

**Title:** Former Church of the Sacred Heart, 49-55 Main Street, Diamond Creek

**Identified by:** Trethowan Architecture

**Prepared by:** Trethowan Architecture

**Address:** 49-55 Main Street, Diamond Creek

<b>Name:</b> Former Church of the Sacred Heart	<b>Survey Date:</b> N/A
<b>Place Type:</b> Religious	<b>Architect:</b> JB Denny
<b>Grading:</b> Individually Significant	<b>Builder:</b> T Dakin
<b>Extent of Overlay:</b> To Property Boundaries	<b>Construction Date:</b> 1872-1874



Figure 1: Source: Tobin Brothers Funerals 2022.

## Historical Context

Although Crown Land in Nillumbik Parish was offered for sale in 1852 there were few buyers. A government township was reserved on the west of the Diamond Creek at this time but it was neither subdivided nor sold until 1866. In 1863 the Diamond Reef was discovered on land located to the east of the creek, which was purchased by Dr John Blakemore Phipps in 1854. The rush to Diamond Creek began and soon Phipps was

renting sections of his land, which he later subdivided to miners. In effect the development of Phipps land for gold mining was the beginnings of Diamond Creek, which was soon bustling with gold seekers. In 1866 the government proclaimed Diamond Creek as a township. Many of the important community buildings were established by the late 1860s and early 1870s. These included a post office, a Methodist church and school and three hotels (Barnard, 2008). In 1870, a national school was established (Edwards, 1979:118).

By the second half of the 1880s the locality was being carved up rapidly into a dominant pattern of numerous small lots of around 20 acres. These were taken up under occupation licenses, first under Section 49 of the Land Act 1869 and later under Section 65 of the Land Act 1884. Diamond Creek's population peaked around the turn of the century then seemed to fall away again in the early twentieth century (Graeme Butler & Associates 1996:36). From 1885 onwards, the rural landscape of the area also inspired many artists to work in Diamond Creek and its surrounds, and the scenery of the area was captured in the works of the Heidelberg School painters (Edwards, 1979:143).

In 1912, the Eltham Railway Line was extended to Hurstbridge through Diamond Creek, bringing tourists to this area. Despite this, Diamond Creek remained a rural township concentrating on the orchard industry throughout the first half of the twentieth century, without much new industries to offer alternative employment opportunities. As such, the area entered a period of population decline (Edwards, 1979:177). This began to change in the 1960s and 70s, as, affordable land on subdivided orchards and accessibility to railway networks attracted young families to build their homes in the area, prompting further population growth in Diamond Creek (Barnard, 2008).

## History

The corner stone of the church was laid on 14 July by the then Bishop (later Archbishop) of Melbourne, James Goold (*Advocate* 6 July 1872:6). An article published at the time stated the architect as being JB Denny, while T Dakin was the builder. The total cost of construction was £2500. The newspaper article further noted that branches of the Hibernian Australasian Catholic Benefit Society (HACBS) would be in attendance at the stone laying, in 'full regalia', indicating that the congregation was likely to have been substantially populated by Irish families at the time (*Advocate* 6 July 1872:6). The new Church was dedicated on the 11 October 1874 (*IANFHR* 4 November 1874:179). An image published in 1925 indicates that the building had a small side porch on the southeast side (**Error! Reference source not found.**).

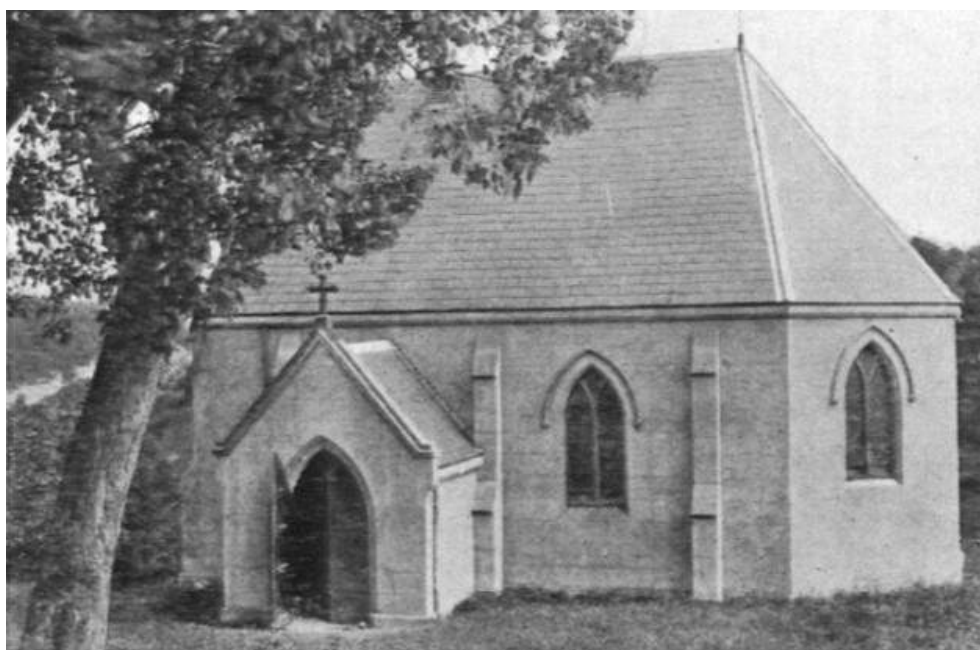


Figure 2: c1925 image of the church, showing the original side porch to the southeast. Source: Barker 1925:17

John Bunn (JB) Denny (1810-1892) was a prolific church architect in Victoria. Prior to his arrival in Australia, Denny was Master of Works for the renowned architect Augustus Pugin on works at Alton Towers (Staffordshire, England) (Pugin Foundation 2013-2014:7). Denny was also involved with other Pugin projects, including churches, and it was in this time that he worked alongside William Wilkinson Wardell.

Wardell was responsible for Denny's arrival in Australia, hiring him to be the Clerk of Works on the construction of St John's College, Sydney. Although this position fell through, he was quickly hired by Wardell superintendent of the newly designed St Patrick's Cathedral. Both Wardell and Pugin had an enduring influence on Denny's own work (Pugin Foundation 2013-2014:8). Buildings designed by Denny include the Mortuary Chapel at Melbourne General Cemetery; sections of St Patrick's Cathedral, Ballarat; St John's, Clifton Hill; the hall at St Augustine's, Melbourne; Infant Jesus Church, Koroit; and St Finbar's, Brighton.

By 1965, the original Church building had become too small for the purposes of the congregation. The site was sold, and the property was sub-divided. Shortly afterwards, the congregation moved to a temporary building (which later became the parish hall following the opening of a new church building) next to the Sacred Heart Primary School in Gipson Street, Diamond Creek (Archdiocese of Melbourne 2022).

A restaurant named 'The Abbey' opened at the site in May 1978 (*Australian Jewish News* 2 November 1979:16). It appears that alterations were undertaken to the building at this time, including the addition of a chimney to the chancel, in a similar style as that evident to the original vestry. A castellated extension to the southwest, since removed also appeared to be constructed at this time. These additions, undertaken between 1963 and 1982, can be seen in Figure 3 and Figure 4.





Figure 3: A 1963 image of the church, showing the northwest side of the church. The small vestry with chimney is evident. Source: Collins 1963, SLV.

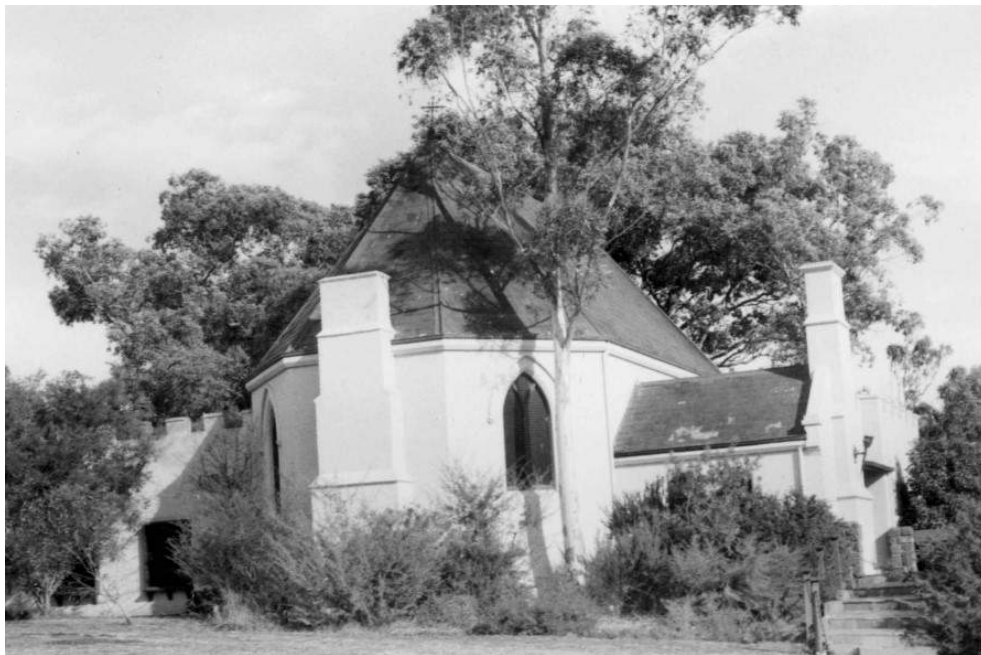


Figure 4: A 1982 image of the church, taken from the north, showing the later chimney to the chancel, and castellated additions. Source: Collins 1982, SLV.

The church was later used as a reception centre, during which extensive additions were undertaken. This included the construction of a large reception hall and associated rooms. The site is now used as a funeral home.

### **Description & Integrity**

The former Church of the Sacred Heart at 49-55 Main Street, Diamond Creek, is a single storey building constructed in brick with concrete render, constructed on a northeast-southwest axis. Although broadly rectangular in form, the building's northeast chancel end features chamfered sides, creating the effect of a canted bay. The steeply pitched slate



roof bears a gable end to the southwest, and is hipped above the chamfered northeast end. A small iron cross is affixed to the ridgeline at the northeast, and small roof vents are evident along the ridgeline.

The church has a small vestry room to the northwest, which has a gable running perpendicular to the main roof. This room is lower than the main body of the church, and thus its ridgeline sits below the gutter of the main church roof. A substantial tapering chimney is placed centrally on the gable end of this room.

The church bears gothic-style pointed windows, with rendered drip moulds above the windows. These drip moulds terminate in rosettes. Examples of these windows are located on the chamfered sides of the chancel. A c1970s chimney, replicating the detailing of the vestry chimney, is located centrally on the chancel end.

The building has been substantially enveloped by later development, and appears to have lost its original southeast side porch. Despite this, the original church form appears legible.

### Comparative Analysis

Churches were an integral part of the social life of communities within the Shire of Nillumbik and were often amongst the first buildings constructed within townships. Not only did these buildings provide places for worship, they often functioned as places to gather, celebrate and receive religious education.

Despite JB Denny's prolific work on churches in Victoria, no other examples in the Shire of Nillumbik have been identified. Because of this, the church is best compared against other modestly sized churches within the Shire. Comparable churches in Nillumbik on the Heritage Overlay are as follows:

- Presbyterian Church, 265 Eltham-Yarra Glen Road, Kangaroo Ground (HO46)
- Uniting Church (originally Methodist) 810 Main Road, Eltham (HO118)
- St Margaret's Anglican Church, 10-12 John Street, Eltham (HO154; VHD H0459)
- St John's Anglican Church, 61 Main Street, Diamond Creek (HO132)



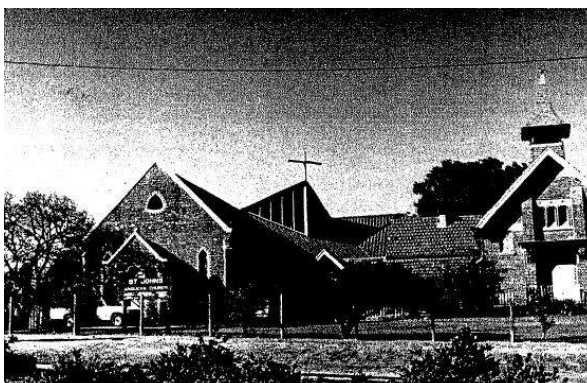
Presbyterian Church, 265 Eltham-Yarra Glen Road, Kangaroo Ground (HO46)



Uniting Church (originally Methodist) 810 Main Road, Eltham (HO118)



St Margaret's Anglican Church, 10-12 John Street, Eltham (HO154; VHD H0459)



St John's Anglican Church, 61 Main Street, Diamond Creek (HO132)

The Presbyterian Church at 265 Eltham-Yarra Glen Road, Kangaroo Ground, is a bichromatic brick building with slate roof thought to have been built c1878, and one of only a few well preserved buildings in the town from that era. The church is historically and socially significant because it has served the local community since construction.

The former Methodist Church at 810 Main Road, Eltham, is a bichromatic brick building with slate roof build in 1880. The building is aesthetically significant as a finely detailed example of a rural community church. The place is also significant for its ongoing community role in the region.

St Margaret's Church at 10-12 John Street, Eltham, is a polychromatic brick building with slate roof constructed in 1861. Designed by the architect Nathaniel Billings, the church is built in the Gothic style and features extensive brick decoration, steep buttresses and a notable bellcote surmounting the gable end. The site is also significant for its historical connections with the early settlement of Eltham.

St John's Church at 61 Main Street, Diamond Creek, is a red brick building with metal roof, constructed in 1867. The church has side buttresses and a front porch, with the primary detailing provided by cream brick detailing to window and door openings. The church has had significant alterations to the rear to accommodate its ongoing use however remains legible from the front.

Like the subject site, each of these examples are modestly sized church buildings bearing the characteristics of the Gothic Revival style. Like the subject site, the size and relatively modest detailing of these examples reflect the modest needs of early congregations in rural areas. The subject site is set apart from these examples by its rendered materialist, as opposed to decorative polychromatic or bichromatic brick work. The subject site is also distinguished by its chamfered chancel end, which introduces a picturesque quality and more complexity than a standard gable roof. The inclusion of a small vestry room with substantial chimney is unusual in the shire, and further enhances the picturesque nature of the site. Like the other examples, in particular the next-door St John's Anglican Church, the subject site has been altered and added to through its history, however this does not detract from its legibility as a church building.

Although the subject site does not have a demonstrated continual use as a church, the building has continued a social aspect through its use as a restaurant, reception centre and funeral home. Overall, the subject site compares favourably against these examples in terms of historical associations and architectural expression of the Gothic Revival style in the modest rural context.

## Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

### ***CRITERION A: Importance to the course or pattern of the Shire of Nillumbik's cultural or natural history (historical significance).***

The subject site, constructed between 1872 and 1874, is an early building in Diamond Creek and thus serves as a reminder of the historical development of the township. Alongside the neighbouring Anglican Church, the prominent position on a hill near the centre of town demonstrates the importance of churches in town life in the nineteenth century. The subject site is also of historical interest for its associations with the prolific church architect JB Denny, who was greatly influenced through his direct work with the prominent architects Augustus Pugin and William Wardell.

### ***CRITERION B: Possession of uncommon, rare or endangered aspects of the Shire of Nillumbik's cultural or natural history (rarity).***

### ***CRITERION C: Potential to yield information that will contribute to an understanding of the Shire of Nillumbik's 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 in exhibiting particular aesthetic characteristics (aesthetic significance).***

The subject site is a finely designed, modestly sized Gothic Revival church. Although most churches constructed in the nineteenth century in the Shire adopt the Gothic Revival style, the subject site exhibits a particularly skilful application. The site is a particularly picturesque example, which is enhanced by its steep combination hip and gable roof, chamfered corners, and small vestry with substantial chimney. Additional details that contribute to the aesthetic qualities of the site include the window drip moulds, roof vents and metal cross on the ridge line.

### ***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 the Shire of Nillumbik's history (associative significance).***



## Statement of Significance

### *What is Significant?*

The former Church of the Sacred Heart, at 49-55 Main Street, Diamond Creek, is significant.

Elements that contribute to the significance of the place include:

- The original form of the Church, with small adjacent vestry
- The original materials, including dressed concrete to the brick constriction and slate roofs
- Original detailing, including arched windows with drip moulding, the original chimney to the vestry, roof vents, and the small cross affixed to the ridge line of the roof

Development after 1874 at the site, and the chimney to the chancel of the church, are not significant.

### *How is it significant?*

The former Church of the Sacred Heart, at 49-55 Main Street, is of historic and aesthetic significance to the Shire of Nillumbik.

### *Why is it significant?*

The former Church of the Sacred Heart at 49-55 Main Street, Diamond Creek, is historically significant to the Shire of Nillumbik as a remaining early building that demonstrates the growth of Diamond Creek through the nineteenth century. Constructed between 1872 and 1874, the site demonstrates the importance of church life in early rural communities at that time. Along with the neighbouring Anglican Church, the prominent position on a hill near the centre of town is evidence of this. The subject site is also of historical interest for its associations with the prolific church architect JB Denny, who was greatly influenced through his direct work with the prominent architects Augustus Pugin and William Wardell. Denny was responsible for overseeing the construction of many of Victoria's early churches, as well as being responsible for designing a substantial amount himself. (Criterion A)

The former Church of the Sacred Heart at 49-55 Main Street, Diamond Creek, is aesthetically significant to the Shire of Nillumbik. The building demonstrates a particularly skilful application of the Gothic Revival style to a modest rural church building. The site is a particularly picturesque example of the style in the Shire, which is enhanced by its steep combination hip and gable roof, chamfered corners, and small vestry with substantial chimney. Additional details that contribute to the aesthetic qualities of the site include the window drip moulds, roof vents and metal cross on the ridgeline. The setting on a hill contributes to the aesthetic significance, despite the building being enveloped by later development. (Criterion E)

## Grading and Recommendations

Recommended for inclusion in the schedule to the Heritage Overlay of the Nillumbik Planning Scheme.

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

<b>External Paint Colours</b> <i>Is a permit required to paint an already painted surface?</i>	Yes
<b>Internal Alteration Controls</b> <i>Is a permit required for internal alterations?</i>	No
<b>Tree Controls</b> <i>Is a permit required to remove a tree?</i>	No
<b>Victorian Heritage Register</b> <i>Is the place included on the Victorian Heritage Register?</i>	No
<b>Incorporated Plan</b> <i>Does an Incorporated Plan apply to the site?</i>	No
<b>Outbuildings and fences exemptions</b> <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	No
<b>Prohibited uses may be permitted</b> <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	Yes
<b>Aboriginal Heritage Place</b> <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

## Identified By

Trethowan

## References

*Advocate*, as cited.

Archdiocese of Melbourne, *Sacred Heart, Diamond Creek and St. Peter's, Hurstbridge – History*, [www.pol.org.au](http://www.pol.org.au), accessed online March 2022.

*Australian Jewish News*, as cited.

Barker 1925, *Diamond Creek, profusely pictured*, Barker, Melbourne.

Collins, JT 1963, 'Diamond Creek Church', State Library Victoria (SLV) JT Collins collection, accessed online March 2022.

Collins, JT 1963, 'Diamond Creek, Former Catholic Church now The Abbey Restaurant Main St', State Library Victoria (SLV) JT Collins collection, accessed online March 2022.

*Illustrated Australian News for Home Readers (IANFHR)*, as cited.

Pugin Foundation 2013-2014, 'John Bunn Denny in Australia', *Pugin Foundation Newsletter*, no.84, pp. 7-14.



**Title:** Former Yarrambat General Store, 466 Ironbark Road, Yarrambat

Identified by: Peter Mills & Samantha Westbrooke  
Prepared by: Trethowan Architecture

**Address:** 466 Ironbark Road, Yarrambat

<b>Name:</b> Former Yarrambat General Store	<b>Survey Date:</b> February 2022
<b>Place Type:</b> House, shop	<b>Architect:</b> Unknown
<b>Grading:</b> Significant	<b>Builder:</b> Unknown
<b>Extent of Overlay:</b> To property boundary	<b>Construction Date:</b> C1877-1885 (house), and 1920s (shop)



### Historical Context

Land to the west of Yan Yean Road, in the Parish of Marong, was sold at Crown land sales between 1840 and the early 1850s (Morang Parish Plan). The gold rushes brought an increase of population to the Diamond Valley and in their wake came the selectors who under the Selection or Land Acts of the 1860s, were able to purchase small holdings of land with the proviso that they improve them by clearing, fencing and building. Yarrambat, originally known as Tanck's Corner had a couple of gold rushes, one before 1860 and the other after 1900. However not enough gold was found to create a thriving township. The town was therefore primarily established by selectors. From the early 1860s commons were set up to allow settlers to graze livestock on Crown Land. The Greensborough Farmers' Common was gazetted in 1861. The land in the common was described as "mostly Stringy Bark Forest & barren" (Greensborough Farmers' Common File 907755, Item 21, Unit 892, VPRS242, PROV, Argus, 26 February 1861).

The lots on the north and south sides of Ironbark Road were the first to be taken by selectors Frederick Tanck and Thomas Reynolds in the early 1870s under sections 19 and 20 of the Land Act 1869, and they obtained their grants in the mid 1870s. Tanck's Corner was a T-intersection where Ironbark Road meets Yan Yean Road. While the first land acts were mainly tailored to selection of blocks of viable farm size, gold miners and their

associated service population lobbied for a system allowing small-holdings which would allow food gardens and keeping a horse and cow. Provision was soon made in the land acts for a system of occupation licenses for small areas of Crown land in auriferous areas. The resulting occupation licences on auriferous land, which were limited to twenty acres, were first introduced under Section 42 of the Land Act 1865. As gold was found in the area north of Nillumbik (Diamond Creek) relatively late, in the Tancks Corner locality twenty-acre occupation licenses were first taken up under Section 49 of the Land Act 1869. The first Section 49 licenses in the Tancks Corner area were taken up from c1883 ('Greensborough County of Evelyn', 1884).<sup>318</sup> These were close to the eastern edge of the auriferous land, next to Tanck's and Reynolds' selections. Further licenses were progressively taken up under Section 65 of the Land Act 1884 over the whole of the auriferous area north of Nillumbik (Mills 2013).

While the occupation licenses did not at first allow for eventual alienation of the auriferous land, under political pressure allowances were made for purchase after a period of lease if it could be shown that mining was unlikely to occur in the future. The first alienations of twenty-acre lots near Tancks Corner occurred in the late 1880s, with alienation occurring gradually on the remaining twenty-acre lots into the 1920s (Mills 2013). This process of occupation also eventually led to the demise of the Greensborough Farmers Common, despite resistance by surrounding farmers (Argus, 14 March 1879:3). The Common was officially abolished in 1907 (Victoria Government Gazette, 10 July 1907, No.86 p.3330).

In the broad swathe of over 800 twenty-acre license holdings stretching from Nillumbik (Diamond Creek) to the north-east of St Andrews (Queenstown), the conjunction of these small lots and the hilly and relatively unfertile lands of the auriferous areas was a major stimulus to the establishment of the orcharding industry which was the mainstay of the area's economy well into the twentieth century. A large proportion of the catchment population of the Tancks Creek/Yarrambat population made their living this way. The Tanck's Corner school, which had opened in 1878 in response to the influx of selectors, closed in 1892, possibly because surrounding land was increasingly being bought for speculation (Butler 1996, p45; Hooper, 1978, p 8). The locals petitioned for reopening, at one stage listing forty-eight children within one-and-a-half miles of Tancks Corner (Hooper 1978:33). The reopening in c1900, along with the establishment of postal service and store around the turn of the century, was related to this new and intensive form of settlement.

Many of the people whose names became associated with Yarrambat did not settle there until the 1880s or 1890s. Henry Montague Pepper, with his wife and family, took up their selection in 1889. Thomas Collins, who had lived in Diamond Creek, moved with his wife to Yarrambat to start an orchard in 1886. Another early family, the Stuchbery's, did not select their land, but bought two acres of the Oatlands Estate in 1890. On the banks of the Plenty River, together with their twelve children, they established a market garden and built a house, dairy and stable. The name of the town was officially changed to Yarrambat in 1929. It is unknown why the name was changed however Yarrambat is named from an Aboriginal word meaning "high hills" or "pleasant views".

For a long period of time community life in the township centred on the school, which opened in 1878 on land donated by Thomas Reynolds. Although there was a blacksmith's shop and store at Yarrambat, the school was the only community building until the 1940s, when the fire station was built in 1947 (replaced in 2001) and the Yarrambat Hall in 1948. Parishioners of St Michaels, who met in the school, prior to having a dedicated church of their own, worked from the 1930s to clear land and build their Church. It was officially opened in 1954. The original school building has been moved to Yarrambat Heritage Park (located adjacent to Yarrambat Golf Course).

## History

Frederick Tanck was the first purchaser of the land on which this site is situated, and the namesake of Tanck's Corner, the area now known as Yarrambat. The land was transferred to Margaret Bird on 29 September 1877 (CT:V984 F196757). Margaret's husband Charles was described variously as a builder and bricklayer (CT:V984 F196757 and Argus 31 May 1878:2). It is possible that he built a brick dwelling at this time. Margaret sold the land to Samuel Jackson in 1879, and when he died in 1885 it was transferred to his wife Ellen Jackson (CT:V1095 F218932). The 1885 Valuation Book for the Greensborough Riding reveals that the property included a four-bedroom brick house with kitchen (VB 1885). The Valuation Book indicates that brick was a very uncommon material for a house at this time. The timeframe for the building of the brick residence on Parcel E7 appears to be the eight years from 1877 to 1885; aligning with Charles Bird's expertise as a builder and bricklayer.

Up until c1927 the local post office and store were located south of Ironbark Road. From 1927 the Post Office at Tanck's Corner operated from the thirty-acre lot north of Ironbark Road, purchased by Mr and Mrs Craig in 1922 (CT:V3398 F679494). This corresponds to the date at which the service became a post office rather than a receiving office. In 1931 the post office is described as a separate building on the Craig's land, fronting Ironbark Road (Advertiser (Hurstbridge) 27 March 1931:2). In 1935 the post-office also became a telephone exchange (Advertiser (Hurstbridge) 7 June 1935:5).

The Craigs sold the property to the Dowels 1940 (CT:V3398 F679494). With the involvement of Mrs Dowell this post-office store became the terminus of the new bus service from Greensborough in July 1941 (*E&WSA* 21 February 1941:3; 18 July 1941:1; 21 August 1942:3). The Dowels soon made a number of "improvements", including introducing a shop to the post office and removing pines and an acacia hedge (*E&WSA* 25 October 1940:3).

In August 1941 it was reported that Mr L. Dowel had made another improvement in the form of additions to their residence. The store and post office businesses were increasing, with the latter indicated by an increased "allowance", presumably from the Post Master General's Department (*E&WSA* 8 August 1941:1). In 1947 the lot was subdivided into two; the block on which the residence and store are located, was acquired by Ercil Damar Fellowes (CT:V3398 F679494), described as being from Plenty Post Office, Plenty (CT:V7733 F040).

The store building was extended in 1956 and later in 1970 (BP). Examination of the early photo shows that one of these extensions altered the front elevation by replacing timber extensions with a new brick section including a third display window. The site ceased to serve as the Post Office during the later part of the 20<sup>th</sup> Century, with the service returning to the south side of Ironbark Road opposite. The site continued to function as a general store.

The house underwent extensive additions in 1987 (adding some 100 sq metres) (BP) to the original four roomed Victorian house. The additions used modern bricks and some renovations also occurred to the original building, including its re-roofing to match the extension. The entire northern side wall of the original house has been rebuilt.





Figure 1: 'Yarrambat Post Office' c1950s. The timber section at the west (left of image) has been replaced with another brick bay. The pine trees have also been removed. Source: National Archives photograph, image B5919 2389.

## Description & Integrity

### *House*

The house at 466 Ironbark Road is a simple four-roomed brick Victorian Italianate styled structure with a large modern brick extension at the rear (north-east). It has an M-shaped roof to the original four rooms and features a skillion roofed verandah on the front (west) and south elevations supported on timber posts. The roof form and verandah appear to be original with later corrugated metal roof cladding. The house is clad in face-brick, which appears to be a later alteration dating from the same time as the addition. The house features typical details for the period of its construction, including two chimneys, a panelled front door hung in a door case with side and highlights, and double hung timber windows. A second door has been installed to the front room at the south in place of a front window. The plan features a central passage with two rooms accessed from each side. There are no distinctive interior features.

The 1987 addition at the north-east is constructed of brick with a gable roof clad in later corrugated metal (the same as the original residence). It features aluminium windows and a brick chimney constructed to match those of the old house.

The integrity of the house is low, with very limited original details and evidence of the Italianate style. The entire north wall, including windows, is later; the verandah posts, floor and roof are later alterations; a front window has been replaced with a door; the brick wall cladding and corrugated metal roof cladding are both later.

### *Shop*

A covered walkway connects the house to the store, located to the south. The store is a simple brick structure with a skillion roof. The original building dates from c1920s and has been extended twice (1950s and 1970s) to the west and north making a much larger structure. It features a simple verandah running across the front (south) elevation and three sets of large multi-paned windows. The window furthest to the west forms a later addition; the original section is denoted by the central window, door and east window.

The integrity of the shop is compromised by the later additions, although the original form and appearance remain legible. There are no notable architectural features related to the inter-war construction period, or the later alterations.

### *Site*

A driveway at the south-west provides vehicle access to an open parking area and fuel pump in front of the store, and there is a smaller driveway leading to the front (west) of the house. There is a row of mature trees along the street frontage and smaller plantings surrounding the carpark, shop and house. The site is otherwise open to the north, with no additional structures or mature landscaping of note.

The site has been an important social centre in Yarrambat for nearly 100 years. It forms part of a core of commercial and civic functions including the Primary School and St Michaels Church across the road.



