contributory place.



Former State Savings Bank of Victoria, 45-63 Swanston Street, (Buchan Laird & Buchan, 1974) included in HO505 Flinders Gate Precinct (Non-contributory).



Wales Corner, 221-231 Collins Street (Stephenson & Turner, 1964-66) included in HO502 The Block Precinct (fronting Collins Street) & HO506 (fronting Swanston Street) Collins East Precinct as a Contributory place.



Former Commercial Banking Company of Sydney Building, 251-257 Collins Street, (Bates Smart & McCutcheon, 1974-73) included in HO502 The Block Precinct (fronting Collins Street) & HO506 (fronting Flinders Lane) (Non-contributory).

One individual heritage place recently included in a site-specific Heritage Overlay on a permanent basis is the Scottish Amicable Building, 128-146 Queen Street (Yuncken Freeman, 1966) (HO1213):



Scottish Amicable Building, 128-146 Queen Street

#### *Other examples*

Despite the demolition of many 1960s and 1970s multi-storey commercial buildings in the City of Melbourne, a number of fine and highly representative examples of this building type that are not currently included in the Heritage Overlay on a permanent basis have been retained with sufficient integrity to demonstrate this class of place. These buildings clearly illustrate the advancement of construction techniques from the 1960s through to the mid 1970s and demonstrate the broad range of design approaches of the period. The podiums of the majority of these places have been modified at street level. Examples include:



Former RACV Club, 111-129 Queen Street (Bates Smart & McCutcheon, 1961) (Interim HO1068)



Former Australia Pacific House, 136-144 Exhibition Street (McIntyre McIntyre & Partners, 1975-78)



Royal Insurance Group Building, 430-442 Collins Street, (Yuncken Freeman, 1965) (Interim HO1010)



Office Building, 516-520 Collins Street (architect unknown, c1974)



Former Guardian Building, 454-456 Collins Street (Bates Smart & McCutcheon, 1960-61)



Former South British Insurance Company Ltd Building, 155-161 Queen Street (Bates Smart & McCutcheon, 1961-62)



Former State Savings Bank, 258-264 Little Bourke Street (Meldrum & Partners, 1961)



MLA Building, 308-336 Collins Street (Stephenson & Turner, 1963)



Office Building, 178-188 William Street (McIntyre McIntyre & Partners, 1972-73)



Former Sleigh Corner Building, 158-164 Queen Street (Bates Smart & McCutcheon, 1964)



The Former Houston Building, 184-192 Queen Street (E & G Kolle & Associates, 1965)



AMP Tower and St James Building Complex, 527-555 Bourke Street (Skidmore Owings & Merrill in association with Bates Smart & McCutcheon, 1965-69)



Former Dalgety House, 457-471 Bourke Street (Peddle Thorp & Walker, 1966-68)



Former State Saving Bank of Victoria, 233-243 Queen Street (Godfrey & Spowers, Hughes Mewton and Lobb, 1967-68)



Former Legal & General House, 375-383 Collins Street (B Evans, Murphy, Berg & Hocking, 1967)



Former AMP Building, 344-350 Collins Street (Godfrey & Spowers, Hughes Mewton and Lobb, 1966-68)



Equitable House, 335-349 Little Collins Street (unknown architect, 1968)



Former Australia-Netherlands House, 468-478 Collins Street (Meldrum & Partners with Peddle Thorp Walker, 1968-70)



Former Methodist Church Centre, 130-134 Little Collins Street (Bates Smart & McCutcheon, 1966-67)



Cowan House, 457-469 Little Collins Street (E & G Kolle, 1969)



Lonsdale Exchange, 447-553 Lonsdale Street  
(Commonwealth Department of Works, 1969)



Former Dillingham Estates House, 114-128 William Street  
(Yuncken Freeman, 1976) (Interim HO1180)



Former Bryson Centre, 174-192 Exhibition Street  
(Perrot Lyon Timlock & Kesa, 1970-72)



Former Commonwealth Banking Corporation Building,  
359-373 Collins Street (Bates Smart & McCutcheon,  
c1972-75)



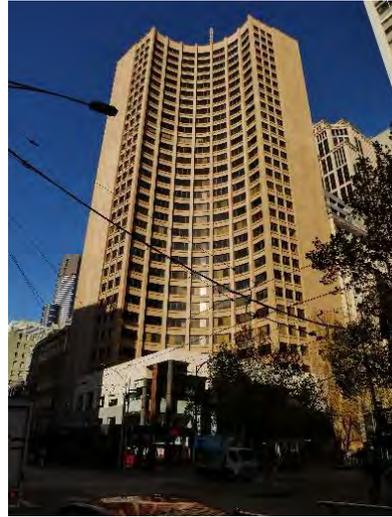
Nubrick House, 269-275 William Street (Buchan Laird  
& Buchan, 1972)



Former Law Department Building, 221-231 Queen Street  
(Fischer Group, 1972)



Former National Bank of Australasia Stock Exchange Branch, 85-91 Queen Street (Meldrum & Partners, 1973)



Former MLC Building, 303-317 Collins Street (Demaine, Russell, Trundle, Armstrong & Orton, c1970-1973)



Office Building, 589-603 Bourke Street (Peddle Thorp de Preu, 1973-75)

### Analysis

As a fine and highly intact representative example of a Post-War Modernist commercial building, Royal Mail House at 253-267 Bourke Street clearly demonstrates an important phase in the architectural development of multi-storey commercial buildings within the Hoddle Grid in the City of Melbourne. Similar to the small number of 1960s to mid 1970s buildings presently included in the Heritage Overlay of the Melbourne Planning Scheme – and a number of other examples identified above – Royal Mail House clearly demonstrates this class of place.

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**ASSESSMENT AGAINST CRITERIA**


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✓

**CRITERION A**

Importance to the course or pattern of our cultural or natural history (historical significance).

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**CRITERION B**

Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).

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**CRITERION C**

Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).

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✓

**CRITERION D**

Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

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**CRITERION E**

Importance of exhibiting particular aesthetic characteristics (aesthetic significance).

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**CRITERION F**

Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)

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**CRITERION G**

Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

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**CRITERION H**

Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

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**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-4)	No
INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

## REFERENCES

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985**                      D

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**Central City Heritage  
Review 1993**                                      C

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**Review of Heritage  
overlay listings in the  
CBD 2002**                                      Ungraded

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**Central City Heritage  
Review 2011**                                      Ungraded

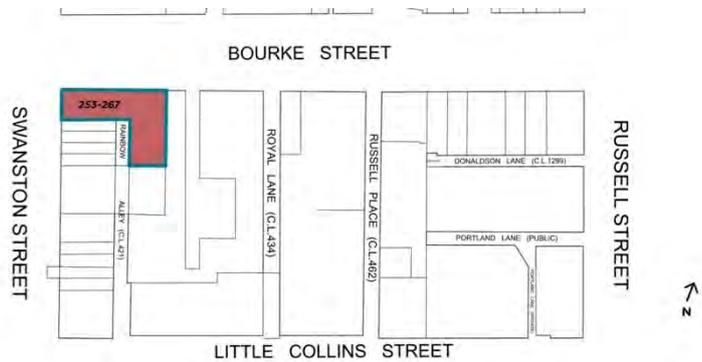
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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Royal Mail House



**PS ref no:** HOXXXX



### What is significant?

Royal Mail House, 253-267 Bourke Street, a multi-storey office building constructed in 1961-63.

Elements that contribute to the significance of the place include (but are not limited to):

- The building's original external form, materials and detailing
- The building's high level of integrity to its original design.

Later alterations made to the street level facades and the west façade facing Swanston Street are not significant.

### How it is significant?

Royal Mail House at 253-267 Bourke Street is of historical and representative significance to the City of Melbourne.

### Why it is significant?

Constructed in 1961-63 to a design by D Graeme Lumsden, Royal Mail House has a clear association with the postwar building boom which transformed central Melbourne into a modern high-rise city. The design of these commercial buildings from the late 1950s to the mid-1970s – many of which were architect designed – was driven by the commercial demands and the prestige afforded by a dominant city presence (Criterion A).

Royal Mail House is a fine and highly intact representative example of a Post-War Modernist commercial building. The building strongly reflects the style which was popular in the 1960s to the mid 1970s, particularly in central Melbourne. Constructed as a 9-storey building on a prominent CBD corner site, Royal Mail House clearly demonstrates typical characteristics of a 1960s to mid 1970s structure, particularly the broad feature façade comprising a highly articulated curtain wall of solid appearance and

distinct bands of windows with dominant hoods and sills that are set in a regular pattern across the entire wall, as well the highly distinctive undulating cantilevered verandah at street level and the use of materials such as mosaic tiles and precast concrete panels. These demonstrate important aspects of the Post-War Modernist style (Criterion D).

**Primary source**

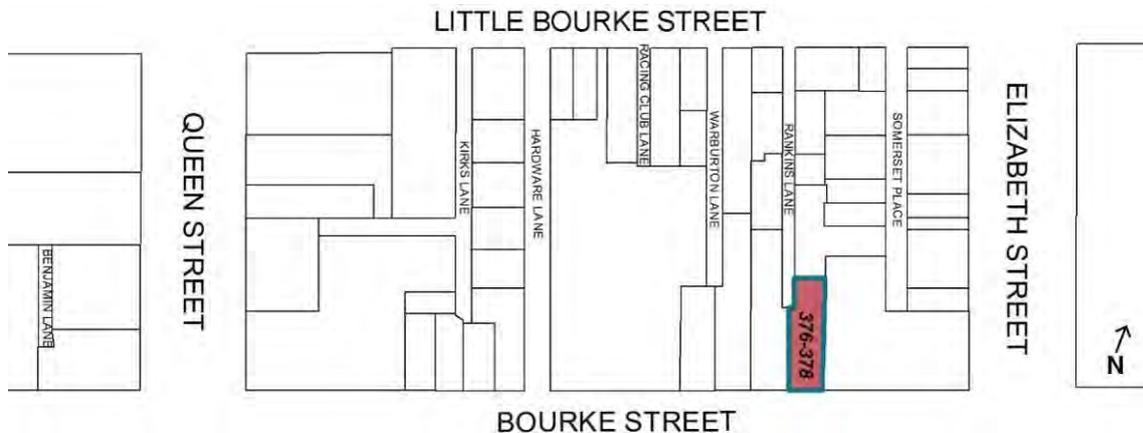
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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)

**SITE NAME** Former Coles and Garrard Building

**STREET ADDRESS** 376-378 Bourke Street, Melbourne

**PROPERTY ID** 101191



**SURVEY DATE:** October 2018

**SURVEY BY:** Context

**HERITAGE INVENTORY** H7822-1435

**EXISTING HERITAGE OVERLAY** No

**PLACE TYPE** Individual Heritage Place

**PROPOSED CATEGORY** Significant

**FORMER GRADE** C

**DESIGNER / ARCHITECT / ARTIST:** Meldrum & Noad

**BUILDER:** Thompson & Chalmers

**DEVELOPMENT PERIOD:** Postwar Period (1945-1975)

**DATE OF CREATION / MAJOR CONSTRUCTION:** 1957

## THEMES

ABORIGINAL THEMES	SUB-THEMES
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
POSTWAR THEMES	DOMINANT SUB-THEMES
1 Shaping the urban landscape	1.8 Expressing an architectural style
4 Creating a functioning city	4.3 Providing health and welfare services

## LAND USE

THEMATIC MAPPING AND LAND USE	
1890s	Hotels and lodgings
1920s	Offices
1960s	Offices

## RECOMMENDATIONS

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an individual heritage place.

**Extent of overlay:** Refer to map

## SUMMARY

The former Coles & Garrard building at 376-378 Bourke Street, Melbourne, is a five-storey commercial curtain wall building built in the Post-War Modernist style. It was designed by architects Meldrum & Noad and opened in 1957. It was built for opticians Coles & Garrard Pty Ltd, Melbourne's largest optometry firm until it was sold to OPSM in 1988. Coles & Garrard had an association with the building from 1957 to c1986.

## CONTEXTUAL HISTORY

The period from 1945 to 1975 was one of radical transformation for Melbourne; from the low-rise city that still reflected its colonial origins to a bustling international centre of commerce and culture. The surviving buildings from this period are evidence of the evolving economic and social conditions in Melbourne at the time and demonstrate the city's transition from its nineteenth century manufacturing origins to its current banking, office and service industry focus. These buildings reflect the increasing commercial and cultural role of Melbourne in the international context of globalisation and postwar optimism as well as a radically altered economic environment which saw an influx of foreign capital and ideas. Collectively, these buildings represent a transformative period in the life of the city; a period that is categorised by significant change, growth and evolution across all aspects of life – social, political, economic and cultural.

### Expressing an architectural style in the postwar period

Multi-storey commercial buildings made a significant contribution to postwar Melbourne, particularly from the late 1950s to the mid-1970s. With the resumption of building construction in the 1950s after the hiatus of World War II, the advent of curtain wall construction – enabling the application of a non-load bearing skin to the face of a building – radically altered the appearance of the modern city commercial building.

Constructed predominantly for the financial and business sectors, there was an eagerness amongst clients to establish a dominant city presence and to project a modern, progressive and prestigious approach to commercial building design. The resulting Post-War Modernist style of multi-storey buildings, influenced particularly by steel and glass office tower design in the United States, were in stark contrast to the pre-war city buildings in central Melbourne and presented architects of the day with a completely new design challenge.

Thirty major city buildings were completed in Melbourne in four years alone from 1955 to 1958 and 22 were office buildings within, or on the fringes of, the CBD (Saunders 1959:91). Largely influenced by the American skyscraper, the earliest office buildings of the 1950s utilised innovative curtain walling, formed from continuous metal-framing filled principally with glass. The curtain wall is described by Miles Lewis as 'essentially a continuous, non-bearing skin on the face of a building' and is one of the 'leitmotifs of modernism, both in Australia and overseas' (Lewis 2012:185). The curtain walled 'glass box' aesthetic was embraced by the local architects, and many buildings followed to the extent that high-rise office buildings with curtain walling became a defining characteristic of the new buildings in the latter half of the 1950s (NTAV 2014:5-6).

Amongst the first curtain walled buildings to be constructed in Melbourne was the 13-storey glass-fronted Gilbert Court at 100 Collins Street (J A La Gerche 1954-56), which was built to the height limit of 132 feet (40m), and – perhaps the most influential – the free-standing ICI House, 1 Nicholson Street (Bates Smart & McCutcheon 1955-58). Located on the outskirts of the Hoddle Grid, ICI House was clad on all four facades with glass curtain walling and exceeded the well-established maximum building height within the Hoddle Grid. Large numbers of similarly designed city commercial buildings followed, often displaying bold horizontal contrast between alternating rows of glazing and coloured spandrels.

### Providing health and welfare services

Health, welfare and education services were historically established in Melbourne's city centre. The Stella Maris Seafarer's Centre at 588-600 Little Collins Street (1972-73) was one of many charities established as part of the Catholic Church's official missionary work to provide pastoral care, services and support for seafarers.

The Pharmaceutical Guild, established in Victoria in 1928 to ensure the quality of medicines and to establish a uniform scale of wages for pharmaceutical assistants, constructed a building at 18-22 Francis Street in 1954 to a design by Cowper, Murphy and Appleford. Optometrists, Coles and Garrard, established an office building and consulting rooms at 376 Bourke Street in 1957 to a design by architects Meldrum and Noad.

The Queen Victoria Hospital, established in La Trobe Street in 1896 as the first women's hospital in Victoria, moved to 210 Lonsdale Street in 1946. Its primary aim was to be a hospital 'For Women, By Women'. By 1965 it became the new Monash University's teaching hospital for gynaecology, obstetrics and paediatrics and changed from treating solely female patients to being a 'family hospital'. Renamed the Queen Victoria Medical Centre in 1977, it relocated to the Monash Medical Centre at Clayton in 1989 (Russell 2008).

### SITE HISTORY

The land comprising the subject property at 376-378 Bourke Street was first purchased by Joseph Solomon in November 1837, as part of Allotment 7, Block 20, in the City of Melbourne (Badman & S&Mc 1892). This site was originally addressed as 17 Bourke Street (S&Mc1885). The earliest occupation of the land was c1839, with a building at neighbouring Crown Allotment 8, Block 20 extending into the site. By 1850, it is suggested that a hotel might have occupied the site, and by 1859, William Smith had opened the New York Dining Rooms on the site (Fels, Lavelle & Mider 1993, Inventory no 435; *Argus* 16 December 1859:1). This establishment continued to trade on the site for almost a century, under the name of either the New York Dining Rooms, or the New York Hotel, until the present building was erected (S&Mc 1955).

In 1946, a fire broke out in the hotel building, starting in the bottom of the lift well and working its way up to the top of the building, causing widespread damage and collapsing the roof (*Advocate* 9 October 1946:5). In 1956, the de-licensed four-storey premises of the New York Hotel was put up for auction (*Argus* 30 May 1956:15).

In 1957, an article in building and architecture journal *Cross-Section* noted the planned construction of a steel-framed four-storey (with provision for seven storeys) office block designed by Melbourne architects, Meldrum & Noad, for opticians Coles & Garrard on a 32-foot frontage at 376 Bourke Street (*Cross-Section* 1 May 1957:3, as cited in AAI, record no 87921).

Founded by H E Coles, opticians Coles & Garrard Pty Ltd opened in Melbourne in March 1922. Proprietor Earle Coles was described as 'feisty and energetic', and built his business on advertising and commercial contracts with government agencies. Coles regarded the firm as a commercial entity, a view that ran contrary to other leaders of the profession at the time who practised with professional restraint rather than as makers and sellers of spectacles. The Coles & Garrard Pty Ltd premises were originally located at an adjoining building (known as Cromwell Building) at 370-374 Bourke Street, which has since been demolished.

The firm expanded during the postwar period, establishing a branch in Geelong in 1940. Coles retired in 1948, and sold the business to 18 members of staff. The firm continued to grow during the 1950s, opening a branch in Bendigo by 1955 and another branch in Chadstone shopping centre by 1958. Further development ensued, with many branches being established in shopping centres in the following years.

By May 1957, the New York Hotel had been demolished, and foundations for the present building laid, alongside underpinning of adjacent buildings (BP 31202). The rendered brick office building with a curtain wall of blue spandrel panels and opening window sections was built to five-storeys and completed by 1958 (see Figure 1) (National Trust 2014:32).

By the time of construction of the subject building at 376-378 Bourke Street in 1957, the firm employed 120 people (ACO 2017). Coles and Garrard Pty Ltd was the largest optometry firm in Melbourne until it was sold to OPSM in 1988 and ceased trading under its name a few years later (ACO 2017).

The 1986 building permit card for the site notes that the structure was still referred to as the 'Coles Garrard Building' in 1986, indicating that the firm was still operating from the premises in this year. The building permit card notes a substantial 'refurbishment' in September 1986 without further details, and that it had a change of use at this time (MBAI). It is likely that the ground level was converted to retail this time, as the subject building comprised office and retail premises in 1987 (Age 8 December 1987:42).

Currently, the building houses a pharmacy and two businesses (CoMMaps).



Figure 1. Showing the Coles and Garrard building (second from RHS) at 376-378 Bourke Street in 1959. (Source: Fowler 1939, SLV [copyright](#))



Figure 2. Showing the Coles and Garrard building (second from right-hand side) in the 1960s. (Source: Halla 1960-170, Picture Victoria [copyright](#))

#### *Meldrum & Noad, Architects*

The architectural practice Meldrum & Noad was formed in 1938 by Percy Hayman Meldrum (1887-1968) and Arthur Aldred Noad. Meldrum had formerly been in partnership with A G Stephenson, practicing as Stephenson & Meldrum from 1921 before departing the firm in late 1937 due to a disagreement over the firm's direction. Arthur Noad had been the manager of the Melbourne office of Stephenson & Meldrum (Willis 2012: 450)

Percy Hayman Meldrum studied at Ballarat College and was articled to AA Fritsch from 1907 to 1913. Moving to London in 1914, Meldrum practiced as an aircraft designer at the War Office and established an atelier in Wells Street, London, which became a gathering place for Australian architects engaged in war service. At the end of World War One Meldrum joined the staff of the Architectural Association, where he taught A G Stephenson and Donald Turner. In 1921, he returned to Australia to join A G Stephenson as Stephenson & Meldrum. Practising as principal designer of Stephenson & Meldrum, he strongly encouraged the inclusion of murals and sculpture in the firm's projects. His work during the practice as Stephenson & Meldrum included Newspaper House, Collins Street (1932) and Castlemaine Art Gallery and Historic Museum (1930).