Figure 2: Aerial view of 466 Ironbark Road, Yarrambat (outlined in red) dated 24 December 2021. The house is indicated in yellow and the shop in blue. Source: Nearmap, accessed March 2022.



Figure 3: Floor plan showing the original four roomed house (indicated in red) with rear extension and shop. Source: realestate.com.au





Figure 4: Front (west) elevation of the house. Note the original brick chimneys and the later door at the southern front room. Source: Trethowan Architecture, 2022.



Figure 5: North elevation of the original house, looking east towards the rear extension. Note the matching brick wall cladding and roof sheet between the original and later parts of the house. Source: Trethowan Architecture, 2022.



Figure 6: Joint between the new brick north wall (left) and earlier brick west wall. Source: Trethowan Architecture, 2022.



Figure 7: Interior view of front door, with later leadlighting. Source: Trethowan Architecture, 2022.



Figure 8: View of the house (right) and store (left) from the north-east. Source: Trethowan Architecture, 2022.





Figure 9: South (front) view of the shop. Note the skillion roof form and verandah. Source: Trethowan Architecture, 2022.



Figure 10: South (front) view of the shop. The original portion is delineated by the door and flanking multi-paned windows, with the later addition to the west (let). Source: Trethowan Architecture, 2022.

## Comparative Analysis

The former Yarrambat General Store at 466 Ironbark Road, Yarrambat is a surviving example of a house and adjacent Post Office and shop within Yarrambat. It is located at the historic 'Tanck's Corner' commercial centre nearby to the Yarrambat Primary School, St Michael's Anglican Church, and the War Memorial Park.

Comparable examples of early mixed use commercial buildings incorporating post offices or attached residences that are included on the Heritage Overlay are as follows:

- Kangaroo Ground General Store & Post Office 280 Eltham-Yarra Glen Road, Kangaroo Ground. (HO48).
- Hurstbridge Post Office – Evelyn Observer Office, 794 Heidelberg-Kinglake Road, Hurstbridge (HO69).
- Former butcher's shop & house, 919 Heidelberg-Kinglake Road, Hurstbridge (HO75).
- Weatherboard shop & dwelling, 956-958 Heidelberg-Kinglake Road, Hurstbridge (HO77).



Figure 11. Kangaroo Ground General Store & Post Office 280 Eltham-Yarra Glen Road, Kangaroo Ground. (HO48).



Figure 12. Hurstbridge Post Office – Evelyn Observer Office, 794 Heidelberg-Kinglake Road, Hurstbridge (HO69)



Figure 13. Former butcher's shop & house, 919 Heidelberg-Kinglake Road, Hurstbridge (HO75)



Figure 14. Weatherboard shop & dwelling, 956-958 Heidelberg-Kinglake Road, Hurstbridge (HO77)

Kangaroo Ground General Store & Post Office 280 Eltham-Yarra Glen Road, Kangaroo Ground. (HO48) is historically significant as a centre of community and civic life since 1900, including its use for Council meetings. The site is also aesthetically significant as one of few well preserved public buildings in the Kangaroo Ground hamlet.

Hurstbridge Post Office – Evelyn Observer Office, 794 Heidelberg-Kinglake Road, Hurstbridge (HO69) is historically significant as it was constructed for the local newspaper. It is historically and socially significant as it has served as a post office since 1930, and forms part of a group of pre-1950s buildings in the town.

Former butcher's shop & house, 919 Heidelberg-Kinglake Road, Hurstbridge (HO75) is historically and aesthetically significant as one of Hurstbridge's most substantial commercial properties and an integral component of a cluster of 1910-1920s buildings in the centre of town. It is a rare example of a combined shop / residence.

Weatherboard shop & dwelling, 956-958 Heidelberg-Kinglake Road, Hurstbridge (HO77) is Historically and aesthetically significant as one of the earliest properties constructed after the arrival of the railway in Hurstbridge, illustrating the growth and change brought to the town. It is an integral part of the cluster of 1910-1920s buildings that characterise the centre of Hurstbridge.

Another comparable property that has been nominated for inclusion on the Heritage Overlay is the former Post Office and General Store at 920 Yan Yean Road, Doreen. It is an example of a 1930s development combining a store and residence and is representative of the early social and commercial centre of the township.



Figure 15. Former Post Office and General Store at 920 Yan Yean Road, Doreen (Recommended for HO)

The former Yarrambat General Store and residence at 466 Ironbark Road is comparable to these places in terms of its historical significance and association with the history of its locality. It is distinctive from these other examples as a brick residence from the Victorian-era, with an attached inter-war shop as well as post office. It is distinctive for the variety of services it provided for the community including the post office, fuel, general merchandise and food. The historic use of the place has ceased and it no longer provides services to the community.



## Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

***CRITERION A: Importance to the course or pattern of the Shire of Nillumbik's cultural or natural history (historical significance).***

The former Yarrambat General Store and residence is historically significant to the Shire of Nillumbik as a centre of commercial and civic life since the 1920s, including its former use as the Post Office and local general store. The form of the house and shop demonstrates its original historical identity, layout and use of the place as an early residence and a store in the locality. The house (c.1877) and store (c.1920s) are among the oldest extant structures in the locality of Yarrambat. The house is an early brick house in the area.

***CRITERION B: Possession of uncommon, rare or endangered aspects of the Shire of Nillumbik's cultural or natural history (rarity).***

N/A

***CRITERION C: Potential to yield information that will contribute to an understanding of the Shire of Nillumbik's cultural or natural history (research potential).***

N/A

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

The form of the house and shop as separate or detached forms is somewhat atypical of general stores and residences in the Shire, that tended to assume a more combined or attached plan.

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

Both the residence and shop are heavily altered, with minimal original detailing. Only the footprint, chimneys and general form of the original Victorian-era house remain. There is no remaining evidence of the former Post Office function in the fabric of the shop, which appears as a roadside convenience store. The significance is therefore historical rather than architectural or aesthetic,

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

N/A

***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).***

N/A

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

N/A

## Statement of Significance

### *What is significant?*

The former Yarrambat General Store and residence at 466 Ironbark Road, Yarrambat is significant to the Shire of Nillumbik. The original c1877 four-roomed house, and the original 1920s shop, including extent of additions dating 1956 contribute to the significance of the place.

The rear additions to the residence and additions and alterations to the shop after 1956 are not significant.

### *How is it significant?*

The former Yarrambat General Store and residence are of local historic significance to the Shire of Nillumbik.

### *Why is it significant?*

The former Yarrambat General Store and residence are the two of the oldest extant structures in the township of Yarrambat. The house was built between 1877 and 1885 and is significant as an early brick house in the municipality. The store was constructed between 1927 and 1931 when Mr and Mrs. Craig purchased the property and Mrs Craig commenced duty as the Yarrambat Postmistress. The former Yarrambat General Store and residence are significant as a centre of commercial and civic life since the 1920s. (Criterion A)

## Grading and Recommendations

Recommended for inclusion in the schedule to the Heritage Overlay of the Nillumbik Planning Scheme.

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

<b>External Paint Controls</b> <i>Is a permit required to paint an already painted surface?</i>	No
<b>Internal Alteration Controls</b> <i>Is a permit required for internal alterations?</i>	No
<b>Tree Controls</b> <i>Is a permit required to remove a tree?</i>	No
<b>Victorian Heritage Register</b> <i>Is the place included on the Victorian Heritage Register?</i>	No
<b>Incorporated Plan</b> <i>Does an Incorporated Plan apply to the site?</i>	No
<b>Outbuildings and fences exemptions</b> <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	No
<b>Prohibited uses may be permitted</b> <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	Yes
<b>Aboriginal Heritage Place</b> <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

## Identified By

Peter Mills & Samantha Westbrooke

## References

*Advertiser (Hurstbridge)*, as cited

*Argus*, as cited

*Eltham & Whittlesea Shires Advertiser (E&WSA)*, as cited.

Greensborough Parish Plan.

Greensborough Riding Valuation Book 1885, Unit 1 VPRS 3657, PROV.

Land Victoria, Certificates of Title (CT), as cited

Rate Book for Greensborough Riding of Heidelberg Shire for 1892-3, Unit 5, VPRS 2870, PROV.

**Title:** Weatherboard Cottage, 631 Heidelberg-Kinglake Road Wattle Glen

**Identified by:** Bick 1992

**Prepared by:** Trethowan Architecture

**Address:** 631 Heidelberg-Kinglake Road Wattle Glen

<b>Name:</b> Weatherboard Cottage	<b>Survey Date:</b> 20.1.2022
<b>Place Type:</b> House	<b>Architect:</b> Unknown
<b>Grading:</b> Locally Significant	<b>Builder:</b> Unknown
<b>Extent of Overlay:</b> Title Boundaries	<b>Construction Date:</b> c.1890



## Historical Context

### Wattle Glen and Hurstbridge

The subject site is located between Wattle Glen and Hurstbridge, closest to Wattle Glen. It is just north of the boundary of the Wattle Glen area as defined by VicPlan and is therefore officially located in Hurstbridge, however it has historic ties to both areas.

Hurstbridge was noted as a centre of orcharding in the second half of the 19th century, with the turn of the century township boasting the Wattle Tea Rooms, Dorset House Wine and Billiard Saloon, Ryan's Butcher Shop, a blacksmith, bakery and grocery (Butler & Associates 1996, p.43). Historically, the localities of Hurstbridge and what is now Wattle Glen developed piece by piece with some buildings along the connecting road between Diamond Creek, the Wattle Glen area, and Hurstbridge. The extension of the railway line from Eltham to Hurstbridge and establishment of the Wattle Glen (earlier named Balee) and Hurstbridge stations in 1912 had the effect of focusing development around those centres. The railway also opened up the area to increased tourism, particularly trips to view the flowering wattle in season (Butler & Associates 1996 p.48).



The Wattle Glen area had its own school from 1878-1917 with the teacher's residence still in existence near Silvan Road, close to the subject site at 644 – 646 Heidelberg Kinglake Road, Wattle Glen. That site is now covered by HO208 *Upper Diamond Creek State School 2059 residence*. Hurstbridge's school opened in 1917. A local post office opened in 1901, and the current Wattle Glen Primary School opened in 1922 south of the subject site, in the township of Wattle Glen. The name of Wattle Glen's railway station was changed from 'Balee' to 'Wattleglen' in 1922 (Butler and Associates 1996, p.43, [www.victorianplaces.com.au/wattleglen](http://www.victorianplaces.com.au/wattleglen)).

### Site history

William Watkins of Fitzroy purchased 14 acres, 3 roods of land along Arthurs Creek on 9 April 1869 (CT: V313 F199). The land was transferred to John George Yates on 2 July 1873 (CT: V605 F862). A small part of the site at the south east was subdivided off on 17 January 1890 and purchased by Christine Marie Burston, a married woman in Nillumbik (CT V605 F862). This is the subject site.



Figure 1: Land title V605F862 shows the extent of subject site within John Yates property. The subject site is at the south east corner and is indicated with a circle. Source: Landata.

In 1914, Christine Burston transferred the property to Arthur Homesdale Steeth of Richmond. The existence of a building on the property is confirmed by an entry in the 1915 Rate Book, listing Steeth as the owner, and the land improved by a house (RB 1915). Steeth died in 1923 and the property transferred to James Steeth, passing to Ernest Henry Wales in 1925 (CT: V2237F210). In 1936 the property passed to Alfred Douglas Nevein of Hurstbridge, from him to Leslie Raymond Cowen in 1951, and then to George Edward Whitehead in 1952 (CT:V2237 F210).



Figure 2: Aerial photo dated 1968 shows the subject site (indicated with a circle). Source: Landata

Christine Rennie of Main Road Hurstbridge was proprietor on 23 April 1985, with ownership passing to Kenneth Eric Hudson and Lorraine Ruth Barnett of Fairfield on 4 July 1985 (CT: V9664 F314).

Given the circumstances of a relatively small subdivision off a larger lot in 1890 (the subject site), and Rate Book evidence of the land having a house in 1915, it is believed the house at the subject site either existed at the time of subdivision in 1890 or was built soon after. This aligns with visual evidence gathered from inspection of the building.

### **Description & Integrity**

A weatherboard Victorian worker's cottage with full width skillion front verandah, central door and flanking Edwardian style triple timber-framed sash windows. The house has a traverse gable roof with a skillion rear addition. Roof material is corrugated galvanised steel (long sheet). The front verandah is modified in size, with Edwardian style arched details at front, galvanised steel roof and modern galvanised gutters. There are later interwar-style windows to the north and south elevations of the rear skillion roof addition. An external red brick chimney is visible on the south elevation of the front section of the house. The house is surrounded by predominantly native vegetation. The front boundary is defined by a modern reconstruction timber picket fence with scalloped detail. The vehicle gate is in the same style. Outbuildings are not visible from the street or aerial photographs.



Building facade showing Edwardian style windows and arched veranda detail. Image source: Trethowan Architecture 2022.



South side of building showing brick chimney, gable and skillion roof. Image source: Trethowan Architecture 2022.





Aerial view of subject site. Source: Google Maps 2022.

The subject site was identified in the *Shire of Eltham Heritage Study 1992, Volume 3* (p.330, pp.766-7). The building was described as a weatherboard cottage of standard design, 'presumably a former farmhouse', and comment was made on the cultural significance and rarity of this type of building within the Shire. The cottage facade has not changed significantly since the date of the image included in the Study.



Image of subject site taken from Bick, 1992 p.766.



## Comparative Analysis

631 Heidelberg-Kinglake Road Wattle Glen is a surviving example of an early timber farm cottage or worker's cottage, weatherboard-clad, with simple front veranda and rear skillion. It is located on the main connecting road between Wattle Glen and Hurstbridge.

Comparable examples of early timber cottages in Nillumbik included in the Heritage Overlay are as follows:

- **29 Main Street, Diamond Creek (HO225).** Pizzey House, later Rose Cottage. An Edwardian era cottage, one of the early houses in Diamond Creek and associated with industrialist Alfred Pizzey.



29 Main Street, front façade. Source: VHD



29 Main Street Diamond Creek, rear façade. Source: Google Street View

- **15 Silver Street Eltham (HO161).** Weatherboard Cottage. A 1918 house built within an orcharding and farming area which was later subdivided. One of the oldest surviving buildings in the area.



15 Silver Street Eltham. Source: Google Street View

- **38 Collins Street Diamond Creek.** A comparable example of a simple 1890s timber miner's or labourer's weatherboard cottage with Edwardian additions, being considered for inclusion on the Heritage Overlay.



38 Collins Street Diamond Creek. Source: Trethowan Architecture

### Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

***CRITERION A: Importance to the course or pattern of the Shire of Nillumbik's cultural or natural history (historical significance).***

The cottage is historically significant for its association with the early residential subdivisions of Wattle Glen area, around the time when the first post office was opened at Diamond Creek Upper, and the extension of the train line.

***CRITERION B: Possession of uncommon, rare or endangered aspects of the Shire of Nillumbik's cultural or natural history (rarity).***

***CRITERION C: Potential to yield information that will contribute to an understanding of the Shire of Nillumbik's 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).***

Representative of a turn of the twentieth century humble weatherboard cottage of the type that was commonly built in the early residential subdivisions of the predominantly rural Shire. It combines late Victorian form with Edwardian styled embellishment such as the verandah and triple windows. It compares well with other examples of cottages of this type and era around Nillumbik Shire.

***CRITERION E: Importance in 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 the Shire of Nillumbik's history (associative significance).***

## Statement of Significance

### *What is Significant?*

The house at 631 Heidelberg-Kinglake Road Wattle Glen is significant.

### *How is it significant?*

631 Heidelberg-Kinglake Road Wattle Glen is historically and representatively significant to the Shire of Nillumbik.

### *Why is it significant?*

The house, a humble cottage dating to the turn of the twentieth century, was built on land first subdivided from the for residential purposes in 1890. The house is associated with the first residential subdivisions in the Wattle Glen area and the subsequent extension of urban services such as the post office and railway into this area. (Criterion A)

The house is significant as a representative of a turn of the century cottage in the Shire that combines late Victorian form with Edwardian decorative features such as the verandah and triple windows, comparable with a small collection of turn of the twentieth century cottages around Nillumbik. (Criterion D)

## Grading and Recommendations

Recommended for inclusion in the schedule to the Heritage Overlay of the Nillumbik Planning Scheme.

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

<b>External Paint Colours</b> <i>Is a permit required to paint an already painted surface?</i>	No
<b>Internal Alteration Controls</b> <i>Is a permit required for internal alterations?</i>	No
<b>Tree Controls</b> <i>Is a permit required to remove a tree?</i>	No
<b>Victorian Heritage Register</b> <i>Is the place included on the Victorian Heritage Register?</i>	No
<b>Incorporated Plan</b> <i>Does an Incorporated Plan apply to the site?</i>	No
<b>Outbuildings and fences exemptions</b> <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	No
<b>Prohibited uses may be permitted</b> <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
<b>Aboriginal Heritage Place</b> <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No



## References

Bick, D and Kellaway, C 1992, *Shire of Eltham Heritage Study 1992, Vol. 3*, prepared for the Shire of Nillumbik.

Certificates of Title (CT) as cited.

Landata, 1968, Aerial photo No 212 (VIC 2178).

Graeme Butler & Associates 1996, 'Nillumbik Shire Heritage Study Stage 1 Vol.2, Environmental History', prepared for Shire of Nillumbik.

Shire of Eltham Ratebooks (RB), as cited.

Victorian Places, 2015 *Wattle Glen*, [www.victorianplaces.com.au/wattleglen](http://www.victorianplaces.com.au/wattleglen), accessed online April 2022.

**Title:** Mitchell House, 19 Fordhams Road Eltham  
**Identified by:** Bick (1992)  
**Prepared by:** Trethowan Architecture

**Address:** 19 Fordhams Road Eltham

<b>Name:</b> Mitchell House	<b>Survey Date:</b> N/A
<b>Place Type:</b> House	<b>Architect:</b> Alistair Knox
<b>Grading:</b> Significant	<b>Builder:</b> Alistair Knox
<b>Extent of Overlay:</b> Title Boundaries	<b>Construction Date:</b> 1985



Front facade of 19 Fordhams Road. Source: realestate.com.au

## Historical Context

Eltham, situated in hilly country northeast of Melbourne, is located on the country of the Wurundjeriwillam clan of the Woi wurrung, one of the five tribes of the Kulin Nation. A plan for fifty allotments in the Township of Eltham, Parish of Nillumbik, was announced in 1848, with the name officially gazetted in 1851. The township, near the junction of the Diamond Creek and the Yarra River, was laid out an area bounded by Baxter Street, Diamond Creek, Dalton Street and Bolton

Street. This area is known today as Eltham South. Present-day Eltham, however, was not established on the township reserve, where land proved difficult to sell. Instead, the town grew from allotments in Section IV of the Parish of Nillumbik located on Main Road, to the north of Dalton Street and the township reserve (Butler 1996:32). The township grew during the 1850s around a cluster of buildings at the corner of Pitt Street and Main Road within the Little Eltham subdivision. Located on the road to the Caledonian Diggings, this small township became a service centre for the surrounding mining areas, and by 1854 supported a population of 282. In this period Eltham had two hotels, a brewery and tannery on Diamond Creek. Several public buildings and institutions, including a police station, Wesleyan chapel, a Church of England School and a National School, were established in the 1850s -70s (Context, 2020:1).

Between the 1860s and the 1880s, Eltham supplied food and produce for the gold-mining communities of the Caledonian Diggings at Queenstown (St Andrews) and Panton Hill. It also became a stopping place on route to the Woods Point diggings. Eltham's population grew in response. In 1871, the town's population was 165 and by 1881 this had increased to 388 (Victorian Places 2015). Several large properties surrounding the township had absentee owners, who subdivided their properties into smaller farms either for lease or sale. The smaller properties, especially in the Little Eltham township, were run by farmers who often made a modest living as wage labourers. Like many later Eltham residents, they were attracted by cheap land and the country life (Butler 1996:33).

The railway was extended to Eltham opened in 1902, which brought excursionists from Melbourne, many of whom picked wattle during the flowering season, and focused development of the Eltham township around the railway station. Eltham was a picturesque village with the advantage of its proximity to metropolitan Melbourne as well as to attractive countryside with farms and uncleared stringybark forest (Victorian Places 2015). The attractive bush scenery attracted artists, writers and nature-lovers. The landscape painter Walter Withers (1854-1914) moved to Eltham in 1902 when the railway opened; other artists, including members of the Heidelberg School, painted in the area in the open air. Clara Southern and May Vale, landscape painters and students of Frederick McCubbin, settled in the region. Vale resided at Diamond Creek and Southern at Warrandyte (Bartolomei 2008). The war artist Will Longstaff also lived in Eltham for a period. Artist Justus Jorgensen established the notable Montsalvat artist's colony buildings, on land he purchased in 1934. Seeking a closer engagement with the natural environment, the establishment of Montsalvat, with its adobe and rammed earth buildings, influenced future mud brick construction in the area. Several local architects and designers, including Alistair Knox, specialised in mud brick housing in the postwar period (Victorian Places 2015). Others who have been inspired by Eltham and have made the region their home include landscape architect Edna Walling, authors Alan Marshall and Carolyn Van Langenberg, artists Clifton Pugh and Danila Vassilieff; composers and musicians Graeme and Roger Bell; jewellers and sculptors Michael Wilson, Simon Icarus Baigent and Matcham Skipper; writer CB Christensen; poet Chris Wallace-Crabbe; and actress Kerry Armstrong (Bartolomei 2008; Pierce 1987:354).

Eltham experienced significant postwar development with a number of residential estates subdivided and put up for sale. The population of the town increased from 927 in 1933, to 1278 in 1947, to 7177 in 1971. As a result, Eltham High School opened in 1950 and the Catholic Ladies College was relocated to Eltham in 1971 (Victorian Places 2015). The Eltham War Memorial Trust Baby Health Centre opened in 1951. New shire offices opened in 1965, and Eltham College commenced classes in 1974 (Eltham District Historical Society 2000:np).

A distinctive style in local building emerged in Eltham in the postwar period, with a strong use of natural materials, low form structures, and an integration with the natural environment and the preference for bush gardens, especially after the 1970s. The Eltham Library, designed by architect Greg Burgess, was constructed in mud brick and recycled timbers and received the RAIA Institutional Architecture Award in 1995 (Bartolomei 2008).

The Shire of Eltham became part of the Shire of Nillumbik in 1994, with a small area becoming part of the City of Banyule.

## **History**

The house at 19 Fordhams Road was commissioned by Jenni Mitchell, a local artist, conservationist and former Eltham Shire Councillor. It stands on the site of her parents Grace and Arthur's former home. Bick (1992) relies on personal communications with the original owner Jenni Mitchell, and writes:

*In 1985, Alistair Knox drew up plans for an extension to an old cottage in Fordhams Road, the first Eltham home of Jenni Mitchell's parents, Grace and Arthur, in the early 1950s. The old cottage which Jenni inherited was eventually pulled down. In its place stands the present house and studio designed in 1985 by Alistair Knox and the 1988 extension to the detached studio.<sup>1</sup>*

Plans for the current house exist and are shown below. The provenance of the studio is not established by these plans.

*Bick (1992): The adobe Jenni Mitchell house is an excellent example of a small house environmentally designed by Melbourne's leading mud brick designer and builder, Alistair Knox, at the end of his career of nearly forty years in Eltham. The one bedroom dwelling is well detailed and shows the refinement of Knox's design during this period, combined with the basic construction which has its roots in his early buildings of the 1940s and 1950s. A distinctive detail is the brick paved floor laid directly on the ground, rather than on a concrete slab. Knox is known for his substantial dwellings such as the Collar and Pittard residences, rather than smaller buildings of this sort.*

## **Alistair Knox**

Alistair Knox is one of a small number of architects and building designers in Victoria who are recognised by the general public as identities and whose architecture gave rise to a regional style. (Peterson & Kuzyk RMIT Design Archives 2014). Alistair Samuel Knox (1912 - 1986), architect, was largely self-taught. He advocated for using available resources for building construction, allowing the buildings to be in harmony with its environment. These ideals were influenced by shortages of building materials in the aftermath of WWII, by his artistic friends and by his own view of the world. His unique 'Eltham Style', which typically comprises a residence with mud brick and recycled materials in a bushland setting, marks the postwar built environment of Eltham and the surrounding areas (Alistair Knox Foundation c2018).

His stylistic periods were divided into the following:

### *The first Mud Brick (or earth building) Period (1947-53)*

In the early period of his architecture career, Knox mainly designed residences for his friends from the artistic circle, including landscape architect Gordon Ford and filmmaker Tim Burstall. His houses are often sited on a slope with their foundation cut into the hillsides. He also used concrete slab for domestic architecture, a practice that only began to emerge during the postwar era (Alistair Knox Foundation c2018). Due to the shortage of building materials in the immediate aftermath of WWII, Knox began using the cheap mud brick as building material, hence marking Knox's first mud brick period. Notable work at this time includes the residence for Philip Busst at 71 Silver St, Eltham, and the Downing Le Galliene House at 12 Yarra Braes Road, Eltham (Alistair Knox Foundation c 2018).

### *Modular Houses (1955-c1961)*

Following the easing of building materials and loan credit in the 1950s, Knox's design career entered a new height, as the demand of new houses had now surged. There were numerous houses produced in this period all based on the prototype he built for himself on the corner of the Pine Trees property, allowing for quick construction. These houses were rectangular with a large central beam that supported a gently pitched Stramit roof finished with a skin of Malthoid, bitumen and creek gravel. The walls were primarily glazed with timber or brick infills. The joinery produced the window frames that made up 60 per cent of the external walls (Alistair Knox Foundation c2018).

### *The Second Mud brick stage (1964-72)*

The credit squeeze of 1961 had a deleterious effect on the Knox building enterprise. Financial restrictions forced him to return to mud brick. It was during this period that Knox's style solidified. Houses in this period retain the simplicity of his first mud brick stage, but many of them were now in a grander scale. The design in this time is also noted for windows and doors extended from floor to ceiling, puncturing the elevations with a predominantly vertical pattern. Clerestory windows, which let in natural lights, also became universal. He continued to build split-level houses on sloping sites, allowing the built forms to follow the contours of the land. Notable works in this period include the Pittard Residence at 430 Mount Pleasant Road, Research (HO139) (Alistair Knox Foundation c2018).

Apart from his architectural career, Knox served as an Eltham Shire councillor from 1972-1975 and its President in 1975. He was a founding member of the Australian Institute of Landscape Architects, becoming a fellow in 1983. In 1982, four years before he died, the University of Melbourne awarded him an honorary Doctorate. Knox continued to design houses until his death in 1986 (Alistair Knox Foundation c2018).

Peterson and Kuzyk (RMIT Design Archives 2014) sum up Knox's style thus:

*In general, Knox's approach was modernist in its embrace of light, space, proportion, unadorned minimalism, modularity and orientation. His buildings sit empathetically within the natural landscape and his materials were nearly always those he perceived as 'rustic, and reclaimed'; he sought to build homes for people, not monuments to their architect.*

### **Description & Integrity**

The main dwelling, fronting Fordhams Road uphill to the south, is a single storey adobe and timber building. It has a low-pitched metal roof with central ridge running north-south. Its plan is an irregular hexagon footprint with chevron shaped gable ends. The house plan is oriented north-south, on an angle to the rectangular site, presumably to maximise the entry of light into the northern aspect. It has mud brick walls and columns. Timber framed floor to ceiling windows on the rear (north) elevation opening onto the garden, and timber framed windows at the front (south) with brick sills. The tops of the windows are raised to the roof level. Timber barge-boards to the gable ends, and timber-lined eaves. The house interior features brick floors, exposed timber beams under the roof and ceiling lining boards.

The garden setting includes what appears to be intact elements of original design such as the brick elements, curved front garden paths and rockery that enhance the natural bush setting.

The studio is said to have been designed and built by Knox, but has not been inspected. It is unknown whether it has any relationship to the April 1985 extension plans. The provenance of the 3x5m shed with a loft is also unknown. Knox died in 1986, making this one of Knox's final designs.

The house appears substantially intact to the original 1985 design.