Meldrum practiced as Meldrum & Noad between 1937 and the 1950s, during which time he won the 1942 RVIA Street Architecture Medal for the National Bank of Australasia building in Collins Street (1938) (Willis 2012: 450). Meldrum went on to form Meldrum & Partners in 1959 before retiring from practice in 1965.

Meldrum & Noad were responsible for the design of a number of buildings in the Melbourne CBD, including the National Bank of Australasia, opened in 1939 at the corner of Collins and Williams

streets. An article of the time announced that the bank building was the first in the area to be built to the full height allowed by the City building regulations and therefore would have 'a decided influence on the future development' of that part of the city (*Journal of the RVIA* 1939:218). Meldrum & Noad also designed the BHP head office in Bourke Street, opened in 1958.

### **SITE DESCRIPTION**

376-378 Bourke Street is located on the northern side of Bourke Street between Elizabeth and Queen streets. It is a five-storey commercial curtain wall building in the Post-War Modernist style. It exhibits key characteristics of the style, particularly in the lightweight fine-grained modularity of the curtain wall façade.

The façade to Bourke Street comprises an aluminium framed non-loadbearing curtain wall set within an outline frame that appears to be of off-form concrete that returns forming the side boundary wall to the east. The curtain wall comprises alternating vertically glazed and solid panels to provide a lightweight grid across the façade. The frame is natural aluminium finish and the solid panels appear to be of blue coloured glass, aligned at the level of the upper floors. At each of the upper levels there are three openable sashes as the building predates the use of air conditioning. The side wall to the eastern boundary is solid concrete.

The retail and entry shopfront to Bourke Street has been replaced over time, and there is a heavy suspended box awning over the ground floor entry lobby, which is not sympathetic to the delicate modularity of the façade above.

It is a modestly scaled example of its style and period.

### **INTEGRITY**

The building is highly intact with very few changes visible to original fabric. The original non-loadbearing aluminium curtain wall with its alternating vertically glazed and solid panels remains intact. At street level, shop fronts have been altered and a heavy suspended box awning added. The building also retains its original built form and scale, materials and stylistic details. Overall, the building is of high integrity.

### **COMPARATIVE ANALYSIS**

The former Coles and Garrard Building at 376-378 Bourke Street is a fine and representative example of the Post-War Modernist style and clearly demonstrates the typical characteristics of multi-storey commercial buildings designed in the 1950s.

There are a number of buildings in the Hoddle Grid within the City of Melbourne which were designed in the same period and display similar characteristics to the former Coles and Garrard Building. These are detailed below.

#### **State-significant places**

A comparative example in the City of Melbourne which is located immediately adjacent to the Hoddle Grid is ICI House, 1-4 Nicholson Street (Bates Smart & McCutcheon 1958). This place is included in the Victorian Heritage Register (VHR H0786).

**Locally-significant places**

*Precinct Heritage Overlay*

As only a piece-meal evaluation of postwar buildings within the Hoddle Grid in the City of Melbourne has previously occurred, few buildings from the early postwar period are currently included in the Heritage Overlay of the Melbourne Planning Scheme. Those constructed in the 1950s that are included in the Heritage Overlay are currently included as part of Heritage Precincts, but are recommended for inclusion in the Heritage Overlay as Individual Heritage Places. These places are:



Former Gilbert Court, 100-104 Collins Street (John A La Gerche, 1954-55) included in HO504 Collins East Precinct as a Significant place.



Former Hosie's Hotel, 1-5 Elizabeth Street & 288-290 Flinders Street (Mussen McKay & Potter, 1954-55), included in HO505 Flinders Gate Precinct as a Significant place.



Coates Building, 18-22 Collins Street (John A La Gerche, 1958-59) included in HO504 Collins East Precinct as a Significant place.



Former Bank of Adelaide Building, 265-269 Collins Street (Godfrey & Spowers, Hughes, Mewton & Lobb, 1959-60) included in HO502 The Block Precinct as a Contributory place.



Former Allans Building, 276-278 Collins Street (Godfrey & Spowers, Hughes, Mewton and Lobb with Charles N Hollinshed, 1956-57) included in HO502 The Block Precinct as a Significant place.

### *Other Examples*

Despite the demolition of many 1950s multi-storey commercial buildings in the City of Melbourne, a number of fine and highly representative examples of this building type that are not currently included in the Heritage Overlay on a permanent basis have been retained with sufficient integrity to demonstrate this class of place. These buildings clearly illustrate the initial period of curtain wall construction in Melbourne and demonstrate similar characteristics to the subject building. The following examples are recommended for inclusion in the Heritage Overlay as Individual Heritage Places as part of the Hoddle Grid Heritage Review:



Lauren's House, 414-416 Lonsdale Street (Harold Bloom, 1956) (Interim HO1254).



Former Atlas Assurance Building, 404-406 Collins Street (H Garnet Alsop & Partners, 1958-61) (Interim HO1008).



Former Batman Automatic Telephone Exchange, 376 Flinders Lane (Commonwealth Department of Works, 1957).



Former AMP Building, 402-408 Lonsdale Street (Bates Smart & McCutcheon, 1956-59).



Former Ajax House, 103-105 Queen Street (HD Berry, 1956).



HC Sleigh Building, 166-172 Queen Street (Bates Smart & McCutcheon, 1953-55).



London Assurance House, 468-470 Bourke Street (Bernard Evans, 1960).



Canton Insurance Building, 43-51 Queen Street (Bates Smart & McCutcheon, 1957).

## Analysis

The former Coles and Garrard Building is comparable to other central Melbourne buildings included on the HO, including Gilbert House at 100-104 Collins Street (significant in HO504), Coates House at 20 Collins Street (significant in HO504), Mering House at 276-278 Collins Street (significant in HO502) and the former Guardian Assurance Company building at 404-406 Collins Street. At five storeys, the former Coles & Gerard building at 376-378 Bourke Street is substantially lower-scaled than these examples. However, it is a highly intact, good representative example of early curtain-walled office building, clearly expressing the design aesthetic of the style based on repetitive horizontal and vertical modules rather than a vertical differentiation as utilised by the classically derived styles.

As a full-glazed curtain wall building, and for its scale, the degree of intactness is increasingly uncommon. Other early examples of this type, such as the six-storey former SDA House, 8-12 Market Street (assessed but not recommended in the Hoddle Grid Heritage Review) or the five-storey former National Insurance Company of New Zealand at 180 Queen (not recommended for assessment in the Hoddle Grid Heritage Review) have been substantially altered resulting in the loss of key design elements.

All of these examples and the subject building demonstrate the prominent Bauhaus grid aesthetic made possible by the use of a lightweight aluminium curtain wall system which maximises access to daylight. The vertical grid pattern is typical of the style with vertically alternating clear glass and opaque panels. The structure retains a high level of integrity above the ground floor, comparing favourably with other examples of the style identified above.

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**ASSESSMENT AGAINST CRITERIA**


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**CRITERION A**

Importance to the course or pattern of our cultural or natural history (historical significance).

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**CRITERION B**

Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).

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**CRITERION C**

Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).

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✓

**CRITERION D**

Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

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**CRITERION E**

Importance of exhibiting particular aesthetic characteristics (aesthetic significance).

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**CRITERION F**

Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)

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**CRITERION G**

Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

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✓

**CRITERION H**

Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

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**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an individual heritage place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

## REFERENCES

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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985** D

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**Central City Heritage  
Review 1993** C

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**Review of Heritage  
overlay listings in the  
CBD 2002** Ungraded

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**Central City Heritage  
Review 2011** Ungraded

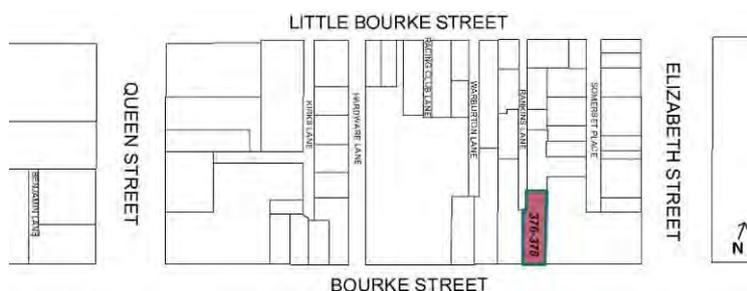
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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Former Coles and Garrard Building



**PS ref no:** HOXXXX



### What is significant?

The former Coles & Garrard Building at 376-378 Bourke Street, Melbourne, a curtain-walled postwar commercial building built in 1957 to a design by Meldrum & Noad, is significant.

Elements that contribute to the significance of the place include (but are not limited to):

- Original building form and scale; and
- Original non-loadbearing curtain wall.
- Later alterations, particularly at street level, are not significant.

### How it is significant?

The former Coles & Garrard Building at 376-378 Bourke Street is of local representative and associative significance to the City of Melbourne.

### Why it is significant?

The former Coles and Garrard Building at 376-378 Bourke Street is significant as a highly intact example of the Post-War Modernist style offices utilised for commercial development in central Melbourne during the late 1950s and early 1960s. These buildings represented the new modernism in their modular, industrial Bauhaus inspired aesthetic incorporating features such as consistent access to daylight and open floor plans to meet new standards for commercial office accommodation. The building, designed by architects Meldrum & Noad, reflects the growth and progress in 1950s and 1960s Melbourne of locally established companies, resulting in many architecturally designed buildings being erected in the city. (Criteria D)

The former Coles & Garrard Building is significant for its long-term association with Victorian optometrists and spectacle makers, Coles & Garrard. The building was constructed for Coles & Garrard and the firm occupied the building for some 28 years, from 1958 to c1986. Coles & Garrard Pty Ltd, a Victorian-based company established in Melbourne in 1922, grew to become Melbourne's largest optometry firm, until it was taken over by OPSM in 1988. (Criterion H)

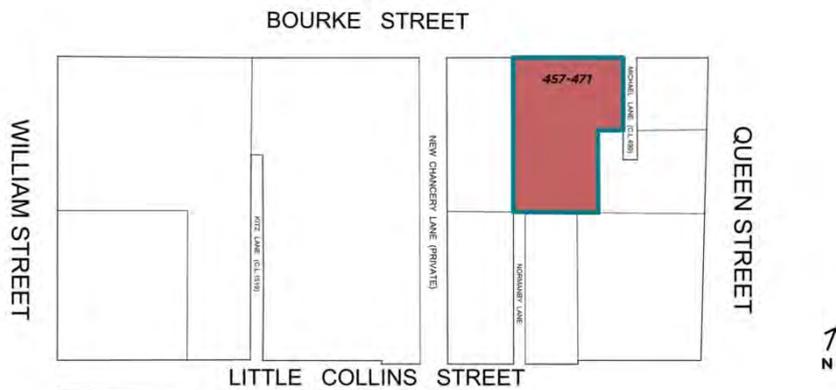
**Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)



<b>SITE NAME</b>	Former Dalgety House
<b>STREET ADDRESS</b>	457-471 Bourke Street, Melbourne
<b>PROPERTY ID</b>	101152



**SURVEY DATE:** October 2019

**SURVEY BY:** GJM Heritage

**HERITAGE INVENTORY** No

**EXISTING HERITAGE OVERLAY** No

**PLACE TYPE** Individual Heritage Place

**PROPOSED CATEGORY** Significant

**FORMER GRADE** Ungraded

**DESIGNER / ARCHITECT / ARTIST:** Peddle Thorp & Walker in association with Meldrum & Partners

**BUILDER:** Costain (Aust.) Pty Ltd

**DEVELOPMENT PERIOD:** Postwar Period (1945-1975)

**DATE OF CREATION / MAJOR CONSTRUCTION:** 1966-1968



## THEMES

ABORIGINAL THEMES	SUB-THEMES
Research undertaken in preparing this citation focused on the postwar history of the site and did not address associations with Aboriginal people or organisations	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
POSTWAR THEMES	DOMINANT SUB-THEMES
1 Shaping the urban landscape	1.8 Expressing an architectural style 1.9 Beyond the curtain wall
3 Building a commercial city	3.2 Business and finance

## LAND USE

THEMATIC MAPPING AND LAND USE	
1890s	Retail, Merchant, Office
1920s	Retail/Workshop, Office, Caretaker
1960s	Workshop, Office, Merchant

## RECOMMENDATIONS

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an individual heritage place.

**Extent of overlay:** To extent of property boundary

## SUMMARY

The Former Dalgety House was designed by Sydney-based architects Peddle Thorp & Walker, with Meldrum & Partners as local supervising architects, and was constructed in 1966-68. Dalgety & New Zealand Loan Limited were the principal occupants of the building following its construction.

## CONTEXTUAL HISTORY

The period from 1945 to 1975 was one of radical transformation for Melbourne; from the low-rise city that still reflected its colonial origins to a bustling international centre of commerce and culture. The surviving buildings from this period are evidence of the evolving economic and social conditions in Melbourne at the time and demonstrate the city's transition from its nineteenth century manufacturing origins to its current banking, office and service industry focus. These buildings reflect the increasing commercial and cultural role of Melbourne in the international context of globalisation and postwar optimism as well as a radically altered economic environment which saw an influx of foreign capital and ideas. Collectively, these buildings represent a transformative period in the life of the city; a period that is categorised by significant change, growth and evolution across all aspects of life – social, political, economic and cultural.

### Expressing an architectural style in the postwar period

Multi-storey commercial buildings made a significant contribution to postwar Melbourne, particularly from the late 1950s to the mid-1970s. With the resumption of building construction in the 1950s after the hiatus of World War II, the advent of curtain wall construction – enabling the application of a non-load bearing skin to the face of a building – radically altered the appearance of the modern city commercial building.

Constructed predominantly for the financial and business sectors, there was an eagerness amongst clients to establish a dominant city presence and to project a modern, progressive and prestigious approach to commercial building design. The resulting Post-War Modernist style of multi-storey buildings, influenced particularly by steel and glass office tower design in the United States, were in stark contrast to the pre-war city buildings in central Melbourne and presented architects of the day with a completely new design challenge.

Thirty major city buildings were completed in Melbourne in four years alone from 1955 to 1958 and 22 were office buildings within, or on the fringes of, the CBD (Saunders 1959:91). Largely influenced by the American skyscraper, the earliest office buildings of the 1950s utilised innovative curtain walling, formed from continuous metal-framing filled principally with glass. The curtain wall is described by Miles Lewis as 'essentially a continuous, non-bearing skin on the face of a building' and is one of the 'leitmotifs of modernism, both in Australia and overseas' (Lewis 2012:185). The curtain walled 'glass box' aesthetic was embraced by the local architects, and many buildings followed to the extent that high-rise office buildings with curtain walling became a defining characteristic of the new buildings in the latter half of the 1950s (NTAV 2014:5-6).

Amongst the first curtain walled buildings to be constructed in Melbourne was the 13-storey glass-fronted Gilbert Court at 100 Collins Street (J A La Gerche 1954-56), which was built to the height limit of 132 feet (40m), and – perhaps the most influential – the free-standing ICI House, 1 Nicholson Street (Bates Smart & McCutcheon 1955-58). Located on the outskirts of the Hoddle Grid, ICI House was clad on all four facades with glass curtain walling and exceeded the well-established maximum building height within the Hoddle Grid. Large numbers of similarly designed city commercial buildings followed, often displaying bold horizontal contrast between alternating rows of glazing and coloured spandrels.

### **Beyond the curtain wall**

The dominant glass box design of the late 1950s was challenged in the 1960s as the shortcomings of the fully glazed curtain wall became apparent – in particular its poor thermal performance – and new technologies became available. Advances in concrete technology, including the development of precast concrete, impacted greatly on both the appearance and structure of the commercial tower form from the 1960s onwards.

By the mid-1960s, architects were experimenting with a range of solid cladding materials for tower buildings including precast concrete, stone, reconstituted stone, tile and brick, as well as various metals for cladding, screening and detailing. A number of buildings continued to adopt true curtain wall construction; however, a different aesthetic was created by the use of solid external cladding in place of the typically glazed spandrels of the 1950s. This aesthetic is evident in a number of existing buildings in the city centre including the Guardian Building at 454-456 Collins Street (1960-61), with its stone-faced precast concrete panelled facades.

Concrete advances saw an increase in the use of reinforced column and slab construction in 1960s multi-storey building design, however concrete-encased steelwork also continued to be used. Some buildings incorporated structural elements in their main facades (for example load-bearing precast concrete panels or structural mullions) so were therefore not of true curtain wall construction. The structural nature of these facades was not necessarily apparent to the observer and the buildings continued to display the well-established repetitive characteristics of the true curtain wall façade, such as at Australia-Netherlands House, 468-478 Collins Street, designed by Peddle Thorp & Walker in association with Meldrum & Partners (c1968-70).

A broad range of design approaches became apparent in multi-storey commercial buildings of the 1960s and early 1970s. The horizontality of curtain walling was often balanced by the addition of vertical elements such as façade columns, strips or fins, which introduced textural patterns and visual strength to the facades of a number of buildings. Other multi-storey towers clearly expressed their structure externally with grid-like facades which clearly reflected the internal trabeated structural system. Sun screening provided additional patterning to facades, either as a repetitive decorative motif across the façade, as an expression of the window frames (such as at Royal Mail House, 253-267 Bourke Street designed by D Graeme Lumsden, 1961-63), in the form of balconies (as at the Melbourne Office of the Commercial Banking Company of Sydney building, 251-257 Collins Street, 1971-73), or occasionally as an entire screen attached to the exterior face of the building.

Buildings also varied with towers set within plazas or on dominant podiums. The State Savings Bank of Victoria at 45-63 Swanston Street, designed by Buchan Laird & Buchan (c1974), is one example of a building constructed with a dominant podium. Buildings were sometimes set back from the street line behind public plazas – a strategy adopted to gain council approval for additional building height and evident in the Bates Smart McCutcheon designed Commonwealth Banking Corporation Building at 359-373 Collins Street (c1972-1975) – while others were built within larger plaza spaces, such as the AMP Tower & St James Building Complex (1965-69), designed by US-based firm Skidmore Owings & Merrill (SOM).

### **Business and finance in the postwar period**

The postwar period was one of fluctuating fortunes in the business and finance sectors. In the main however, economic confidence and financial deregulation came together to create a period of growth that would radically change the appearance of central Melbourne.

Speculative investment in Melbourne increased after the Commonwealth government lifted restrictions on share dealings in 1947, which resulted in a dramatic increase in new company registrations (Marsden 2000:44-45). Subsequently, during the 1950s, a number of national and international companies sought to assert a physical presence in the country, constructing corporate buildings in the city centre. In Melbourne, up to the mid-1960s, investment was predominantly driven by British and American companies, government bodies, large Australian corporations such as AMP and BHP, and property developers, including Lend Lease (formerly Civil and Civic) and L J Hooker Ltd. Later in the 1960s, it was also driven by private developers such as Grollo and Lustig & Moar (Marsden 2000:46-47).

The construction of large bank buildings was also prolific during the postwar period with the passing of the Banking Act 1947, which led to an increase in the number of bank branches established in Victoria. One of the most significant changes in banking in Australia at this time was the creation of the new Reserve Bank of Australia in 1959, which replaced the central bank known as the Commonwealth Bank of Australia (Heritage Alliance 2008:17). Bank buildings constructed in the central city during this period included the State Savings Bank of Victoria at 233-243 Queen Street (1967-68), the Bank of Adelaide Building at 265-269 Collins Street (1959-60) and the Commercial Banking Company of Sydney Building at 251-257 Collins Street (1971-73).

The period between 1961 and 1963 was one of business recession, while the years between 1967 and 1969 was a time of growth due to two mineral booms. From 1967 to 1971 the construction of new office space in the city centre more than doubled that of the previous five years (City of Melbourne Strategy Plan 1974 in Clinch 2012:66-67). The property boom ended during the economic crash of the early 1970s and the 1974 oil crisis when many British institutions that had founded the commercial property industry left Australia. Government bodies and banks subsequently took over much of the building construction in the city centre (Marsden 2000:48).

## **SITE HISTORY**

The Former Dalgety House was designed by Sydney-based architects Peddle Thorp & Walker, with Meldrum & Partners as local supervising architects, and constructed in 1966-68 (Figure 1 - Figure 4). The builders were Costain (Aust.) Pty Ltd (*Age*, 5 Jun 1968:24; 10 Jul 1968:26).

A permit application for the multi-storey office building was received by City of Melbourne in October 1966 (with an estimated project cost of \$4,250,000) (BAI). The *Age* reported on the building in the 'financial heart of Melbourne', that was nearing completion in June 1968, describing the 18-storey building with a basement, carpark for 35 cars, and a Bourke Street entrance comprising a terrazzo plaza, colonnade, steps and a ramp (*Age*, 5 Jun 1968:24; 19 Jun 1968:15). Another contemporary newspaper article reported that a feature of the building was that the air conditioning ducts for the main system were installed around the perimeter of the building, saving heights on each storey (*Age*, 10 Jul 1968:26).