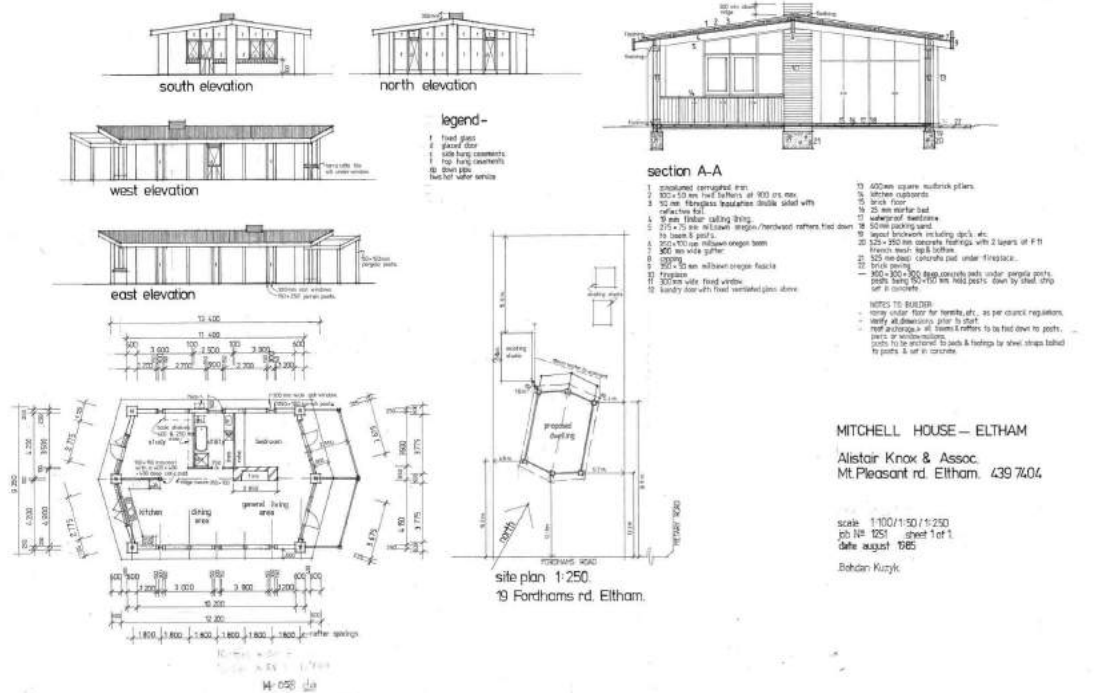




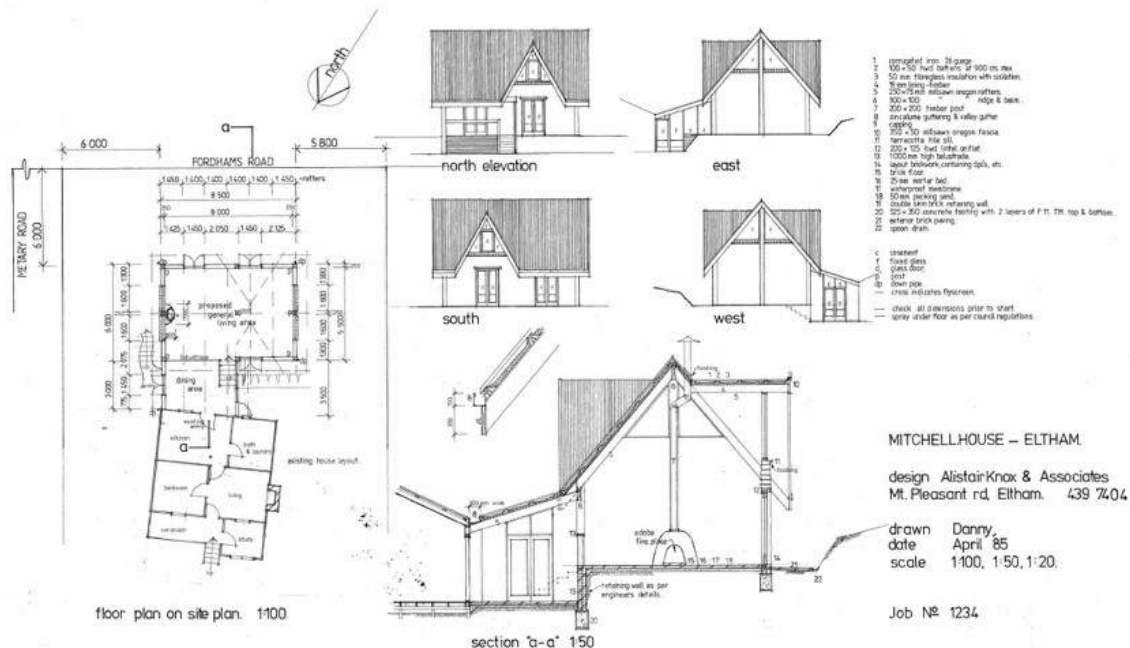
19 Fordhams Road Eltham, showing position of main house, studio and shed. Red line indicates property boundary. Source: NearMap 2022.



19 Fordhams Road, indicative layout of buildings on the site, and floorplans of house, studio and shed. Source: realestate.com.au accessed 2022 (2016 image).



'Mitchell House Eltham, April 85, Job No 1234'. 550:1:Plan, Bohdan Kuzyk. Dated August 1985. Note there is no existing structure on the street frontage. There is however an 'existing studio' to the northwest of the proposed house. Source: <http://alistairknox.org/plans/550>



Mitchell House Eltham, April 85 Job No 1234. Address: 19 Fordhams Rd, Eltham. 3095 VIC. 551 : 2: Plan Alistair Knox August 1985. Source: <http://alistairknox.org/plans/551>. This is an **unrealised** plan for the 'extension to the old cottage at 19 Fordhams Road', as described by Bick 1992 p.730, dated April 1985. The old cottage shown at the base of the plan (north) was demolished and the current chevron



shaped dwelling was built in this position on the lot. It is unknown whether this plan informed the present detached Studio at the north of the site in any way, but the roof form does not resemble it.



Rear (north) aspect of the main house, with view to the Studio down the hill to the north. Note the timber framed windows, mud brick walls, timber eaves and stylistically typical external brick paving. Source: realestate.com.au accessed 2022 (2016 image).



Interior of lower level studio, with bedroom beyond to the right (north) and upper level studio to the left (south). Source. Realestate.com.au 2022 (2016 image).





North view of main house showing extensive glazing, later shed addition at left (east). Source: Realestate.com.au 2022 (2016 image).



Interior view of main house showing stylistically typical brick floor and exposed timber ceiling and beams. Source: Realestate.com.au 2022 (2016 image).



## Comparative Analysis

There are a number of houses in the HO that were designed by Alistair Knox. Some comparable examples are the following:

- Former Lim Joon House, 618 Main Road Eltham (HO119)
- The Collier House (HO136) at 185 Mount Pleasant Road, Eltham
- Pittard Residence (HO139) at 430 Mount Pleasant Road, Research
- Alistair Knox's House and Office (HO109), 2 King Street, Eltham



Former Lim Joon House, 618 Main Road Eltham. Source: Heritage Victoria.



The elevation of Collier House. Source: Bick, 1992.



Figure 1: Pittard Residence in 1992. Source: Bick, 1992



Image dated c 2010s shows the windowed wall of the Knox Residence. Source: realestate.com.au.

### *The former Lim Joon house at 618 Main Road Eltham (HO119)*

The former Lim Joon house (c.1950s) is architecturally significant as an excellent example of a small, polygonal dwelling that also illustrates other advanced architectural features, of the time: floor to ceiling window walls, a single living area containing the kitchen at one end, a stone fireplace wall, a flat roof, and an integral carport.

### *The Collier House (HO136) at 185 Mount Pleasant Road, Eltham*

In design and construction the Collier House exemplifies the Eltham mud brick residence of the 1970s and is an important work by the Architect Alistair Knox. Built in stages, the large main interior spaces with their subdued natural light, adzed timber beams and posts, timber board lined ceilings and internal walls, brick paved floors, timber floor to ceiling windows and doors, clerestory windows, all combined with the exterior mud brick walls, wide eaves and exposed timber framing are all the basic components of the Knox design idiom. This low-cost building was built largely with amateur labour and is a definitive example of the houses Knox regarded as most suitable for the Eltham environment. It also demonstrates his' theories for integration into a natural or man-planted bushland setting, as well as that environmental fathers produced environmental sons, his son Hamish being one of the builders (VHD).

### *Pittard Residence (HO139) at 430 Mount Pleasant Road, Research*

The Pittard residence constructed in 1978, is a later and more substantial example of Knox's Eltham Style architecture, using mudbrick and recycled materials. The curved plan

shape and single plane roof rising up over the living area to the double storey end section are of particular note.

*Alistair Knox's House and Office (HO109), 2 King Street, Eltham*

The house and office, constructed in 1962-63, are historically significant as the purpose-built and final home and office of renowned Eltham architect Alistair Knox, who was so influential in creating Eltham's distinctive residential environment (Criterion H). Architecturally, they are excellent examples of Knox's innovative work, and exemplify his use of mud brick and recycled building materials within a complementary bush landscape. Apart from the materials, the house features large scale window openings, extending from floor to ceiling, and clerestory windows, a feature that is shared by the subject site and many of Knox's subsequent designs.

By comparison to these properties already on the HO, the subject property is much later. Given that Knox died in 1986, it is perhaps one of his last designs and belongs to his most mature period when he had been widely acclaimed for his stylistic approach and experience. It is notable that this house was executed for a Shire councillor, given Knox's association with the Shire as a former councillor and president, representing the wide recognition, status and local popularity of his style. The house demonstrates key elements of his style, notably the emphasis on plan orientation to natural features and light on the site, the low pitched roof, the natural brick, adobe and timber materiality. It also demonstrates strongly elements of the mature style such as the floor to ceiling windows and the experimentation with irregular plan shape, in this case a hexagonal or chevron-ended rectangular plan. The effect of the timber framed windows opening onto the bush or garden setting is reminiscent of Knox's own house and office, but in a chevron rather than rounded window wall. While more modest in scale than Coller House or the Pittard Residence, the subject property is designed for its smaller site and represents the maturity of his style applied to the more modest context, with greater emphasis on large scale window openings. It is polygonal like Jim Loon house, but again much later, with the adobe columns as a supporting or framing feature rather than the dominant material. The subject property thus compares well in terms of demonstrating the hallmark elements of Knox's mature design, while demonstrating also a distinctive form adapted to its particular site and client.

In the Bick (1992) Study it was noted in relation to the subject property that:

*The adobe Jenni Mitchell house is an excellent example of a small house environmentally designed by Melbourne's leading mud brick designer and builder, Alistair Knox, at the end of his career of nearly forty years in Eltham. The one bedroom dwelling is well detailed and shows the refinement of Knox's design during this period, combined with the basic construction which has its roots in his early buildings of the 1940s and 1950s. A distinctive detail is the brick paved floor laid directly on the ground, rather than on a concrete slab. Knox is known for his substantial dwellings such as the Collar and Pittard residences, rather than smaller buildings of this sort.*

## Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

***CRITERION A: Importance to the course or pattern of the Shire of Nillumbik's cultural or natural history (historical significance).***

The house at 19 Fordhams Road Eltham is one of Alistair Knox's last designs. The house is associated with the environmental design movement pioneered by Knox. The movement was often associated with the artistic and intellectual milieu that grew up in the Shire in the post-war period and gained increasingly formalised influence into the late twentieth century as practitioners like Knox and artists like Jenni Mitchell were elected to the Eltham Council. The house represents this fusion and maturity of the movement well through its design, commission and period of execution.

*CRITERION B: Possession of uncommon, rare or endangered aspects of the Shire of Nillumbik's cultural or natural history (rarity).*

*CRITERION C: Potential to yield information that will contribute to an understanding of the Shire of Nillumbik's 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 in exhibiting particular aesthetic characteristics (aesthetic significance).***

The house at 19 Fordhams Road Eltham is of aesthetic and architectural significance to the Shire of Nillumbik as a mature design of Alistair Knox, the renowned architect. Located in a bush garden setting, the house demonstrates Knox's ideals on how a residence should be in harmony with its surroundings through its orientation to the site and integration of indoor and outdoor through the large-scale windows. With the notable Knox architectural elements such as use of natural materials such as adobe, brick floors, exposed timber beams. It has a low pitch roof with broad timber eaves, and an unusual hexagonal plan. Mitchell House serves as a fine example of Knox's more mature design.

*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 the Shire of Nillumbik's history (associative significance).***

The house has historical associations with local artist, former Shire Councillor, Australian artist and conservationist Jenni Mitchell, who was intimately involved in its construction as the owner/ builder. This association is of local interest.





## Statement of Significance

### *What is Significant?*

The house at 19 Fordhams Road Eltham, is significant.

The original brick and rock landscaping with curved paths and a broad bush garden setting contribute to its significance.

### *How is it significant?*

The house at 19 Fordhams Road Eltham is historically and aesthetically significant to the Shire of Nillumbik.

### *Why is it significant?*

The house at 19 Fordhams Road Eltham is historically significant as one of Alistair Knox's last designs in the area, representing through its commission and construction, the late twentieth century maturity of the environmental design movement pioneered by designers, artists, intellectuals and activists in the Shire. (Criterion A)

The house at 19 Fordhams Road Eltham is of aesthetic and architectural significance to the Shire of Nillumbik as a mature design of Alistair Knox, the renowned architect. Located in a bush garden setting, the house demonstrates Knox's ideals on how a residence should be in harmony with its surroundings through its orientation to the site and integration of indoor and outdoor through the large-scale windows. With the notable Knox architectural elements such as use of adobe, brick floors, exposed timber beams, low pitch roof with broad timber eaves, and an unusual hexagonal plan, Carson House serves as a fine example of Knox's more mature design (Criterion E).

## Grading and Recommendations

Recommended for inclusion in the schedule to the Heritage Overlay of the Nillumbik Planning Scheme.

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

<b>External Paint Colours</b> <i>Is a permit required to paint an already painted surface?</i>	No
<b>Internal Alteration Controls</b> <i>Is a permit required for internal alterations?</i>	No
<b>Tree Controls</b> <i>Is a permit required to remove a tree?</i>	No
<b>Victorian Heritage Register</b> <i>Is the place included on the Victorian Heritage Register?</i>	No
<b>Incorporated Plan</b> <i>Does an Incorporated Plan apply to the site?</i>	No
<b>Outbuildings and fences exemptions</b> <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	No
<b>Prohibited uses may be permitted</b> <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
<b>Aboriginal Heritage Place</b>	No

Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	
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## Identified By

Bick 1992

## References

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*Argus*, as cited.

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**Title:** Wigley House, 35-37 Kangaroo Ground-Warrandyte Road, Warrandyte North  
**Identified by:** Trethowan Architecture  
**Prepared by:** Trethowan Architecture

**Address:** 35-37 Warrandyte-Kangaroo Ground Road, Warrandyte North

<b>Name:</b> Wigley House	<b>Survey Date:</b> NA
<b>Place Type:</b> House	<b>Architect:</b> Fritz Janeba
<b>Grading:</b> Significant	<b>Builder:</b> Unknown
<b>Extent of Overlay:</b> To extent shown.	<b>Construction Date:</b> 1943-47



*Figure 1: View of the house from real estate listing 2017. Source: realestate.com accessed March 2022.*

### Historical Context

Warrandyte was the site of the first registered goldfield in Victoria in 1851, when gold was discovered in Andersons Creek (now located within the Warrandyte State Park). It became established as a thriving small township, comprising mainly miners, orchardists and farmers (Warrandyte Historical Society, undated). Around the beginning of the 20th century Warrandyte became a haven for artists, architects and sculptors. The undulating and verdant region caught the eye of Heidelberg School painters in the early 1900s. In 1908, artist Clara Southern, who was part of the School, took up residence in the Warrandyte township and formed an artistic community, which included artists Penleigh Boyd and Louis McCubbin (Warrandyte Historical Society, n.d). It was soon followed by a group of artists, craftspeople and design professionals, including sculptors Danila Vassilieff and Inge King, potters Reg Preston and Gus McLaren; furniture designer Fred Lowen, and architects Fritz Janeba and John Hipwell (Reeves, 2020). The area also attracted day trippers and holiday makers, who were allured by the tranquil river scenery and bushland surrounds. Its

reputation for striking river scenery was further enhanced with the establishment of the Warrandyte State Park in 1975 (Warrandyte Historical Society, undated)

During the postwar era, the bush landscape gradually punctuated by innovative, architect-designed dwellings. Their designers included Hipwell, Janeba, Marcus Barlow, Robin Boyd and John and Phyllis Murphy. Many of these houses, however, were destroyed in the 1962 bushfire. However, the incident also paved ways for a new wave of considered housing development in the ensuing decades (Reeves, 2020).

### History

The Wigley House was constructed 1943-47 to a design by local architect Fritz Janeba, for artist James Wigley (Townsend 2012:364). It is said to be the first use of a butterfly roof form in Victoria. The house was owned by a member of the Warrandyte Historical Society for over 40 years until sold in 2017, after which the building was noted to be 'extensively modernised'.

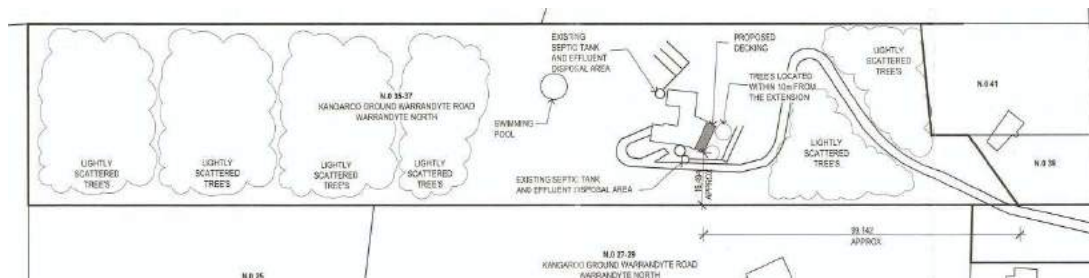
An aerial image from the 1960s (Figure 2), shows the roughly U-shaped house accessed via a winding driveway from the south-east. The footprint shows a long main section with a projecting angled room to the front (south), and two wings projecting at the north. Council records show that a deck was added in 2014 off the existing dining room (Figure 3), to a design by Mont Eltham Drafting.

The current footprint of the house (Figure 1) appears to be largely in line with the 1960s image, except for the addition of the deck from 2014. A smaller house located at the end of the block close to the street (listed as 39 Kangaroo Ground-Warrandyte Road), also designed by Janeba, was recently demolished.



*Figure 2: Aerial photo of the site dated 1963, the house is indicated in red. Note the smaller cottage at right of the end of the driveway. Source: Landata.*





**Figure 3: Site plan showing the new deck extension (in grey), dated 2014. Source: Nillumbik Building Plans.**

### *James Wigley*

James Wigley (1917 or 1918-1999), also known as Jim Wigley or James Vandeleur Wigley, was an artist working in drawing, painting and printmaking. Wigley initially studied in his home town of Adelaide (1933-39) and moved to Melbourne c1939 (Kerr & Bolton 1996). Wigley appears to have spent limited and sporadic periods of time in Melbourne, often travelling to the Northern Territory, Western Australia and Europe. Wigley exhibited alongside other artists including Nutter Buzacott and contributed to a 1942 anti-Fascist exhibition in Melbourne; he was known to sympathise with communist politics (*Argus* 20 March 1947:4). He studied the National Gallery of Victoria School (1945-47) and in Paris from 1948 to 1950 (Kerr & Bolton 1996). Returning to Australia in 1954, he continued to move between Port Hedland, Pilbara, Melbourne and Adelaide until his death in Melbourne. Wigley is known for his depictions of Aboriginal life in Australia's north and west, and for his sensitive rural subjects. Despite his nomadic lifestyle he was generally involved in the local artistic scene, particularly during the 1940s.

### *Fritz Janeba*

Fritz Janeba (1905-83) was a Viennese architect who emigrated to Australia in 1939 and began working for noted modernist architect Best Overend. He later moved to Warrandyte and set up private practice (Townsend 2012:364-365).

In 1947 Janeba began teaching architectural design at the University of Melbourne. He constructed his own house in Warrandyte North (1948-50) which included studio workspaces for himself and his wife Kate (Scott 1949:23). Kate Janeba was a potter and an important figure in the local artists community centred around Warrandyte North (Finlay 1953:15-19). Kate exhibited with other local potters including Art Halpern, Sylvia Halpern, Reg Preston and Gus McLaren (*Canberra Times* 6 April 1963:17).

In 1962, Fritz Janeba was appointed by UNESCO to be Professor of Art and Architecture in Ankara, Turkey. In 1967 he returned to Vienna where he remained until his death (Townsend 2012: 364-365).

## Description & Integrity

The description is based on publicly accessible information but a site visit has not been undertaken.

35-37 Kangaroo Ground-Warrandyte Road is a long, rectangular plot of land with a narrow frontage to the street (Figure 4). The house is set roughly one-third of the way up the block and is surrounded by dense vegetation. It is accessed via a driveway of the main road that leads to a carport at the rear.

The house is U-shaped in plan (Figure 5 and Figure 6) with a projecting dining area set on an angle at the front of the dwelling. A deck was added to the front section in 2014 (Figure 3). The house is set on a slope, allowing for a rumpus room underneath the main living space at the south, and access is via the single-storey section at the rear (north) (Figure 7). Bedrooms are concentrated to the east wing of the house.

The house is clad in natural stone, which continues through to the interior for walls and fireplaces, and is complemented by exposed timber beams (Figure 7 and Figure 8). Large strip windows along the front (south) elevation provide views and natural light into the living spaces. The roof is clad in corrugated metal and takes an unusual butterfly form, with a separate skillion roof to the projecting dining area (Figure 9).

Apart from the later timber deck the house appears to be largely intact externally. It has been modernised internally with updates to the kitchen, bathroom and living spaces.





Figure 4: Aerial view of the subject site (highlighted in yellow), with the house visible towards the centre. Source: Nearmap, image dated 24 December 2021, accessed March 2022.



Figure 5: Aerial view of the house, dated 24 December 2021, showing the general footprint of the place currently. Source: Nearmap, accessed March 2022.

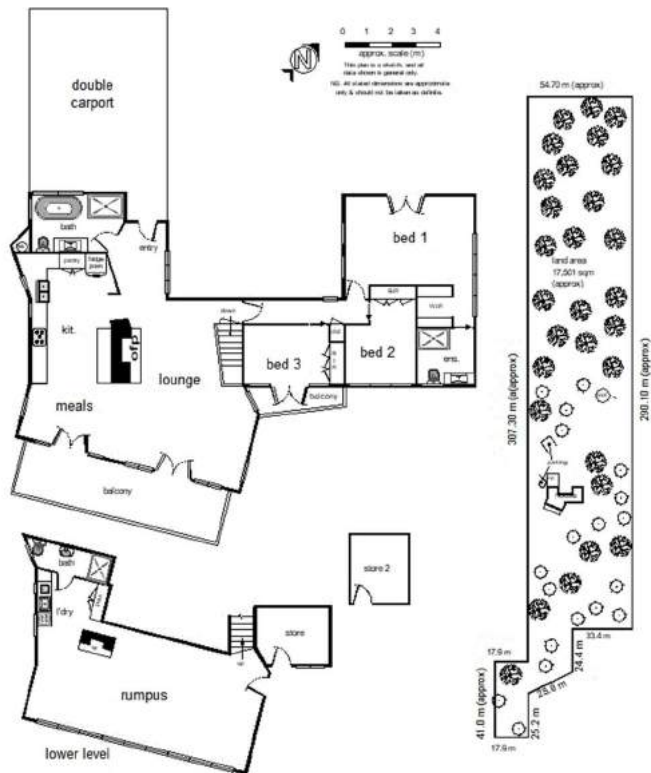


Figure 6: Floorplan of the house at 2017 sales advertisement. Source: realestate.com, accessed March 2022.



Figure 7: View of the entrance to the house from 2017 sales advertisement. Note the use of stone for walls. Source: realestate.com, accessed March 2022.



Figure 8: Interior view of the rumpus room, note the use of natural stone to the interior and large strip windows. Source: realestate.com.au, accessed March 2022.



Figure 9: View of the south (front) elevation showing the later deck, the stone walls, and the roof form comprising butterfly and skillion components. Source: realestate.com.au, accessed March 2022.



## Comparative Analysis

Warrandyte North (and nearby Warrandyte) is known as an area of important progressive, modernist design ideas (Reeves, 2020). Important artists and designers lived and worked in the area, and contributed to the creative character of the place. Modernist architectural ideas formed an important part of this creative output. There is noted modernist work by Best Overend, John Hipwell, Marcus Barlow, Robin Boyd and John and Phyllis Murphy, as well as several examples of work by Fritz Janeba. The Wigley House at 35-37 Kangaroo Ground-Warrandyte Road can be compared with this existing body of modernist homes, and other works by Janeba, located within Nillumbik.

Nichol House, 49 Kangaroo Ground-Warrandyte Road, North Warrandyte (HO103), constructed in 1949 to a design by Robin Boyd. Nichol House is architecturally and historically significant as one of six houses by Boyd in the Warrandyte-Eltham area. It is an early example of modernist domestic architecture, and a relatively rare example of Boyd's work. It is associated with the active artistic community of the Eltham-Warrandyte area.

The Wigley House compares favourably against the Nichol House. Wigley House was constructed before the Nichol House, and is therefore an earlier example of nascent modernist design ideas in the area. Both dwellings are associated with the local artistic community; the painter James Wigley commissioned Janeba to design his house. The Nichol House stands out for the association with Robin Boyd who was a more influential and noted architect than Janeba. This does not, however, diminish Janeba's contribution to design and the education of architects during his short period of residence in Australia.



*Figure: Views of the Nichol House. Note the stone chimney, skillion roofs and raked windows. Source: realestate.com.au*

Buzacott House, 80 Kangaroo Ground-Warrandyte Road, Warrandyte North (HO104), built c1955, designed by Fritz Janeba. The Buzacott House is architecturally significant as notable Modernist house, representative of the characteristic style of the Eltham-Warrandyte area. It is historically significant for its associations with the active artistic community of the area. The house demonstrates typical characteristics of skillion roofs, natural materials including the use of heavy stone walls, and response to site. The house was designed for local artist Nutter Buzacott, who was a painter, printmaker, illustrator and commercial artist. Buzacott moved to Warrandyte in the late 1930s and shared Penleigh Boyd's studio for a time. In 1942 he exhibited alongside James Wigley at the Kadimah cultural centre. Similarly to Wigley, Buzacott was influenced by Marxist ideas, and spent much time at Kalgoorlie (Kerr, 1996).

The Wigley House compares favourably against the Buzacott House. Constructed before the Buzacott House, the Wigley House is an earlier example of modernist design. The two

houses together demonstrate the development of modernist ideas, as well as the work of Fritz Janeba in the area. There are similar architectural characteristics across both houses including skillion roofs, large expanses of window, and the use of natural stone walls.

Both houses are associated with the local artistic community, with Buzacott and Wigley known associates with similar political ideals.



*Figure: Buzacott House at 80 Kangaroo Ground-Warrandyte Road. Note the use of stone and the skillion roof form Source: domain.com.au*

Wright House, 84 Kangaroo Ground-Warrandyte Road, Warrandyte North (HO105) built 1964, designed by Robin Boyd. The house is architecturally significant as a notable example of Australian modernist domestic architecture, and one of six designed by Robin Boyd in the Warrandyte-Eltham area. The house features exposed natural materials such as stone walls and Oregon timber beams internally.

The Wigley House compares well against the Wright House as an example of early modernist domestic architecture. It utilises a similar palette of materials and basic forms. The Wright House is distinguished by its association with Robin Boyd, who is a more notable and influential architect than Janeba. Boyd was born nearby at The Robins (HO101), and Janeba lived and worked in Warrandyte North. Both had a connection to the area and contributed to the development of local architecture.





*Figure: Views of the Wright House, note the use of exposed timber and stone internally, and the simple exterior form with skillion roofs. Source: realestate.com.au*

Lowen House, 90-92 Kangaroo Ground-Warrandyte Road, Warrandyte North (HO106), constructed 1956 to a design by John and Phyllis Murphy for noted modernist furniture designer Fred Lowen (Fler Furniture), who was a post-war European émigré. The house is architecturally and historically significant for its association with both Lowen and the Murphys, and as one of a group of notable modernist houses at this part of Kangaroo Ground-Warrandyte Road.

The Lowen House is later than the Wigley House, and is associated with more prominent design names – both the architects and the owner. Nevertheless, both houses are representative examples of Australian modern domestic architecture, utilising natural materials in simple forms.



*Figure: View of the Lowen House. Note the use of timber cladding and the skillion roof. Source: realestateview.com.au*



Janeba House, 3 Dingley Dell Road, Warrandyte North; recommended for inclusion on the Heritage Overlay. Erected in 1945 it was designed by Janeba as a residence for himself and wife Kate. A kitchen was added in 1953, and the house included studio workspaces for both Fritz and Kate, who was a potter influential in the local artistic community. While this house is not currently listed on the Heritage Overlay, it contributes to the cluster of early modernist homes around this area, which are associated with prominent figures of the local architectural, artistic and design communities.



*Figure: Janeba House at Dingley Dell Road, Warrandyte North. Source: realestate.com.au*

Together, these houses form a cluster of modest, early modern homes on or near Kangaroo Ground-Warrandyte Road, and all associated with the artistic and design community. The houses in this cluster are designed by notable architects whose influence extends beyond the local area to the wider Melbourne architectural community. Characteristic features of these homes are a planning response to the landscape, the use of natural and local materials such as timber and stone, and simple forms finished in skillion, flat or butterfly roof forms. The precursor to these examples is the former headmaster's house at the Koornong Experimental School (HO110) designed by Best Overend in 1939.

The Wigley House contributes to this cluster of modernist homes for local artists. It is one of the earliest examples of this type, and is associated with important local architect Fritz Janeba and local artist James (Jim) Wigley. It is stylistically comparable with examples already included on the Heritage Overlay, including some also by Janeba.



## Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

***CRITERION A: Importance to the course or pattern of the Shire of Nillumbik's cultural or natural history (historical significance).***

The Wigley House is historically significant to the Shire of Nillumbik as part of a cluster of early modernist houses on, or near, Kangaroo Ground-Warrandyte Road, associated with the local artistic and design communities. The Wigley House is one of the earliest in this cluster, that peaked through the 1950s.

***CRITERION B: Possession of uncommon, rare or endangered aspects of the Shire of Nillumbik's cultural or natural history (rarity).***

N/A

***CRITERION C: Potential to yield information that will contribute to an understanding of the Shire of Nillumbik's cultural or natural history (research potential).***

N/A

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

The Wigley House is significant as a representative example of early Australian modernist domestic architecture, influenced by European styles. Fritz Janeba was an émigré architect who contributed to the development of a local modern architectural character. The Wigley House is representative of a class of houses designed for local artists, and demonstrates the progressive creativity of this community.

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

The Wigley House is a good example of a modernist house, and is largely externally intact. It includes key features of the local modern style including a butterfly roof, plan form responding to the site, and use of natural and local materials such as timber and stone.

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

N/A

***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).***

N/A

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

The Wigley House is significant for its association with local architect Fritz Janeba, and local artist James Wigley. As part of a cluster of similar modern houses designed for local artists, the Wigley House is associated with the development of a distinct artistic and architectural character of the Warrandyte-Eltham area.

## **Statement of Significance**

### *What is significant?*

Wigley House at 35-37 Kangaroo Ground Road, Warrandyte North is significant to the Shire of Nillumbik.

The original form, materials, detailing and setting of the house contribute to the significance of the place. In particular, the U-shaped plan, butterfly roof, and use of timber and natural stone materials.

### *How is it significant?*

Wigley House at 35-37 Kangaroo Ground Road, Warrandyte North, is of historic, representative, aesthetic, and associative significance to the Shire of Nillumbik.

### *Why is it significant?*

Wigley House is historically significant as one of the earliest examples of a cluster of modernist houses on or near Kangaroo Ground-Warrandyte Road. It demonstrates the development of a characteristic architectural approach in the local area. (Criterion A)

Wigley House has representational significance as a good example of 1940s modernist architecture, designed by émigré architect Fritz Janeba. The house demonstrates a class of domestic architecture influenced by European styles. The house forms part of a cluster of houses designed for local artists and designers, and demonstrates the progressive creativity of that community. (Criterion D).

Wigley House is aesthetically significant as a good example of early modern domestic architecture, as evident in its form and materiality. The elegant butterfly roof opens out to the surrounding landscape, and combines with modernist strip windows to maximise the relationship between the house and its setting. The U-shaped plan, and material palette including timber and natural stone contribute to the aesthetic quality of the place, which remains largely intact externally. (Criterion E).

Wigley House is significant for its associations with the local Warrandyte artistic and architectural community. Fritz Janeba lived and practiced in Warrandyte, along with his wife Kate, a potter. James Wigley was an artist, involved with the wider creative community as well as revolutionary communist political groups. (Criterion H).

## Grading and Recommendations

Recommended for inclusion in the schedule to the Heritage Overlay of the Nillumbik Planning Scheme.

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

<b>External Paint Controls</b> <i>Is a permit required to paint an already painted surface?</i>	No
<b>Internal Alteration Controls</b> <i>Is a permit required for internal alterations?</i>	No
<b>Tree Controls</b> <i>Is a permit required to remove a tree?</i>	No
<b>Victorian Heritage Register</b> <i>Is the place included on the Victorian Heritage Register?</i>	No
<b>Incorporated Plan</b> <i>Does an Incorporated Plan apply to the site?</i>	No
<b>Outbuildings and fences exemptions</b> <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	No
<b>Prohibited uses may be permitted</b> <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
<b>Aboriginal Heritage Place</b> <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

Proposed HO boundary:



**Identified By**

Trethowan

## References

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**Title:** Queen of the Shire

Identified by: Trethowan Architecture

Prepared by: Trethowan Architecture

**Address:** Corner Research-Warrandyte Road and Kangaroo Ground-Warrandyte Road, Warrandyte North

<b>Name:</b> Queen of the Shire	<b>Survey Date:</b> February 2022
<b>Place Type:</b> Object, sculpture	<b>Sculptor:</b> Deborah Halpern
<b>Grading:</b> Significant	<b>Builder:</b> Deborah Halpern
<b>Extent of Overlay:</b> Extent of object to concrete base.	<b>Construction Date:</b> 2015



*Figure 1: Queen of the Shire – looking south towards the Yarra River and the City of Manningham.*

## Historical Context

Warrandyte was the site of the first registered goldfield in Victoria in 1851, when gold was discovered in Andersons Creek (now located within the Warrandyte State Park). It became established as a thriving small township, comprising mainly miners, orchardists and farmers (Warrandyte Historical Society, undated). Around the beginning of the 20th century Warrandyte became a haven for artists, architects and sculptors. The undulating and verdant region caught the eye of Heidelberg School painters in the early 1900s. In 1908, artist Clara Southern, who was part of the School, took up residence in the Warrandyte township and formed an artistic community, which included artists Penleigh Boyd and Louis McCubbin (Warrandyte Historical Society, n.d). It was soon followed by a group of artists, craftspeople and design professionals, including sculptors Danila Vassilieff and Inge King, potters Reg Preston and Gus McLaren; furniture designer Fred Lowen, and architects Fritz Janeba and John Hipwell (Reeves, 2020). Interesting to note that several of Inge King's sculptures have been added to the VHR (eg. Forward Surge), indicating the importance of this group of postwar artists for the state of Victoria. The area also attracted day trippers and holiday makers, who were allured by the tranquil river scenery and bushland surrounds. Its reputation for striking river scenery was further enhanced with the

establishment of the Warrandyte State Park in 1975 (Warrandyte Historical Society, undated)

During the postwar era, the bush landscape gradually punctuated by innovative, architect-designed dwellings. Their designers included Hipwell, Janeba, Marcus Barlow, Robin Boyd and John and Phyllis Murphy. Many of these houses, however, were destroyed in the 1962 bushfire. However, the incident also paved ways for a new wave of considered housing development in the ensuing decades (Reeves, 2020).

## **History**

Commissioned by Shire of Nillumbik, Queen of the Shire was installed 2015. The sculpture is located at the Warrandyte North gateway, at the border with City of Manningham, just north of the Yarra River.

Deborah Halpern was born in 1957 to Sylvia and Arthur Halpern, artists and founding members of the Potters' Cottage in Warrandyte (Australian Women's Register, created 2008). Halpern's uncle Stazek Halpern and their family friend Inge King were also instrumental in establishing the Potters Cottage (*Age* 18 May 1997:1). Arthur Halpern is identified in the Thematic Environmental History as an important member of the post-war artistic community that was centred around Eltham and Warrandyte North, and later Montsalvat (TEH, 2016:116). Deborah Halpern is a long-time resident of the area and works from her studio in Warrandyte North.

Deborah Halpern was awarded an Order of Australia Medal (OAM) in 2021 for services to the arts (*Age* June 13, 2021).

## Description & Integrity

Deborah Halpern's Queen of the Shire is a mosaic sculpture standing 2.5m above ground at the Warrandyte North Gateway. The sculpture is sited along a busy T-intersection at the southern edge of the Shire, nearby to a bus stop.

The sculpture is constructed of steel, aluminium, fibreglass and glass mosaic tiles, supported on two steel posts so it 'floats' above the road intersection. The sculpture is a stylised form of a female figure in flight, with flowing hair and clothes, watching over the roadway. The face and body are finished in glass tiles of blue, green and purple, while the hair is in yellow and orange tones.

Queen of the Shire is in good condition with no visible missing tiles or damage. She was temporarily removed for maintenance during roadworks in 2018.



Figure 2: View of Queen of the Shire when travelling north along Kangaroo Ground-Warrandyte Road.



Figure 3: Closer views of the sculpture looking north (left) and south (right).



## Comparative Analysis

The Queen of the Shire compares with other works by Halpern within the Shire of Nillumbik, public art in the shire, and works by Halpern elsewhere in Melbourne. Post-war artistic activity is a significant theme in Nillumbik, and traditionally centred around Eltham and North Warrandyte (TEH 2016, 116). There are limited examples of artworks currently listed on the Heritage Overlay, including:

'Trembath Sculpture' is listed as significant to Edendale Farm & The Fences Act 1968 sculpture, 30-32 Gastons Road, Eltham (HO204). The sculpture is by Tony Trembath and is known as *The Fence Act 1968*. It is socially and aesthetically significant, and was commissioned by Eltham Council in 1989 to create an entrance gateway to the Edendale Community Farm. The sculpture uses recycled and found materials, and references iconography of isolated farmhouses, pioneers, post and rail fencing, and the impact of the Victorian Fences Act 1968 in the partitioning of land for settlement (Victorian Collections).

Queen of the Shire compares favourably with *The Fences Act 1968* as both are works commissioned by the Council as gateway structures. Both artworks are designed for the place in which they are situated, and reference themes and characteristics of Nillumbik. Both Trembath and Halpern are artists local to Nillumbik.



Figure 4: *The Fences Act 1968* by Tony Trembath (1989-1994)

Baker Eltham Style outbuilding & sculptures (2), 108 Research-Warrandyte Road, North Warrandyte (HO157). This place comprises a 1960s/1970s outbuilding, surrounding site and two 1970s/1980s sculptures. The two sculptures are historically and aesthetically significant because they demonstrate the individual and creative structures produced by artistic communities in the former Shire of Eltham during the 1970s and 1980s.

No artist is identified for the two sculptures at 108 Research-Warrandyte Road, nor is it clear if the works reference Nillumbik in any way. The Queen of the Shire is a more significant artwork due to its specific connection to Nillumbik, and its association with a well-known local artist.

Two sites associated with Halpern were nominated for the HO as part of the 1992 Study. Steven May and Deborah Halpern House at Kangaroo Ground-Warrandyte Road, and the

Halpern House and Studio at 155 Dodd Street, St Andrews. This included for their association with 'nationally known sculptress Deborah Halpern'.

In terms of comparison with places associated with the theme of local sculptors/artists from the 1990s to early 2000s, another place is Dunmoochin at 105 Barreenong Road, Cottles Bridge HO8. HO111 195 Laughing Waters Road, Eltham, is also significant including for its association with the local artistic community in the early 2000s (2001-2012).

In the vicinity of Nillumbik, neighbouring Manningham City has included Potters Cottage at Jumping Creek Road, Warrandyte HO97 for its important associations with the artists, craftsmen and architect collaborators that have shaped the Warrandyte community.

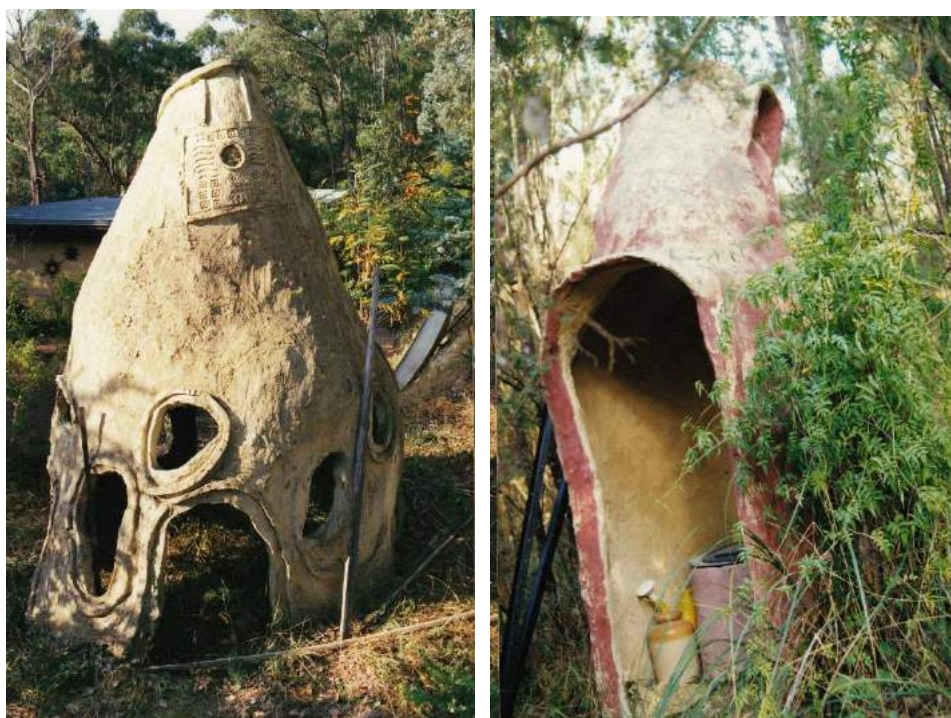


Figure 5: Two sculptures at 108 Research-Warrandyte Road.

Other artworks by Deborah Halpern within the Shire of Nillumbik, not listed on the Heritage Overlay, include:

*The Spirit of Nillumbik (Rainbow Serpent)*, and *Spirit of Nillumbik* with artist Malcolm Laurence, that forms balustrade panels. Both works are dated 2001 and located at Eltham Town Square, Main Street, Eltham. These two works form part of a collection of public pieces commissioned by the Shire. The Queen of the Shire compares favourably against these works due to its scale and prominence. All three artworks are specific to Nillumbik and are designed with reference to local characteristics.



Figure 6: *The Spirit of Nillumbik (Rainbow Serpent)*.



Figure 7: *The Spirit of Nillumbik (part)*, with artist Malcolm Laurence.

The sculpture *Wayfarer* (2010) was donated by Halpern to the Shire of Nillumbik as part of its art collection and now resides in the Shire Offices in Greensborough.



Figure 8: *Wayfarer* (2010).

#### *Other Works by Halpern outside of Nillumbik*

Deborah Halpern has created works for site throughout Victoria. Two of her most well-known works are *Angel*, 1988, (commissioned by the National Gallery of Victoria and the Australian Bicentennial Authority, but later moved to Birrarung Marr), and *Ophelia*, 1992, (commissioned for Southgate, Melbourne). These two works have been described as defining Melbourne's identity (*Age*, 18 May 1997:1). *Ophelia* was selected as the 'Face of Melbourne' by Tourism Victoria in 1996, and formed the basis of Melbourne's national and international tourism identity. *Ophelia* is listed by the National Trust of Australia (Victoria) as file B3510 for South Gate Complex. No statutory heritage listings have been applied to either sculpture.



Halpern has stated that *Angel* and *Ophelia*, are cousins, and that *Queen of the Shire* is next in line (Herald Sun, 2 February 2015); tying the Queen of the Shire to the most well-known and significant pieces in her oeuvre.



Figure 8: *Angel*, located at Birrarung Marr, Melbourne



Figure 9: *Ophelia*, located at South Gate, Melbourne

### Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

*CRITERION A: Importance to the course or pattern of the Shire of Nillumbik's cultural or natural history (historical significance).*

N/A

*CRITERION B: Possession of uncommon, rare or endangered aspects of the Shire of Nillumbik's cultural or natural history (rarity).*

N/A

*CRITERION C: Potential to yield information that will contribute to an understanding of the Shire of Nillumbik's cultural or natural history (research potential).*

N/A

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

N/A

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

Queen of the Shire is aesthetically significant as a high-quality sculpture by Deborah Halpern, a well-known and highly regarded local artist. As a commissioned sculpture designed to represent and be located within Nillumbik as a gateway artwork, the sculpture has a distinctive design and landmark quality that represents the artistic heritage of the Shire. Its steel, aluminium, fibreglass and glass mosaic tile construction and style represents well the oeuvre of the sculptor Deborah Halpern.

*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).*

N/A

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

Queen of the Shire is significant for its association with well-known local artist Deborah Halpern (OAM) who lives and works in the area. Halpern's work is a noted contributor to Melbourne's artistic identity; which is also evident in her local commissions including Queen of the Shire and Spirit of Nillumbik.

Halpern's parents, Sylvia and Arthur Halpern, were founding members of the Potters' Cottage and, along with her uncle Stazek Halpern and their friend Inge King, important members of Nillumbik's post-war artistic community centred around Eltham and Warrandyte North.

## Statement of Significance

### *What is significant?*

Queen of the Shire, located at the corner of Research-Warrandyte Road and Kangaroo Ground-Warrandyte Road, Warrandyte North is significant to the Shire of Nillumbik.

The sculpture's location at the southern gateway to the shire contributes to its significance.

### *How is it significant?*

Queen of the Shire has aesthetic and associative significance to the Shire of Nillumbik (Criteria E and H).

### *Why is it significant?*

Queen of the Shire is significant as a commissioned sculpture designed to represent and be located within Nillumbik as a gateway artwork. It is a high-quality artwork created by one of Melbourne's most significant sculptors, Deborah Halpern (OAM), demonstrating steel, aluminium, fibreglass and glass mosaic tile construction and style characteristic of her oeuvre. The work demonstrates a high level of aesthetic value. (Criteria E)

Queen of the Shire is significant for its association with Deborah Halpern (OAM) and more broadly the Halpern family of artists including Sylvia, Arthur and Stazek who were founding members of the Potters' Cottage. Deborah Halpern is noted for her contribution to Melbourne's creative identity through works such as *Angel* and *Ophelia*, and in her local commissions at the Eltham Town Square. The elder Halperns were important members of the post-war artistic community of Nillumbik, centred around Eltham and Warrandyte North, and noted for its individual and creative approach. (Criterion H)

## Grading and Recommendations

Recommended for inclusion in the schedule to the Heritage Overlay of the Nilumbik Planning Scheme.

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

<b>External Paint Controls</b> <i>Is a permit required to paint an already painted surface?</i>	Yes
<b>Internal Alteration Controls</b> <i>Is a permit required for internal alterations?</i>	No
<b>Tree Controls</b> <i>Is a permit required to remove a tree?</i>	No
<b>Victorian Heritage Register</b> <i>Is the place included on the Victorian Heritage Register?</i>	No
<b>Incorporated Plan</b> <i>Does an Incorporated Plan apply to the site?</i>	No
<b>Outbuildings and fences exemptions</b> <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	No
<b>Prohibited uses may be permitted</b> <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
<b>Aboriginal Heritage Place</b> <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

## Identified By

Trethowan



## References

*Age*, as cited.

*Herald Sun*, as cited.

Lemon, B, 2008, *Halpern, Deborah (1957-)*, Australian Women's Register, <http://www.womenaustralia.info/biogs/AWE3982b.htm>, accessed 2 March 2022.

Mills, P and Westbrooke S, *Nillumbik Shire Thematic Environmental History (TEH)*, 2016, prepared for Nillumbik Shire Council, Greensborough.

Victorian Collections *Sculpture: Tony Trembath (b1946 Sale, Victoria), Tony Trembath, The Fences Act 1968 – Location: Edendale Farm (entrance) 30 Gastons Road, Eltham, 1989-1994*. Identifier: 1994.6PA

<https://victoriancollections.net.au/items/53cf14bd2162fa0c2cd07001> Accessed 18 March 2022.

**Title:** Casa Warrandyte, 33 Koornong Crescent, North Warrandyte  
**Identified by:** Trethowan Architecture  
**Prepared by:** Trethowan Architecture

**Address:** 33 Koornong Crescent, North Warrandyte

<b>Name:</b> Carson House (currently Casa Warrandyte)	<b>Survey Date:</b> 20 January 2022
<b>Place Type:</b> House	<b>Architect:</b> Alistair Knox
<b>Grading:</b> Locally Significant	<b>Builder:</b> Unknown
<b>Extent of Overlay:</b> to the title boundary	<b>Construction Date:</b> 1972



## Historical Context

Warrandyte was the site of the first registered goldfield in Victoria in 1851, when gold was discovered in Andersons Creek (now located within the Warrandyte State Park). It became established as a thriving small township, comprising mainly miners, orchardists and farmers (Warrandyte Historical Society, undated). Around the beginning of the 20th century Warrandyte became a haven for artists, architects and sculptors. The undulating and verdant region caught the eye of Heidelberg School painters in the early 1900s. In 1908, artist Clara Southern, who was part of the School, took up residence in the Warrandyte township and formed an artistic community, which included artists Penleigh Boyd and Louis McCubbin (Warrandyte Historical Society, n.d). It was soon followed by a group of artists, craftspeople and design professionals, including sculptors Danila Vassilieff and Inge King, potters Reg Preston and Gus McLaren; furniture designer Fred Lowen, and architects Fritz Janeba and John Hipwell (Reeves, 2020). The area also attracted day trippers and holiday makers, who were allured by the tranquil river scenery and bushland surrounds. Its reputation for striking river scenery was further enhanced with the establishment of the Warrandyte State Park in 1975 (Warrandyte Historical Society, undated).

During the postwar era, the bush landscape gradually punctuated by innovative, architect-designed dwellings. Their designers included Hipwell, Janeba, Marcus Barlow, Robin Boyd and John and Phyllis Murphy. Many of these houses, however, were destroyed in the 1962 bushfire. However, the incident also paved ways for a new wave of considered housing development in the ensuing decades (Reeves, 2020).

## History

In 1887, Richard Cornwall Lee, a miner in Warrandyte, was granted 16-acres of land, forming part of Crown Allotment 24A, Section 4A of the Nillumbik Parish (CT: V2143F551). The land remained the property of Richard Lee and his family until 1937, when the land was purchased by Joseph Clive Nield, a school teacher (CT:V2143F551). With his wife Janet, Joseph Clive Nield (known as Clive Nield) established an alternative school on the site. The school opened in 1939 and contained buildings designed by architects including Fritz Janeba and Acheson Best Overend (Reeves, 2000). the school was closed by c1946 (Victorian Collections, 2019). In 1947, the site was temporarily leased to a war widow's trust and used as a retreat for war widows (A Colsten, pers comm 11 March 2022). In 1949, the property was bought by real estate agent Albert Robertson, who subdivided the property into several small allotments and sold them to individual buyers in 1950 (CT: V2143F551). At that time, some of the allotments still contained the original school buildings, many of which were later destroyed in the 1962 bushfire.



Figure 1: Extract from Certificate of Title F2143F551 showing the subdivision of the former Koonong School site in 1950. The subject site is indicated with a red arrow. Source: Land Victoria.



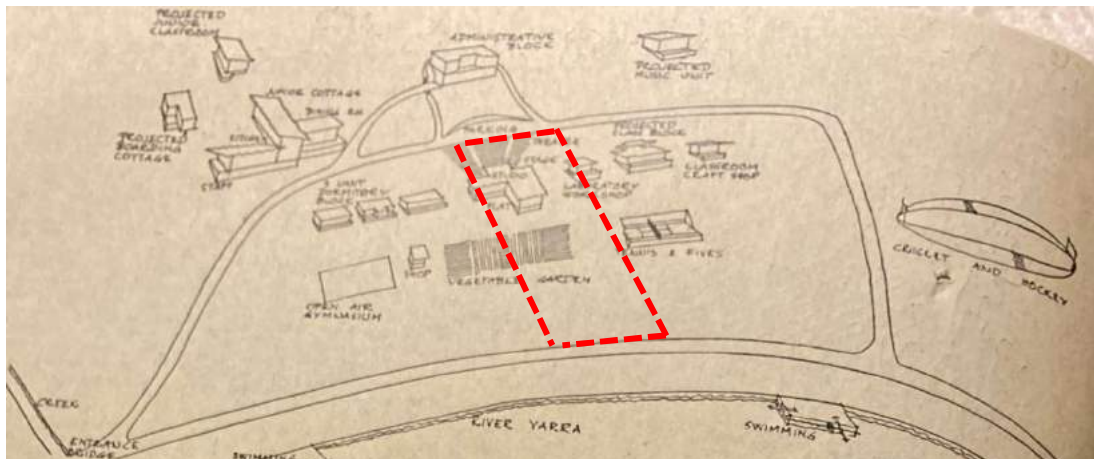


Figure 2: Plan dated 1958 shows the buildings and structure of the former Koornong School. The approximate location of Lot 9 is indicated with red. All building structures within the Lot were either lost or destroyed by fire by the early 1970s. Source: J C Nield 1958.

Lot 9 of the subdivision was purchased by John Henry Winter, an engineer, in 1951 (CT:V7740F136). The property was sold several times before the early 1970s. Subsequent owners included Iris Gray, a married woman living in Koornong Crescent (1962-68), Kenneth Watson, a hotelkeeper a Yarra Street Warrandyte (1968-72), Ivan and Jewell Beringer of Templestowe (May 1972). Lot 9 was the former location of an outdoor theatre, laboratory/ workshop and a vegetable garden of the Koornong School. Proprietors from 1951-63 might have used these structures as living quarter. However, by 1971 Lot 9 was recorded as an empty paddock, suggesting that the former school structures were either demolished or destroyed by the 1962 bushfire.



Figure 3: Extract of aerial photo dated 1971 shows Lot 9 as an empty block. Source: Landata.

In 1972, Lot 9 was purchased by Peter Brian Danton Caron (1933-2019), a bacteriologist lived in 'Malakand', Banoon Road, Eltham South (Ct: V7740F136). Carson commissioned

architect Alistair Knox to construct a single-storey residence with two bedrooms within Lot 9. The house comprised a simple rectangular plan with a gabled roof form with corrugated iron cladding. Wide verandahs extend along the east and west elevations. Materials included adobe wall cladding and timber columns. The house is reportedly to have been a 'weekender' and fishing cabin for Carson (A Colsten, pers. Comm 11 March 2022; Killackey, 2017).

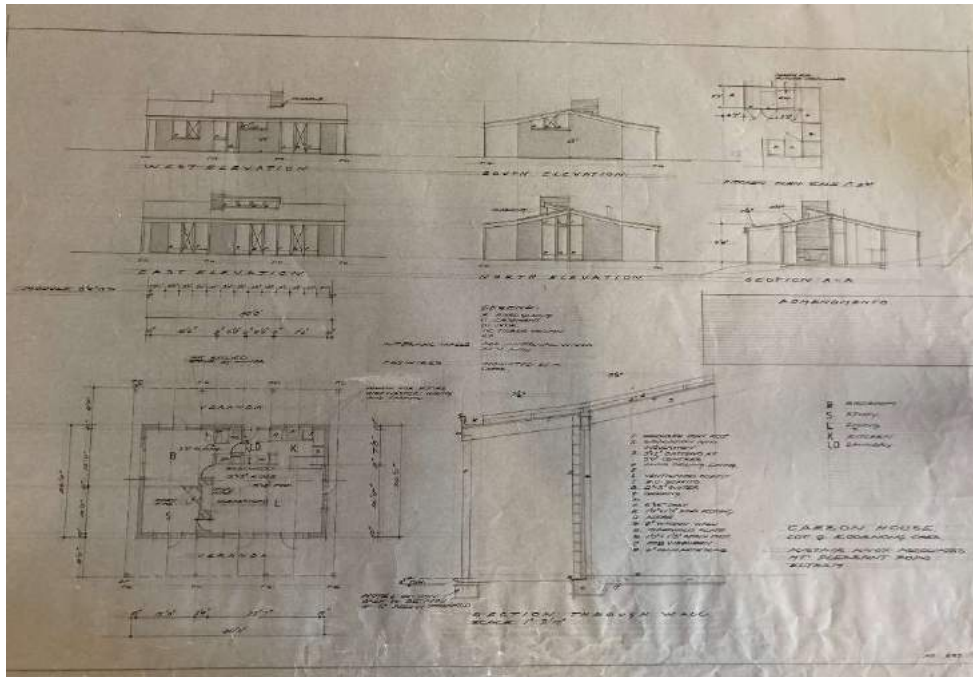


Figure 4: Architectural drawing dates 1972 shows the design of Alistair Knox. The house was a simple rectangular built form. Source: Alistair Knox Collection, State Library Victoria.

Further extensions were added to the Carson House in the late 1990s. The work included an additional bedroom and conservatory, and a freestanding artist's studio. As late as 2017, the property was owned by Stace Burt and Kenny Pomare (Killackey, 2017). Carson House is later renamed 'Casa Warrandyte' and is currently used as an Airbnb.



Figure 5: Floor plan shows the late 1990s addition. Koornong Crescent is located on the bottom. Source: Carson House, Alistair Knox Foundation.

### Alistair Knox

Alistair Samuel Knox (1912 - 1986), architect, was largely self-taught. He advocated for using available resources for building construction, allowing the buildings to be in harmony with its environment. These ideals were influenced by shortages of building materials in the aftermath of WWII, by his artistic friends and by his own view of the world. His unique 'Eltham Style', which typically comprises a residence with mud brick and recycled materials in a bushland setting, marks the postwar built environment of Eltham and the surrounding areas (Alistair Knox Foundation c2018).

Born in Albert Park, Victoria, Knox left school at age 15. He worked at State Saving Bank of Victoria from 1927 to c1942, when he joined the Navy. After being discharged, Knox undertook a construction course at RMIT, and began designing buildings fulltime from 1947 onwards (Alistair Knox Foundation, c2018).

His stylistic periods were divided into the following:

#### *The first Mud Brick (or earth building) Period (1947-53)*

In the early period of his architecture career, Knox mainly designed residences for his friends from the artistic circle, including landscape architect Gordon Ford and filmmaker Tim Burstall. His houses are often sited on a slope with their foundation cut into the hillsides. He also used concrete slab for domestic architecture, a practice that only began to emerge during the postwar era (Alistair Knox Foundation c2018).

Due to the shortage of building materials in the immediate aftermath of WWII, Knox began using the cheap mud brick as building material, hence marking Knox's first mud brick period. Notable work at this time includes the residence for Philip Busst at 71 Silver St, Eltham, and the Downing Le Galliene House at 12 Yarra Braes Road, Eltham (Alistair Knox Foundation c 2018).

#### *Modular Houses (1955-c1961)*

Following the easing of building materials and loan credit in the 1950s, Knox's design career entered a new height, as the demand of new houses had now surged. There were



numerous houses produced in this period all based on the prototype he built for himself on the corner of the Pine Trees property, allowing for quick construction. These houses were rectangular with a large central beam that supported a gently pitched Stramit roof finished with a skin of Malthoid, bitumen and creek gravel. The walls were primarily glazed with timber or brick infills. The joinery produced the window frames that made up 60 per cent of the external walls (Alistair Knox Foundation c2018).

#### *The Second Mud brick stage (1964-72)*

The credit squeeze of 1961 had a deleterious effect on the Knox building enterprise. Financial restrictions forced him to return to mud brick. It was during this period that Knox's style solidified. Houses in this period retain the simplicity of his first mud brick stage, but many of them were now in a grander scale. The design in this time is also noted for windows and doors extended from floor to ceiling, puncturing the elevations with a predominantly vertical pattern. Clerestory windows, which let in natural lights, also became universal. He continued to build split-level houses on sloping sites, allowing the built forms to follow the contours of the land. Notable works in this period include the Pittard Residence at 430 Mount Pleasant Road, Research (HO139) (Alistair Knox Foundation c2018).