The 1970 Sands & McDougall Directory listed the primary occupant of the building as Dalgety & New Zealand Loan Limited. Dalgety and Company Ltd had occupied a portion of the site from the 1880s, addressed to 471 Bourke Street in 1890. In 1900, the Sands & McDougall Directories described the company as merchants and importers, stock and station agents, and woolbrokers. By the mid-twentieth century, Dalgety and Company Ltd was a world-wide establishment and one of the biggest wool selling brokers in the world (*Victor Harbour Times*, 17 Jun 1960:3). The earlier building at the subject site occupied by Dalgety and Company Ltd, as well as the adjacent Optical House Chambers

(next to Michael Lane at 457-459 Bourke Street), were demolished to make way for the present building (S&Mc).

A series of photos dating to 1969 show the newly completed building (Figure 5 – Figure 7). Above the entrance was the name 'Dalgety House'. The ground floor lift lobby was designed with a stained glass panel designed by artist Leonard French (Figure 8), the abstract design representing the sun. French is primarily known for his design of the stained glass ceiling at the National Gallery of Victoria (1968) and series of windows at the National Library in Canberra (1967), displaying a planet theme.

#### **Peddle Thorp & Walker, architects**

James Peddle (1862-1930) arrived in Australia and practiced as an architect in Sydney from 1889. In 1902, Peddle employed an articled student (Samuel) George Thorp (1889-1967). Peddle left Thorp in charge of the Australian practice in 1911 and travelled to the United States where he established a practice in California. The partnership of Peddle & Thorp was formed in 1914. From 1920, Frederick H E Walker (1900-1950) served his articles at the firm before completing his studies, working in the United States and travelling. Walker re-joined the firm as partner in 1924, which established the firm Peddle, Thorp & Walker. Frank Thorp (1903-1968; George Thorp's younger brother) became the fourth partner in 1929. George Thorp travelled in 1953 and 1960 to review the latest overseas architectural developments and trends (Goad & Higham 2012:535-6).

From the 1950s, Peddle, Thorp & Walker asserted itself as a major Sydney postwar practice. The firm's design for AMP's Sydney headquarters on Phillip Street (1962) brought them international attention for designing the first skyscraper completed in Sydney (Goad & Higham 2012:535-6; Taylor 2001:58). The curved and glazed curtain wall tower broke the 150 foot (c45.75m) height limit and 'signalled a new era of skyscraper design and a race for height' (Goad & Higham 2012:536). The firm continued designing tall buildings in Sydney, including Sun Alliance House, Bridge Street (1964-65; demolished), Goldfields House, Pitt Street (1966), the Royal Exchange Building, Bridge Street (1967) and the ANZ Bank and Offices, Pitt Street (1972) (Goad & Higham 2012:535-6). In Melbourne, the firm designed Dalgety House on Bourke Street (1966-68) and Australia-Netherlands House on Collins Street (c1968-70), both in association with Melbourne-based architects Meldrum & Partners, as well as the multi-storey office building at 601 Bourke Street (1974).

By the 1980s the firm had grown substantially, with offices established interstate and in New Zealand, and by 2010, a number of offices were located throughout Asia. Since c2008, the firm has been called PTW Architects, with Peddle Thorp Architects continuing to operate in Melbourne, Brisbane and Auckland as separate offices and entities (Goad & Higham 2012:535-6).

#### **Meldrum & Partners, architects**

Percy H Meldrum (1887-1968) was born in Casterton, Victoria and studied architecture before being articled to A A Fritsch from 1907. He remained with Fritsch until 1913 before travelling to the United States and working in England. Meldrum returned to Australia in 1921 and joined A G Stephenson in practice as Stephenson & Meldrum from 1921 to 1937. Meldrum subsequently partnered with Arthur A Noad (1903-1973), forming Meldrum & Noad, before establishing Meldrum & Partners in 1959 (Willis 2012:450).

Meldrum & Noad are known to have designed the Coles and Garrard Building at 376-78 Bourke Street (1957) and the National Bank of Australasia Stock Exchange Branch at 85-91 Queen Street, Melbourne (1973).

Meldrum & Partners designed the multi-storey State Savings Bank building at 258-264 Little Bourke Street (1961) with Robert Cousland, and the State Electricity Commission building at 15 William Street (1965) (AIA). Meldrum & Partners acted as the local architects for Sydney-based firm Peddle Thorp & Walker, in the design and construction of Dalgety House on Bourke Street (1966-68) and Australia-Netherlands House on Collins Street (1968-70).

Meldrum partnered with Sydney-based architect Bill Burrows to form Meldrum Burrows, before Meldrum's son, Richard J Meldrum (1928-2004), joined the firm and Percy Meldrum retired in 1965. Meldrum Burrows gained prominence in the 1970s and '80s with large interstate and international projects (Willis 2012:450).

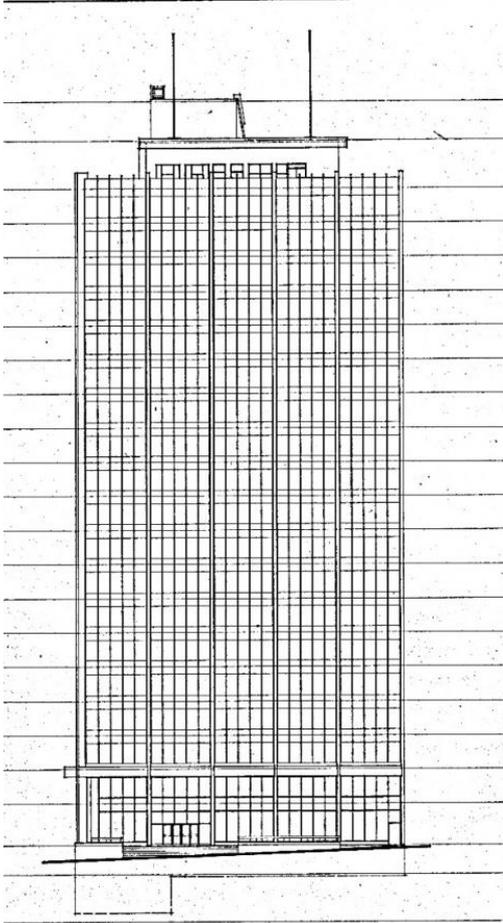


Figure 1. North (Bourke Street) elevation. Drawing by Peddle, Thorp & Walker, in association with Meldrum & Partners, dated August 1966 (BAP).

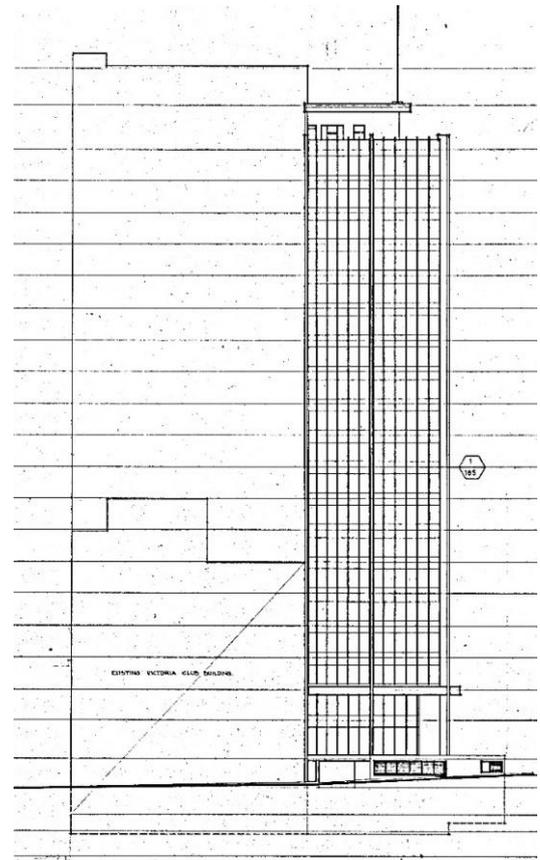


Figure 2. East (facing Queen Street) elevation. Drawings by Peddle, Thorp & Walker, in association with Meldrum & Partners, dated August 1966 (BAP).

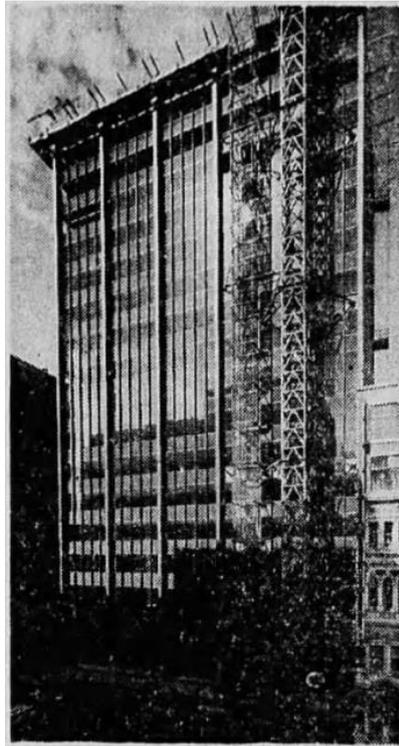


Figure 3. An image of the building nearing completion, published in *The Age* in June 1968 (*Age*, 5 Jun 1968:24).



Figure 4. An illustration of the building, published in *The Age* in June 1968 (*Age*, 19 Jun 1968:15).



Figure 5. The newly completed building in 1969 (SLV, Wolfgang Sievers, photographer, Image H99.50/364).



Figure 6. Photo dating to 1969 (Wolfgang Sievers, photographer, Image H99.50/365).



Figure 7. The building in 1969 (SLV, Wolfgang Sievers, photographer, Image H99.50/368).

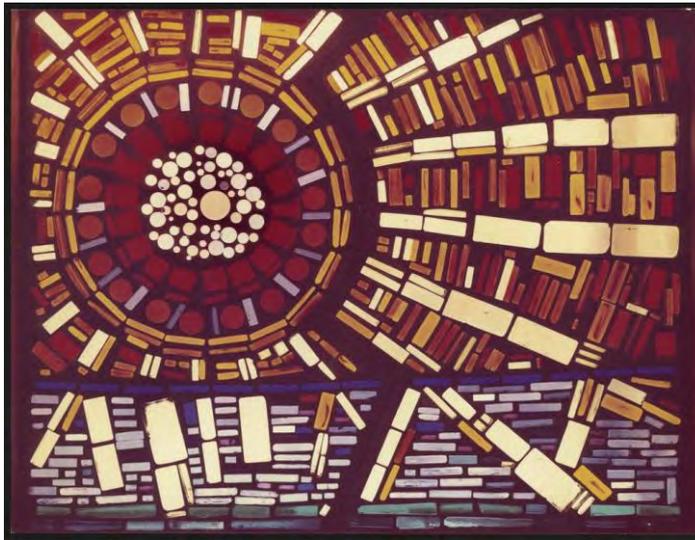


Figure 8. A 1969 photo of the stained glass panel in the ground floor lift lobby, designed by artist Leonard French (SLV, Wolfgang Sievers, photographer, Image H99.50/379).

### SITE DESCRIPTION

The Former Dalgety House at 457-471 Bourke Street is an 18-storey commercial building located on the south side of Bourke Street between William and Queen streets. Constructed in 1966-68 to a design by Peddle Thorp & Walker, with Meldrum & Partners as local supervising architects, the multi-storey building is an example of the Post-War Modernist style.

The Former Dalgety House is a T-shaped building with broad frontage to Bourke Street which is set back approximately 6.5 metres behind a small raised plaza area. The building comprises a plant room at roof level and a basement carpark which is accessed from Bourke Street (via Michael Lane) at the eastern boundary of the site, and from the rear (via Little Collins Street and Normanby Lane) which leads to the rear of the building, at the western side.

The building is of reinforced concrete column and slab construction with articulated facades to the north and west which are grid-like in appearance. These facades are fully glazed with rows of rectangular aluminium-framed windows alternating with precast concrete spandrels, possibly clad with opaque brown glass.

These rows are set between thin protruding piers which ascend continuously from a street level arcade to the crown of the building and appear to be clad with vertically ribbed metal sheeting. Six piers divide the front façade into five bays, with matching piers at the corners of the building. The resulting dominant verticality is accentuated by continuous mullions which clearly divide the rows of windows and spandrels into vertical bays between piers, and the absence of a parapet line to provide termination to the vertical elements.

At street level the form of the raised entrance plaza has been retained, however modifications include reconfigured stairs and retaining walls and the addition of a glazed canopy. The form of the double-height building podium has also been retained, however columns and fascias have been reclad and shops inserted with fully glazed shopfronts. The continuous podium fascia has obscured the original individual fascia sections which spanned between the podium piers and continued the vertical emphasis of the design scheme.

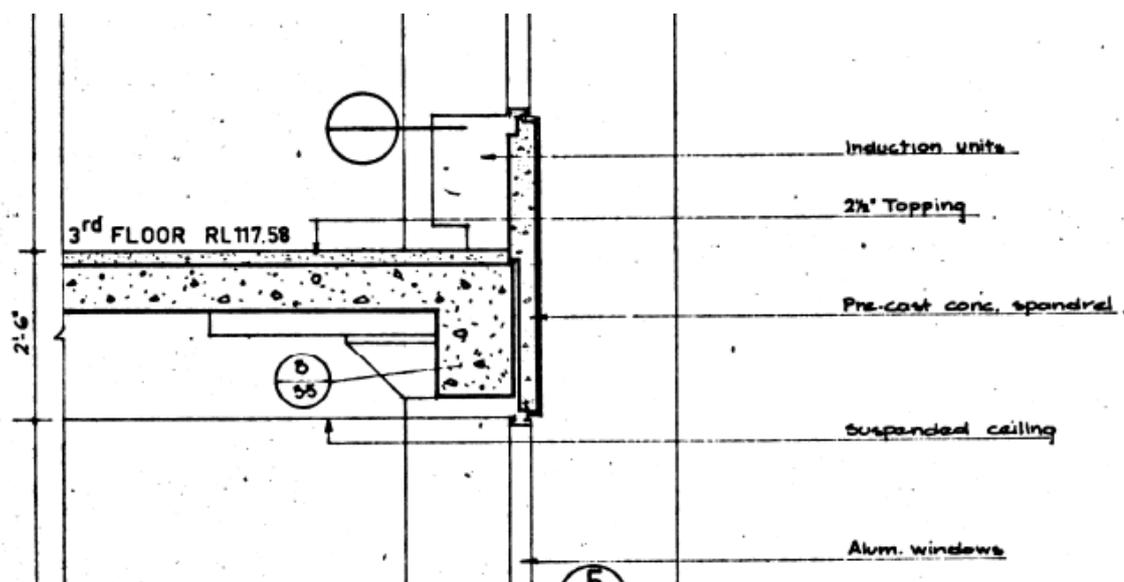


Figure 9. Drawing 38528-48, Building Application Plan, showing pre-cast concrete spandrel (BAP).

## INTEGRITY

The Former Dalgety House, including the original form and the detailing of the exterior of the building above street level, remains highly intact to its original construction in 1966-68. Works to the building at street level have altered the original design of this frontage.

Overall, the building retains a high degree of architectural integrity to the Post-War Modernist style in fabric, form and detail. While the building has undergone alterations at street level, these do not diminish the ability to understand and appreciate the place as a fine example of a Post-War Modernist multi-storey commercial building.

## COMPARATIVE ANALYSIS

The Former Dalgety House at 457-471 Bourke Street is a fine and representative example of the Post-War Modernist style and clearly demonstrates the typical characteristics of a 1960s to mid 1970s multi-storey commercial building design. The building's two grid-like curtain walls (front and west side) of dominant vertical mullions and piers, and rows of aluminium framed glazing and opaque brown glass spandrels, can be clearly observed from Bourke Street and Michael Lane. Despite the redesign of the street-level facade, the upper facades of the Former Dalgety House remain highly intact to their original design.

There are a number of buildings within the Hoddle Grid in the City of Melbourne which were constructed in the same period and display similar characteristics to the Former Dalgety House. These are detailed below.

### State-significant places

A small number of 1960s to mid 1970s buildings in the Hoddle Grid within the City of Melbourne have been assessed as being of State-level significance and are included in the Victorian Heritage Register (VHR). These include:

- Total House, 170-90 Russell Street (Bogle & Banfield 1964-65; VHR H2329 & HO1095)
- Former Hoyts Cinema Centre, 134-44 Bourke Street (Peter Muller 1966-69)
- Victorian Government Offices, Treasury Reserve Precinct (Yuncken Freeman 1967-68 – outside the Hoddle Grid)
- Eagle House, 473 Bourke Street (Yuncken Freeman 1971-72; VHR H1807 & HO901)
- BHP House, 130-148 William Street (Yuncken Freeman 1969-72; VHR H1699 & HO767).

### Locally-significant places

As only a piece-meal evaluation of postwar buildings within the Hoddle Grid in the City of Melbourne has previously occurred, few buildings from this period are currently included in the Heritage Overlay of the Melbourne Planning Scheme on a permanent basis. Those that are, are generally currently included within Heritage Precincts but are recommended for inclusion in the Heritage Overlay as Individual Heritage Places, as follows:

#### *Precinct Heritage Overlay*



Former Reserve Bank of Australia, 56-64 Collins Street (Commonwealth Department of Works, 1964-66) included in HO504 Collins East Precinct as a Contributory place.



Former State Savings Bank of Victoria, 45-63 Swanston Street, (Buchan Laird & Buchan, 1974) included in HO505 Flinders Gate Precinct (Non-contributory).



Wales Corner, 221-231 Collins Street (Stephenson & Turner, 1964-66) included in HO502 The Block Precinct (fronting Collins Street) & HO506 (fronting Swanston Street) Collins East Precinct as a Contributory place.



Former Commercial Banking Company of Sydney Building, 251-257 Collins Street, (Bates Smart & McCutcheon, 19741-73 included in HO502 The Block Precinct (fronting Collins Street) & HO506 (fronting Flinders Lane) (Non-contributory).

One individual heritage place recently included in a site-specific Heritage Overlay on a permanent basis is the Scottish Amicable Building, 128-146 Queen Street (Yuncken Freeman, 1966) (HO1213):



Scottish Amicable Building, 128-146 Queen Street

#### *Other examples*

Despite the demolition of many 1960s and 1970s multi-storey commercial buildings in the City of Melbourne, a number of fine and highly representative examples of this building type that are not currently included in the Heritage Overlay on a permanent basis have been retained with sufficient integrity to demonstrate this class of place. These buildings clearly illustrate the advancement of construction techniques from the 1960s through to the mid 1970s and demonstrate the broad range of design approaches of the period. The podiums of the majority of these places have been modified at street level. Examples include:



Former RACV Club, 111-129 Queen Street (Bates Smart & McCutcheon, 1961) (Interim HO1068)



Former Australia Pacific House, 136-144 Exhibition Street (McIntyre McIntyre & Partners, 1975-78)



Royal Insurance Group Building, 430-442 Collins Street, (Yuncken Freeman, 1965) (Interim HO1010)



Office Building, 516-520 Collins Street (architect unknown, c1974)



Former Guardian Building, 454-456 Collins Street (Bates Smart & McCutcheon, 1960-61)



Former South British Insurance Company Ltd Building, 155-161 Queen Street (Bates Smart & McCutcheon, 1961-62)



Former State Savings Bank, 258-264 Little Bourke Street (Meldrum & Partners, 1961)



MLA Building, 308-336 Collins Street (Stephenson & Turner, 1963)



Royal Mail House, 255-267 Bourke Street (D Graeme Lumsden, 1963)



Former Sleigh Corner Building, 158-164 Queen Street (Bates Smart & McCutcheon, 1964)



The Former Houston Building, 184-192 Queen Street (E & G Kollé & Associates, 1965)



AMP Tower and St James Building Complex, 527-555 Bourke Street (Skidmore Owings & Merrill in association with Bates Smart & McCutcheon, 1965-69)



Office Building, 178-188 Collins Street (McIntyre McIntyre & Partners, 1972-73)



Former State Saving Bank of Victoria, 233-243 Queen Street (Godfrey & Spowers, Hughes Mewton and Lobb, 1967-68)



Former Legal & General House, 375-383 Collins Street (B Evans, Murphy, Berg & Hocking, 1967)



Former AMP Building, 344-350 Collins Street (Godfrey & Spowers, Hughes Mewton and Lobb, 1966-68)



Equitable House, 335-349 Little Collins Street (unknown architect, 1968)



Former Australia-Netherlands House, 468-478 Collins Street (Meldrum & Partners with Peddle Thorp Walker, 1968-70)



Former Methodist Church Centre, 130-134 Little Collins Street (Bates Smart & McCutcheon, 1966-67)



Cowan House, 457-469 Little Collins Street (E & G Kolle, 1969)



Lonsdale Exchange, 447-553 Lonsdale Street (Commonwealth Department of Works, 1969)



Former Dillingham Estates House, 114-128 William Street (Yuncken Freeman, 1976) (Interim HO1180)



Former Bryson Centre, 174-192 Exhibition Street (Perrot Lyon Timlock & Kesa, 1970-72)



Former Commonwealth Banking Corporation Building, 359-373 Collins Street (Bates Smart & McCutcheon, c1972-75)



Nubrick House, 269-275 William Street (Buchan Laird & Buchan, 1972)



Former Law Department Building, 221-231 Queen Street (Fischer Group, 1972)



Former National Bank of Australasia Stock Exchange Branch, 85-91 Queen Street (Meldrum & Partners, 1973)



Former MLC Building, 303-317 Collins Street (Demaine, Russell, Trundle, Armstrong & Orton, c1970-1973)



Office Building, 589-603 Bourke Street (Peddle Thorp de Preu, 1973-75)

**Analysis**

As a fine and highly intact representative example of Post-War Modernist commercial building, the Former Dalgety House at 457-471 Bourke Street clearly demonstrates an important phase in the architectural development of multi-storey office buildings within the Hoddle Grid in the City of Melbourne. Similar to the small number of 1960s to mid-1970s buildings presently included in the Heritage Overlay of the Melbourne Planning Scheme – and a number of other examples identified above – the Former Dalgety House clearly demonstrates this class of place.

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**ASSESSMENT AGAINST CRITERIA**


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✓

**CRITERION A**

Importance to the course or pattern of our cultural or natural history (historical significance).

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**CRITERION B**

Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).

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**CRITERION C**

Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).

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✓

**CRITERION D**

Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

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**CRITERION E**

Importance of exhibiting particular aesthetic characteristics (aesthetic significance).

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**CRITERION F**

Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)

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**CRITERION G**

Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

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**CRITERION H**

Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

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**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

## REFERENCES

Contextual History references contained within *City of Melbourne Hoddle Grid Heritage Review: Postwar Thematic Environmental History 1945-1975*

Australian Institute of Architects (AIA), Victorian Chapter, *Register of Notable 20<sup>th</sup> Century Architecture*, Victoria's State List, <[https://dynamic.architecture.com.au/i-cms\\_file?page=4048/VicRegister08xls.pdf](https://dynamic.architecture.com.au/i-cms_file?page=4048/VicRegister08xls.pdf)>, accessed October 2019.

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Willis, Julie (2012), 'Percy Meldrum' in Philip Goad & Julie Willis's (Eds.) (2012), *The Encyclopedia of Australian Architecture*, Port Melbourne.

**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985** D

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**Central City Heritage  
Review 1993** Ungraded

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**Review of Heritage  
Overlay Listings in the  
CBD 2002** Ungraded

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**Central City Heritage  
Review 2011** Ungraded

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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Former Dalgety House

**PS ref no:** HOXXXX



### What is significant?

The Former Dalgety House, 457-471 Bourke Street, a multi-storey office building constructed in 1966-68.

Elements that contribute to the significance of the place include (but are not limited to):

- The building's original external form, materials and detailing
- The building's high level of integrity to its original design.

Later alterations made to the street level frontage are not significant.

### How it is significant?

The Former Dalgety House at 457-471 Bourke Street is of historical and representative significance to the City of Melbourne.

### Why it is significant?

Constructed in 1966-68 to a design by Peddle Thorp & Walker in association with Meldrum & Partners, the Former Dalgety House has a clear association with the postwar building boom which transformed central Melbourne into a modern high-rise city. The design of these commercial buildings from the late 1950s to the mid-1970s – many of which were architect designed – was driven by the commercial demands and the prestige afforded by a dominant city presence (Criterion A).

The Former Dalgety House is a fine and highly intact representative example of a Post-War Modernist commercial building. The building strongly reflects the style which was popular in the 1960s to the mid 1970s, particularly in central Melbourne. Constructed as an 18-storey building, the Former Dalgety House clearly demonstrates typical characteristics of a 1960s to mid 1970s structure, including two

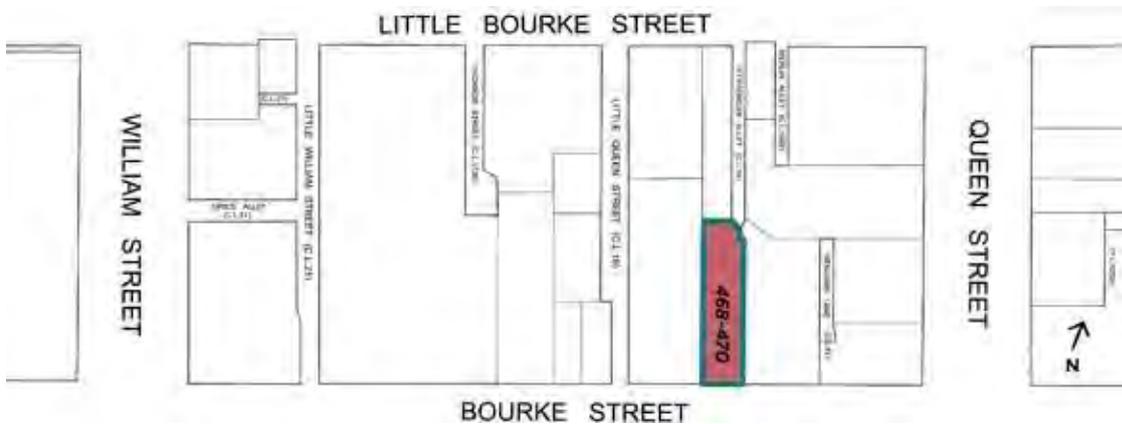
adjacent grid-like curtain walls (front and west sides) of dominant vertical mullions and piers with rows of aluminium framed glazing and opaque brown glass spandrels, as well as the use of materials such as opaque glass and aluminium cladding and window frames. These demonstrate important aspects of the Post-War Modernist style (Criterion D).

**Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)

<b>SITE NAME</b>	Former London Assurance House [also known as Law Institute of Victoria]
<b>STREET ADDRESS</b>	468-470 Bourke Street, Melbourne
<b>PROPERTY ID</b>	101181



<b>SURVEY DATE:</b> May 2017		<b>SURVEY BY:</b> Context	
<b>HERITAGE INVENTORY</b>	No	<b>EXISTING HERITAGE OVERLAY</b>	Yes – interim controls HO1006
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
<b>DESIGNER / ARCHITECT / ARTIST:</b>	Bernard Evans	<b>FORMER GRADE</b>	B
		<b>BUILDER:</b>	Not known
<b>DEVELOPMENT PERIOD:</b>	Postwar Period (1945-1965)	<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1960

## THEMES

ABORIGINAL THEMES	SUB-THEMES
Research undertaken in preparing this citation did not indicate any associations with Aboriginal people or organisations.	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
POSTWAR THEMES	DOMINANT SUB-THEMES
1 Shaping the urban landscape	1.8 Expressing an architectural style
3 Building a commercial city	3.2 Business and finance

## LAND USE

THEMATIC MAPPING AND LAND USE	
1890s	St Patrick's Hall
1920s	St Patrick's Hall
1960s	Office (insurance)

## RECOMMENDATIONS

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an individual heritage place.

**Extent of overlay:** Refer to map

## SUMMARY

The former London Assurance House at 468-470 Bourke Street, now the Law Institute of Australia, is a postwar curtain wall office building completed in 1960. It occupies the site of the former St Patrick's Hall which housed the first sitting of the Victorian Parliament in 1851.

## CONTEXTUAL HISTORY

The period from 1945 to 1975 was one of radical transformation for Melbourne; from the low-rise city that still reflected its colonial origins to a bustling international centre of commerce and culture. The surviving buildings from this period are evidence of the evolving economic and social conditions in Melbourne at the time and demonstrate the city's transition from its nineteenth century manufacturing origins to its current banking, office and service industry focus. These buildings reflect the increasing commercial and cultural role of Melbourne in the international context of globalisation and postwar optimism as well as a radically altered economic environment which saw an influx of foreign capital and ideas. Collectively, these buildings represent a transformative period in the life of the city; a period that is categorised by significant change, growth and evolution across all aspects of life – social, political, economic and cultural.

### Expressing an architectural style in the postwar period

Multi-storey commercial buildings made a significant contribution to postwar Melbourne, particularly from the late 1950s to the mid-1970s. With the resumption of building construction in the 1950s after the hiatus of World War II, the advent of curtain wall construction – enabling the application of a non-load bearing skin to the face of a building – radically altered the appearance of the modern city commercial building.

Constructed predominantly for the financial and business sectors, there was an eagerness amongst clients to establish a dominant city presence and to project a modern, progressive and prestigious approach to commercial building design. The resulting Post-War Modernist style of multi-storey buildings, influenced particularly by steel and glass office tower design in the United States, were in stark contrast to the pre-war city buildings in central Melbourne and presented architects of the day with a completely new design challenge.

Thirty major city buildings were completed in Melbourne in four years alone from 1955 to 1958 and 22 were office buildings within, or on the fringes of, the CBD (Saunders 1959:91). Largely influenced by the American skyscraper, the earliest office buildings of the 1950s utilised innovative curtain walling, formed from continuous metal-framing filled principally with glass. The curtain wall is described by Miles Lewis as 'essentially a continuous, non-bearing skin on the face of a building' and is one of the 'leitmotifs of modernism, both in Australia and overseas' (Lewis 2012:185). The curtain walled 'glass box' aesthetic was embraced by the local architects, and many buildings followed to the extent that high-rise office buildings with curtain walling became a defining characteristic of the new buildings in the latter half of the 1950s (NTAV 2014:5-6).

Amongst the first curtain walled buildings to be constructed in Melbourne was the 13-storey glass-fronted Gilbert Court at 100 Collins Street (J A La Gerche 1954-56), which was built to the height limit of 132 feet (40m), and – perhaps the most influential – the free-standing ICI House, 1 Nicholson Street (Bates Smart & McCutcheon 1955-58). Located on the outskirts of the Hoddle Grid, ICI House was clad on all four facades with glass curtain walling and exceeded the well-established maximum building height within the Hoddle Grid. Large numbers of similarly designed city commercial buildings followed, often displaying bold horizontal contrast between alternating rows of glazing and coloured spandrels.

### **Business and finance in the postwar period**

The postwar period was one of fluctuating fortunes in the business and finance sectors. In the main however, economic confidence and financial deregulation came together to create a period of growth that would radically change the appearance of central Melbourne.

Speculative investment in Melbourne increased after the Commonwealth government lifted restrictions on share dealings in 1947, which resulted in a dramatic increase in new company registrations (Marsden 2000:44-45). Subsequently, during the 1950s, a number of national and international companies sought to assert a physical presence in the country, constructing corporate buildings in the city centre. In Melbourne, up to the mid-1960s, investment was predominantly driven by British and American companies, government bodies, large Australian corporations such as AMP and BHP, and property developers, including Lend Lease (formerly Civil and Civic) and L J Hooker Ltd. Later in the 1960s, it was also driven by private developers such as Grollo and Lustig & Moar (Marsden 2000:46-47).

The construction of large bank buildings was also prolific during the postwar period with the passing of the Banking Act 1947, which led to an increase in the number of bank branches established in Victoria. One of the most significant changes in banking in Australia at this time was the creation of the new Reserve Bank of Australia in 1959, which replaced the central bank known as the Commonwealth Bank of Australia (Heritage Alliance 2008:17). Bank buildings constructed in the central city during this period included the State Savings Bank of Victoria at 233-243 Queen Street (1967-68), the Bank of Adelaide Building at 265-269 Collins Street (1959-60) and the Commercial Banking Company of Sydney Building at 251-257 Collins Street (1971-73).

The period between 1961 and 1963 was one of business recession, while the years between 1967 and 1969 was a time of growth due to two mineral booms. From 1967 to 1971 the construction of new office space in the city centre more than doubled that of the previous five years (City of Melbourne Strategy Plan 1974 in Clinch 2012:66-67). The property boom ended during the economic crash of the early 1970s and the 1974 oil crisis when many British institutions that had founded the commercial property industry left Australia. Government bodies and banks subsequently took over much of the building construction in the city centre (Marsden 2000:48).

### **SITE HISTORY**

The Crown Record Plan notes that the site at which 468-470 Bourke Street is located was owned by Henry Elmes, later purchased by the St Patrick's Society in 1846.

*One of Melbourne's first halls, St Patrick's Hall was designed by Samuel Jackson and built on land purchased by the St Patrick's Society in 1846 at 85 (470) Bourke Street West. Dedicated 'to the memory of Ireland', it opened in 1849 for meetings and as a school for Irish children.*

*Victoria's Legislative Council met there from 13 November 1851 until the construction of the new Parliament House in 1856. For many years a mustering point for the annual St Patrick's Day procession and the Druids' Easter procession, the hall was demolished in 1957. Its original Speaker's chair is now displayed in Queen's Hall (eMelbourne, Andrew May, accessed 20 Jun 2017).*

St Patrick's Hall was replaced by the London Assurance Building in mid-1957. Estimated to cost £300,000, the new building was designed by architect Sir Bernard Evans, who employed a highly successful glass curtain wall in its design (Figure 1).

The professional journal *Architecture and Arts* reported on the new building, observing that it was located on the site of St Patrick's Hall where the first Victorian parliament met in 1851: a bronze commemoration plaque was retained on the site. They also noted that the London Assurance company had been operating since it received its Royal Charter from King George I in 1720.

In 1965, the periodical *Building Ideas* published a special edition for the Fourteenth Australian Architectural Convention to display the City's architectural wealth, with tour guides compiled by architect and academic, Neville Quarry, and others. London Assurance House was listed among the showcase of modern and heritage architecture in the guide to Melbourne's best architecture. London Assurance House was constructed during a time of major development in buildings for insurance or assurance in the city centre, which cemented Melbourne's pre-eminent role as a place for financial institutions.



Figure 1. 468-470 Bourke Street in 1959. (Source: Sievers 1959, SLV H2003.100/219 [copyright](#))

#### *Bernard Evans, architect*

Bernard Evans (1905-1981) was an architect, builder and civic leader. Born in Manchester, his family emigrated to Australia in 1913 and Bernard worked for his father as a designer and builder. He studied at the Working Man's College (now RMIT University) and established Premier Building Company in 1928. His expansive career spanned a period as Melbourne City Councillor (1949-1973), Lord Mayor (1959, 1960) and work on flats and public housing. His work in the 1950s and 60s was concerned with office buildings and the Emerald Hill Court Estate in South Melbourne. His impressive Ampol House (1958) with the spiral staircase at the corner of Grattan Street and Elizabeth Street was demolished in 2012.

Evans campaigned for the removal of the 132-foot height limit (40 metre) for buildings in the city centre. His architectural firm of Bernard Evans, Murphy, Berg & Hocking Pty Ltd was disbanded in 1975 following Evans' resignation in 1971. (Goad & Willis eds., 2012: 237-8).

## SITE DESCRIPTION

An aluminium and glass curtain wall is set back within the building's façade to create a picture frame effect, bordered by stone facing to the perimeter frame. Slim black-framed hopper-sash windows open from alternate midpoints of the window glazing. By contrast, the curtain's frame is natural aluminium. The much-favoured mushroom colour was applied to the spandrel glass (since modified with panels of a bold vertical contrasting stripe).

Goad notes that

*It displays the scale and modulation that enabled such generously glazed buildings to fit comfortably within Melbourne's 19th century structure while being clad in the latest building materials (Goad 1999).*

The new building was modern in its design, utilising light-weight building techniques such as open web floor beams protected by vermiculite.

Completing the illusion of total transparency central to modernism, an almost mullion-less glazed entry screen fills the whole gap left by the structure. A miniature replica of the building's structural casing surrounds two pivoted, slimly framed glass doors central to the entrance; completing the symmetry and simplicity of the façade.

One upper level was reserved for car parking accessed from the rear. Modern elevators were installed and despite the hopper sashes on the façade, all floors were airconditioned by a high velocity medium pressure double duct system. The entrance attracted attention with its travertine faced walls, green marble insets, gold ceramic tile panels, and marble stairs and floors. It also had an illuminated ceiling that was then a very new concept, and now removed. The service core ran down the east side of the building.

## INTEGRITY

A 1959 photograph of the building shows that there has only minor changes to its existing form, with the removal of the building name from the first level fascia and the added coloured spandrels beneath the windows as the only major differences.

The ground level interior is relatively well preserved and the exterior is generally original. Internal foyer finishes also appear to be early or original, including the white marble stairs and the travertine marble walls.

## COMPARATIVE ANALYSIS

The former London Assurance House at 468-470 Bourke Street is a fine and representative example of the Post-War Modernist style and clearly demonstrates the typical characteristics of multi-storey commercial buildings designed in the 1950s.

There are a number of buildings in the Hoddle Grid within the City of Melbourne which were designed in the same period and display similar characteristics to the former London Assurance House. These are detailed below.

### State-significant places

A comparative example in the City of Melbourne which is located immediately adjacent to the Hoddle Grid is ICI House, 1-4 Nicholson Street (Bates Smart & McCutcheon 1958). This place is included in the Victorian Heritage Register (VHR H0786).

### Locally-significant places

#### *Precinct Heritage Overlay*

As only a piece-meal evaluation of postwar buildings within the Hoddle Grid in the City of Melbourne has previously occurred, few buildings from the early postwar period are currently included in the Heritage Overlay of the Melbourne Planning Scheme. Those designed in the 1950s that are included in the Heritage Overlay are currently included as part of Heritage Precincts, but are recommended for inclusion in the Heritage Overlay as Individual Heritage Places. These places are:



Former Gilbert Court, 100-104 Collins Street (John A La Gerche, 1954-55) included in HO504 Collins East Precinct as a Significant place.



Former Hosie's Hotel, 1-5 Elizabeth Street & 288-290 Flinders Street (Mussen McKay & Potter, 1954-55), included in HO505 Flinders Gate Precinct as a Significant place.



Coates Building, 18-22 Collins Street (John A La Gerche, 1958-59) included in HO504 Collins East Precinct as a Significant place.



Former Bank of Adelaide Building, 265-269 Collins Street (Godfrey & Spowers, Hughes, Mewton & Lobb, 1959-60) included in HO502 The Block Precinct as a Contributory place.



Former Allans Building, 276-278 Collins Street (Godfrey & Spowers, Hughes, Mewton and Lobb with Charles N Hollinshed, 1956-57) included in HO502 The Block Precinct as a Significant place.

### *Other Examples*

Despite the demolition of many 1950s multi-storey commercial buildings in the City of Melbourne, a number of fine and highly representative examples of this building type that are not currently included in the Heritage Overlay on a permanent basis have been retained with sufficient integrity to demonstrate this class of place. These buildings clearly illustrate the initial period of curtain wall construction in Melbourne and demonstrate similar characteristics to the subject building. The following examples are recommended for inclusion in the Heritage Overlay as Individual Heritage Places as part of the Hoddle Grid Heritage Review:



Lauren's House, 414-416 Lonsdale Street (Harold Bloom, 1956) (Interim HO1254).



Former Atlas Assurance Building, 404-406 Collins Street (H Garnet Alsop & Partners, 1958-61) (Interim HO1008).



Former Batman Automatic Telephone Exchange, 376 Flinders Lane (Commonwealth Department of Works, 1957).



Former AMP Building, 402-408 Lonsdale Street (Bates Smart & McCutcheon, 1956-59).



Former Ajax House, 103-105 Queen Street (HD Berry, 1956).



HC Sleigh Building, 166-172 Queen Street (Bates Smart & McCutcheon, 1953-55).



Coles & Garrard Building, 376-378 Bourke Street (Meldrum & Noad, 1957).



Canton Insurance Building, 43-51 Queen Street (Bates Smart & McCutcheon, 1957).

**Analysis**

The former London Assurance House has maintained a relatively high level of integrity when compared with other examples from this typology. It is highly representative of the period of postwar modern office buildings using curtain wall glazing, and is comparable to other central Melbourne examples such as 376-378 Bourke Street and 276-278 Collins Street (recommended as individually significant in the Hoddle Grid Heritage Review). Whilst not the earliest, it is a fine example and somewhat unusual with the hopper sashes and the streamlined ground floor glazing.

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**ASSESSMENT AGAINST CRITERIA**


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✓

**CRITERION A**

Importance to the course or pattern of our cultural or natural history (historical significance).