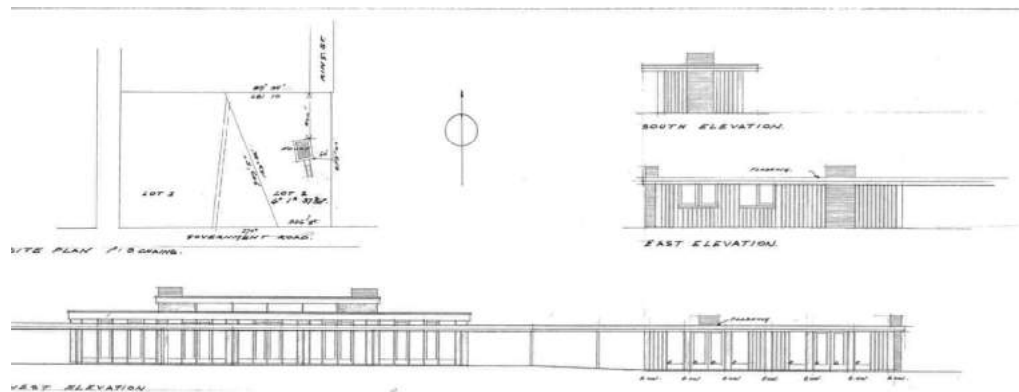


Figure 6: Site and elevation drawings of Knox's own house (constructed c 1962-63) at 2 King Street, Eltham. Source: Alistair Knox Foundation.



Figure 7: Elevation of the Knox House in c 2010s. Source: Alistair Knox Foundation.

Apart from his architectural career, Knox served as an Eltham Shire councilor from 1972-1975 and its President in 1975. He was a founding member of the Australian Institute of

Landscape Architects, becoming a fellow in 1983. In 1982, four years before he died, the University of Melbourne awarded him an honorary Doctorate. Knox continued to design houses until the early 1980s (Alistair Knox Foundation c2018).

## Description & Integrity



Figure 8: Aerial view shows the extent of 33 Koornong Crescent. Source: Nearmap, 2021.

The subject site is a sizeable rectangular block located to the east of Koornong Crescent's east branch. The site features mature trees and vegetation. Timber fencing marks its Koornong Crescent (west) property boundary.

The site comprises a single-storey residence with a simple rectangular plan. It features a gabled roof form with shallow pitch and corrugated iron cladding. The roof form projects outward to create wide verandahs, supported by timber columns, on the east and west elevations. On the east (rear) elevation, the roof form is dominated by a row of clerestory windows. A stone chimney, comprising later terracotta pots, projects upwards. All elevations comprise rectangular window and door openings and adobe wall cladding. Additional works dated late 1990s saw further extensions to the north. This includes an additional bedroom and conservatory, featuring an additional verandah on the west (Koornong Crescent) elevation and stone wall structure on the east.

Other structures within the site include a freestanding artist's studio on the northeast, a carport located on the west of the late 1990s addition, and a garage on the north of the property.



Figure 9: Front (west) elevation of the subject site. The later brick wall is visible on the left (indicated with an arrow). Source: Trethowan Architecture, 2022.



Figure 10: Image shows the existing west (front) elevation. The original 1972 section is located on the right. Source: Wendy Martin Zahn and Alistair Knox Foundation, c2010s.





Figure 11: Photo shows the southern section of the rear (east) elevation of the 1972 section. Note the prominent timber columns and the wall of handmade bricks. Source: Airbnb.



Figure 12: The east (rear) elevation of Carson House. The 1972 section is located on the left. The adobe wall was overpainted yellow in this image. Source: Wendy Martin Zahn and Alistair Knox Foundation, c2010s.

## Comparative Analysis

### *Downing-Le Gallienne Mudbrick Residence and Garden (HO172) 12 Yarra Braes Road, Eltham*

Like many other 'Eltham-style' buildings, the house was constructed in stages over an extended period of time and featured the extensive use of mud brick. The house is very unusual in both detail and arrangement - it comprises three separate but linked buildings (Criteria F & H). The house was built in separate stages, with stage one completed in 1948 and stage two in c1964. As a result, the house comprises three separated but interlinked build forms. Nonetheless, the Knox architectural language is clearly legible, including the wide eaves, extensive verandah, mudbrick wall and prominent window and door openings that feature in his later designs, such as the subject site.

The house is also historically significant because it is connected with a number of important figures. It was commissioned by the musician and pioneering composer of modern music, Dorian Le Gallienne, and the economist, Richard Downing (who was later Professor of economics and chairman of the ABC) (Criterion H). Several prominent local figures helped in the house's construction, including the renowned artists Clifton Pugh, and John Howley (who rendered the walls), and the well-known actor Wynn Roberts (Criterion H). The house is historically significant because Le Gallienne and Downing's commission of the property illustrates the way in which intellectuals were drawn to Eltham in the period following the end of World War II. The design of the house and its bush setting epitomise the ideal of the 'Eltham lifestyle' that was developed from the 1940s to the 1960s.



Figure 13 and Figure 14 show the dwelling. Note the mud brick walls, wide eaves and verandah and windows from floor to ceiling. Source: realestate.com.au, c2010s.

### *Alistair Knox's House and Office (HO109), 2 King Street, Eltham*

The house and office, constructed in 1962-63, are historically significant as the purpose-built and final home and office of renowned Eltham architect Alistair Knox, who was so influential in creating Eltham's distinctive residential environment (Criterion H). Architecturally, they are excellent examples of Knox's innovative work, and exemplify his use of mud brick and recycled building materials within a complementary bush landscape. Apart from the materials, the house features large scale window openings, extending from floor to ceiling, and clerestory windows, a feature that is shared by the subject site and many of Knox's subsequent designs.



Figure 15: Image dated c 2010s shows the windowed wall of the Knox Residence (HO109). Source: realestate.com.au.



Figure 16: Clerestory windows of Knox's Residence. Source: realestate.com.au.

### **The Coller House (HO136) at 185 Mount Pleasant Road, Eltham**

In design and construction the Coller House exemplifies the Eltham mud brick residence of the 1970s and is an important work by the Architect Alistair Knox. Built in stages, the large main interior spaces with their subdued natural light, adzed timber beams and posts, timber board lined ceilings and internal walls, brick paved floors, timber floor to ceiling windows and doors, clerestory windows, all combined with the exterior mud brick walls, wide eaves and exposed timber framing are all the basic components of the Knox design idiom. This low-cost building was built largely with amateur labour and is a definitive example of the houses Knox regarded as most suitable for the Eltham environment. It also demonstrates his' theories for integration into a natural or man-planted bushland setting, as well as that environmental fathers produced environmental sons, his son Hamish being one of the builders (VHD).





Figure 17: The elevation of Coller House. Source: Bick, 1992.

#### Pittard Residence (HO139) at 430 Mount Pleasant Road, Research

The Pittard residence constructed in 1978, is a later and more substantial example of Knox's Eltham Style architecture, using mudbrick and recycled materials. The curved plan shape and single plane roof rising up over the living area to the double storey end section are of particular note.



Figure 18: Pittard Residence in 1992. Source: Bick, 1992

Carson House, designed in 1972, was designed by Alistair Knox towards the end of his Second Mud Brick House period. The 1972 section of the house is an Eltham-Style dwelling in a bushland setting, featuring Knox's usual building materials and design approach. Architectural elements, such as wide eaves and verandah, windowed walls and clerestory windows, are significant features of Knox's more matured later works. Although a modest dwelling, Carson House is a significant example in marking the maturity of Knox's design. More recent additions to the house, while prominent, are nonetheless broadly sympathetic to the style but distinct and distinguishable from the original house that was designed in a modular style that was easily suited to additions.

#### Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.



***CRITERION A: Importance to the course or pattern of the Shire of Nillumbik's cultural or natural history (historical significance).***

The house at 33 Koornong Crescent is associated with the period of post-war growth and experimentation in the Shire that occurred as these later subdivisions were taken up and attracted Modernist architects and designers such as Alistair Knox to the area. It demonstrates the 'environmental building' style of Knox as part of this movement. (Criterion A)

***CRITERION B: Possession of uncommon, rare or endangered aspects of the Shire of Nillumbik's cultural or natural history (rarity).***

N/A

***CRITERION C: Potential to yield information that will contribute to an understanding of the Shire of Nillumbik's cultural or natural history (research potential).***

N/A

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

N/A

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

Carson House is of aesthetic and architectural significance to the Shire of Nillumbik as a modest design of Alistair Knox, the renowned architect. Located on a slope with its bushland setting, Carson House demonstrates Knox's ideals on how a residence should be in harmony with its surroundings. With all the notable Knox architectural elements, Carson House serves as a fine example of Knox's more mature design.

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

N/A

***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).***

N/A

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

N/A

**Statement of Significance**

*What is significant?*

The original Carson House (1972) at 33 Koornang Crescent is significant.

The broad bushland setting contributes to its significance.

Additions after 1972 are not significant.

*How is it significant?*

Carson House is of local historic and aesthetic significance to the Shire of Nillumbik.

*Why is it significant?*

Carson house is historically significant for its association with the period of post-war growth and experimentation in the Shire that occurred as these later subdivisions were taken up and attracted Modernist architects and designers such as Alistair Knox to the area. It demonstrates the 'environmental building' style of Knox as part of this movement. (Criterion A)

Carson house is of aesthetic and architectural significance to the Shire of Nillumbik as a modest design of Alistair Knox, the renowned architect. Located on a slope with its bushland setting, Carson House demonstrates Knox's ideals on how a residence should be in harmony with its surroundings. With representative Knox architectural elements such as handmade brick, timber verandah, low sloping roof, clerestory windows, floor to ceiling windows, Carson House serves as a fine example of Knox's mature design (Criterion E).

### Grading and Recommendations

Recommended for inclusion in the schedule to the Heritage Overlay of the Nillumbik Planning Scheme.

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

<b>External Paint Controls</b> <i>Is a permit required to paint an already painted surface?</i>	No
<b>Internal Alteration Controls</b> <i>Is a permit required for internal alterations?</i>	No
<b>Tree Controls</b> <i>Is a permit required to remove a tree?</i>	No
<b>Victorian Heritage Register</b> <i>Is the place included on the Victorian Heritage Register?</i>	No
<b>Incorporated Plan</b> <i>Does an Incorporated Plan apply to the site?</i>	No
<b>Outbuildings and fences exemptions</b> <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	No
<b>Prohibited uses may be permitted</b> <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
<b>Aboriginal Heritage Place</b> <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

### Identified By

Trethowan Architecture

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**Title:** Tarrangower , 30 Koornong Crescent, North Warrandyte  
**Identified by:** Trethowan Architecture  
**Prepared by:** Trethowan Architecture

**Address:** 30 Koornong Crescent, North Warrandyte

<b>Name:</b> Tarrangower	<b>Survey Date:</b> 20 January 2022
<b>Place Type:</b> House	<b>Architect:</b> Albert William Ross
<b>Grading:</b> Locally Significant	<b>Builder:</b> Unknown
<b>Extent of Overlay:</b> to the property boundary	<b>Construction Date:</b> 1963-65



## Historical Context

Warrandyte was the site of the first registered goldfield in Victoria in 1851, when gold was discovered in Andersons Creek (now located within the Warrandyte State Park). It became established as a thriving small township, comprising mainly miners, orchardists and farmers (Warrandyte Historical Society, u.d). Around the beginning of the 20th century Warrandyte became a haven for artists, architects and sculptors. The undulating and verdant region caught the eye of Heidelberg School painters in the early 1900s. In 1908, artist Clara Southern, who was part of the School, took up residence in the Warrandyte township and formed an artistic community, which included artists Penleigh Boyd and Louis McCubbin (Warrandyte Historical Society, n.d). It was soon followed by a group of artists, craftspeople and design professionals, including sculptors Danila Vassilieff and Inge King, potters Reg Preston and Gus McLaren; furniture designer Fred Lowen, and architects Fritz Janeba and John Hipwell (Reeves & Sharpe, 2020). The area also attracted day trippers and holiday makers, who were allured by the tranquil river scenery and bushland surrounds. Its reputation for striking river scenery was further enhanced with the establishment of the Warrandyte State Park in 1975 (Warrandyte Historical Society, n.d)

During the postwar era, the bush landscape gradually punctuated by innovative, architect-designed dwellings. Their designers included Hipwell, Janeba, Marcus Barlow, Robin Boyd and John and Phyllis Murphy. Many of these houses, however, were destroyed in the 1962 bushfire. However, the incident also paved ways for a new wave of considered housing development in the ensuing decades (Reeves & Snape, 2020).

### History

In 1887, Richard Cornwall Lee, a miner in Warrandyte, was granted 16-acres of land, forming part of Crown Allotment 24A, Section 4A of the Nillumbik Parish (CT: V2143F551). The land remained the property of Richard Lee and his family until 1937, when the land was purchased by Joseph Clive Nield, a school teacher (CT:V2143F551). With his wife Janet, Joseph Clive Nield (known as Clive Nield) established an alternative school on the site. The school opened in 1939 and contained buildings designed by architects including Fritz Janeba and Acheson Best Overend (Reeves, 2000). However, due to financial difficulty, the school was closed by c1946 (Victorian Collections, 2019). The school buildings were temporarily leased to a war widow's trust and used as a retreat for war widows (A Costen, 11 March 2022). In 1949, the property was bought by real estate agent Albert Robertson, who subdivided the property into several small allotments and sold them to individual buyers in 1950 (CT: V2143F551). At that time, some of the allotments still contained the original school buildings, which were temporarily used as shelter for war widows (A Costen, 11 March 2022). Many of the buildings were nonetheless destroyed in the 1962 bushfire.

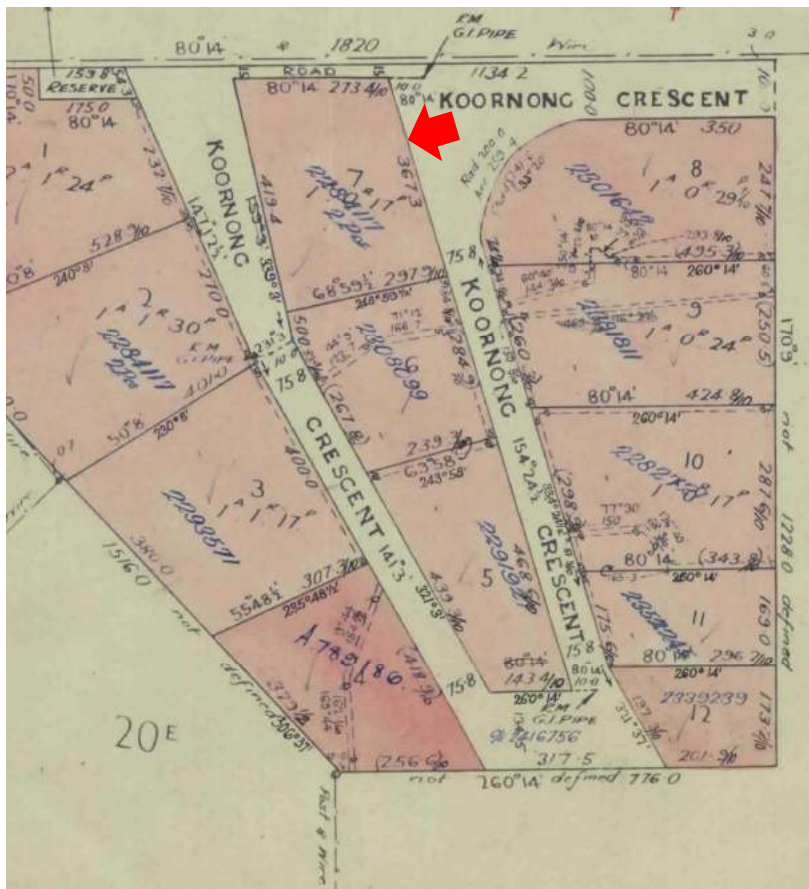


Figure 1: Extract from Certificate of Title F2143F551 showing the subdivision of the former Koonong School site in 1950. The subject site is indicated with a red arrow. Yarra River is located on the right. Source: Land Victoria.

Lot 7 was initially purchased by photographer David Rintel in 1950 (CT:7740F129). The subsequent owners included John Erket of Brighton from 1954-58, and Maurice and Gwenllyn Strandgard from 1958-64(CT:8471F902). In 1964, the property was purchased by John Stewart Porter (1916-1997), a former RAAF officer (NAA: NAA: A9300, PORTER J S) and engineer from Adelaide. Porter's intention was to build a new home on the property for him and his fiancée, later wife Kathleen (nee Fargher) (d.2022). As early as the late 1950s, Kathleen (Kate) Porter, a teacher, had already bought or rent a mudbrick cottage nearby, which she used as a 'weekend bolthole' (Reeves, 2020). The cottage was reportedly to be a remnant of Koonong School. Nonetheless, a plan dated 1958 indicates that Lot 7 may have been the location of a former music unit of the school, which was not extant by 1971. No other former school structure is recorded to have existed within Lot 7. As such, the exact location of Kate Porter's early cottage cannot be established, as the structure might have located within the adjoining allotments.

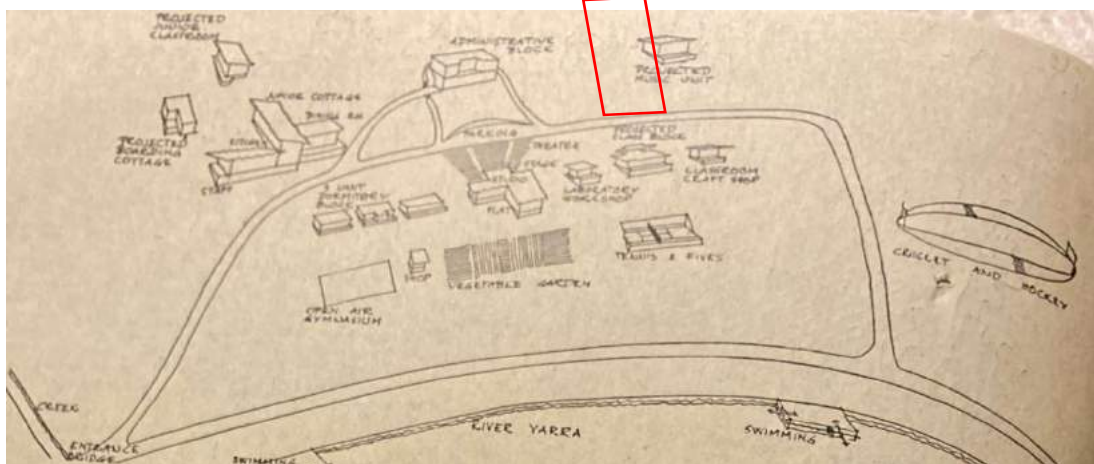


Figure 2: Plan shows the buildings and structure of the former Koonong School. The approximate location of Lot 7 is indicated with red. The music unit is located within 30 Koonong Crescent (Lot 7). Source: J C Nield, 1958.

The Porters initially approached architect John Hipwell for the design of the residence. Hipwell soon referred the job to his young partner, Albert Ross (Reeves & Snape, 2020). As such, it remains inconclusive whether Hipwell had ever contributed to the early design of the house. The Porters wanted a modest two-bedroom dwelling with open-planning living areas and a main bedroom oriented to the views. Apart from this, Kate Porter also demanded a laundry big enough to include a sewing room. Having been inspired by the popular housing magazine at the time, Kate also asked the kitchen to be located beside the front door. This arrangement would reduce the grocery transit between front door to the kitchen. The design went through several rounds of revision. In the final set, Ross proposed a built form that comprises a longitudinal split-level plan, with service areas and the second bedroom along the street side and remaining spaces opening to the river through a window wall and across a full-width balcony. John Porter supervised most of the construction works himself (Reeves & Snape, 2020).





Figure 3: Aerial photo dates 1971 shows the footprint of 'Tarrangower' (indicated with an arrow). The outbuilding located on the south is also visible. Source: Landata

The residence, which is named "Tarrangower", remained the family home of the Porters until the late 2010s (PROV, VPRS 28/P31, file 1184872). Minimal changes were made to the built form. After John's death in 1997, Kate Porter continued to live in the house until 2019, when the house was sold.

### **Albert William Ross**

Albert William Ross (1931- ) studied at Melbourne University and graduated with a Bachelor of Architecture degree with diploma in town and regional planning in the early 1950s (Melbourne University Archives, 1972). After his graduation, he joined the team of Grounds, Romberg & Boyd. In c1960-61. Around the same time, he was awarded the Robert & Ada Haddon Travelling Scholarship, which allowed him to travel and work overseas. Upon his return in c1961-62, Ross replaced Peter Mason, who was killed in a car accident, and became a partner of John Hipwell and Charles Weight, forming Hipwell, Weight & Ross. Around the same time, Ross collaborated with J Dale Fisher and participated the design competition for the new Reserve Bank of Australia in Canberra. The team achieved a consolation prize for having submitted a highly-regarded entry (Built Heritage Pty Ltd, n.d).

Ross, Hipwell and Weight enjoyed a successful partnership throughout the 1960s. The firm was dissolved in 1968 after the death of Charles Weight. John Hipwell took up a position in the Public Works Department and Albert Ross established his own practice (Reeves, undated) and set up an office in Curzon Street, North Melbourne (ER, 1972). In 1973, Ross designed his own residence at 11 Seymour Road, Elsternwick.

### **Description & Integrity**

The subject site is a sizeable rectangular block that slopes downhill towards the north. The property is marked by mature tree plantations around the property boundary. A driveway provides vehicular access into the site off the northern property boundary.



Figure 4: Aerial view shows the outline of 30 Koornong Crescent. Source: VicPlan, 2022.

The subject site comprises a residence constructed in the c1963-65. The residence is a rectangular brick built form featuring white textured Colortone brickwork. The residence has a simple rectangular plan and is sited on a slope and is supported by brick retaining walls and columns underneath, resulting in its single-storey presence on the south. The residence features a prominent gabled roof form with shallow pitch and corrugated metal cladding, supported by exposed rafters beneath. On the west, the southern fall of the roof extends further westward to form an car port. The north elevation, which comprises a projecting bay section, features window wall with timber mullions with fanlights. A wide balcony, comprising simple metal balustrade and timber posts, extends along the remainder of the north elevation and the entire east elevation.

On the south elevation, its eastern section is recessed to accommodate a covered deck area. Timber-framed window and door openings puncture the remaining south elevation and the east elevation.



Figure 5: The south elevation of the subject site as viewed from Koornong Crescent. The build form is sited on a slope, allowing it to be seen as a single-storey residence from the street. Source: Trethowan Architecture 2022.



Figure 6: Image showing the eastern and north elevations of the residence. The built form features white Colortone brickwork. Source: realestate.com.au. c2019.



Figure 7: The north elevation of the residence shows an elevated frontage. Balcony extends along most of the elevation except the projecting central portion. Source: Diana Snape, published on Architecture Au, 2020.



Figure 8: The single-storey outbuilding located to the east of the residence. Source: Trethowan Architecture, 2022.

To the east of the site is the location of a single-storey outbuilding or shed.

### Comparative Analysis

International Style began to make a worldwide impact after World War II, prompting a unified building style worldwide. Despite this, the International Style also began to develop some recognisable regional variations. In Australia, almost every capital city had developed its own style, which were based on the interpretation of modern architecture of architects in the respective cities and states.

The concept of a Melbourne Regional Style emerged in 1947 in Robin Boyd's publication *Victorian Modern*. Architects worked in the style campaigned for the simple elegance offered by the International Style, while developing a regional architectural language that could be easily understood by the average citizens. Melbourne-Regional-Style houses were mostly residential and located in Melbourne's outer suburbs or in the bush (Apperley et al, 1989:218), such as in Warrandyte and Eltham. The reason for this maybe that the young architects had difficulty understanding Melbourne's urban environment in the aftermath of WWII and chose these areas to express their architectural ideas (Goad, 1992:2/30). The houses were typically narrow, linear, single-storey dwelling with a low pitched gable roof, exposed rafters and wide eaves. Walls were generally bagged or painted brick and contain large areas of glass with regularly spaced timber mullions.

As the 1950s progressed, larger, more expensive versions of the style began to appear in the more affluent suburbs in Melbourne and the flat-roof house with the wide, overhanging eaves became more acceptable.

In Shire of Nillumbik, several houses have been constructed with similar style during the 1960s. Comparable examples include:

#### *17 Koornong Crescent, Warrandyte North (Recommended for an HO)*

The c1956 house, which is located just to the south of the subject site, is a comparative example in terms of its historical and architectural/ aesthetic significance at a local level. Historically, the house is associated with retired military veterans who were seeking to establish a new life in the Shire of Nillumbik after their World War II experience. The house is aesthetically significant as it demonstrates the influence of Melbourne Regional Style, an architecturally quality that is shared by 30 Koornong Crescent.





Figure 9: The residence located at 17 Koorong Crescent, which demonstrates the influence of Melbourne Regional Style. Source: Trethowan Architecture, 2022.

*Handfield Residence (HO83) at 16 Homestead Road, Eltham*

The house, constructed in 1960, is architecturally significant. It was designed by the prominent modernist architect Robin Boyd after he returned from lecturing architectural students in Japan. The house is noted for its incorporation of traditional Japanese design and features modular wall arrangements, solid and glazed panels and sliding exterior doors and because the courtyard planning, floor to ceiling glass walls and the combination of single and double storey sections on the steep site illustrate quite advanced dwelling design for the time.



Figure 10. Image dated c1992 shows the double-storey elevation of Handfield Residence. Source: Nillumbik Shire Heritage Study, 1992.



Figure 11. The courtyard setting of the Handfield Residence in c1998. Note the glazed panels that clad the entire elevation. Source: realestateview.com.au.

*Wright House (HO105) at 84 Kangaroo Ground- Warrandyte Road, North Warrandyte*

The house, constructed in 1964, is architecturally significant as a notable example of Australian modernist domestic architecture and one of six houses in the Warrandyte-Eltham area designed by Robin Boyd between the 1940s and the 1960s (Criteria B, D, F & H). It is also significant as a notable example of Australian Modernist domestic architecture. The house is set on two levels and featured exposed oregon beams and bagged and painted surfaces evoking the Eltham mud-brick era (Criterion F). It comprises the simple, rectangular plan and built form that characterised the Modernist and Melbourne Regional Style residences, an influence that is clearly legible on 30 Koorong crescent.



Figure 12: Wright House at 84 Kangaroo-Warrandyte Road. Note the rectangular built form and windowed walls. Source: Nillumbik Shire Heritage Study, 1997.



Figure 13: Wright House in c2012. Source: domain.com.au, 2012.

The house at 30 Koornong Crescent compares well to these examples. It displays characteristics of the post-war Melbourne Regional style such as simple rectangular plan, shallow pitch roof, window walls, prominent use of timber beams and broad eaves, and integration into the slope of the land, with projecting upper level and balcony to make use of the bush views. It is the only known Albert Ross design in the Nillumbik Shire.

### Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

#### **CRITERION A: Importance to the course or pattern of the Shire of Nillumbik's cultural or natural history (historical significance).**

Tarrangower is a good example that marks the residential development in the former Koornong School site in the 1960s. The residence, which was designed by architect Albert William Ross, demonstrates a strong Melbourne Regional Style that was a prominent feature in the postwar housing style in the Shire of Nillumbik. The residence was a purposefully-built home for a former serviceman and his family who chose to settle in the Shire of Nillumbik after the Second World War. As such, the residence is historically significant for its association with the post-war phase of development in the area that catered to a new generation of non-farming residents, in this case the ex-serviceman community of the Shire in the post-war period, and who desired a new style of home designed specifically around both the bush setting and their individual domestic needs.

#### **CRITERION B: Possession of uncommon, rare or endangered aspects of the Shire of Nillumbik's cultural or natural history (rarity).**

N/A

#### **CRITERION C: Potential to yield information that will contribute to an understanding of the Shire of Nillumbik's cultural or natural history (research potential).**

N/A

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

N/A

#### **CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).**

30 Koornong Crescent is of aesthetic and architectural significance to the Shire of Nillumbik as an intact early example of Albert Ross, who received his early training at Grounds, Boyd

and Romberg and worked with John Hipwell. The design of the house, while accommodating the residents' domestic needs at the same time, has perpetuated the post-war Melbourne Regional Style and forms one of the post-war architect-designed building stock within the Shire of Nillumbik. This is demonstrated by its simple, elegant form and linear plan, featuring Colortone brickwork, shallow-pitched gable roof form, window walls, exposed rafters and wide balcony. The house has an elevated form integrated into the slope of the landscape. 30 Koornong Crescent is significant as the only known project of architect Albert William Ross within the Shire of Nillumbik.

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

N/A

*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 the Shire of Nillumbik's history (associative significance).*

N/A

## **Statement of Significance**

*What is significant?*

The house at 30 Koornang Crescent is significant.

The bush landscape contributes to the setting of the house.

*How is it significant?*

30 Koornong Crescent is of local historical and aesthetic significance to the Shire of Nillumbik.

*Why is it significant?*

30 Koornong Crescent is of historical significance as a house demonstrating the new residential requirements and style of living of the wave of post-war residents who settled in the area, in this case a war veteran and their family who settled in the Nillumbik Shire after their military experience in WWII and who employed architects to design new homes catering both to their individual domestic needs and the enhanced appreciation of the bush setting. (Criteria A)

30 Koornong Crescent is of aesthetic and architectural significance to the Shire of Nillumbik as an intact early example of Albert Ross, who received his early training at Grounds, Boyd and Romberg and worked with John Hipwell. The design of the house demonstrates the post-war Melbourne Regional Style that dominated the post-war design of Melbourne residential housing, with a simple, elegant form and linear plan, featuring Colortone brickwork, shallow-pitched gable roof form, window walls, exposed rafters, broad eaves and wide balcony. The house has an elevated form integrated into the slope of the landscape. (Criterion E)

## **Grading and Recommendations**

Recommended for inclusion in the schedule to the Heritage Overlay of the Nillumbik Planning Scheme.

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

<b>External Paint Controls</b> <i>Is a permit required to paint an already painted surface?</i>	No
<b>Internal Alteration Controls</b> <i>Is a permit required for internal alterations?</i>	No
<b>Tree Controls</b> <i>Is a permit required to remove a tree?</i>	No
<b>Victorian Heritage Register</b> <i>Is the place included on the Victorian Heritage Register?</i>	No
<b>Incorporated Plan</b> <i>Does an Incorporated Plan apply to the site?</i>	No
<b>Outbuildings and fences exemptions</b> <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	No
<b>Prohibited uses may be permitted</b> <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
<b>Aboriginal Heritage Place</b> <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

#### Identified By

Trethowan Architecture



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**Title:** Tilwinda, 130 Laughing Waters Road, Eltham

Identified by: Trethowan Architecture  
Prepared by: Trethowan Architecture

**Address:** 130 Laughing Waters Road, Eltham

<b>Name:</b> Riverbend, formerly Tilwinda	<b>Survey Date:</b> 11 March 2022
<b>Place Type:</b> Residential	<b>Designer:</b> Alistair Knox
<b>Grading:</b> Individually Significant	<b>Builder:</b> Alistair Knox
<b>Extent of Overlay:</b> To extent shown	<b>Construction Date:</b> 1968



## Historical Context

Eltham, situated in hilly country northeast of Melbourne, is located on the country of the Wurundjeriwillam clan of the Woi wurrung, one of the five tribes of the Kulin Nation. A plan for fifty allotments in the Township of Eltham, Parish of Nillumbik, was announced in 1848, with the name officially gazetted in 1851. The township, near the junction of the Diamond Creek and the Yarra River, was laid out an area bounded by Baxter Street, Diamond Creek, Dalton Street and Bolton Street. This area is known today as Eltham South. Present-day Eltham, however, was not established on the township reserve, where land proved difficult to sell. Instead, the town grew from allotments in Section IV of the Parish of Nillumbik located on Main Road, to the north of Dalton Street and the township reserve (Butler 1996:32). The township grew during the 1850s around a cluster of buildings at the corner of Pitt Street and Main Road within the Little Eltham subdivision. Located on the road to the Caledonian Diggings, this small township became a service centre for the surrounding mining areas, and by 1854 supported a population of 282. In this period Eltham had two hotels, a brewery and tannery on Diamond Creek. Several public buildings and institutions,

including a police station, Wesleyan chapel, a Church of England School and a National School, were established in the 1850s -70s (Context, 2020:1).

Between the 1860s and the 1880s, Eltham supplied food and produce for the gold-mining communities of the Caledonian Diggings at Queenstown (St Andrews) and Panton Hill. It also became a stopping place on route to the Woods Point diggings. Eltham's population grew in response. In 1871, the town's population was 165 and by 1881 this had increased to 388 (Victorian Places 2015). Several large properties surrounding the township had absentee owners, who subdivided their properties into smaller farms either for lease or sale. The smaller properties, especially in the Little Eltham township, were run by farmers who often made a modest living as wage labourers. Like many later Eltham residents, they were attracted by cheap land and the country life (Butler 1996:33).

The railway was extended to Eltham opened in 1902, which brought excursionists from Melbourne, many of whom picked wattle during the flowering season, and focused development of the Eltham township around the railway station. Eltham was a picturesque village with the advantage of its proximity to metropolitan Melbourne as well as to attractive countryside with farms and uncleared stringybark forest (Victorian Places 2015). The attractive bush scenery attracted artists, writers and nature-lovers. The landscape painter Walter Withers (1854-1914) moved to Eltham in 1902 when the railway opened; other artists, including members of the Heidelberg School, painted in the area in the open air. Clara Southern and May Vale, landscape painters and students of Frederick McCubbin, settled in the region. Vale resided at Diamond Creek and Southern at Warrandyte (Bartolomei 2008). The war artist Will Longstaff also lived in Eltham for a period. Artist Justus Jorgensen established the notable Montsalvat artist's colony buildings, on land he purchased in 1934. Seeking a closer engagement with the natural environment, the establishment of Montsalvat, with its adobe and rammed earth buildings, influenced future mud brick construction in the area. Several local architects and designers, including Alistair Knox, specialised in mud brick housing in the postwar period (Victorian Places 2015). Others who have been inspired by Eltham and have made the region their home include landscape architect Edna Walling, authors Alan Marshall and Carolyn Van Langenberg, artists Clifton Pugh and Danila Vassilieff; composers and musicians Graeme and Roger Bell; jewellers and sculptors Michael Wilson, Simon Icarus Baigent and Matcham Skipper; writer CB Christensen; poet Chris Wallace-Crabbe; and actress Kerry Armstrong (Bartolomei 2008; Pierce 1987:354).

Eltham experienced significant postwar development with a number of residential estates subdivided and put up for sale. The population of the town increased from 927 in 1933, to 1278 in 1947, to 7177 in 1971. As a result, Eltham High School opened in 1950 and the Catholic Ladies College was relocated to Eltham in 1971 (Victorian Places 2015). The Eltham War Memorial Trust Baby Health Centre opened in 1951. New shire offices opened in 1965, and Eltham College commenced classes in 1974 (Eltham District Historical Society 2000:np).

A distinctive style in local building emerged in Eltham in the postwar period, with a strong use of natural materials, low form structures, and an integration with the natural environment and the preference for bush gardens, especially after the 1970s. The Eltham Library, designed by architect Greg Burgess, was constructed in mud brick and recycled timbers and received the RAIA Institutional Architecture Award in 1995 (Bartolomei 2008).

The Shire of Eltham became part of the Shire of Nillumbik in 1994, with a small area becoming part of the City of Banyule.

## **History**



Riverbend was designed in 1968 by Alistair Knox, for Rosemary and Bill Cuming, who had purchased the land not long before (Woollard 2016:226; Figure 1). Bill Cuming was an engineer, whose work had earlier taken him, Rosemary and their young family to Colmar in France. Following the construction of the home, Rosemary Cuming hand laid the brick paving in a distinctive shell pattern based on paving she had seen in Colmar (Woollard 2016:226). Other landscaping elements, including the stone bench and stairs, evidently made from salvaged building parts, date to the Cuming's time. The cast iron stove in the kitchen was brought to the site from Rosemary's sister's home in Wattletree Road, Armadale (Woollard 2016:226). Bill and Rosemary later sold the site due their relocation to America.



Figure 1: The house during construction c1968, showing its timber framing. Source: Cuming family, pers. Comm., January 2022.



Figure 2: The house, c1970, during the Cuming's ownership. Note the stairs, paving and stone bench. Source: Cuming family, pers. Comm., January 2022.

Max and Tini Huygens, who had migrated with their family from The Netherlands following WWII, purchased the home in 1975. The family named the site Tilwinda, which was thought to have been derived from an Aboriginal word translated as 'hole in a rock' (Woollard 2016:227). Tini Huygens had been an Olympic high jumper and discus thrower for The Netherlands in 1936, while Max was an importer who brought, amongst other things, Sirena Tuna, La Gina tomatoes and Bisleri soft drinks to Australia through his business (Woollard 2016:227). The Huygens were responsible for further work on the house, including the construction of an open carport to the west, and a workshop to the east (Woollard 2016:228). Tini Huygens died in 1981, however Max stayed at the property until 2000 (Woollard 2016:230).

The house was later sold to Parks Victoria. In 2008, the Laughing Waters Artist in Residency program began using the site as a retreat. The open carport was removed in late 2021 following damage, and the house was restored at the same time to further accommodate use by an artists' residency program.

### **Description & Integrity**

130 Laughing Waters Road is located on the south side of the street, directly adjacent to the Yarra River. The site slopes down towards the river, with the house placed on a clearing in the land that provides an expansive view over the river and valley. The block is otherwise heavily vegetated.

The house at 130 Laughing Waters Road, Eltham, is a modestly sized single storey brick veneer building with flat, metal clad roof. The floorplan is arranged on an east-west axis, however follows a slight curve, with the concave of the curve to the north (Figure 3). This allows the convex of the curve to face the river to the south. The mid-toned bricks are recycled from other sites in Melbourne.



Figure 3. A view of the house from the west, showing the curve of the house. Source: Trethowan Architecture 2022.

The building is simply detailed. To accommodate the curve of the building, the north and south facades are broken into bays that are separated by engaged brick columns. Between these columns are arrangements of timber doors and windows (Figure 4). Some windows, such as those to the kitchen, are set higher above sections of brick walls. The roof is supported by exposed dark-stained timber rafters, with similarly stained timber fascia boards.



Figure 4: The south of the house, showing how the sets of doors and windows are set between brick columns. Note the stained fascia, shell pattern brick paving and bluestone bench (highlighted in red). Source: Trethowan Architecture 2022.

A further single storey storeroom is built adjacent to the house on the eastern side. This



section uses similar recycled bricks to the main body of the house and continues the exposed rafters. The north wall of this room is finished in vertical stained timber boards.

An expansive terrace to the south of the house has brick paving in a shell pattern. A set of bluestone stairs lead down from this terrace to the river, with the treads made from bluestone blocks with dressed edges which appear to be former windowsills or door thresholds/lintels from a Victorian era building(s) (Figure 5). A simple stone bench on the terrace is made from similar bluestone. Bluestone sills and lintels are evident in the landscaping elsewhere around the site.



Figure 5: A view of the bluestone garden stairs. Source: Trethowan Architecture 2022.

## Comparative Analysis

Although Postwar modernism had taken off across the suburbs of Melbourne, the Eltham and Warrandyte areas saw an alternative form of architectural experimentation. Mills and Westbrooke write that

*the trend was characterised by an acceptance of the characteristics of the site, including the local bush, topography and geology and an attempt to blend and adapt to these conditions through building form and siting, choice of materials and landscape approach. The best-known spokesperson for this trend, Alistair Knox, gave it the label 'Australian environmental building' (Mills and Westbrooke 2016: 78)*

The style that developed, often referred to as 'the Eltham Style' or 'the Warrandyte Rustic', was characterised by its use of honest, natural materials including mud bricks, local stone and expressed structural timber. Recycled materials were often utilised in construction (Mills and Westbrooke 2016: 78).

Alistair Knox was a prolific builder and designer who is widely associated with developing the style, and for his contribution to the built environment in the Shire of Nillumbik. Mills and Westbrooke further note that

*inspired by his visits to Montsalvat in the early 1940s and, after the war, he studied building at the Melbourne Technical College. Knox's early work in Eltham falls into two main categories: simple rectilinear forms, which were the basis for most of his work up to the 1970s, and a first flush of complex exploratory designs ...*

*By the mid-1960s Knox had become something of an industry in his own right. A 1966 article indicates he had already built over one hundred houses since 1946. In this period, he was increasingly mining a rich vein of high-quality materials from the nineteenth century buildings then being demolished in the city. His Glover house in Eltham was built by Dutch immigrant builder Pieter Hellemons using recycled bricks and timber. The property was also graced with a 'natural rock and bush' garden design by Gordon Ford (Mills and Westbrooke 2016:79-80).*

The subject site, designed by Alistair Knox, bears key characteristics of his work. Although Knox was a prolific builder and designer in the Shire, only a handful of examples of his work are represented on the Heritage Overlay. Comparative examples completed by Alistair Knox include:

- The Periwinkle House, 54 Batman Road, Eltham (HO11)
- The Pittard House, 430 Mount Pleasant Road, Research (HO139)



The Periwinkle House, 54 Batman Road, Eltham (HO11) Source: VHD



The Pittard House, 430 Mount Pleasant Road, Research (HO139) Source: VHD

The Periwinkle House at 54 Batman Road, Eltham, is a curved mudbrick house built in 1948 to a design by Alistair Knox. The house is significant as one of the first mudbrick houses constructed in Eltham, and the first curved wall house designed by Knox. The modest size is characteristic of Postwar development in the Shire.

The Pittard House at 430 Mount Pleasant Road, Research, is a substantial mudbrick home built between 1978-1979. The house features a large sweeping curved wall, and many recycled materials. The house is considered a good example of Knox's later work.

While the subject site does not use mudbrick construction like these examples, it compares well for its use of a curved wall that dominates the floor plan. As the subject site was built in 1968, it sits between the two examples (1948 and 1978-9, respectively), and demonstrates Knox's continued interest in curved forms throughout his body of work. Like the comparative examples, the site bears characteristics of Knox's work including the use of recycled materials and carefully selected bush settings. The subject site is distinguished from these examples by its use of recycled brick materials. Overall, the site compares well as a well-designed, modest example of Knox's work during the 1960s. The house is also distinguished by its expert positioning on a dramatic, vegetated block above the Yarra River, which expresses the ideals of the Eltham Style.

## **Assessment Against Criteria**

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

### ***CRITERION A: Importance to the course or pattern of the Shire of Nillumbik's cultural or natural history (historical significance).***

The house at 130 Laughing Waters Road is associated with the historical period of post-war growth and experimentation in the Shire that occurred as postwar subdivisions were taken up and attracted Modernist architects and designers such as Alistair Knox to the area. It demonstrates the 'environmental building' style of Knox as part of this movement.

### ***CRITERION B: Possession of uncommon, rare or endangered aspects of the Shire of Nillumbik's cultural or natural history (rarity).***

### ***CRITERION C: Potential to yield information that will contribute to an understanding of the Shire of Nillumbik's 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 in exhibiting particular aesthetic characteristics (aesthetic significance).***

The house at 130 Laughing Waters Road is a significant example of a well-designed, modestly sized house constructed in the Shire during the late 1960s and designed by Alistair Knox. The house's curved floorplan and use of recycled materials, in this case brick, are characteristics of Alistair Knox's work, and the type of architecture being promulgated in Nillumbik at the time. The house's expert positioning on a dramatic, heavily vegetated sloping block above the Yarra River substantially enhances the aesthetic quality of the place.

### ***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 the Shire of Nillumbik's history (associative significance).***



## Statement of Significance

### *What is Significant?*

The house at 130 Laughing Waters Road, Eltham, designed and constructed in 1968 by Alistair Knox for the Cuming family, is significant.

Elements that contribute to the significance of the site include:

- The original form of the building, with slightly curved floorplan and flat roof
- The slightly later room added to the east by the Huygens family
- The recycled brick walls
- Timber framed doors and windows
- The landscaping elements created by the original owners, including brick paving, bluestone bench and garden staircase
- The setting of the house, high above the river in a densely vegetated landscape

### *How is it significant?*

The house at 130 Laughing Waters Road, Eltham, is of local historic and aesthetic significance to the Shire of Nillumbik.

### *Why is it significant?*

The house at 130 Laughing Waters Road is historically significant for its association with post-war growth and experimentation in the Shire that occurred as postwar subdivisions were taken up and attracted Modernist architects and designers such as Alistair Knox to the area. It demonstrates the 'environmental building' style of Knox as part of this movement. (Criterion A).

The house at 130 Laughing Waters Road, Eltham, is aesthetically significant to the Shire of Nillumbik as a well-designed, modestly sized house designed and built by Alistair Knox during the late 1960s. The curved floor plan, recycled materials and landscaping demonstrate the characteristics of Knox's work, and more generally the type of architecture that was being promulgated in Eltham at the time. This type of refined yet rustic architecture has since become associated with the Shire of Nillumbik. The house is carefully and expertly positioned in a clearing on a block that dramatically slopes down to the Yarra River, which substantially enhances the aesthetic quality of the place. Original landscaping elements, including the brick paving and use of recycled bluestone, also contribute to the aesthetic significance of the place and demonstrate the importance of connecting with the outdoors evident in Knox's work. (Criterion E)

## Grading and Recommendations

Recommended for inclusion in the schedule to the Heritage Overlay of the Nillumbik Planning Scheme.

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

<b>External Paint Colours</b> <i>Is a permit required to paint an already painted surface?</i>	No
<b>Internal Alteration Controls</b> <i>Is a permit required for internal alterations?</i>	No
<b>Tree Controls</b> <i>Is a permit required to remove a tree?</i>	No
<b>Victorian Heritage Register</b> <i>Is the place included on the Victorian Heritage Register?</i>	No
<b>Incorporated Plan</b> <i>Does an Incorporated Plan apply to the site?</i>	No
<b>Outbuildings and fences exemptions</b> <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	No
<b>Prohibited uses may be permitted</b> <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	Yes
<b>Aboriginal Heritage Place</b> <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

Extent of proposed HO:



**Identified By**  
Trethowan

## References

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**Title:** Laughing Water, 220 Laughing Waters Road, Eltham

**Identified by:** Trethowan Architecture

**Prepared by:** Trethowan Architecture

**Address:** 220 Laughing Waters Road, Eltham

<b>Name:</b> Laughing Water	<b>Survey Date:</b> N/A
<b>Place Type:</b> Residential	<b>Designer:</b> Alistair Knox
<b>Grading:</b> Significant	<b>Builder:</b> Alistair Knox
<b>Extent of Overlay:</b> To title boundaries	<b>Construction Date:</b> 1969



Figure 1: Source: Google Maps.

## Historical Context

Eltham, situated in hilly country northeast of Melbourne, is located on the country of the Wurundjeriwillam clan of the Woi wurrung, one of the five tribes of the Kulin Nation. A plan for fifty allotments in the Township of Eltham, Parish of Nillumbik, was announced in 1848, with the name officially gazetted in 1851. The township, near the junction of the Diamond Creek and the Yarra River, was laid out an area bounded by Baxter Street, Diamond Creek, Dalton Street and Bolton Street. This area is known today as Eltham South. Present-day Eltham, however, was not established on the township reserve, where land proved difficult to sell. Instead, the town grew from allotments in Section IV of the Parish of Nillumbik located on Main Road, to the north of Dalton Street and the township reserve (Butler 1996:32). The township grew during the 1850s around a cluster of buildings at the corner of Pitt Street and Main Road within the Little Eltham subdivision. Located on the road to the Caledonian Diggings, this small township became a service centre for the surrounding mining areas, and by 1854 supported a population of 282. In this period Eltham had two

hotels, a brewery and tannery on Diamond Creek. Several public buildings and institutions, including a police station, Wesleyan chapel, a Church of England School and a National School, were established in the 1850s -70s (Context, 2020:1).

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The Shire of Eltham became part of the Shire of Nillumbik in 1994, with a small area becoming part of the City of Banyule.

## History

The original Laughing Water house was built at the subject site in 1912-1913 for Dr Sidney Valentine Sewell. Sewell sold the house in 1922 to the O'Connor family, who moved to the property from the Gippsland (Woollard 2016:99). The O'Connors were relatives of the Barlee family, who were residents of the notable house Worlingworth on Banoon Road in Eltham (Woollard 2016:107). The street name is believed to be derived from the property.

The property was later purchased by Gosta Petre, the Swedish Consul. Using Laughing Water as his weekend residence, Petre commissioned the renowned landscape designer Edna Walling to lay out the garden (Woollard 2016:111; Figure 2). Edna Walling (1895-1973) was a designer and conservationist, who became well known for the gardens she created for wealthy clientele in the first half of the twentieth century. Known for her use of garden elements such stone walls, pergolas, stairs, parterres, pools and colonnades, she became a 'household name' in Australia by the 1940s. Many of her gardens remain around Australia, although most are in Victoria (Watts 2002).



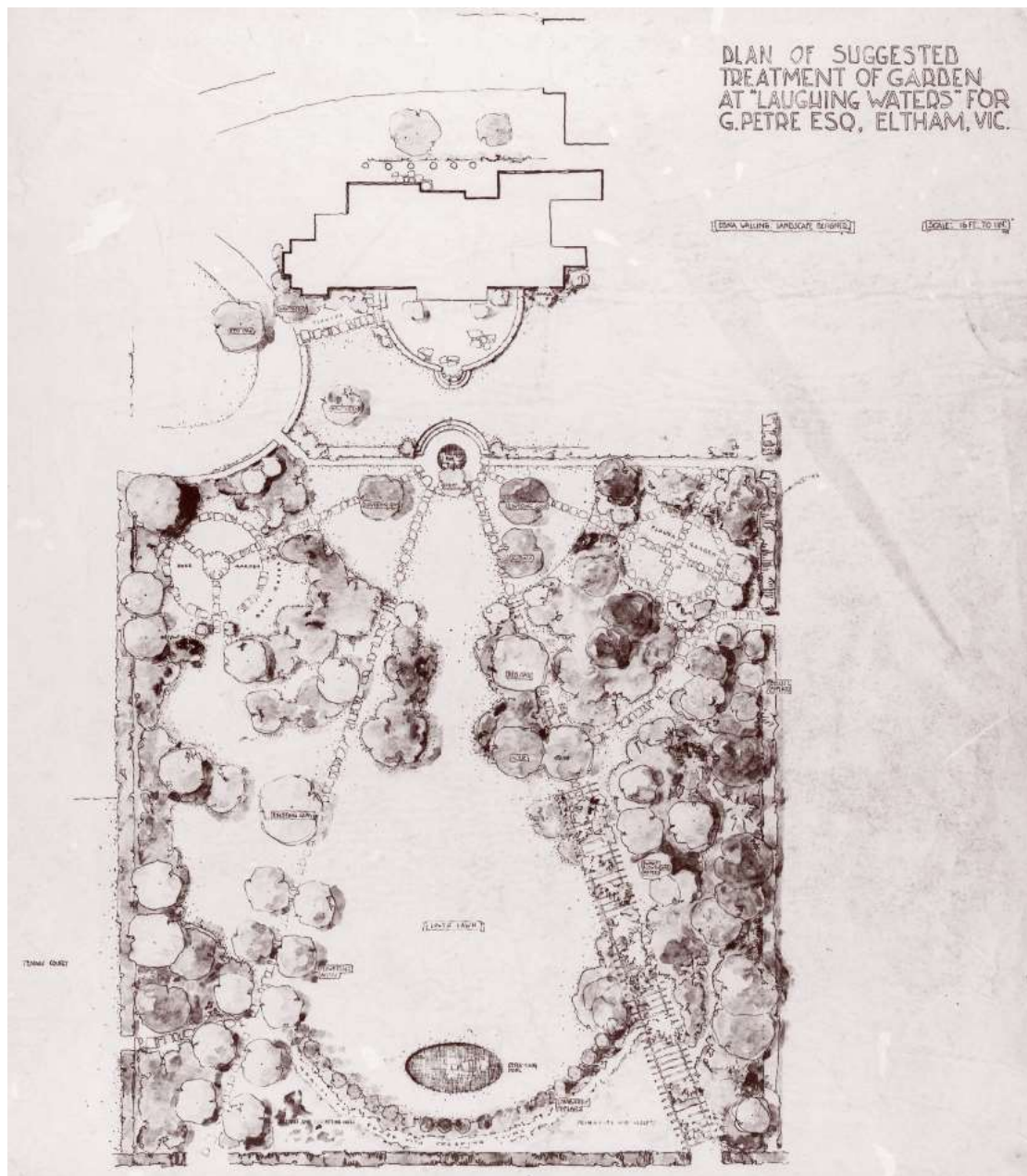


Figure 2: The garden plan prepared by Edna Walling for Laughing Water c1930s. Source: Walling c1930.

The house was purchased by Ken and Kath Guest c1941, following Petre's death. The Guests owned the house when a bushfire destroyed much of Laughing Waters Road in 1965, including the houses on the site (Woollard 2016:111, 118). In 1969, Kath Guest's daughter Susie and her husband Malcolm Hastie commissioned Alistair Knox to construct a new mudbrick house at the property, sited almost exactly where the former house had stood. When constructed, the Hastie family moved permanently to the house from Toorak (Woollard 2016:118). The landscape designer Gordon Ford was commissioned to undertake work on Walling's original garden, and his changes included making the pond larger and planting native trees.

The Hastie family remained at the house for almost four decades, until Parks Victoria acquired the property in 2006. In the same year, the house became a retreat for families

with children who were seriously ill or disabled. This program, known as 'Caitlin's Retreat', still operates at the site (Woollard 2016: 122-123).

### Description & Integrity

220 Laughing Waters Road is a substantial, single-storey mudbrick house. The building is rectangular in form, on an east-west axis. The house is contained under one large, low-slung slate-clad gable roof. The central section of the southern gable plane extends over the ridgeline to accommodate a clerestory window.

The southern façade features a central recessed section. Substantial bluestone piers divide bays of windows in this recess (Figure 3). Timber framed windows and doors are evident across the building, as are stained timber fascia boards.



Figure 3: A view of the southern façade, showing the central recessed section with bluestone piers. Source: Tony Knox, Alistair Knox Foundation.

On the northern façade, timber rafters originally extended past the eave line to connect with timber posts to create an open trellis (Figure 4). These have since been removed and shortened to the eave line. This façade features rhythmically placed sets of French doors.



Figure 4: A view of the north east of the house. The original rafters extending to create the trellis on the north are still evident in this photo but have been removed. Note the clerestory windows. Source: Tony Knox, Alistair Knox Foundation.

Elements of Edna Walling's garden plan are still legible, including the general layout with splayed view lines radiating from the central round pond, with large pond located as a focal point at the end of the garden. These ponds still exist, along with stone walls, the tennis court, and possibly early tree planting (Figure 5).





Figure 5: An aerial of the site, showing elements of the garden that remain intact to Walling's plan (with later additions by Gordon Ford). These include the ponds (A&B) and tennis court (C). Source: Google Maps.

### Comparative Analysis

Although Postwar modernism had taken off across the suburbs of Melbourne, the Eltham and Warrandyte areas saw an alternative form of architectural experimentation. Mills and Westbrooke write that

*the trend was characterised by an acceptance of the characteristics of the site, including the local bush, topography and geology and an attempt to blend and adapt to these conditions through building form and siting, choice of materials and landscape approach. The best-known spokesperson for this trend, Alistair Knox, gave it the label 'Australian environmental building' (Mills and Westbrooke 2016: 78)*

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*inspired by his visits to Montsalvat in the early 1940s and, after the war, he studied building at the Melbourne Technical College. Knox's early work in Eltham falls into two main categories: simple rectilinear forms, which were the basis for most of his work up to the 1970s, and a first flush of complex exploratory designs ...*

*By the mid-1960s Knox had become something of an industry in his own right. A 1966 article indicates he had already built over one hundred houses since 1946. In this period he was increasingly mining a rich vein of high quality materials from the nineteenth century buildings then being demolished in the city. His Glover house in Eltham was built by Dutch immigrant builder Pieter Hellemons using recycled bricks and timber. The property was also graced with a 'natural rock and bush' garden design by Gordon Ford (Mills and Westbrooke 2016:79-80).*

The subject site, designed by Alistair Knox, bears key characteristics of his work. Although Knox was a prolific builder and designer in the Shire, only a handful of examples of his work are represented on the Heritage Overlay. Comparative examples completed by Alistair Knox include:



The Periwinkle House, 54 Batman Road, Eltham (HO11)



The Pittard House, 430 Mount Pleasant Road, Research (HO139)



160 Henley Road, Kangaroo Ground (Recommended as individually significant in Nillumbik Shire Heritage Review Stage A, 2021).

The Periwinkle House at 54 Batman Road, Eltham, is a curved mudbrick house built in 1948 to a design by Alistair Knox. The house is significant as one of the first mudbrick houses constructed in Eltham, and the first curved wall house designed by Knox. The modest size is characteristic of Postwar development in the Shire.

The Pittard House at 430 Mount Pleasant Road, Research, is a substantial mudbrick home built between 1978-1979. The house features a large sweeping curved wall, and many recycled materials. The house is considered a good example of Knox's later work.

160 Henley Road, Kangaroo Ground, is a substantial mudbrick house built c1973 to a design by Alistair Knox. The house is dominated by a large, simple gable roof. An example of the 'Eltham Style', the house bears characteristics of Knox's work including exposed timbers and recycled bricks internally.

Like the comparative examples, the subject site demonstrates key characteristics of Alistair Knox's work including mudbrick walls and recycled materials. Although comparable to the Periwinkle House, the subject site is more aligned with the Pittard House and 160 Henley Road as substantial examples of Knox's work in the early 1970s. It appears that by this time, Knox was experimenting with large homes that had expansive internal volumes, evident at the subject site and these two homes. Similar to the house at 160 Henley Road, the house is also contained under a large gable roof. The house compares well as an example of Knox's mudbrick work from this era. The house is also distinguished by its historic landscape setting.



## Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

### ***CRITERION A: Importance to the course or pattern of the Shire of Nillumbik's cultural or natural history (historical significance).***

The house is historically significant for its layered development and associations with prominent designers. Originally an early weekend residence for wealthy families, the site has been occupied by a house since 1912. The site was later enhanced by a garden to Edna Walling's design, further demonstrating the wealth of the residents. Following its destruction by a bushfire in the 1960s, the house was replaced with a design by the notable Alistair Knox with garden additions by Gordon Ford. The street name is believed to be derived from the property.

*CRITERION B: Possession of uncommon, rare or endangered aspects of the Shire of Nillumbik's cultural or natural history (rarity).*

*CRITERION C: Potential to yield information that will contribute to an understanding of the Shire of Nillumbik's 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 in exhibiting particular aesthetic characteristics (aesthetic significance).***

The house is aesthetically significant as a good example of a substantial house built in the Shire during the 1970s. Built to a design by Alistair Knox, the house exhibits key characteristics of his work and the architecture being promulgated in the Shire at that time, including use of mudbrick and recycled materials. The garden setting, created by Edna Walling and reworked by Gordon Ford, greatly enhances the aesthetic significance of the place.

*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 the Shire of Nillumbik's history (associative significance).*

## Statement of Significance

### *What is Significant?*

Laughing Water at 220 Laughing Waters Road, Eltham, designed and constructed in 1969 by Alistair Knox for the Hastie family, is significant.

Elements that contribute to the significance of the place include:

- The original form of the house, with large gable roof
- The original materiality, including mudbrick walls and slate roof
- Key design elements, including recessed section to the south façade with bluestone piers and the clerestory windows
- The remnant garden layout created by Edna Walling
- Garden elements including the ponds, stone walls, and tennis court

### *How is it significant?*

Laughing Water, 220 Laughing Waters Road, Eltham, is of historic and aesthetic significance to the Shire of Nillumbik.