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**CRITERION B**

Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).

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**CRITERION C**

Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).

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✓

**CRITERION D**

Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).

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✓

**CRITERION E**

Importance of exhibiting particular aesthetic characteristics (aesthetic significance).

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**CRITERION F**

Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)

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**CRITERION G**

Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).

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**CRITERION H**

Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).

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**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an individual heritage place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-3)	No
TO BE INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

## REFERENCES

Contextual History references contained within *City of Melbourne Hoddle Grid Heritage Review: Postwar Thematic Environmental History 1945-1975*

Goad, P 1999, *Melbourne Architecture*.

Goad, P & Willis, J (eds.) 2012, *An Encyclopedia of Australian Architecture*, Cambridge University Press

National Trust Classification Report

Sievers, Wolfgang 1959, '[London Assurance House], Bourke St. South side between Queen & William Streets', State Library of Victoria: Wolfgang Sievers collection, accessed online June 2019.

The following sources and data were used for this assessment (Graeme Butler, 2011). Note that the citation prepared in 2011 did not provide in text referencing.

### *General sources*

Historic Buildings Preservation Council reports on the Melbourne Central Business District from the 1970s;

Melbourne City Council on-line i-Heritage database;

Mahlstedt fire insurance map series held in the State Library of Victoria collection and Melbourne University Archives;

Daily newspaper reports such as 'The Argus';

Australian Architecture Index (AAI), prepared by Professor Miles Lewis and others;

Melbourne City Council building application drawings and files held at Melbourne City Council and the Victorian Public Records Office.

Twentieth Century Architecture Register of Royal Australian Institute of Architects

Graeme Butler, 1982-3, Twentieth Century Architecture Register of Royal Australian Institute of Architects: cites Neville Quarry, 'building ideas' (monthly published by CSR Building Materials Vol. 2, No. 11, March 1965, pp 2-26 March 1965, pp 2-26: Building 100 guide for Architectural Convention; Building Permit Applications 7/8/1957, 31434; 1/6/1959, 33368 (partitions at £1300); 'Architecture and the Arts', (Melbourne periodical) 4/1959: 35

### *Other sources*

Law institute web site 2010

<http://www.liv.asn.au/News-and-Publications/Law-Institute-Journal/Archived-Issues/LIJ-March-2009/LIVCelebrating-150-years> (Law Institute).

Sands & McDougall Melbourne or Victorian Directories

Where required directory extracts were obtained chiefly from Sands & McDougall Melbourne or Victorian Directories dating from the 1850s to 1974.

**PREVIOUS STUDIES GRADINGS**

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**Central Activities District  
Conservation Study 1985**            B

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**Central City Heritage  
Study Review 1993**            B

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**Review of Heritage  
overlay listings in the  
CBD 2002**            B

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**Central City Heritage  
Review 2011**            B

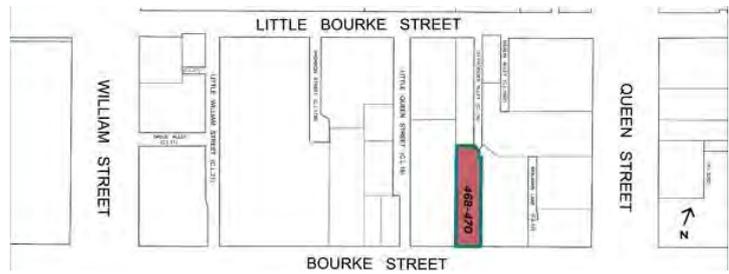
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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** Former London Assurance House



**PS ref no:** HOXXXX



### What is significant?

The former London Assurance House at 468-470 Bourke Street, Melbourne; now the Law Institute of Victoria, completed in 1960 and designed by architect, developer, former Melbourne City Councillor and Mayor, Bernard Evans.

Elements that contribute to the significance of the place include (but are not limited to):

- The building's original external form, materials and detailing
- The building's high level of integrity to its original design.

Later alterations are not significant.

### How it is significant?

The former London Assurance House at 468-470 Bourke Street is of historical, representative and aesthetic significance to the City of Melbourne.

### Why it is significant?

468-470 Bourke Street is historically significant as the original location of St Patrick's Hall of 1849, which was built on land purchased by the St Patrick's Society in 1846. In 1851 the hall was the first meeting place of the Victorian Parliament.

The former London Assurance House, now the Law Institute of Victoria, is historically significant for its association with the rapid growth of the insurance and assurance industry in the 1950s-1960s. These companies used new city office buildings as a form of promotion and fund investment, contributing to Melbourne's pre-eminent role as the preferred Australian location for large financial institutions.

The former London Assurance House is historically significant for its association with Bernard Evans; architect, Melbourne City Councillor (1949-73) and former Lord Mayor (1959-60). It is one of many city buildings designed by Evans in his long career as a city developer, architect and principal of the architectural practice Bernard Evans, Murphy, Berg & Hocking Pty Ltd. (Criterion A)

The former London Assurance House is significant as a highly intact, curtain-walled office building from the postwar period demonstrating the style embraced by local architects by the late 1950s. In particular it employs a curtain-wall façade that creates bold contrasts between the clear glazing and solid spandrels. (Criterion D)

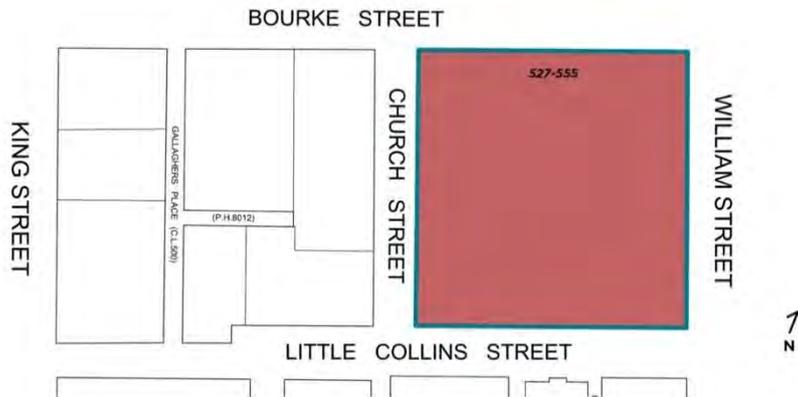
The former London Assurance House is aesthetically significant for its ground floor entry glazing designed as a replica of the 'picture frame' in stone facing that surrounds the whole building. The curtain wall is unusual in its design with the horizontal rectangular windows placed across the façade. Whilst some glazing panels have been replaced, the overall pattern of the façade has been retained. It is aesthetically significant for its lightness of structure, elegant transparency and curtain wall glazing of unusual pattern. The building has been identified by at least two key architectural publications including *Architecture and Arts* and in Melbourne's best architecture guide of 1965. (Criterion E)

#### **Primary source**

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)

<b>SITE NAME</b>	AMP Tower and St James Building Complex
<b>STREET ADDRESS</b>	527-555 Bourke Street, Melbourne
<b>PROPERTY ID</b>	101155



**SURVEY DATE:** October 2019

**SURVEY BY:** GJM Heritage

**HERITAGE INVENTORY** No

**EXISTING HERITAGE OVERLAY** No

**PLACE TYPE** Individual Heritage Place

**PROPOSED CATEGORY** Significant

**FORMER GRADE** Ungraded

**DESIGNER / ARCHITECT / ARTIST:** Skidmore Owings & Merrill in association with Bates Smart & McCutcheon

**BUILDER:** E A Watts Pty Ltd

**DEVELOPMENT PERIOD:** Postwar Period (1945-1975)

**DATE OF CREATION / MAJOR CONSTRUCTION:** 1965-1969



## THEMES

ABORIGINAL THEMES	SUB-THEMES
Research undertaken in preparing this citation focused on the post-war history of the site and did not address associations with Aboriginal people or organisations	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
POSTWAR THEMES	DOMINANT SUB-THEMES
1 Shaping the urban landscape	1.8 Expressing an architectural style 1.9 Beyond the curtain wall
3 Building a commercial city	3.2 Business and finance

## LAND USE

THEMATIC MAPPING AND LAND USE	
1890s	Office, Hall, Carrier
1920s	Office, Merchant, Education, Workshop
1960s	Café/Restaurant, Merchant, Office, Retail, Studio

## RECOMMENDATIONS

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an individual heritage place.

**Extent of overlay:** To extent of property boundary

## SUMMARY

The AMP Tower, the St James Building, and the associated public plaza were designed by the international architectural firm Skidmore Owings & Merrill, in association with the prominent Melbourne firm Bates Smart & McCutcheon, the latter also serving as the structural, mechanical and electrical engineers. The commercial complex was constructed in 1965-69, by builders E A Watts Pty Ltd.

## CONTEXTUAL HISTORY

The period from 1945 to 1975 was one of radical transformation for Melbourne; from the low-rise city that still reflected its colonial origins to a bustling international centre of commerce and culture. The surviving buildings from this period are evidence of the evolving economic and social conditions in Melbourne at the time and demonstrate the city's transition from its nineteenth century manufacturing origins to its current banking, office and service industry focus. These buildings reflect the increasing commercial and cultural role of Melbourne in the international context of globalisation and postwar optimism as well as a radically altered economic environment which saw an influx of foreign capital and ideas. Collectively, these buildings represent a transformative period in the life of the city; a period that is categorised by significant change, growth and evolution across all aspects of life – social, political, economic and cultural.

### Expressing an architectural style in the postwar period

Multi-storey commercial buildings made a significant contribution to postwar Melbourne, particularly from the late 1950s to the mid-1970s. With the resumption of building construction in the 1950s after the hiatus of World War II, the advent of curtain wall construction – enabling the application of a non-load bearing skin to the face of a building – radically altered the appearance of the modern city commercial building.

Constructed predominantly for the financial and business sectors, there was an eagerness amongst clients to establish a dominant city presence and to project a modern, progressive and prestigious approach to commercial building design. The resulting Post-War Modernist style of multi-storey buildings, influenced particularly by steel and glass office tower design in the United States, were in stark contrast to the pre-war city buildings in central Melbourne and presented architects of the day with a completely new design challenge.

Thirty major city buildings were completed in Melbourne in four years alone from 1955 to 1958 and 22 were office buildings within, or on the fringes of, the CBD (Saunders 1959:91). Largely influenced by the American skyscraper, the earliest office buildings of the 1950s utilised innovative curtain walling, formed from continuous metal-framing filled principally with glass. The curtain wall is described by Miles Lewis as 'essentially a continuous, non-bearing skin on the face of a building' and is one of the 'leitmotifs of modernism, both in Australia and overseas' (Lewis 2012:185). The curtain walled 'glass box' aesthetic was embraced by the local architects, and many buildings followed to the extent that high-rise office buildings with curtain walling became a defining characteristic of the new buildings in the latter half of the 1950s (NTAV 2014:5-6).

Amongst the first curtain walled buildings to be constructed in Melbourne was the 13-storey glass-fronted Gilbert Court at 100 Collins Street (J A La Gerche 1954-56), which was built to the height limit of 132 feet (40m), and – perhaps the most influential – the free-standing ICI House, 1 Nicholson Street (Bates Smart & McCutcheon 1955-58). Located on the outskirts of the Hoddle Grid, ICI House was clad on all four facades with glass curtain walling and exceeded the well-established maximum building height within the Hoddle Grid. Large numbers of similarly designed city commercial buildings followed, often displaying bold horizontal contrast between alternating rows of glazing and coloured spandrels.

### **Beyond the curtain wall**

The dominant glass box design of the late 1950s was challenged in the 1960s as the shortcomings of the fully glazed curtain wall became apparent – in particular its poor thermal performance – and new technologies became available. Advances in concrete technology, including the development of precast concrete, impacted greatly on both the appearance and structure of the commercial tower form from the 1960s onwards.

By the mid-1960s, architects were experimenting with a range of solid cladding materials for tower buildings including precast concrete, stone, reconstituted stone, tile and brick, as well as various metals for cladding, screening and detailing. A number of buildings continued to adopt true curtain wall construction; however, a different aesthetic was created by the use of solid external cladding in place of the typically glazed spandrels of the 1950s. This aesthetic is evident in a number of existing buildings in the city centre including the Guardian Building at 454-456 Collins Street (1960-61), with its stone-faced precast concrete panelled facades.

Concrete advances saw an increase in the use of reinforced column and slab construction in 1960s multi-storey building design, however concrete-encased steelwork also continued to be used. Some buildings incorporated structural elements in their main facades (for example load-bearing precast concrete panels or structural mullions) so were therefore not of true curtain wall construction. The structural nature of these facades was not necessarily apparent to the observer and the buildings continued to display the well-established repetitive characteristics of the true curtain wall façade, such as at Australia-Netherlands House, 468-478 Collins Street, designed by Peddle Thorp & Walker in association with Meldrum & Partners (c1968-70).

A broad range of design approaches became apparent in multi-storey commercial buildings of the 1960s and early 1970s. The horizontality of curtain walling was often balanced by the addition of vertical elements such as façade columns, strips or fins, which introduced textural patterns and visual strength to the facades of a number of buildings. Other multi-storey towers clearly expressed their structure externally with grid-like facades which clearly reflected the internal trabeated structural system. Sun screening provided additional patterning to facades, either as a repetitive decorative motif across the façade, as an expression of the window frames (such as at Royal Mail House, 253-267 Bourke Street designed by D Graeme Lumsden, 1961-63), in the form of balconies (as at the Melbourne Office of the Commercial Banking Company of Sydney building, 251-257 Collins Street, 1971-73), or occasionally as an entire screen attached to the exterior face of the building.

Buildings also varied with towers set within plazas or on dominant podiums. The State Savings Bank of Victoria at 45-63 Swanston Street, designed by Buchan Laird & Buchan (c1974), is one example of a building constructed with a dominant podium. Buildings were sometimes set back from the street line behind public plazas – a strategy adopted to gain council approval for additional building height and evident in the Bates Smart McCutcheon designed Commonwealth Banking Corporation Building at 359-373 Collins Street (c1972-1975) – while others were built within larger plaza spaces, such as the AMP Tower & St James Building Complex (1965-69), designed by US-based firm Skidmore Owings & Merrill (SOM).

### **Business and finance in the postwar period**

The postwar period was one of fluctuating fortunes in the business and finance sectors. In the main however, economic confidence and financial deregulation came together to create a period of growth that would radically change the appearance of central Melbourne.

Speculative investment in Melbourne increased after the Commonwealth government lifted restrictions on share dealings in 1947, which resulted in a dramatic increase in new company registrations (Marsden 2000:44-45). Subsequently, during the 1950s, a number of national and international companies sought to assert a physical presence in the country, constructing corporate buildings in the city centre. In Melbourne, up to the mid-1960s, investment was predominantly driven by British and American companies, government bodies, large Australian corporations such as AMP and BHP, and property developers, including Lend Lease (formerly Civil and Civic) and L J Hooker Ltd. Later in the 1960s, it was also driven by private developers such as Grollo and Lustig & Moar (Marsden 2000:46-47).

The construction of large bank buildings was also prolific during the postwar period with the passing of the Banking Act 1947, which led to an increase in the number of bank branches established in Victoria. One of the most significant changes in banking in Australia at this time was the creation of the new Reserve Bank of Australia in 1959, which replaced the central bank known as the Commonwealth Bank of Australia (Heritage Alliance 2008:17). Bank buildings constructed in the central city during this period included the State Savings Bank of Victoria at 233-243 Queen Street (1967-68), the Bank of Adelaide Building at 265-269 Collins Street (1959-60) and the Commercial Banking Company of Sydney Building at 251-257 Collins Street (1971-73).

The period between 1961 and 1963 was one of business recession, while the years between 1967 and 1969 was a time of growth due to two mineral booms. From 1967 to 1971 the construction of new office space in the city centre more than doubled that of the previous five years (City of Melbourne Strategy Plan 1974 in Clinch 2012:66-67). The property boom ended during the economic crash of the early 1970s and the 1974 oil crisis when many British institutions that had founded the commercial property industry left Australia. Government bodies and banks subsequently took over much of the building construction in the city centre (Marsden 2000:48).

## SITE HISTORY

The AMP Tower, the St James Building, and the associated public plaza were designed by the international architectural firm Skidmore Owings & Merrill, in association with the prominent Melbourne firm Bates Smart & McCutcheon, the latter also serving as the structural, mechanical and electrical engineers. The commercial complex was constructed in 1965-69, by builders E A Watts Pty Ltd (Goad et al. 1993; *Cross-Section*, Dec 1969; *Architect*, May/June 1970:13).

The AMP Tower forms part of a collection of postwar high-rise buildings at the intersection of Bourke and William streets, which originally included the AMP Tower, BHP House, ACI House and Shell House (the last demolished in the 1980s) (Goad 2001: 270-271). A contemporary article published in 1970 (*Architect* May/June 1970:14) commented that each building was a:

*...careful exercise in the modern classical style. Taken together, the same classic principles should help to bring them into a coherent group. The variations, however, prove to be a powerful disruptive force. The result is merely a further contribution to Melbourne's visual chaos (Architect May/June 1970:14).*

The site was formerly occupied by St James School (associated with St James Cathedral adjacent; Melbourne's earliest surviving church, which was relocated to the corner of King and Batman streets), St James Street and St James Buildings (1889). The two-acre site was acquired from the Anglican Church by the AMP Society in 1963 (Goad et al. 1993; NTAV: VHD; *Cross-Section* Mar 1963:2).

While the architectural drawings (Figure 1 - Figure 3, Figure 5) note that Bates Smart & McCutcheon were the architects and engineers and Skidmore Owings & Merrill were the consulting architects, contemporary publications reported that Skidmore Owings & Merrill were the leading design firm. The San Francisco office of Skidmore Owings & Merrill were appointed in 1963 and carried out a three stage process comprising a programme, schematic design and design development. All documentation past the design development stage and supervision of construction was the responsibility of Bates Smart & McCutcheon, with Skidmore Owings and Merrill acting as consultants. The designers in the San Francisco office were Chuck Bassett, Richard Foster and Mark Goldstein, with Helmut Jacoby responsible for the perspective drawings (Goad 2004b:198).

Goad et al. (1993) noted that the design was informed by the precedent of Eero Saarinen's CBS Tower in New York (1962-64). The AMP Tower was designed to accommodate the client's needs and future expansion, while the St James Building was designed for tenancies on lease, with shops at the plaza level and five floors of office space above (*Architect*, May/June 1970:13). The entire site below ground level was designed to provide a car park and staff amenities, including a 248-seat theatre, cafeteria for 290 people, an executive dining room for 80 people, a gymnasium, squash court and games room (*Architect*, May/June 1970:13). The inclusion of the plaza was an important design aspect of the overall composition (Goad et al. 1993; Taylor & Stewart 2001:270).

The AMP Tower was a concrete encased steel post and beam construction, while the St James Building was a reinforced concrete beam and slab construction, 'complicated by torsional stresses induced by the angled colonnade' (*Architect*, May/June 1970:13). Both were finished externally with polished panels of reconstructed granite, and bronze-tinted glass in anodised aluminum frames (Goad et al. 1993; Taylor & Stewart 2001:270; *Architect*, May/June 1970:13). An advertisement in a 1974 architectural journal noted that the AMP Tower was clad with 'reconstructed granite-faced precast concrete wall units' (AIA, Nov/Dec 1974:8). The mullions on the face of the AMP Tower were used as vertical droppers for the dual-duct air conditions system (*Architect*, May/June 1970:13). The top level of the St James Building originally had copper cladding to the exterior (BAP).

Artist Clement Meadmore was commissioned to create a sculpture for the plaza, 'Awakening' (created in 1968; Figure 10 & Figure 11), a 'massive bent box of Corten steel' (Goad et al. 1993) (removed in 2010). Meadmore (1929-2005) earned international fame for his sculptures, many of which were designed for public spaces in Australia and the USA (DAOO; Clement Meadmore; *Architect* May/June 1970:14). Artist Michael Young received the commission for a stainless steel sculpture for the foyer of the St James Building. The two sculptures were 'important examples of the uncompromisingly minimalist expression of art of the late 1960s' (Goad et al. 1993).

The complex was the first project to enclose space with a mix of high and low-rise buildings in the central activity district (Goad et al. 1993). The AMP Tower, rising 26 storeys to 372 feet above plaza level, was temporarily Melbourne's tallest building, until 1972 (*Architect*, May/June 1970:13; CoMMaps). The total cost of the project was \$20,000,000 (Goad et al. 1993; Taylor & Stewart 2001:270).