### *Why is it significant?*

Laughing Water at 220 Laughing Waters Road, Eltham, is historically significant for its ability to demonstrate layered development, and for its associations with significant designers. The first Laughing Water house was originally built as a weekend residence, and continued to be used for that purpose in the following decades. Reflecting the wealth of those living at the site, a substantial garden was created to designs by Edna Walling. When the house was destroyed by fire in the 1960s, the substantial house that replaced it in 1969 was designed by Alistair Knox, who was one of the Shire's most prolific and prominent designers and builders. The new house utilised the existing Walling garden, with additions and changes made by the local Gordon Ford. The street name is believed to be derived from the property. (Criterion A)

Laughing Water at 220 Laughing Waters Road, Eltham, is aesthetically significant as a good example of a substantial house built in the Shire during the 1970s. Built to a design by Alistair Knox, the house exhibits key characteristics of his work and the architecture being promulgated in the Shire at that time, including use of mudbrick and recycled materials. Key details including the bluestone piers and clerestory windows contribute to its aesthetic qualities. The garden setting, created by Edna Walling and reworked by Gordon Ford, greatly enhances the aesthetic significance of the place. (Criterion E)

## Grading and Recommendations

Recommended for inclusion in the schedule to the Heritage Overlay of the Nillumbik Planning Scheme.

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

<b>External Paint Colours</b> <i>Is a permit required to paint an already painted surface?</i>	No
<b>Internal Alteration Controls</b> <i>Is a permit required for internal alterations?</i>	No
<b>Tree Controls</b> <i>Is a permit required to remove a tree?</i>	No
<b>Victorian Heritage Register</b> <i>Is the place included on the Victorian Heritage Register?</i>	No
<b>Incorporated Plan</b> <i>Does an Incorporated Plan apply to the site?</i>	No
<b>Outbuildings and fences exemptions</b> <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	No
<b>Prohibited uses may be permitted</b> <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
<b>Aboriginal Heritage Place</b> <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

## Identified By

Trethowan



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**Title:** Souter House, 17 Koornong Crescent, North Warrandyte

**Prepared by:** Trethowan Architecture

**Address:** 17 Koornong Crescent, North Warrandyte

<b>Name:</b> Souter House	<b>Survey Date:</b> 20 January 2022
<b>Place Type:</b> House	<b>Architect:</b> Bruce George Souter and possibly P Packer or Douglas Shannon
<b>Grading:</b> Locally Significant	<b>Builder:</b> McAuley Brothers (stonemason)
<b>Extent of Overlay:</b> to the title boundary	<b>Construction Date:</b> c1953-57



## Historical Context

Warrandyte was the site of the first registered goldfield in Victoria in 1851, when gold was discovered in Andersons Creek (now located within the Warrandyte State Park). It became established as a thriving small township, comprising mainly miners, orchardists and farmers (Warrandyte Historical Society, n.d). Around the beginning of the 20th century Warrandyte became a haven for artists, architects and sculptors. The undulating and verdant region caught the eye of Heidelberg School painters in the early 1900s. In 1908, artist Clara Southern, who was part of the School, took up residence in the Warrandyte township and formed an artistic community, which included artists Penleigh Boyd and Louis McCubbin (Warrandyte Historical Society, n.d). It was soon followed by a group of artists, craftspeople and design professionals, including sculptors Danila Vassilieff and Inge King, potters Reg Preston and Gus McLaren; furniture designer Fred Lowen, and architects Fritz Janeba and John Hipwell (Reeves & Snape, 2020). The area also attracted day trippers and holiday makers, who were allured by the tranquil river scenery and bushland surrounds. Its reputation for striking river scenery was further enhanced with the establishment of the Warrandyte State Park in 1975 (Warrandyte Historical Society, n.d).

During the postwar era, the bush landscape gradually punctuated by innovative, architect-designed dwellings. Their designers included Hipwell, Janeba, Marcus Barlow, Robin Boyd and John and Phyllis Murphy. Many of these houses, however, were destroyed in the 1962

bushfire. However, the incident also paved ways for a new wave of considered housing development in the ensuing decades (Reeves & Snape, 2020).

### History

In 1887, Richard Cornwall Lee, a miner in Warrandyte, was granted 16-acres of land, forming part of Crown Allotment 24A, Section 4A of the Nillumbik Parish (CT: V2143F551). The land remained the property of Richard Lee and his family until 1937, when the land was purchased by Joseph Clive Nield, a school teacher (CT:V2143F551). With his wife Janet, Joseph Clive Nield (known as Clive Nield) established an alternative school on the site. The school opened in 1939 and contained buildings designed by architects including Fritz Janeba and Acheson Best Overend (Reeves, 2000). However, due to financial difficulty, the school was closed by c1946 (Victorian Collections, 2019). In 1949, the property was bought by real estate agent Albert Robertson, who subdivided the property into several small allotments and sold them to individual buyers in 1950 (CT: V2143F551). Most of the buildings were later destroyed in the 1962 bushfire.

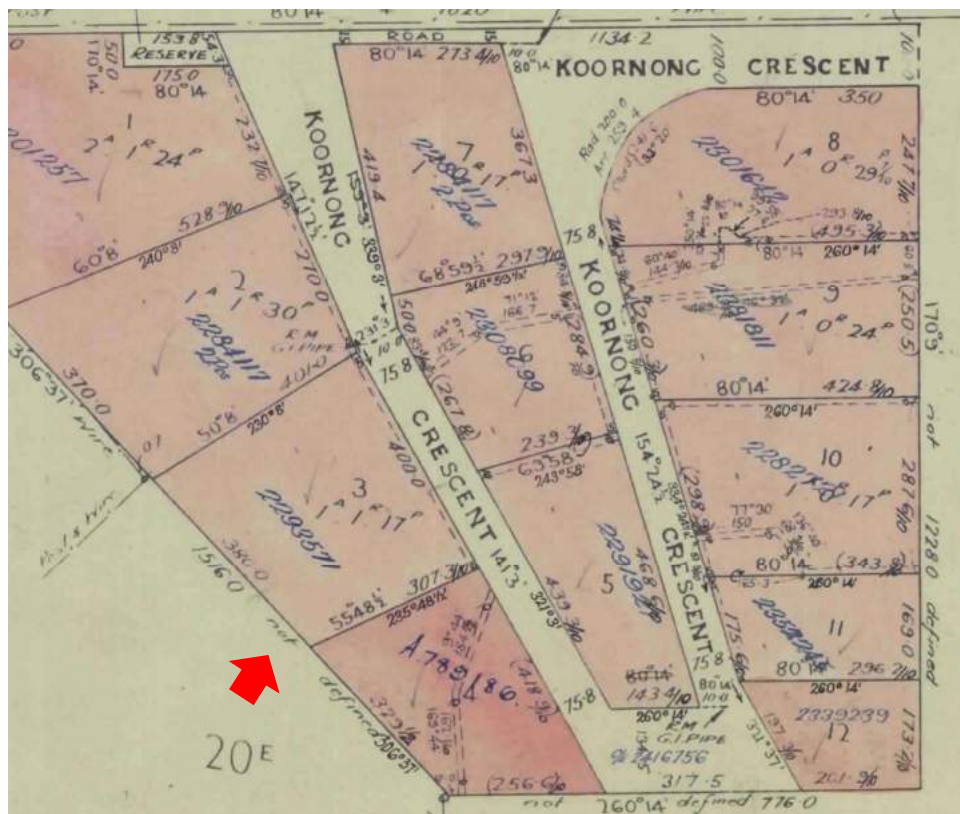


Figure 1: Extract from Certificate of Title F2143F551 showing the subdivision of the former Koonong School site in 1950. The subject site is indicated with a red arrow. Yarra River is located on the right. Source: Land Victoria.

In 1950, Lot 3 of the subdivision, which was to become 17 Koornong Crescent, was purchased by George Bruce Souter (aka Bruce Souter), a former army officer (NAA: B883: Army, 2nd AI F) and engineer from Adelaide (CT:V7740F131). He bought the property with the intention to build a family home for him and his wife, Leila Margaret (known locally as Lee Souter). At the time of purchase, Lot 3 was reportedly to be the only vacant block that contained no structure of Koonong School (Lee Souter, 2010).

The house was constructed within Lot 3 in c1953-57, using stones quarried from Lilydale (Souter, 2010) According to a 2010 interview with Lee Souter (c1910-2010), in essence, the concept of the residence was developed by Bruce Souter, but he sought assistance of an architect named P Packer to realise the project (Souter, 2010). As no further information



of Packer is available, it remains unclear whether he had in fact involved in the design of the Souter residence and whether he designed any other buildings in Nillumbik Shire or across Victoria. According to the Warrandyte Historical Society, another possible architect was Douglas (Doug) Carmelo Shannon. Shannon, who had also served in the Australian Imperial Army during WWII (NAA: B883: VX102752), was a resident at Kangaroo Road and purportedly an acquaintance of Bruce Souter (Warrandyte Historical Society, pers. comm 25 March 2022). Similarly, no documentary evidence has been retrieved to verify Shannon's involvement with the Souter residence.

The original house comprised a linear plan with a slight bend at the centre, as to mimic the shape of a boomerang (Souter, 2010). The north and south elevations feature window walls, comprising prominent timber mullions. The residence escaped the 1962 bushfire, which destroyed many buildings in Warrandyte and surrounding areas. The Souters also constructed a swimming pool to the southwest of the house. In 1972, the Souters made further alterations and additions to the house to suit their living requirements. These included the conversion of an eastern garage to a bedroom. . The roof form was also extended further eastward to create a carport. Further extension was added on the south to create more internal space.



Figure 2: Aerial photo dates 1971 shows the original footprint of 17 Koornong Crescent. The swimming pool (indicated with an arrow) is visible (indicated with a blue arrow). Source: Landata



Figure 3: The 1970s addition and alteration saw the conversion of a former garage into an additional room (indicated with red). The work also involved the creation of an additional carport (indicated with yellow). Source: Trethowan Architecture, 2022.

After Bruce's death in c 2000s, Leila Margaret continued to live in the house until her death in 2010.

### Description & Integrity

The subject site is located on the west of the west branch road of Koornong Crescent. The property is a sizeable block that slopes downhill on the southwest. The site has no fence is marked by mature trees and vegetation.



Figure 4: Aerial view shows the subject site at 17 Koornong Crescent. Source: VicPlan 2022.

The subject site comprises a single-storey brick and timber residence constructed in c1956. On the south, the residence is supported by stone foundation, which elevates the house to the street level on its north (front) elevation. The residence comprises a



predominantly linear plan, with a slight offset at the centre, on a east-west axis. It comprises a flat-roof form with corrugated iron cladding. Its wide eaves extend forward on the west and south elevations to create a covered deck area. The north elevation features vertical timber wall cladding, dominated by two large set of window and door openings, with fanlights, at the centre. The window openings are marked by large expanse of glazing and prominent timber mullions. To their east, a former garage was converted to an additional bedroom, which is dominated by a pair of large windows with fanlight, similar to the design of the existing. To their west, three rectangular timber-framed window openings punctuate along the upper section of the wall. The windowed walls dominate both the west and south elevations.

On the east, the elevation is featured by rubble stone wall. The south section of the wall is a c1970s extension, constructed with the same rubble stones by the same stonemason. As part of the c1970s work, the flat roof form is extended further southward to create an additional carport. To its west, the residence comprises a c1970s brick extension, overpainted dark brown. To its east, the roof form is extended forward to create an additional carport.



Figure 5: Image shows the north and west elevation of the residence. Source: Trethowan Architecture, 2022.



Figure 6: The windowed walls of the south and west elevations. Source: Trethowan Architecture, 2022.



Figure 7: The east elevation of the residence. The south (left) section of the wall is a c1970s extension. Source: Trethowan Architecture, 2022.



Figure 8: The brick extension (left) and the additional carport (right) located on the southeast of the residence. Source: Trethowan Architecture, 2022.

To the southwest of the residence is the location of a c1960s swimming pool. A brick bunker is located on the east end of the swimming pool.





Figure 9: The c1960s swimming pool located on the southwest of the property. Source: Trethowan Architecture, 2022.



Figure 10: the bunker located to the east end of the pool. Source: Trethowan Architecture, 2022.

## Comparative Analysis

International Style began to make a worldwide impact after World War II, prompting a unified building style worldwide. Despite this, the International Style also began to develop some recognisable regional variations. In Australia, almost every capital city had developed its own style, which were based on the interpretation of modern architecture of architects in the respective cities and states.

The concept of a Melbourne Regional Style emerged in 1947 in Robin Boyd's publication *Victorian Modern*. Architects worked in the style campaigned for the simple elegance offered by the International Style, while developing a regional architectural language that could be easily understood by the average citizens. Melbourne-Regional-Style houses were mostly residential and located in Melbourne's outer suburbs or in the bush (Apperley et al, 1989:218), such as in Warrandyte and Eltham. The reason for this maybe that the young architects had difficulty understanding Melbourne's urban environment in the aftermath of WWII and chose these areas to express their architectural ideas (Goad, 1992:2/30). The houses were typically narrow, linear, single-storey dwelling with a low pitched gable roof, exposed rafters and wide eaves. Walls were generally bagged or painted brick and contain large areas of glass with regularly spaced timber mullions.

As the 1950s progressed, larger, more expensive versions of the style began to appear in the more affluent suburbs in Melbourne and the flat-roof house with the wide, overhanging eaves became more acceptable.

In Shire of Nillumbik, several houses have been constructed with similar style during the 1960s. Comparable examples include:

Comparable examples include:

### *Nichol House (HO 103) at 49 Kangaroo Ground-Warrandyte Road North Warrandyte*

The house, built in 1949, is historically and architecturally significant as one of six notable houses in the Warrandyte-Eltham area designed by the prominent architect Robin Boyd between the 1940s and 1960s. It is a rare, early and notable example of Australian Modernist domestic architecture. It is also a relatively early example of Boyd's work (Criteria B, F & H). The house is historically significant for its association with the active artistic community of the Eltham-Warrandyte area (Criterion H). The house features a linear plan and windowed walls, featuring dominant window openings with prominent timber mullions, vertical timber cladding and stone chimney. The built form shares similar design approach, material and colour choice with 17 Koornong Crescent, confirming a strong influence of Melbourne Regional Style initiated by Boyd.



Figure 11:: front elevation of Nicol House, featuring prominent rectangular window forms and vertical timber cladding. Source: Realestate.com.au, c2010s.



Figure 12: The windowed wall of Nichol House. Note the similar approach to window design shared by 17 Koornong Crescent. Source: realestate.com.au, c2010s.

### ***Handfield Residence(HO83) at 16 Homestead Road, Eltham***

The house, constructed in 1960, is another architecturally significant residence designed by Robin Boyd after he returned from lecturing tours in Japan. The house is noted for its incorporation of traditional Japanese design and features modular wall arrangements, solid and glazed panels and sliding exterior doors and because the courtyard planning, floor to ceiling glass walls and the combination of single and double storey sections on the steep site illustrate quite advanced dwelling design for the time. Despite its Japanese influence, the characteristics of Internationalism and Melbourne Regional Style remain clearly legible.



Figure 13. Image dated c1992 shows the double-storey elevation of Handfield Residence. Source: Nillumbik Shire Heritage Study, 1992.



Figure 14. The courtyard setting of the Handfield Residence in c1998. Note the glazed panels that clad the entire elevation. Source: realestateview.com.au.



*Wright House (HO105) at 84 Kangaroo Ground- Warrandyte Road, North Warrandyte*

The house, constructed in 1964, is another Robin Boyd design in the Shire of Nillumbik (Criteria B, D, F & H). It serves as a notable example of Australian Modernist domestic architecture. The house is set on two levels and featured exposed oregon beams and bagged and painted surfaces evoking the Eltham mud-brick era (Criterion F). It comprises the simple, rectangular plan and built form, windowed wall featuring large windows with timber mullions, and wide projecting eaves. The design approach and material choice are similar to *Nichol House* (HO103) and 17 Koorngong Crescent. This example has once again highlighted the strong influence of Melbourne Regional Style on the design of 17 Koorngong Crescent.



Figure 15: Wright House at 84 Kangaroo-Warrandyte Road. Note the rectangular built form and windowed walls. Source: Nillumbik Shire Heritage Study, 1997.



Figure 16. Wright House in c2012. Source: domain.com.au, 2012.

*'Tarrangower', 30 Koorngong Crescent, Warrandyte North (Recommended for an HO)*

The c1965 house, which is located just to the south of the subject site, is a comparative example in terms of its historical and architectural/ aesthetic significance at a local level. Historically, the house is associated with discharged army officers who were seeking to establish a new life in the Shire of Nillumbik after their military experience. Designed by Albert William Ross, a former employee of Grounds Boyd and Romberg, 'Tarrangower' is aesthetically significant as a piece of residential architecture that perpetuates the Melbourne Regional Style within the Shire of Nillumbik. Similar to the subject site, 'Tarrangower' is a purposefully-built residence to the former servicemen that chose to settle in Warrandyte North and is therefore socially significant to the Shire of Nillumbik. .



Figure 17: 'Tarrangower' located at 30 Koorngong Crescent, which demonstrates the influence of Melbourne Regional Style. Source: Dianna Snape, 2020.



The comparative analysis indicates 17 Koornong Crescent is a 1950s example of Melbourne Regional Style. Comparison with residences of a similar period and style indicates that the house has been influenced by the Style and in particular, by the design of Robin Boyd. While the identity of the architect cannot be established, the residence is aesthetically, historically and socially significant as a purposefully-built Melbourne Regional Style residence for a former serviceman and his family, who chose to settle in the Shire of Nillumbik during the postwar era.

### **Assessment Against Criteria**

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

#### ***CRITERION A: Importance to the course or pattern of the Shire of Nillumbik's cultural or natural history (historical significance).***

The house at 17 Koornong Crescent is a good example of an early residence that marks the beginning of the postwar residential development in the former Koornong School site in the 1950s. It is one of the early residences constructed in the Melbourne Regional Style, which was a prominent feature of the post-war housing style in the Shire of Nillumbik. The residence, constructed by local stonemasons, was a bespoke designed home for a former serviceman and his family that chose to settle in the Shire of Nillumbik after the Second World War. As such, the residence demonstrates the changing requirements and style of residential development in the area in the post-war period as new, non-farming residents and ex servicemen and their families moved into this area.

*CRITERION B: Possession of uncommon, rare or endangered aspects of the Shire of Nillumbik's cultural or natural history (rarity). N/A*

*CRITERION C: Potential to yield information that will contribute to an understanding of the Shire of Nillumbik's cultural or natural history (research potential).N/A*

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

#### ***CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).***

17 Koornong Crescent is of aesthetic and architectural significance to the Shire of Nillumbik as an early example of a home designed for its bushland setting and location, influenced by the Melbourne Regional Style. The house demonstrates characteristic features such as the flat roof, broad eaves, window walls, incorporation of timber cladding and rockwork, and the particular plan elongated to follow the curve of the terrain.

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

*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). N/A*

*CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the Shire of Nillumbik's history (associative significance). N/A*

### **Statement of Significance**

*What is significant?*

The residence and its landscaped setting.

*How is it significant?*

17 Koorngong Crescent is of local historic and aesthetic significance to the Shire of Nillumbik.

*Why is it significant?*

17 Koorngong Crescent is historically significant as an example of a residence that marks the early phase of the postwar residential development in the Shire, in this case around the former Koorngong School site in the 1950s and chosen by a war veteran for their home. The house demonstrates the change in living requirements and lifestyle that differed from the previous pre-war farming communities in the Nillumbik Shire. (Criterion A)

The residence is of aesthetic significance to the Nillumbik Shire as an example of a local residence displaying the early influence of the Melbourne Regional Style. The house demonstrates characteristic features such as the flat roof, broad eaves, window walls, incorporation of timber cladding and rockwork, and the particular plan elongated to sit the curve of the terrain. (Criterion E).

**Grading and Recommendations**

Recommended for inclusion in the schedule to the Heritage Overlay of the Nillumbik Planning Scheme.

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

<b>External Paint Controls</b> <i>Is a permit required to paint an already painted surface?</i>	No
<b>Internal Alteration Controls</b> <i>Is a permit required for internal alterations?</i>	No
<b>Tree Controls</b> <i>Is a permit required to remove a tree?</i>	No
<b>Victorian Heritage Register</b> <i>Is the place included on the Victorian Heritage Register?</i>	No
<b>Incorporated Plan</b> <i>Does an Incorporated Plan apply to the site?</i>	No
<b>Outbuildings and fences exemptions</b> <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	No
<b>Prohibited uses may be permitted</b> <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
<b>Aboriginal Heritage Place</b> <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

**Identified By**

Trethowan Architecture

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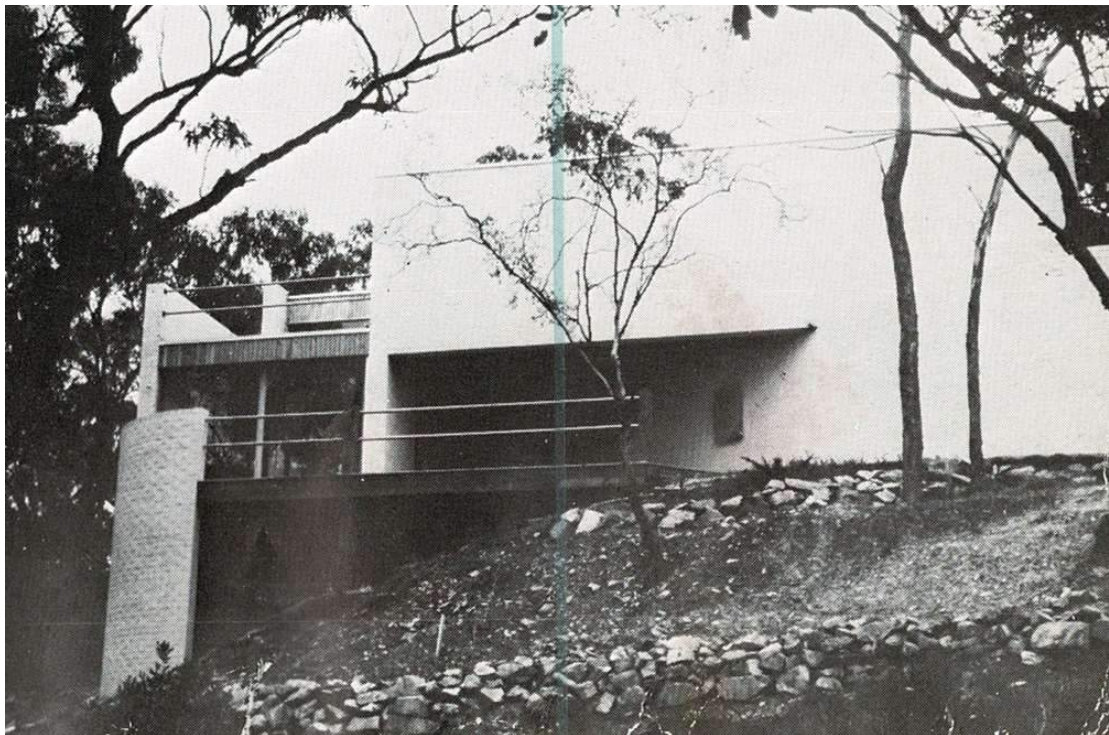
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**Title:** Zadnic House, 7 Banoon Road Eltham  
**Identified by:** Peter Mills and Samantha Westbrooke  
**Prepared by:** Trethowan Architecture

**Address:** 7 Banoon Road Eltham

<b>Name:</b> Zadnic House	<b>Survey Date:</b> NA
<b>Place Type:</b> House	<b>Architect:</b> Ken Robinson
<b>Grading:</b> Locally significant	<b>Builder:</b> G Stewart
<b>Extent of Overlay:</b> Property boundaries	<b>Construction Date:</b> 1975



The house at 7 Banoon Road in c.1976. Source: Day 1976 p.185.



Contemporary aerial of house at 7 Banoon Road Eltham. Image source: Nearmap 2021.

## Historical Context

The following history is extracted from 'War Memorial Building Complex, 903-907 Main Road' Eltham, draft citation, prepared for Nillumbik Shire Council by Context Pty Ltd in 2020.

Eltham, situated in hilly country northeast of Melbourne, is located on the country of the Wurundjeriwillam clan of the Woi wurrung, one of the five tribes of the Kulin Nation. A plan for fifty allotments in the Township of Eltham, Parish of Nillumbik, was announced in 1848, with the name officially gazetted in 1851. The township, near the junction of the Diamond Creek and the Yarra River, was laid out an area bounded by Baxter Street, Diamond Creek, Dalton Street and Bolton Street. This area is known today as Eltham South. Present-day Eltham, however, was not established on the township reserve, where land proved difficult to sell. Instead, the town grew from allotments in Section IV of the Parish of Nillumbik located on Main Road, to the north of Dalton Street and the township reserve (Butler 1996:32). The township grew during the 1850s around a cluster of buildings at the corner of Pitt Street and Main Road within the Little Eltham subdivision. Located on the road to the Caledonian Diggings, this small township became a service centre for the surrounding mining areas, and by 1854 supported a population of 282. In this period Eltham had two hotels, a brewery and tannery on Diamond Creek. Several public buildings and institutions, including a police station, Wesleyan chapel, a Church of England School and a National School, were established in the 1850s -70s (Context, 2020:1).

Between the 1860s and the 1880s, Eltham supplied food and produce for the gold-mining communities of the Caledonian Diggings at Queenstown (St Andrews) and Panton Hill. It also became a stopping place on route to the Woods Point diggings. Eltham's population grew in response. In 1871, the town's population was 165 and by 1881 this had increased to 388 (Victorian Places 2015). Several large properties surrounding the township had absentee owners, who subdivided their properties into smaller farms either for lease or sale. The smaller properties, especially in the Little Eltham township, were run by farmers who often made a modest living as wage labourers. Like many later Eltham residents, they were attracted by cheap land and the country life (Butler 1996:33).

The railway was extended to Eltham opened in 1902, which brought excursionists from Melbourne, many of whom picked wattle during the flowering season, and focused development of the Eltham township around the railway station. Eltham was a picturesque village with the advantage of its proximity to metropolitan Melbourne as well as to attractive countryside with farms and uncleared stringybark forest (Victorian Places 2015). The attractive bush scenery attracted artists, writers and nature-lovers. The landscape painter Walter Withers (1854-1914) moved to Eltham in 1902 when the railway opened; other artists, including members of the Heidelberg School, painted in the area in the open air. Clara Southern and May Vale, landscape painters and students of Frederick McCubbin, settled in the region. Vale resided at Diamond Creek and Southern at Warrandyte (Bartolomei 2008). The war artist Will Longstaff also lived in Eltham for a period. Artist Justus Jorgensen established the notable Montsalvat artist's colony buildings, on land he purchased in 1934. Seeking a closer engagement with the natural environment, the establishment of Montsalvat, with its adobe and rammed earth buildings, influenced future mud brick construction in the area. Several local architects and designers, including Alistair Knox, specialised in mud brick housing in the postwar period (Victorian Places 2015). Others who have been inspired by Eltham and have made the region their home include landscape architect Edna Walling, authors Alan Marshall and Carolyn Van Langenberg, artists Clifton Pugh and Danila Vassilieff; composers and musicians Graeme and Roger Bell; jewellers and sculptors Michael Wilson, Simon Icarus Baigent and Matcham Skipper; writer CB Christensen; poet Chris Wallace-Crabbe; and actress Kerry Armstrong (Bartolomei 2008; Pierce 1987:354).

Eltham experienced significant postwar development with a number of residential estates subdivided and put up for sale. The population of the town increased from 927 in 1933, to 1278 in 1947, to 7177 in 1971. As a result, Eltham High School opened in 1950 and the Catholic Ladies College was relocated to Eltham in 1971 (Victorian Places 2015). The Eltham War Memorial Trust Baby Health Centre opened in 1951. New shire offices opened in 1965, and Eltham College commenced classes in 1974 (Eltham District Historical Society 2000:np).

A distinctive style in local building emerged in Eltham in the postwar period, with a strong use of natural materials, low form structures, and an integration with the natural environment and the preference for bush gardens, especially after the 1970s. The Eltham Library, designed by architect Greg Burgess, was constructed in mud brick and recycled timbers and received the RIAA Institutional Architecture Award in 1995 (Bartolomei 2008).

The Shire of Eltham became part of the Shire of Nillumbik in 1994, with a small area becoming part of the City of Banyule.

#### *Ken Robinson - Architect*

Born in 1944 in East Melbourne, Ken Robinson grew up in Alphington and began Architecture at the University of Melbourne in 1962, studying under Brian Lewis. He describes the School of Architecture as 'a wonderful experience - colourful and exciting, a whole new world of art and interaction with interesting people' (pers.comm.). After graduating in 1967 he completed an internship with Peter McIntyre and was involved with the design of some of McIntyre's earlier 'Modern Houses'.

Robinson became a sole practitioner in 1968, collaborating with other enthusiastic recent graduates of the University of Melbourne School of Architecture. He worked closely with Dennis Carter and together they started Robinson Carter Architects in South Melbourne.

It was during this time Robinson was approached by Alex and Megan Zadnic, who commissioned the house at 7 Banoon Road Eltham. The design was partially a product of Robinson's interest in the Art Deco period, utilising curves, 45 degree angles, flat rooms and pitched ceilings.

In the mid 1970s, Ken Robinson left Robinson Carter Architects to pursue a heritage reconstruction project near Kyneton Victoria, immersing himself in working with brick, stone and slate. During this time he continued work as a sole practitioner, designing the Cave house at Wye River, and Brocklebank at Kyneton, both in Victoria.

In the early 1980s he moved to the Noosa hinterland in Queensland, where he designed buildings to suit the subtropical environment, utilising lightweight materials such as metal and timber. In 1990 his Spargo House in Noosa was awarded an HIA Queensland award for House of the Year.