The project prompted discussion in the architectural world at the time. The publication *Architect* discussed the complex in 1969 (May/June 1969:12):

*The design, nevertheless, is pure S.O.M. [Skidmore Owings and Merrill] and it is as clever as to be expected. A low L-shaped block is the minor of the two elements. It exploits to good effect two fashionable devices: the light-angle set-back in section, and the 45-degree*

*diagonal line in plan. It hugs the two back streets of the island block and makes a handsome background and foil to the major element: a strong, straight, square tower on the corner of the intersection.*

Architect further discussed the project in their May/June edition in 1970 (p13):

*The complex is monumental; but it is ivy-league monumental masonry, a premature gravestone marking the last resting place of a far-from-moribund financial giant. The resulting image is "hyper-real", belonging to another, sinister, space-time continuum, parallel but not identical with our own. This quality of other-worldliness is becoming more commonplace in the architecture of U.S.A. ...*

*The external surfaces of both the A.M.P. Tower and the St. James building consist mainly of glass and reconstructed granite. The finish is perfectly smooth and highly polished, so that the buildings appear to be carved out of monoliths, rather than as sets of joined elements.*

The 1970 article continues to comment on the dynamic design of the sloping walls of St James and their interplay with the plaza space.

The Melbourne University publication *Cross-Section* published articles with images in 1969 and 1970 (Figure 11). The January 1970 issue of *Cross-Section* (Jan 1970) noted:

*... the most outstanding visible feature is the unusual angled façade to the St James building. This is sloped away from the tower block to permit maximum sunlight to the plaza and lower floors. It is also angled 45° towards Bourke and William Streets to provide maximum daylight in offices ... The whole of the façade of both buildings is faced in reconstructed granite slabs up to 30' high and 4' wide. Contracts were let to two suppliers to provide the 305,000 square feet of cladding required. To ensure uniformity of colour from both suppliers a new granite quarry was opened at Mudgee in N.S.W. ... It is apparent that a great deal of thought has gone into the selection of both exterior and interior finishes to achieve an effective balance of two major requirements – beauty and ease of maintenance. Reconstructed granite, anodized aluminium and blue stone paving are used extensively on the outside while marble, stainless steel and vinyl wall coverings are featured internally.*

In 1972, *Architect* published the following (Mar/Apr 1972:17):

*...the complex is a simple massing that is one of several possible solutions to the planar and volumetric requirements of the client and the various controlling government bodies. Granted that, is very little more. The sole attempt to avoid banality within the buildings themselves, seem to lie in the external faceting of the columns, and in the splayed and angled colonnade.*

A low-scale addition has more recently been constructed off the AMP Tower providing for shopfronts, and the plaza partially infilled in 2012-13 (NTAV 2014:70). The St James Building was refurbished c2014 by Metier 3 Architects, which included a vertical addition (CoMMaps).

**Skidmore Owings & Merrill**

Skidmore Owings & Merrill is a US-based firm, established in Chicago in 1936 by architects Louis Skidmore and Nathaniel Owings, with engineer William Merrill joining the practice in 1939. It grew to become one of the largest architectural practices in the US and in the 1950s was particularly admired for its expertise in curtain wall construction.

Skidmore Owings & Merrill has collaborated with a number of Australian practices since its establishment. In the 1960s, the firm worked with Buchan, Laird and Buchan on the design of Shell House on the corner of Bourke and William streets (1960, demolished), with Bates Smart & McCutcheon on the AMP Tower & St James Building Complex at the corner of Bourke and William streets (1965-69), and with Yuncken Freeman on BHP House, 140 William Street (1967-73) (Goad 2012:631).

Skidmore Owings & Merrill remains one of the largest architectural, interior design, engineering and urban planning firms in the world, with offices in New York, San Francisco, LA, Washington DC, Seattle, London, Hong Kong, Shanghai, Dubai and Mumbai.

**Bates Smart & McCutcheon**

Bates, Smart & McCutcheon was formed when Osborn McCutcheon joined the existing firm of Bates & Smart in 1926. Bates & Smart had itself been born out of previous iterations of a firm that could be traced back to Reed & Barnes, making it one of the oldest practices in the country (Goad 2012:72). By the 1960s the firm had become one of Australia's largest architectural firms. It exists today as Bates Smart (Goad 2012:72).

During the 1930s, Bates, Smart & McCutcheon had earned a reputation for designing Georgian-style residences, but also went on to win RVIA awards for their work on the AMP Building in Collins Street (1926-31), Buckley & Nunn Building in Bourke Street (now David Jones, 1933), and the Second Church of Christ Scientist in Camberwell (1936-37).

By the 1950s, Bates, Smart & McCutcheon had become Australia's 'expert' in high-rise office buildings design (Goad 2012:73). Much of their work at this time was large structures with glass curtain walls. In Melbourne this was exemplified by ICI House, which broke the city's existing 132-foot (40m) height limit in 1955-8 (Goad 2012:73). Other work completed by the firm in the 1950s included the first of the Sleigh Buildings at 158-172 Queen Street Melbourne (1953-55 & 1964), Union House at 43-51 Queen Street Melbourne (1957) and the AMP Building at 402-408 Lonsdale Street, Melbourne (1956-58).



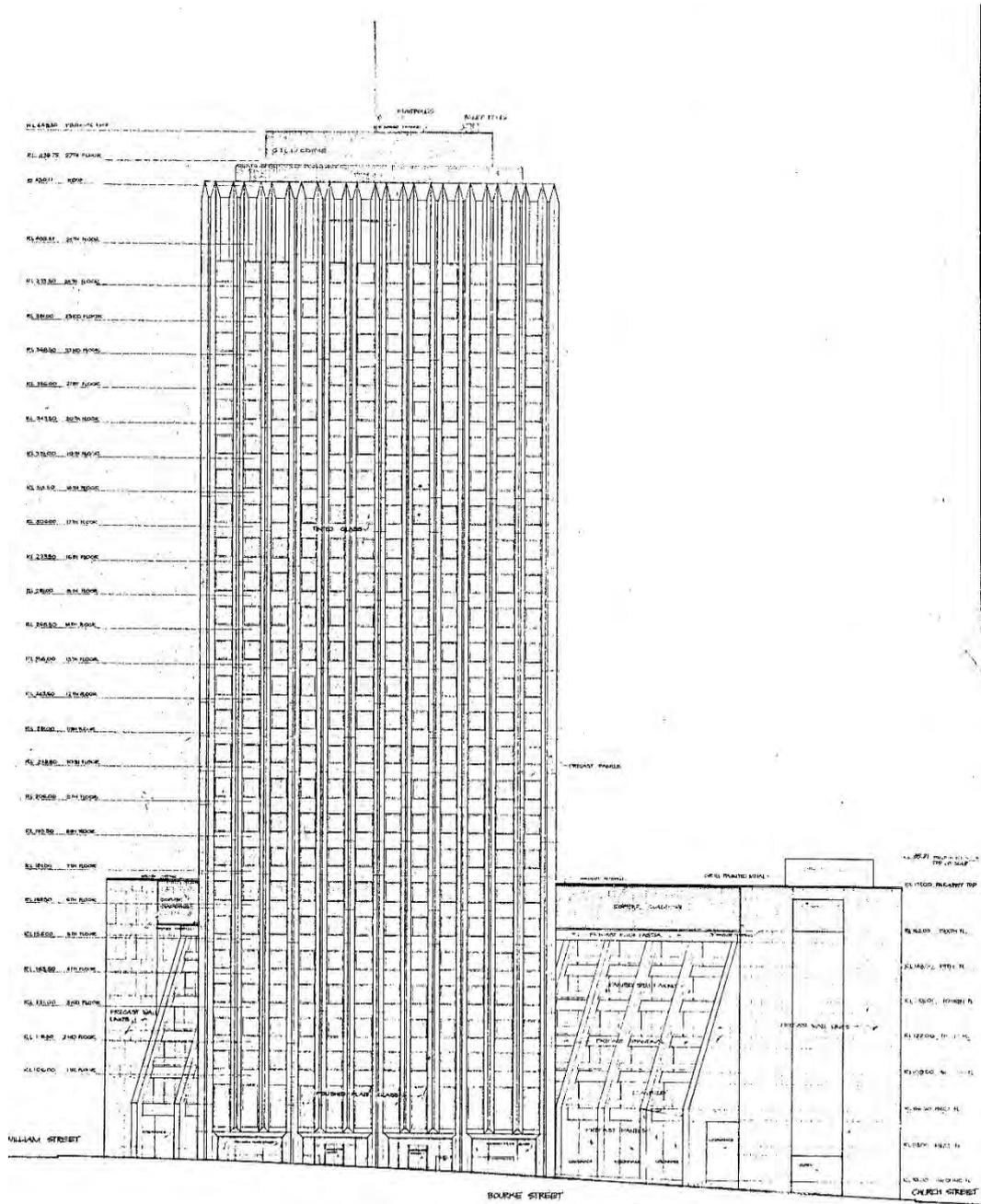


Figure 2. North elevation from Bourke Street. Drawing by and Skidmore Owings & Merrill in association with Bates Smart & McCutcheon, dated October 1965 (BAP).

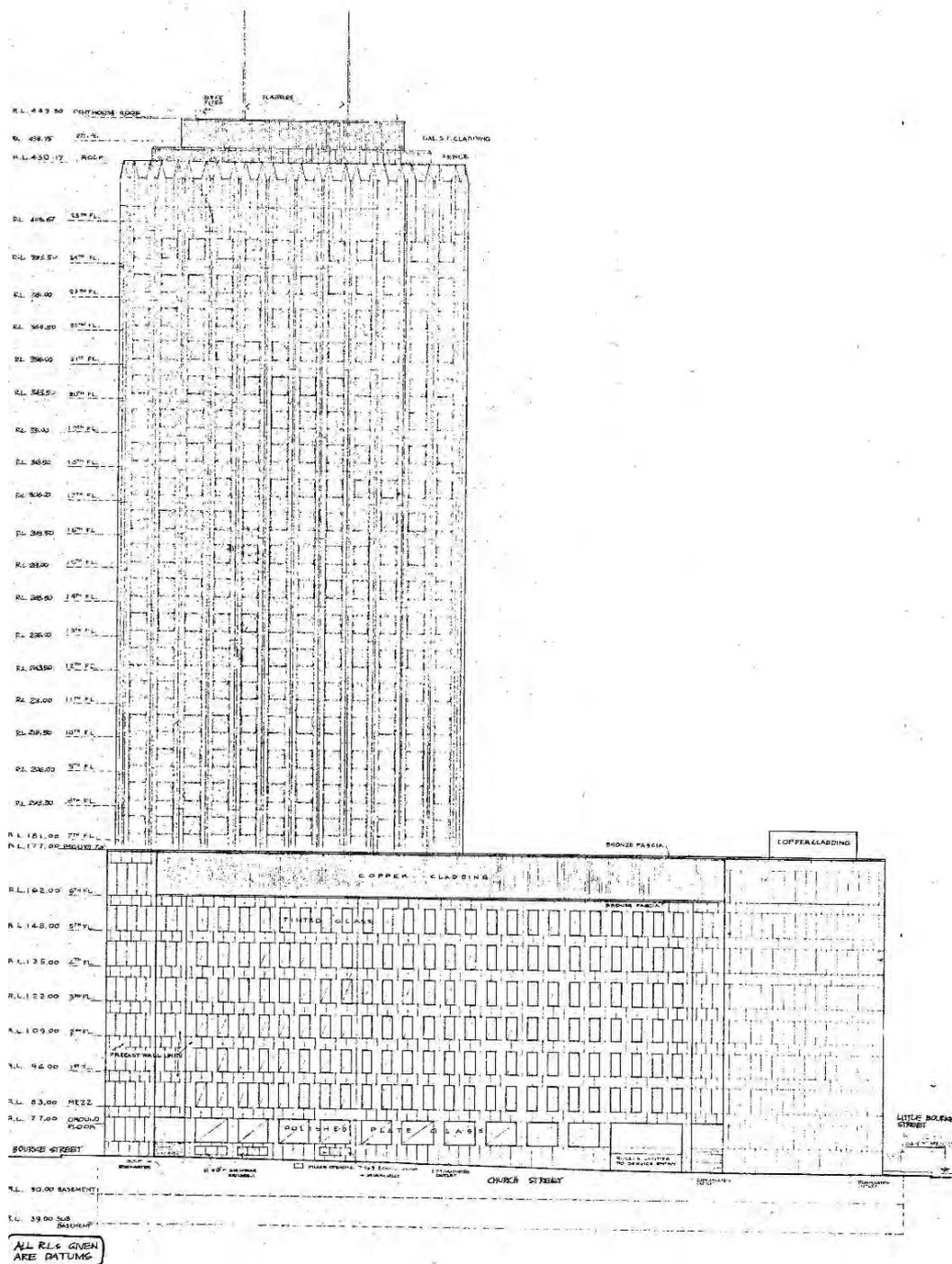


Figure 3. West elevation from Church Street. Drawing by and Skidmore Owings & Merrill in association with Bates Smart & McCutcheon, dated October 1965 (BAP).



Figure 4. Illustration of the complex, viewed from William Street (Taylor & Stewart 2001:68).

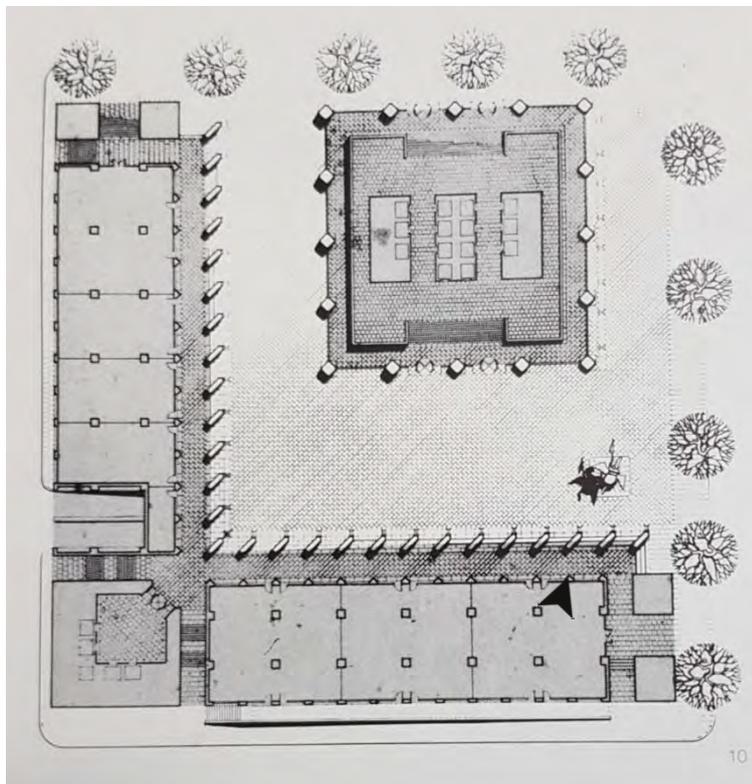


Figure 5. Site plan of the complex by architects Bates Smart & McCutcheon (date not confirmed) (Taylor & Stewart 2001:68).

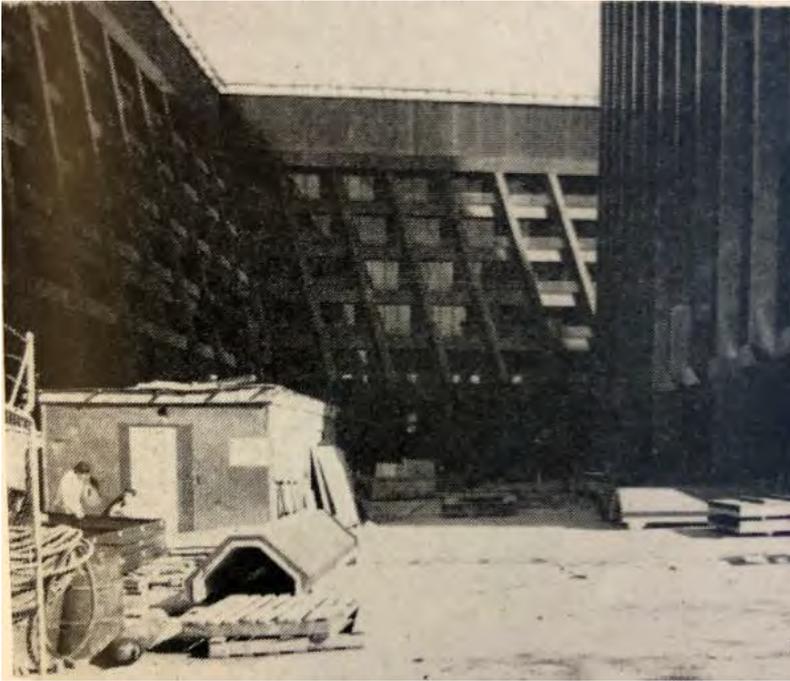


Figure 6. The buildings under construction, image published in the May/June 1969 edition of *Architect*.



Figure 7. The complex under construction in 1969 (NLA, Wolfgang Sievers, photographer, object 160948487).



Figure 8. The AMP Tower under construction in 1969 (NLA, Wolfgang Sievers, photographer, object 160948175).



Figure 9. Photo of the newly completed complex, published in the May/June 1970 edition of *Architect* (May/Jun 1970:12).



Figure 10. The complex and Meadmore sculpture; date of photo not confirmed (Taylor & Stewart 2001:68).



Figure 11. Detail of the St James building and Clement Meadmore's sculpture in the plaza. Photo published in January 1970 (*Cross-Section*, No. 206, 1 January 1970).



Figure 12. The complex in 1970 (SLV, Wolfgang Sievers, photographer, Image H99.50/214).



Figure 13. The complex and Meadmore's sculpture in 1970 (SLV, Wolfgang Sievers, photographer, Image H99.50/217).

### SITE DESCRIPTION

The AMP Tower and St James Building Complex at 527-555 Bourke Street is a 26-storey commercial tower building and adjacent six-storey commercial building, set in a bluestone-paved urban plaza at the south-west corner of Bourke and William streets. Occupying half a city block, it is a substantial complex with tall tower at the intersection and low-scale L-shaped St James Building which wraps around the south and west sides of the tower. Constructed in 1965-69 to designs by American

architects Skidmore Owings and Merrill, in association with Melbourne architects Bates Smart & McCutcheon, the complex is an example of the Post-War Modernist style.

The tall AMP Tower is a free-standing building which provides the focus at the corner of the large 1.9 acres (.77 hectares) site. Square in plan with four identical grid-like facades, the tower is of concrete encased steel column and beam construction with central service core providing lateral stability. In contrast, the low-scale L-shaped St James Building is of reinforced concrete column and slab construction. Both buildings are clad with large reconstructed granite-faced precast concrete wall panels, with granite obtained from a new quarry opened for this purpose, and have bronze-tinted glazing in anodised aluminium frames.

The identical facades of the AMP Tower are grid-like in appearance with a dominant vertical emphasis provided by angled piers which are formed from precast concrete panels. Recessed behind these solid piers are alternating rows of precast concrete spandrels and windows which are divided into repetitive square units. The vertical piers rise to the top of the building, where a deep cornice is created by the addition of intermediary elements, formed from precast concrete panels.

Accentuated by double-height windows at first floor level, the base of the building was originally recessed behind a colonnade which was formed from the four angled corner piers and the continuation of three of the intermediate piers at each façade. Other piers terminate at first floor level with a chamfered edge. Despite some infill of the resulting colonnade, this arrangement is clearly visible at the north façade facing Bourke Street.

The L-shaped St James Building provides a background to the major tower element and encloses the site. The main facades of this building face north and east, towards the tower and into a paved plaza located between buildings. Secondary facades face Little Collins Street to the south and Church Street to the west and a service core is located at the junction of the two wings. The main facades appear as a complex grid of solid concrete elements with projecting piers which are angled at 45 degrees in plan from the main building. An additional light-angle set back of the plaza facades above ground level, incorporates cranked balustraded balconies.

Various modifications have been made to the two buildings and the plaza. These include:

- A two-storey glazed pavilion-like structure has been added at street-level to the east façade of the tower
- Single-storey glazed pavilion-like structures have been added to the main facades of the St James Building
- A substantial roof top addition has been made to the St James Building
- Shopfronts have been inserted in the ground floor colonnades of parts of the tower
- The western portion of the plaza has been covered with transparent roofing.

Parts of the original bluestone paving of the plaza may have been retained, however garden beds have been inserted, ramps have been installed, the original sculpture has been removed and additions to the buildings have reduced the amount of open area.

## INTEGRITY

The AMP Tower and St James Building Complex, including the original form and the detailing of the exterior of the buildings above street level, remains largely intact to its original construction in 1965-69. Works to the building, including street level alterations and additions, and roof top additions to the

St James Building, have altered the original design. The overall form of the public plaza has been substantially retained.

Overall, the complex retains a high degree of architectural integrity to the Post-War Modernist style in fabric, form and detail. While it has undergone some alterations, these changes do not diminish the ability to understand and appreciate the buildings and their plaza setting as a fine example of a Post-War Modernist multi-storey commercial building.

### **COMPARATIVE ANALYSIS**

Set on a large and prominent city site, the AMP Tower and St James Building Complex at 527-555 Bourke Street is a complex which comprises three important elements – a high-rise tower, a low-rise L-shaped horizontal block and an open plaza. The complex is a representative example of the Post-War Modernist style and the tower clearly demonstrates the typical characteristics of 1960s to mid 1970s multi-storey commercial building design. In combination these elements form a rare example of a public space enclosed by a tower and perimeter block in the CBD.

This large-scale urban and architectural design was a major Melbourne landmark in the 1960s and was widely critiqued in contemporary architectural journals. The size and complexity of the development, the design of the two related buildings, the unusual provision of a large public plaza in association with office development (the corporate concern for open public space and public amenity within the city was commonly noted) and the association with the American architects Skidmore Owings and Merrill were all considered to be notable aspects of the development.

#### ***The Buildings***

The grid-like walls of the freestanding multi-storey AMP Tower, the innovative grid-like walls of the associated St James Building and the extensive use of reconstructed granite-faced precast concrete panels and bronze-tinted glazing in anodised aluminium frames, can be clearly observed from surrounding streets and from within the plaza itself. Despite additions and alterations made to the complex, the plan form of the complex and the upper facades of the buildings remain highly intact to illustrate the important period of construction of the buildings.

The AMP Tower itself can be compared with a number of multi-storey commercial buildings in the City of Melbourne which were built in the same period and display similar characteristics. These are detailed below.

#### **State-significant places**

A small number of 1960s to mid 1970s buildings in the Hoddle Grid within the City of Melbourne have been assessed as being of State-level significance and are included in the Victorian Heritage Register (VHR). These include:

- Total House, 170-90 Russell Street (Bogle & Banfield 1964-65; VHR H2329 & HO1095)
- Former Hoyts Cinema Centre, 134-44 Bourke Street (Peter Muller 1966-69)
- Victorian Government Offices, Treasury Reserve Precinct (Yuncken Freeman 1967-68 – outside the Hoddle Grid)
- Eagle House, 473 Bourke Street (Yuncken Freeman 1971-72; VHR H1807 & HO901)
- BHP House, 130-148 William Street (Yuncken Freeman 1969-72; VHR H1699 & HO767).

### Locally-significant places

As only a piece-meal evaluation of postwar buildings within the Hoddle Grid in the City of Melbourne has previously occurred, few buildings from this period are currently included in the Heritage Overlay of the Melbourne Planning Scheme on a permanent basis. Those that are, are generally currently included within Heritage Precincts but are recommended for inclusion in the Heritage Overlay as Individual Heritage Places, as follows:

#### *Precinct Heritage Overlay*



Former Reserve Bank of Australia, 56-64 Collins Street (Commonwealth Department of Works, 1964-66) included in HO504 Collins East Precinct as a Contributory place.



Former State Savings Bank of Victoria, 45-63 Swanston Street, (Buchan Laird & Buchan, 1974) included in HO505 Flinders Gate Precinct (Non-contributory).



Wales Corner, 221-231 Collins Street (Stephenson & Turner, 1964-66) included in HO502 The Block Precinct (fronting Collins Street) & HO506 (fronting Swanston Street) Collins East Precinct as a Contributory place.



Former Commercial Banking Company of Sydney Building, 251-257 Collins Street, (Bates Smart & McCutcheon, 1974-73) included in HO502 The Block Precinct (fronting Collins Street) & HO506 (fronting Flinders Lane) (Non-contributory).

One individual heritage place recently included in a site-specific Heritage Overlay on a permanent basis is the Scottish Amicable Building, 128-146 Queen Street (Yuncken Freeman, 1966) (HO1213):



Scottish Amicable Building, 128-146 Queen Street

#### *Other examples*

Despite the demolition of many 1960s and 1970s multi-storey commercial buildings in the City of Melbourne, a number of fine and highly representative examples of this building type that are not currently included in the Heritage Overlay on a permanent basis have been retained with sufficient integrity to demonstrate this class of place. These buildings clearly illustrate the advancement of construction techniques from the 1960s through to the mid 1970s and demonstrate the broad range of design approaches of the period. The podiums of the majority of these places have been modified at street level. Examples include:



Former RACV Club, 111-129 Queen Street (Bates Smart & McCutcheon, 1961) (Interim HO1068)



Former Australia Pacific House, 136-144 Exhibition Street (McIntyre McIntyre & Partners, 1975-78)



Royal Insurance Group Building, 430-442 Collins Street, (Yuncken Freeman, 1965) (Interim HO1010)



Office Building, 516-520 Collins Street (architect unknown, c1974)



Former Guardian Building, 454-456 Collins Street (Bates Smart & McCutcheon, 1960-61)



Former South British Insurance Company Ltd Building, 155-161 Queen Street (Bates Smart & McCutcheon, 1961-62)



Former State Savings Bank, 258-264 Little Bourke Street (Meldrum & Partners, 1961)



MLA Building, 308-336 Collins Street (Stephenson & Turner, 1963)



Royal Mail House, 255-267 Bourke Street (D Graeme Lumsden, 1963)



Former Sleigh Corner Building, 158-164 Queen Street (Bates Smart & McCutcheon, 1964)



The Former Houston Building, 184-192 Queen Street (E & G Kolle & Associates, 1965)



Office Building, 178-188 William Street (McIntyre McIntyre & Partners, 1972-73)



Former Dalgety House, 457-471 Bourke Street (Peddle Thorp & Walker, 1966-68)



Former State Saving Bank of Victoria, 233-243 Queen Street (Godfrey & Spowers, Hughes Mewton and Lobb, 1967-68)



Former Legal & General House, 375-383 Collins Street (B Evans, Murphy, Berg & Hocking, 1967)



Former AMP Building, 344-350 Collins Street (Godfrey & Spowers, Hughes Mewton and Lobb, 1966-68)



Equitable House, 335-349 Little Collins Street (unknown architect, 1968)



Former Australia-Netherlands House, 468-478 Collins Street (Meldrum & Partners with Peddle Thorp Walker, 1968-70)



Former Methodist Church Centre, 130-134 Little Collins Street (Bates Smart & McCutcheon, 1966-67)



Cowan House, 457-469 Little Collins Street (E & G Kolve, 1969)



Lonsdale Exchange, 447-553 Lonsdale Street (Commonwealth Department of Works, 1969)



Former Dillingham Estates House, 114-128 William Street (Yuncken Freeman, 1976) (Interim HO1180)



Former Bryson Centre, 174-192 Exhibition Street (Perrot Lyon Timlock & Kesa, 1970-72)



Former Commonwealth Banking Corporation Building, 359-373 Collins Street (Bates Smart & McCutcheon, c1972-75)



Nubrick House, 269-275 William Street (Buchan Laird & Buchan, 1972)



Former Law Department Building, 221-231 Queen Street (Fischer Group, 1972)



Former National Bank of Australasia Stock Exchange Branch, 85-91 Queen Street (Meldrum & Partners, 1973)



Former MLC Building, 303-317 Collins Street (Demaine, Russell, Trundle, Armstrong & Orton, c1970-1973)



Office Building, 589-603 Bourke Street (Peddle Thorp de Preu, 1973-75)

### **Analysis**

As a fine and highly intact representative example of Post-War Modernist office building, the AMP Tower at 527-555 Bourke Street clearly demonstrates an important phase in the architectural development of multi-storey commercial buildings within the Hoddle Grid in the City of Melbourne. Similar to the small number of 1960s to mid-1970s buildings presently included in the Heritage Overlay of the Melbourne Planning Scheme – and a number of other examples identified above – the AMP Tower clearly demonstrates this class of place.

The associated low-rise St James Building is an integral part of the overall design of the complex and displays unusual architectural detailing that complements the AMP Tower.

### ***The Public Plaza***

The AMP Tower and St James Building Complex was noted in 1993 as the ‘first project to enclose space with a mix of high and low rise in the CBD’ (Goad, Lewis, Mayne, Raworth & Turnbull ‘Central City Heritage Study Review’ 1993). The creation of large open plazas in association with postwar multi-storey building development was uncommon, although a number of multi-storey building

designs incorporated small plazas, usually to gain council approval for additional building height. These included the Colonial Mutual Life Assurance Building, 308-336 Collins Street (Stephenson & Turner 1963) as well as later buildings such as the CBC of Sydney Bank, 251-57 Collins Street (Bates Smart & McCutcheon 1968-73) and the Commonwealth Banking Corporation Building, 363-71 Collins Street (Bates Smart & McCutcheon 1972-75).

One of the first large public plazas associated with a free-standing tower was part of the National Mutual Centre, 435-55 Collins Street (Godfrey & Spowers, Hughes Mewton & Lobb 1965). It was described in *Building Ideas* March 1965 as follows:

*The creation of a much needed open plaza in the heart of the office district was made possible by the City Council's move in buying the whole block and leasing it back to National Mutual with the requirement that only half the area should be built upon and the other half be paved and planted for the use of the public with parking underneath.*

Similarly the Southern Cross Hotel, 121 Exhibition Street (L M Perrott & Partners 1962) incorporated a public plaza in the design of the building. This was described in the March 1965 edition of *Building Ideas* as 'a desirable innovation in its outdoor plaza, surrounded on all sides by a two-level promenade of shops, with a fountain and seats at ground level'.

Both these buildings have been demolished and the former public plazas consumed by building development.

The form of the public plaza at the AMP Tower and St James Building Complex has been retained as the setting for the two buildings on the site and remains as a rare feature in within the Hoddle Grid. Despite additions made to the buildings, and the removal of the original sculpture, the plaza remains substantially intact to clearly demonstrate the original urban design concept of a bluestone-paved urban plaza in association with city office building development.

**ASSESSMENT AGAINST CRITERIA**


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✓	<p><b>CRITERION A</b> Importance to the course or pattern of our cultural or natural history (historical significance).</p>
✓	<p><b>CRITERION B</b> Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity).</p>
	<p><b>CRITERION C</b> Potential to yield information that will contribute to an understanding of our cultural or natural history (research potential).</p>
✓	<p><b>CRITERION D</b> Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).</p>
✓	<p><b>CRITERION E</b> Importance of exhibiting particular aesthetic characteristics (aesthetic significance).</p>
	<p><b>CRITERION F</b> Importance in demonstrating a high degree of creative or technical achievement at a particular period (technical significance)</p>
	<p><b>CRITERION G</b> Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions (social significance).</p>
	<p><b>CRITERION H</b> Special association with the life or works of a person, or group of persons, of importance in our history (associative significance).</p>

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**RECOMMENDATIONS**

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an Individual Heritage Place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Melbourne Planning Scheme:

**MELBOURNE PLANNING SCHEME**

EXTERNAL PAINT CONTROLS	No
INTERNAL ALTERATION CONTROLS	No
TREE CONTROLS	No
OUTBUILDINGS OR FENCES (Which are not exempt under Clause 43.01-4)	No
INCLUDED ON THE VICTORIAN HERITAGE REGISTER	No
PROHIBITED USES MAY BE PERMITTED	No
ABORIGINAL HERITAGE PLACE	No

**OTHER**

N/A

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- 'Former St James Buildings', 527-555 Bourke Street, Melbourne.
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**PREVIOUS STUDIES**

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**Central Activities District  
Conservation Study 1985** B

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**Central City Heritage  
Review 1993** A

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**Review of Heritage  
Overlay Listings in the  
CBD 2002** Ungraded

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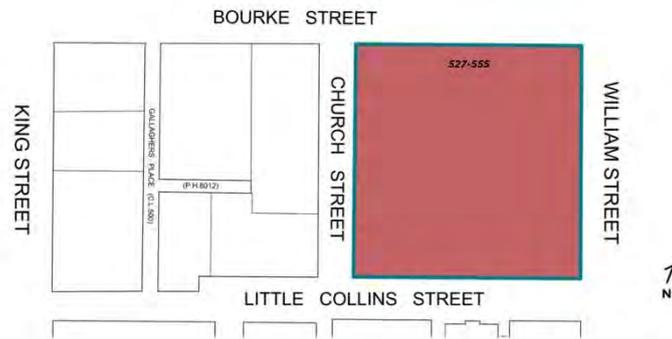
**Central City Heritage  
Review 2011** Ungraded

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## STATEMENT OF SIGNIFICANCE

**Heritage Place:** AMP Tower and St James Building Complex

**PS ref no:** HOXXXX



### What is significant?

AMP Tower and St James Building Complex, 527-555 Bourke Street, a multi-storey office building and plaza complex constructed in 1965-69.

Elements that contribute to the significance of the place include (but are not limited to):

- The original external form, materials and detailing of both buildings
- The high level of integrity to the original design of both buildings
- The form of the public plaza.

Later alterations made to the street level facades of both buildings and the roof-top addition to the St James Building are not significant. The garden beds, ramped walkways and in-built furniture within the plaza are not significant.

### How it is significant?

The AMP Tower and St James Building Complex at 527-555 Bourke Street is of historical, rarity, representative and aesthetic significance to the City of Melbourne.

### Why it is significant?

Constructed in 1965-69 to a design by Skidmore Owings & Merrill in association with Bates Smart & McCutcheon, the AMP Tower and St James Building Complex has a clear association with the postwar building boom which transformed central Melbourne into a modern high-rise city. The design of these commercial buildings from the late 1950s to the mid-1970s – many of which were architect designed –

was driven by the commercial demands and the prestige afforded by a dominant city presence (Criterion A).

The AMP Tower and St James Building are fine and intact representative examples of Post-War Modernist commercial buildings. Lead design by American architects Skidmore Owings & Merrill, the buildings strongly reflect the style which was popular in the 1960s to the mid-1970s, particularly in central Melbourne. Constructed as a 26-storey office tower on a prominent corner site, the freestanding AMP Tower clearly demonstrates typical characteristics of a 1960s to mid-1970s structure, including four identical grid-like walls formed from dominant vertical piers and repetitive square window and spandrel units, a podium base and deep crowning cornice, and the use of materials such as reconstructed granite-faced precast concrete panels, bronze-tinted glazing and anodised aluminium window frames. Utilising the same materials, the sloping and angled grid-like walls of the low-rise St James Building similarly demonstrate typical characteristics of a grid-like 1960s to mid-1970s structure. Despite alterations and additions made to the two buildings, the AMP Tower and St James Building clearly demonstrates the principle characteristics of a postwar multi-storey commercial complex (Criterion D).

The AMP Tower and St James Building Complex is a well-considered and carefully detailed example of a designed urban space in the Melbourne CBD. Widely discussed and illustrated in contemporary architectural journals during and after construction, the site – with prominent corner tower, L-shaped building which encloses the site and associated public plaza – presents as a well-designed and now rare urban space in the CBD. Despite alterations, including the removal of the original Clement Meadmore sculpture 'Awakening' from the plaza, the overall form of the original 1960s urban space can be understood and appreciated (Criterion B & Criterion E).

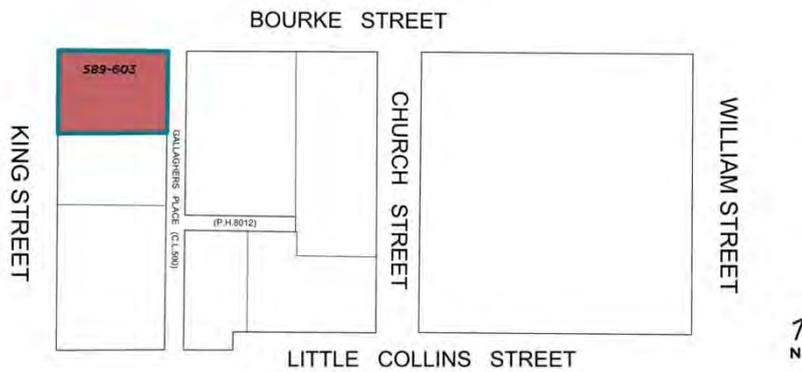
#### Primary source

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Hoddle Grid Heritage Review (Context & GJM Heritage, 2020)



<b>SITE NAME</b>	Office Building [also known as Allianz Centre (current name)]
<b>STREET ADDRESS</b>	589-603 Bourke Street, Melbourne
<b>PROPERTY ID</b>	105390



<b>SURVEY DATE:</b>	October 2019	<b>SURVEY BY:</b>	GJM Heritage
<b>HERITAGE INVENTORY</b>	No	<b>EXISTING HERITAGE OVERLAY</b>	No
<b>PLACE TYPE</b>	Individual Heritage Place	<b>PROPOSED CATEGORY</b>	Significant
<b>DESIGNER / ARCHITECT / ARTIST:</b>	Peddle Thorp de Preu	<b>FORMER GRADE</b>	Ungraded
<b>DEVELOPMENT PERIOD:</b>	Postwar Period (1945-1975)	<b>BUILDER:</b>	Leighton Properties & The British Land Co. of Aust.
		<b>DATE OF CREATION / MAJOR CONSTRUCTION:</b>	1973-1975

## THEMES

ABORIGINAL THEMES	SUB-THEMES
Research undertaken in preparing this citation focused on the post-war history of the site and did not address associations with Aboriginal people or organisations	Aboriginal Themes (Hoddle Grid Heritage Review, Stage 2 Volume 3 Aboriginal Heritage, March 2019) have therefore not been identified here
POSTWAR THEMES	DOMINANT SUB-THEMES
1 Shaping the urban landscape	1.8 Expressing an architectural style 1.9 Beyond the curtain wall
3 Building a commercial city	3.2 Buiness and finance

## LAND USE

THEMATIC MAPPING AND LAND USE	
1890s	Office, Hotel
1920s	Merchant, Office or Factory, Hotel
1960s	Workshop, Office, Café/Restaurant

## RECOMMENDATIONS

Recommended for inclusion in the Schedule to the Heritage Overlay of the Melbourne Planning Scheme as an individual heritage place.

**Extent of overlay:** To extent of property boundary

## SUMMARY

The corner office building at 589-603 Bourke Street was designed by architects and engineers, Peddle Thorp de Preu and constructed by Leighton Properties Pty Ltd with The British Land Co. of Aust. Pty Ltd in 1973-1975.

## CONTEXTUAL HISTORY

The period from 1945 to 1975 was one of radical transformation for Melbourne; from the low-rise city that still reflected its colonial origins to a bustling international centre of commerce and culture. The surviving buildings from this period are evidence of the evolving economic and social conditions in Melbourne at the time and demonstrate the city's transition from its nineteenth century manufacturing origins to its current banking, office and service industry focus. These buildings reflect the increasing commercial and cultural role of Melbourne in the international context of globalisation and postwar optimism as well as a radically altered economic environment which saw an influx of foreign capital and ideas. Collectively, these buildings represent a transformative period in the life of the city; a period that is categorised by significant change, growth and evolution across all aspects of life – social, political, economic and cultural.

### Expressing an architectural style in the postwar period

Multi-storey commercial buildings made a significant contribution to postwar Melbourne, particularly from the late 1950s to the mid-1970s. With the resumption of building construction in the 1950s after the hiatus of World War II, the advent of curtain wall construction – enabling the application of a non-load bearing skin to the face of a building – radically altered the appearance of the modern city commercial building.

Constructed predominantly for the financial and business sectors, there was an eagerness amongst clients to establish a dominant city presence and to project a modern, progressive and prestigious approach to commercial building design. The resulting Post-War Modernist style of multi-storey buildings, influenced particularly by steel and glass office tower design in the United States, were in stark contrast to the pre-war city buildings in central Melbourne and presented architects of the day with a completely new design challenge.

Thirty major city buildings were completed in Melbourne in four years alone from 1955 to 1958 and 22 were office buildings within, or on the fringes of, the CBD (Saunders 1959:91). Largely influenced by the American skyscraper, the earliest office buildings of the 1950s utilised innovative curtain walling, formed from continuous metal-framing filled principally with glass. The curtain wall is described by Miles Lewis as 'essentially a continuous, non-bearing skin on the face of a building' and is one of the 'leitmotifs of modernism, both in Australia and overseas' (Lewis 2012:185). The curtain walled 'glass box' aesthetic was embraced by the local architects, and many buildings followed to the extent that high-rise office buildings with curtain walling became a defining characteristic of the new buildings in the latter half of the 1950s (NTAV 2014:5-6).