#### **History**

On 19 January 1966 Donald Finlay Fergusson Thomson of Worlingworth, Eltham South (Anthropologist) became the first owner of Lot 1, Plan of Subdivision 71415, Parish of Nillumbik, County of Evelyn (the subject site). He died on 12 May 1970 and the property was inherited by Dorita Maria Thomson, widow, with probate granted 1 October 1971. The land was purchased by Alexander Zadnic (Engineer) and Dorothea Megan Zadnic (married woman) of 10 Cypress Avenue Lower Templestowe on 28 July 1972. Dorothea became sole proprietor on 4 December 1992.



The house was commissioned by the Zadnics to be designed by architect Ken Robinson and was the Age-RAIA House of the Week on 9 June 1975 (p.8).

8 HOUSES & PROPERTY THE AGE, Monday, June 9, 1975

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**THE AGE-RAIA HOUSE OF THE WEEK**

## Two-storey brick home set in acre of rugged bush

A WOODED acre site at Eltham provided freedom and inspiration for the design of the Zadnic house by architect Ken Robinson. It is perhaps no coincidence that its neighbor, the Nichols house, by architect Kevin Borland, was last year's Bronze Medal Award winner in the domestic category.

The concept — a clean, white geometric form — stands out in contrast to the rugged terrain but extended, curved brick walls hug the contours to a unifying relationship of house and site.

Sunlight filtering through the trees creates changing shadows on the patterned brickwork, minimizing the need for glass to project a large area of glass in the design.

The internal planning — at first difficult to comprehend — is really a simple two-storey stack, cut at an angle by brick load-bearing walls along the contours of the site.

The curved extensions of these walls enclose pockets of outdoor space such as terrace and outdoor living areas and provide protective solid balustrades to the elevated timber decks.

From the driveway the visitor is directed by one of the walls to the entry at the midline of the plan.

From this point formal and informal living areas, as well as the dining room and kitchen, open off in different directions.

The stairs also emanating from this point leads up to a fly-over gallery linking the bedrooms on the upper level.

The use of two-storey vertical space in the centre of the plan provides a visual and acoustic link between the family living area and the upper-level bedrooms.

One bathroom on this level separates the bedrooms and gives the convenience of an en suite without the expense of an extra bathroom.

All main rooms open on to timber decks designed to conserve particular views across the terraces and give protected outdoor extensions of living spaces with a high degree of privacy from the road.

These carefully planned outlooks give an individual quality to each room, ensuring that the house is flooded with sunlight throughout the day.

Because of the steep site a third floor level was created below the living room to provide a useful games area completely separate from the normal functions of the house.

Internally, the bagged brickwork is used as a textured wall surface and solid walls are clad in natural pine to give a light quality to the spaces.

Pine is also used extensively as a factory timber for custom-made benches in the kitchen.

Externally, there has been a minimal interference with the bush setting, but service and outdoor living areas have been nestled and paved in brick as a useful adjunct to internal living areas.

**THE AGE-RAIA CITATION AWARD No. 29** By JOHN BARKER, Director, RAIA (Victorian Chapter)




**Service data**

ARCHITECT: Ken Robinson  
 OWNER: A. Zadnic  
 ADDRESS: Banoon Road, Eltham  
 BUILDER: G. Stewart  
 ENGINEER: Beauchamp & Huggard

ROOF: Steel deck  
 WALLS: Brick bagged and painted  
 FLOORS: Timber  
 DECKS: Coloured pine  
 WINDOWS: Slatted  
 HEATING: Perax ducted gas-fired system



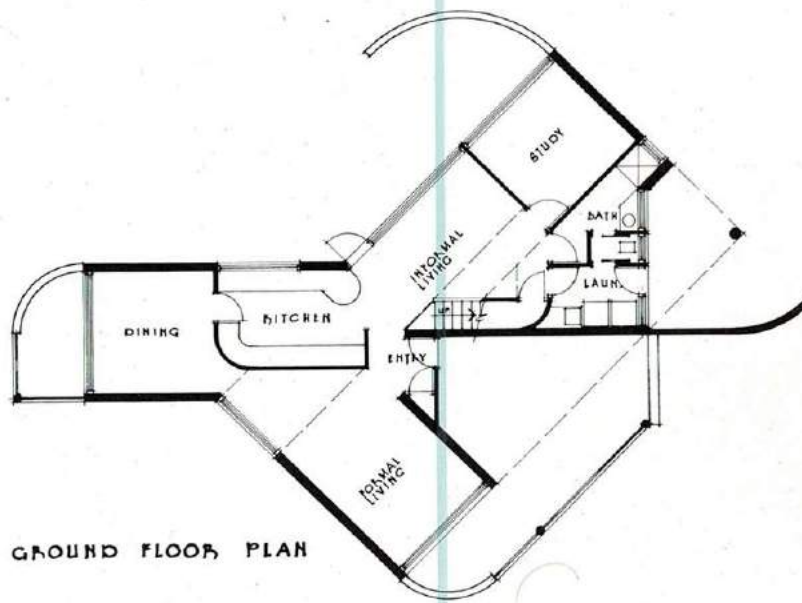
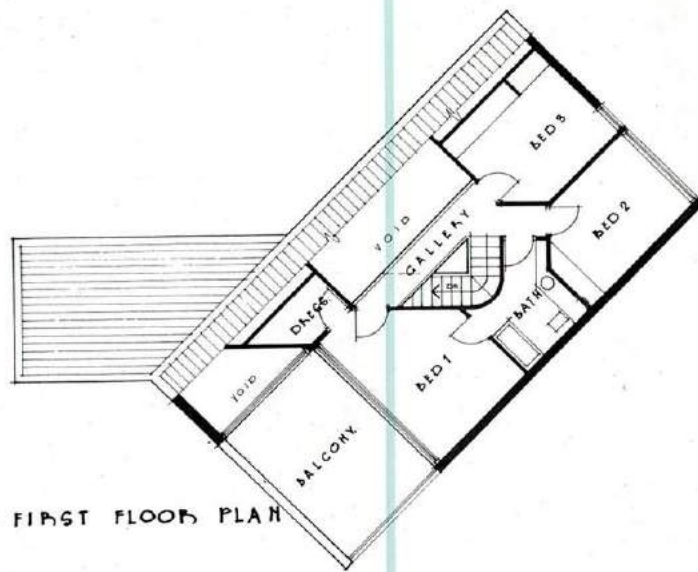

Source: Age, 9 June 1975 p.8.

### Description & Integrity

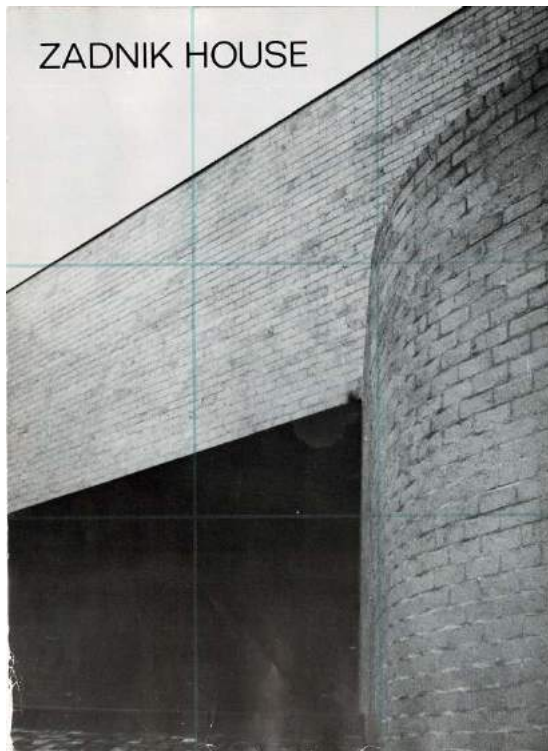
The house is set on a sloping, treed corner site of approximately 4400sqm. The building is of masonry construction with an exterior of bagged and painted brick, a metal roof, and timber window frames, decks and floors. Double tubular metal rails run horizontally beside balconies and decks. The form of the house is of simple rectangular shapes, over two distinct levels, and features curving brick arms at ground level.

In contrast to the earthy 'Eltham Style' of the 60s and 70s which express the bush environment through their materials such as mud brick, handmade brick, reclaimed and new timber, the materials of this house stand apart from their natural bushland setting:

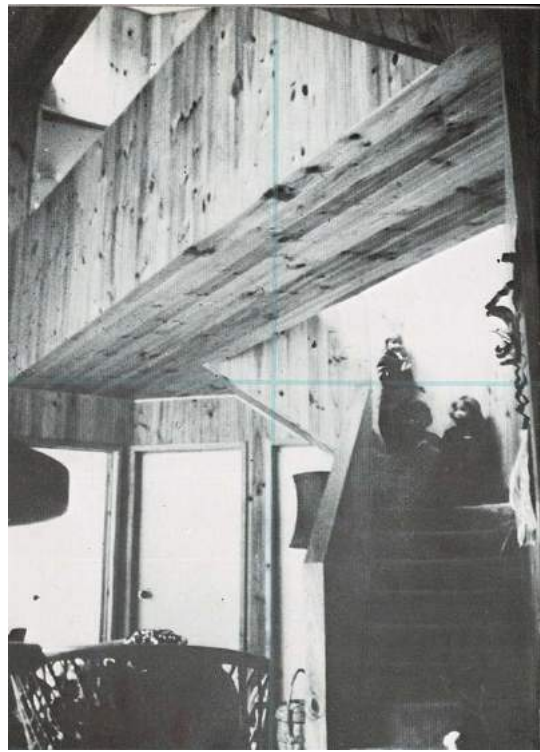
*The clean white geometrical form of Ken Robinson's Zadnik house, located on a steeply sloping wooded site in Banoon Road, Eltham, was similarly intended to stand out 'in contrast to the rugged terrain'. The walls were of painted bagged brick and the roof of metal deck. (Mills and Westbrooke 2016 p.90)*



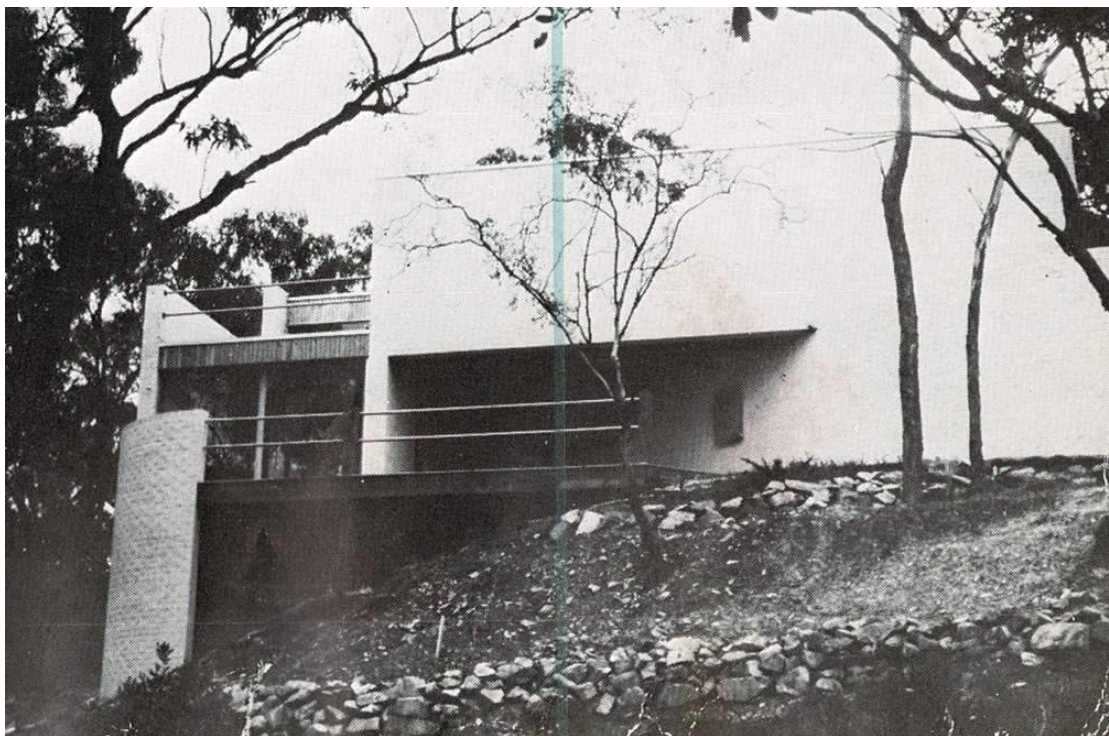
First Floor and Ground Floor plans. Image source: Day 1976 p.185.



Exterior showing bagged brick walls.  
Image source: Day 1976 p.184.



Timber lined interior.  
Image source: Day 1976 p.186.



The house at 7 Banoon Road in c.1976. Source: Day 1976 p.185.



## Comparative Analysis

The Zadnic house moves away from the 'Eltham Style' of timber and mud brick, and neither does it follow the complex, detailed timber-rich forms of Ken Borland which step in stages down their sloping bushland sites. The house stands apart from its setting, bright and bold, and is stylistically unique for the period in this municipality. Robinson noted his interest at this point was in art deco architecture of the 1930s which is evident in the curving brick 'arms' and horizontal tubular rails, but the incorporation of other ideas particular to the time of the house's design such as the 45 degree angles on sections of roof with near flat roof elsewhere, sheer walls, voids, clerestory windows, floor to ceiling glazing, and interior timber lining is apparent, and these combine to produce an innovative and unusual building.

Other houses of the period notable for their unique design include the following:

- Richards House, 80 Dodd Street St Andrews - HO194
- Eltham South Preschool, 35 Fordhams Road Eltham - HO202
- 17 Haldane Road Eltham - Proposed for HO
- 16 Warringah Crescent Eltham - Proposed for HO



Richards House, 80 Dodd Street St Andrews - HO194



Eltham South Preschool, 35 Fordhams Road Eltham - HO202



17 Haldane Road Eltham - Proposed for HO.



14-16 Warringah Crescent Eltham – Proposed for HO.

The Richards House at 80 Dodd Street St Andrews (HO194) was one of a group of often irregularly shaped houses in the area built on sloping sites in the 1970s and 1980s, with angled walls and roof forms, a multiple levels.

The Eltham South Preschool, 35 Fordhams Road Eltham (HO202) was designed by architect Charles Duncan in c.1970s. The form of this building is noticeably unusual amongst 'Eltham Style' buildings of the time, with triangular floor plan.

The house at 17 Haldane Road Eltham – (Proposed for HO) is located immediately to the north of the subject site, this house was designed by Kevin Borland won the RAIA Victoria House of the Year award in 1974, and also adopts an unusual range of interlocking forms and irregular plan.

The house at 14-16 Warringah Crescent Eltham (Proposed for HO) is a concrete block and timber house designed by architect Peter Carmichael of Cocks Carmichael, built in c. 1975.

Ken Robinson's house at 7 Banoon Road compares favourably to these examples in terms of its architectural distinction, using an unusual plan and combination of forms that rise from the landscape, quite different to the more integrative approach of the 'Eltham Style'. In this respect it is most comparable to 14-16 Warringah Crescent, also built around the same time. The combination of Art Deco forms with more Modernist design, combining an angle plan with attached drum form, is distinctive, and the emphasis on sheer walls and expressed materiality tends towards a more Brutalist style.

## Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

*CRITERION A: Importance to the course or pattern of the Shire of Nillumbik's cultural or natural history (historical significance).*

*CRITERION B: Possession of uncommon, rare or endangered aspects of the Shire of Nillumbik's cultural or natural history (rarity).*

*CRITERION C: Potential to yield information that will contribute to an understanding of the Shire of Nillumbik's 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 in exhibiting particular aesthetic characteristics (aesthetic significance).*

The house at 7 Banoon Road is of aesthetic significance to the Shire of Nillumbik. Designed by architect Ken Robinson and recipient of an Age-RAIA house of the Week award in 1975, it was distinctive and notable for the time, exhibiting a new scheme for contemporary architecture in a bush setting which remains unique today. The body of the house is based around a rectangle with a protruding wing, and features bagged brick walls with curving 'arms', horizontal tubular rails, 45 degree angles on parts of the roof and near horizontal on others, sheer walls, voids, clerestory windows and floor to ceiling glazing. The combination of Art Deco forms with more Modernist design, combining an angle plan with attached drum form, is distinctive in Nillumbik, and the emphasis on sheer walls and expressed materiality using brick rather than concrete tends towards a more Brutalist style and a very different architectural approach to what was more popular at the time.

*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 the Shire of Nillumbik's history (associative significance).*



## Statement of Significance

### *What is Significant?*

The house at 7 Banoon Road Eltham is significant.

### *How is it significant?*

The house is aesthetically significant to the Shire of Nillumbik.

### *Why is it significant?*

The house is aesthetically significant as a unique example of late 20th century architectural design in a bush setting, departing from both Modernist and 'Eltham Style' idioms towards a more Brutalist style. The two storey house is based around a rectangle with a protruding wing, and is bright against its surrounds rather than blending with them. The house displays features such as bagged brick walls with curved protruding 'arms', horizontal tubular rails, flat and 45 degree roof planes, sheer walls, voids, clerestory windows and floor to ceiling glazing. (Criterion E)

## Grading and Recommendations

Recommended for inclusion in the schedule to the Heritage Overlay of the Nillumbik Planning Scheme.



Recommended extent for subject site. Image source: Nearmap 2021.

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

<b>External Paint Colours</b> <i>Is a permit required to paint an already painted surface?</i>	No
<b>Internal Alteration Controls</b> <i>Is a permit required for internal alterations?</i>	No
<b>Tree Controls</b> <i>Is a permit required to remove a tree?</i>	No

<b>Victorian Heritage Register</b> <i>Is the place included on the Victorian Heritage Register?</i>	No
<b>Incorporated Plan</b> <i>Does an Incorporated Plan apply to the site?</i>	No
<b>Outbuildings and fences exemptions</b> <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	No
<b>Prohibited uses may be permitted</b> <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
<b>Aboriginal Heritage Place</b> <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

## References

Age, as cited.

Argus, as cited.

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Mills, P. and Westbrooke, S. 2016, *Nillumbik Shire Thematic Environmental History*, prepared for Nillumbik Shire Council.

Bartolomei, D 2008, 'Eltham', eMelbourne, School of Historical and Philosophical Studies, The University of Melbourne, <https://www.emelbourne.net.au/biogs/EM00516b.htm>.

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Eltham District Historical Society 2000, *A Chronology of Known Local Events 1835-early 2000 including those in the Shire of Nillumbik and the former shires of Eltham and Diamond Valley*, Eltham District Historical Society Incorporated.

Context Pty Ltd 2020, 'War Memorial Building Complex, 903-907 Main Road' Eltham, draft citation, prepared for Nillumbik Shire Council.

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Nillumbik Parish Plan 1951, Department of Lands and Survey, Melbourne.

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Personal Communication, Ken Robinson, April 2022.

Victorian Places 2015, 'Christmas Hills', Monash University and The University of Queensland, <https://www.victorianplaces.com.au/>, accessed online 06 April. 2022

**Title:** Former Nichols House, 17 Haldane Road Eltham  
**Identified by:** Context PL  
**Prepared by:** Trethowan Architecture

**Address:** 17 Haldane Road Eltham

<b>Name:</b> Former Nichols House	<b>Survey Date:</b> 11 March 2022
<b>Place Type:</b> House	<b>Architect:</b> Kevin Borland
<b>Grading:</b> Significant	<b>Builder:</b> J and LM Leaford
<b>Extent of Overlay:</b> Property boundaries	<b>Construction Date:</b> 1973



North facade and carport, 17 Haldane Road Eltham. Source: Trethowan Architecture 2022

## Historical Context

The following history is extracted from 'War Memorial Building Complex, 903-907 Main Road' Eltham, draft citation, prepared for Nillumbik Shire Council by Context Pty Ltd in 2020.

Eltham, situated in hilly country northeast of Melbourne, is located on the country of the Wurundjeriwillam clan of the Woi wurrung, one of the five tribes of the Kulin Nation. A plan for fifty allotments in the Township of Eltham, Parish of Nillumbik, was announced in 1848, with the name officially gazetted in 1851. The township, near the junction of the Diamond Creek and the Yarra River, was laid out an area bounded by Baxter Street, Diamond Creek, Dalton Street and Bolton Street. This area is known today as Eltham South. Present-day Eltham, however, was not established on the township reserve, where land proved difficult to sell. Instead, the town grew from allotments in Section IV of the Parish of Nillumbik located on Main Road, to the north of Dalton Street and the township reserve (Butler 1996:32). The township grew during the 1850s around a cluster of buildings at the corner of Pitt Street and Main Road within the Little Eltham subdivision. Located on the road to the Caledonian Diggings, this small township became a service centre for the surrounding mining areas, and by 1854 supported a population of 282. In this period Eltham had two



hotels, a brewery and tannery on Diamond Creek. Several public buildings and institutions, including a police station, Wesleyan chapel, a Church of England School and a National School, were established in the 1850s -70s (Context, 2020:1).

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A distinctive style in local building emerged in Eltham in the postwar period, with a strong use of natural materials, low form structures, and an integration with the natural environment and the preference for bush gardens, especially after the 1970s. The Eltham Library, designed by architect Greg Burgess, was constructed in mud brick and recycled timbers and received the RAIA Institutional Architecture Award in 1995 (Bartolomei 2008).

A group of young Modernist architects, later described by Robin Boyd as the Melbourne Moderns, made a small but significant contribution to the experimental activity occurring in the Nillumbik area and in adjoining suburbs such as Warrandyte and Lower Plenty. The greatest concentration of their work was along the Kangaroo Ground–Warrandyte Road in North Warrandyte. Apperly et al. would later describe their style as 'Post-war Melbourne

Regional' (Apperly, Irving & Reynolds 1995, p. 220–1). The Melbourne Moderns experimented with unusual structural systems and materials including steel frames, concrete block and strawboard panels (Heritage Alliance 2008, p. 22). ). Robin Boyd designed a house in North Warrandyte for artists Doris and Ken Nichol (1949–50) (HO103). This is one of Boyd's earliest surviving works; it is also an example of his penchant for the structural expression of timber, most visible here in the sloping timber-framed window walls. The young architect, Kevin Borland's Rice house in Eltham (HO254) built for Harrie and Lorna Rice, was another clear example of the structuralist bent in the Nillumbik area (Nillumbik Thematic Environmental History 2016:77).

The Shire of Eltham became part of the Shire of Nillumbik in 1994, with a small area becoming part of the City of Banyule.

### **Architect: Kevin Borland (1926-2000)**

A brief history has been extracted from 'Kevin Borland' in *Encyclopedia of Australian Architecture* (Evans 2012) and *Kevin Borland: Architecture from the heart* (Evans, Borland & Hamann 2006).

Employed by architect Best Overend in his youth, Borland studied at the Melbourne Technical College before he commenced architecture at the University of Melbourne in 1944. Enlisting during the war, he finished studies in 1951 with honours and with a Diploma in Town and Regional Planning. Immediately following university, he along with Peter McIntyre rented the basement of Mockridge, Stahle and Mitchell's office, while working with Robin Boyd and Neil Clerehan at the RVIA Small Homes Service. In 1952, they combined with John and Phyllis Murphy and engineer Bill Irwin to put forward the winning design for the Olympic Swimming Stadium (VHR H1977).

At the same time, he was undertaking his first residential commission for the Rice family at Eltham, using the experimental Ctesiphon construction system of intersecting catenary concrete arches (VHR H0123). This period also saw the construction of the Klepner House (1955), the Stein House (1956) and the Mollar House (1959), as well as Borland commencing teaching in 1955, a career that would last three decades and influence generations of architects in Melbourne.

In 1962, Borland also began his relationship with the Preshil School in Kew (VHR H0072), with the following decade producing a number of commissions including the octagonal hall (Kevin Borland Hall, 1962), classrooms ('treehouse', 1964) and home rooms (1972).

In conjunction with Daryl Jackson, he designed the seminal Brutalist building, the Harold Holt Swim Centre, in Malvern, in 1968-69 (VHR H0069). It was also in 1969-1970 that he would design the rugged timber Paton House, a project that was to influence his future output strongly, and win house of the year in 1972 (RAIA Victorian Chapter). Subsequent designs in this geometric style included the Nichols house in Eltham (1973), the Crossman flats at Launching Place (1973), the Colvin house in Warrandyte (1974), the McCaughey house in Tallarook (1975), and the Marshall house in Somers (1975).

In 1973, he founded the Architects Group, as a means to accommodate large projects into his growing practice and invited architects Max May, Osric Spence and Philip Cohen to the firm, with the venture lasting until 1977 and completing 'New Gordon House' in 1974-76 and the Clyde Cameron College in Wodonga in 1975-77 (VHR H2192).

During a time when industry awards weren't as widespread as today, Borland's designs won 11 awards and citations from the Royal Australian Institute of Architects Victorian Chapter, and his lasting impact to Victoria is acknowledged further with the recognition of five projects on the State Heritage Register.

## History

On 19 January 1966 Donald Finlay Fergusson Thomson of Worlingworth, Eltham South (Anthropologist) became the first owner of Lot 4, Plan of Subdivision 71415, Parish of Nillumbik, County of Evelyn (the subject site). He died on 12 May 1970 and the property was inherited by Dorita Maria Thomson, widow, with probate granted 1 October 1971. On 14 February 1972 Roy Bruce Nichols, (Company Director) and Jennifer Ann Nichols (married woman) both of 19 Silverdale Road Ivanhoe, became joint proprietors and later commissioned the house to be designed by Kevin Borland. The house won the Age-RAIA House of the Year Award jointly with Max May's Rattle house at Harkaway. Hard landscaping was by landscape designer Gordon Ford (pers.comm).

Ronald and Jennifer Gowan bought the property on 31 October 1996 and are the current owners.



RAIA award plaque, front entry hall. Source: Trethowan Architecture 2022.

**Below:** Age announcement of the winning designs. Source: Age, 17 October 1974.



THE AGE, Thursday, October 17, 1974

## Architects share House of Year Award



The house owned by Mr. and Mrs. Bruce Nichols, of Eltham, designed by Mr. Kevin Borland.



The house owned by Mr. and Mrs. Ken Rattle of Harkaway. Mr. Max May designed the home.



Miss Penny Goldin

## Students win medal for hills study

**Two architects last night shared "The Age"-R.A.I.A. House of the Year award.**

Mr. Kevin Borland and Mr. Max May each won bronze medals in the award.

Mr. Borland won his medal for the design of a house owned by Mr. and Mrs. Bruce Nichols, in Eltham. Mr. May designed the house owned by Mr. and Mrs. Ken Rattle at Harkaway.

The award is presented each year by the Royal Australian Institute of Architects (Victorian Chapter).

them being turned into outer suburbs of Melbourne if strong action was not taken.

The group also investigated other environmental problems facing the Dandenongs, including the overuse of parks and reserves.

A citation was given to Professor George Seddon, of the Centre for Environmental Studies.

Professor Seddon prepared a report entitled "A

### Description & Integrity

The subject site of some 5700sqm of sloping land is located down Haldane Road, a single track unsealed road. The house is centrally placed, set in bushland and not visible from the street. The unsealed driveway leads to the lower end of the house incorporating the carport, workshop and habitable levels above, with the rest of the house stepping up the hill toward the east. The house is a complex form which cascades down the hill, incorporating varied elements extending over four levels plus a mezzanine. It incorporates sections of butterfly roof and other angular, pitched roof sections in corrugated and standing seam metal; recessed and projecting walls; highlight windows, floor to ceiling windows; and deck and pergola areas. Eaves and verandahs are used intermittently with sheer walls.

External walls are of large, tinted modular concrete bricks (possibly Besser 'Beslite') with matching mortar; and also of timber. Timber walls are horizontal shiplap, with window frames also in timber. Exterior timber is painted.

The main butterfly roof, positioned to the east, features a protruding stormwater channel draining to a concrete cylinder on the terrace below, beside the formal entry.

Intersections in brickwork on the front steps and the southwest corner employ a distinctive interlocking pattern which repeats inside the building. The southwest corner also exhibits two dramatic sections of corbelled brickwork.

Evidence of the designed hard landscaping by Gordon Ford exists, comprising naturalistic positioning of large boulders and reclaimed bridge timbers as steps and paths. Other

paving such as in the carport and outside the formal entry is of standard size, possibly secondhand or rolled cream brick. The steps from the carport to the everyday entry are of smooth, rectangular terracotta tiles, a material which repeats in the interior of the house.

The house is in its second ownership since being designed and built for the Nichols family in 1973. The first owners added the tennis court extension and pergola at the northeast in the mid 1980s (pers.comm.). The current owners bought the property in 1995 and have undertaken some alterations to the exterior including extending the carport deck by approximately 1m in the early 2000s, and painting the external timber to slow its deterioration. The interior of the house including timber finish is substantially intact, with some minor alterations and repairs.



Two sets of steps lead up from the unsealed driveway. At left, timber bridge beam steps lead to the front terrace and formal entry, and at right terracotta tile steps lead to the informal, everyday entry. Source; Trethowan Architecture 2022.



North facade and formal entry. The protruding stormwater channel is to the upper left of the entrance. Source: Ron Gowan 2004.





South (rear) facade. Source: Ron Gowan 2020.



South (rear) facade from southeast. Source: Ron Gowan 2020.



Rear view of house from carport showing the lower three levels. Source: Trethowan Architecture 2022



Two level addition at northeast. Source: Trethowan Architecture 2022





Steps from carport to secondary front entry, showing brickwork, tiled steps and brick paving. Source: Trethowan Architecture 2022



Detail of brickwork at southwest corner of house, workshop area. Source: Trethowan Architecture 2022



Southeast corner of house, bedroom with loft. Source: Trethowan Architecture 2022



Looking toward northeast corner