Amongst the first curtain walled buildings to be constructed in Melbourne was the 13-storey glass-fronted Gilbert Court at 100 Collins Street (J A La Gerche 1954-56), which was built to the height limit of 132 feet (40m), and – perhaps the most influential – the free-standing ICI House, 1 Nicholson Street (Bates Smart & McCutcheon 1955-58). Located on the outskirts of the Hoddle Grid, ICI House was clad on all four facades with glass curtain walling and exceeded the well-established maximum building height within the Hoddle Grid. Large numbers of similarly designed city commercial buildings followed, often displaying bold horizontal contrast between alternating rows of glazing and coloured spandrels.

### **Beyond the curtain wall**

The dominant glass box design of the late 1950s was challenged in the 1960s as the shortcomings of the fully glazed curtain wall became apparent – in particular its poor thermal performance – and new technologies became available. Advances in concrete technology, including the development of precast concrete, impacted greatly on both the appearance and structure of the commercial tower form from the 1960s onwards.

By the mid-1960s, architects were experimenting with a range of solid cladding materials for tower buildings including precast concrete, stone, reconstituted stone, tile and brick, as well as various metals for cladding, screening and detailing. A number of buildings continued to adopt true curtain wall construction; however, a different aesthetic was created by the use of solid external cladding in place of the typically glazed spandrels of the 1950s. This aesthetic is evident in a number of existing buildings in the city centre including the Guardian Building at 454-456 Collins Street (1960-61), with its stone-faced precast concrete panelled facades.

Concrete advances saw an increase in the use of reinforced column and slab construction in 1960s multi-storey building design, however concrete-encased steelwork also continued to be used. Some buildings incorporated structural elements in their main facades (for example load-bearing precast concrete panels or structural mullions) so were therefore not of true curtain wall construction. The structural nature of these facades was not necessarily apparent to the observer and the buildings continued to display the well-established repetitive characteristics of the true curtain wall façade, such as at Australia-Netherlands House, 468-478 Collins Street, designed by Peddle Thorp & Walker in association with Meldrum & Partners (c1968-70).

A broad range of design approaches became apparent in multi-storey commercial buildings of the 1960s and early 1970s. The horizontality of curtain walling was often balanced by the addition of vertical elements such as façade columns, strips or fins, which introduced textural patterns and visual strength to the facades of a number of buildings. Other multi-storey towers clearly expressed their structure externally with grid-like facades which clearly reflected the internal trabeated structural system. Sun screening provided additional patterning to facades, either as a repetitive decorative motif across the façade, as an expression of the window frames (such as at Royal Mail House, 253-267 Bourke Street designed by D Graeme Lumsden, 1961-63), in the form of balconies (as at the Melbourne Office of the Commercial Banking Company of Sydney building, 251-257 Collins Street, 1971-73), or occasionally as an entire screen attached to the exterior face of the building.

Buildings also varied with towers set within plazas or on dominant podiums. The State Savings Bank of Victoria at 45-63 Swanston Street, designed by Buchan Laird & Buchan (c1974), is one example of a building constructed with a dominant podium. Buildings were sometimes set back from the street line behind public plazas – a strategy adopted to gain council approval for additional building height and evident in the Bates Smart McCutcheon designed Commonwealth Banking Corporation Building at 359-373 Collins Street (c1972-1975) – while others were built within larger plaza spaces, such as the AMP Tower & St James Building Complex (1965-69), designed by US-based firm Skidmore Owings & Merrill (SOM).

### **Business and finance in the postwar period**

The postwar period was one of fluctuating fortunes in the business and finance sectors. In the main however, economic confidence and financial deregulation came together to create a period of growth that would radically change the appearance of central Melbourne.

Speculative investment in Melbourne increased after the Commonwealth government lifted restrictions on share dealings in 1947, which resulted in a dramatic increase in new company registrations (Marsden 2000:44-45). Subsequently, during the 1950s, a number of national and international companies sought to assert a physical presence in the country, constructing corporate buildings in the city centre. In Melbourne, up to the mid-1960s, investment was predominantly driven by British and American companies, government bodies, large Australian corporations such as AMP and BHP, and property developers, including Lend Lease (formerly Civil and Civic) and L J Hooker Ltd. Later in the 1960s, it was also driven by private developers such as Grollo and Lustig & Moar (Marsden 2000:46-47).

The construction of large bank buildings was also prolific during the postwar period with the passing of the Banking Act 1947, which led to an increase in the number of bank branches established in Victoria. One of the most significant changes in banking in Australia at this time was the creation of the new Reserve Bank of Australia in 1959, which replaced the central bank known as the Commonwealth Bank of Australia (Heritage Alliance 2008:17). Bank buildings constructed in the central city during this period included the State Savings Bank of Victoria at 233-243 Queen Street (1967-68), the Bank of Adelaide Building at 265-269 Collins Street (1959-60) and the Commercial Banking Company of Sydney Building at 251-257 Collins Street (1971-73).

The period between 1961 and 1963 was one of business recession, while the years between 1967 and 1969 was a time of growth due to two mineral booms. From 1967 to 1971 the construction of new office space in the city centre more than doubled that of the previous five years (City of Melbourne Strategy Plan 1974 in Clinch 2012:66-67). The property boom ended during the economic crash of the early 1970s and the 1974 oil crisis when many British institutions that had founded the commercial property industry left Australia. Government bodies and banks subsequently took over much of the building construction in the city centre (Marsden 2000:48).

## SITE HISTORY

The corner office building at 589-603 Bourke Street was designed by architects and engineers, Peddle Thorp de Preu (BAP) and constructed by Leighton Properties Pty Ltd with The British Land Co. of Aust. Pty Ltd (SLV, Image H99.50/384).

In February 1973, the City of Melbourne received a building permit application for an '11 storey office building' at 601 Bourke Street (estimated to cost \$2,650,000) (BAI). Construction commenced in April 1973 (SLV, Image H99.50/384).

Annotations to the 1972 drawings by Peddle Thorp de Preu (Figure 1 - Figure 3) indicate that the office building was designed with 'precast exposed scoria sandblasted aggregate units' and aluminium framed, centrally-pivoted, double-glazed windows. The external columns and colonnaded area to the ground floor were to have a 'bush hammered concrete finish' (BAP). Photos dating to 1974 show the construction of the corner building (Figure 4 & Figure 5). A 1975 photo of the newly completed building shows the original ground floor exterior (Figure 6).

In November 1975, 601 Bourke Street was advertised for tenants, the advertisement describing the '10 floors of quality office space' on the prominent corner, with an 'imposing entrance' and basement carpark (*Age*, 11 Nov 1975:22). The Forests Commission Victoria (later Department of Conservation, Forests and Lands) occupied 601 Bourke Street from c1978 (*Age*, 11 Feb 1978:105).

In 2019 the building is called the Allianz Centre (ComMaps).

**Peddle Thorp de Preu, architects**

The partnership of Peddle & Thorp was formed in 1914. From 1920 Frederick H E Walker (1900-1950) served his articles at the firm, before completing his studies, working in the United States and travelling. Walker re-joined the firm as partner in 1924, which established the firm Peddle, Thorp & Walker. Frank Thorp (1903-1968; George Thorp's younger brother) became the fourth partner in 1929. George Thorp travelled in 1953 and 1960 to review the latest overseas architectural developments and trends (Goad & Higham 2012:535-6).

From the 1950s, Peddle, Thorp & Walker asserted itself as a major Sydney Post War practice. The firm's design for AMP's Sydney headquarters on Phillip Street (1962) brought them international attention for designing the first skyscraper completed in Sydney (Goad & Higham 2012:535-6; Taylor 2001:58). The curved and glazed curtain wall tower broke the 150 foot (c45.75m) height limit and 'signalled a new era of skyscraper design and a race for height' (Goad & Higham 2012:536). The firm continued designing tall buildings in Sydney, including Sun Alliance House, Bridge Street (1964-65; demolished), Goldfields House, Pitt Street (1966), the Royal Exchange Building, Bridge Street (1967) and the ANZ Bank and Offices, Pitt Street (1972) (Goad & Higham 2012:535-6). In Melbourne, the firm designed Dalgety House at 457-471 Bourke Street (1966-68) and Australia-Netherlands House on Collins Street (c1968-70), both in association with Melbourne-based architects Meldrum & Partners.

The multi-storey office building at 589-603 Bourke Street, Melbourne (1973-75) was designed by the partnership of Peddle Thorp De Preu. Gerard de Preu was a Swiss-born architect who arrived in Sydney in 1949 (Sun 12 October 1950:33). Little is known about his early career in Australia. In the 1970s he partnered with Peddle Thorp before establishing his own practice, Gerard de Preu and Partners in South Yarra, Melbourne in 1980 (*Age*, 13 January 1971:38; Encyclopedia of Australian Science). The firm designed the Rialto Towers at 525 Collins Street (1982-86) in association with Perrott Lyon Mathieson. The Rialto was Australia's tallest building upon its completion in 1986. De Preu also designed the ACI Building, 200 Queen Street (1980s) and was involved in the proposed development of the Jolimont Railyards (*Age*, 24 June 1987:36). De Preu's practice continued to 2006, just three years prior to his death.

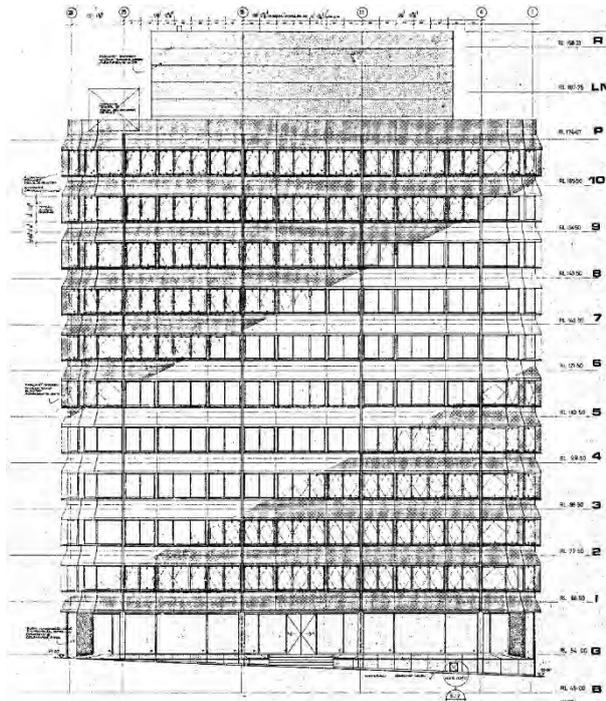


Figure 1. North elevation to Bourke Street. Drawing by Peddle Thorp de Preu, dated November 1972 (BAP).

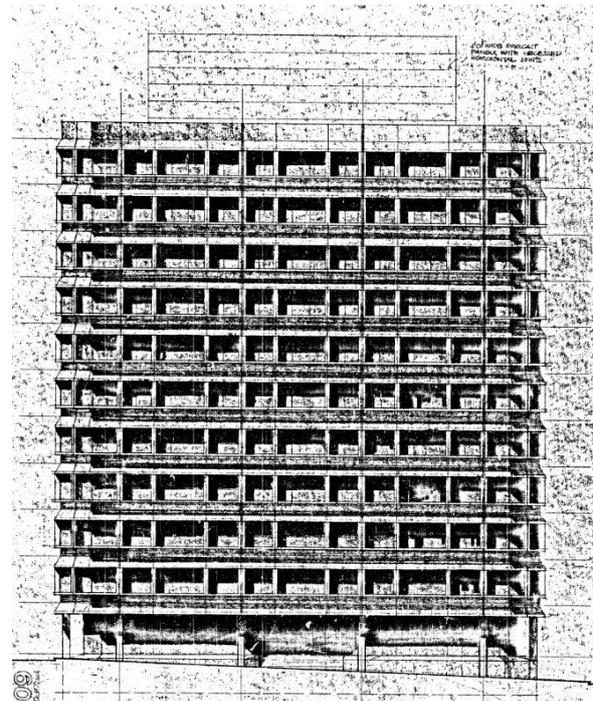


Figure 2. North elevation to Bourke Street. Drawing by Peddle Thorp de Preu, dated October 1972 (BAP).

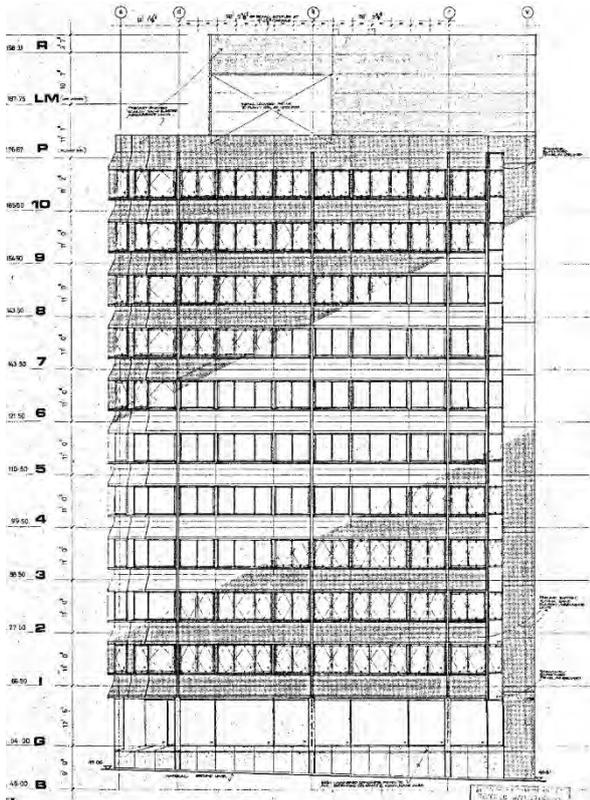


Figure 3. West elevation to King Street. Drawing by Peddle Thorp de Preu, dated November 1972 (BAP).



Figure 4. The corner building under construction in 1974 (SLV, Wolfgang Sievers, photographer, Image H99.50/383).



Figure 5. The building under construction in 1974. The site board states that the office development was by Leighton Properties Pty Ltd with The British Land Co. of Aust. Pty Ltd, and that construction started in April 1973 (SLV, Wolfgang Sievers, photographer, Image H99.50/384).

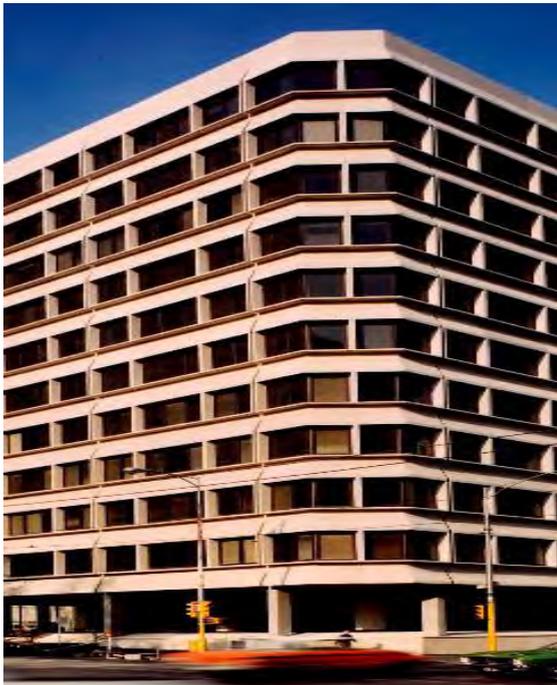


Figure 6. The newly completed office building in 1975, with the original exterior to the ground floor (SLV, Wolfgang Sievers, photographer, Image H99.50/385).

## SITE DESCRIPTION

The office building at 589-603 Bourke Street, is a 10-storey (plus ground level) commercial building located on the south-east corner of Bourke Street and King Street. Constructed in 1973-75 to a design by architects Peddle Thorp de Preu, the multi-storey building is an example of the Post-War Modernist style.

The building presents three identical facades to King Street, Bourke Street and Gallaghers Lane to the east. Visible above the adjacent low-scale building in King Street, the south façade is an unadorned wall of painted exposed brickwork infill to the concrete structure.

The building is of reinforced concrete column and slab construction which is clad with deep, highly modelled precast concrete wall panels with exposed, scoria sandblasted aggregate finish. Repeated across the three main facades, these wall panels form both sills and deep sunhoods for rows of façade windows. The vertical elements of these precast concrete units join to form mullions which divide the windows into bays, however the horizontal line clearly dominates the overall composition. Angled precast corner units create continuous horizontal lines which wrap around the three main facades and terminate at vertical bays, with narrow strips of windows, at the south end of the east and west facades. These bays clearly define the junction with the adjoining building and, together with a plain parapet, frame the overall building composition.

At street level, the building has been recently re-clad and re-glazed. Original architectural drawings indicate that a bush hammered concrete finish was to be applied to ground level external columns and surfaces and this is no longer visible. It appears that the access stairs from the footpath to the building entrance in Bourke Street have been retained.

## INTEGRITY

The office building at 589-603 Bourke Street, including the original form and detailing of the exterior of the building above street level, remains highly intact to its original 1973-75 construction. Works at street level have altered the original design at the base of the building.

Overall, the building retains a high degree of architectural integrity to the Post-War Modernist style in fabric, form and detail. While the building has undergone alterations at street level, these do not diminish the ability to understand and appreciate the place as a fine example of a Post-War Modernist multi-storey commercial building.

## COMPARATIVE ANALYSIS

The office building at 589-603 Bourke Street is a fine and representative example of the Post-War Modernist style and clearly demonstrates the typical characteristics of a 1960s to mid-1970s multi-storey commercial building design. The building's three grid-like facades of complex three-dimensional precast concrete wall panels, which combine to create a strong horizontal emphasis and incorporate sunhoods to shade windows, can be clearly observed from King Street, Bourke Street and Gallaghers Lane. Despite modifications made to the building at street level, the upper facades of the building remain highly intact to their original design.

There are a number of buildings within the Hoddle Grid in the City of Melbourne which were constructed in the same period and display similar characteristics to the office building at 589-603 Bourke Street. These are detailed below.

### State-significant places

A small number of 1960s to mid 1970s buildings in the Hoddle Grid within the City of Melbourne have been assessed as being of State-level significance and are included in the Victorian Heritage Register (VHR). These include:

- Total House, 170-90 Russell Street (Bogle & Banfield 1964-65; VHR H2329 & HO1095)
- Former Hoyts Cinema Centre, 134-44 Bourke Street (Peter Muller 1966-69)
- Victorian Government Offices, Treasury Reserve Precinct (Yuncken Freeman 1967-68 – outside the Hoddle Grid)
- Eagle House, 473 Bourke Street (Yuncken Freeman 1971-72; VHR H1807 & HO901)
- BHP House, 130-148 William Street (Yuncken Freeman 1969-72; VHR H1699 & HO767).

### Locally-significant places

As only a piece-meal evaluation of postwar buildings within the Hoddle Grid in the City of Melbourne has previously occurred, few buildings from this period are currently included in the Heritage Overlay of the Melbourne Planning Scheme on a permanent basis. Those that are, are generally currently included within Heritage Precincts but are recommended for inclusion in the Heritage Overlay as Individual Heritage Places, as follows:

#### *Precinct Heritage Overlay*



Former Reserve Bank of Australia, 56-64 Collins Street (Commonwealth Department of Works, 1964-66) included in HO504 Collins East Precinct as a Contributory place.



Former State Savings Bank of Victoria, 45-63 Swanston Street, (Buchan Laird & Buchan, 1974) included in HO505 Flinders Gate Precinct (Non-contributory).



Wales Corner, 221-231 Collins Street (Stephenson & Turner, 1964-66) included in HO502 The Block Precinct (fronting Collins Street) & HO506 (fronting Swanston Street) Collins East Precinct as a Contributory place.



Former Commercial Banking Company of Sydney Building, 251-257 Collins Street, (Bates Smart & McCutcheon, 19741-73 included in HO502 The Block Precinct (fronting Collins Street) & HO506 (fronting Flinders Lane) (Non-contributory).

One individual heritage place recently included in a site-specific Heritage Overlay on a permanent basis is the Scottish Amicable Building, 128-146 Queen Street (Yuncken Freeman, 1966) (HO1213):



Scottish Amicable Building, 128-146 Queen Street

#### *Other examples*

Despite the demolition of many 1960s and 1970s multi-storey commercial buildings in the City of Melbourne, a number of fine and highly representative examples of this building type that are not currently included in the Heritage Overlay on a permanent basis have been retained with sufficient integrity to demonstrate this class of place. These buildings clearly illustrate the advancement of construction techniques from the 1960s through to the mid 1970s and demonstrate the broad range of design approaches of the period. The podiums of the majority of these places have been modified at street level. Examples include: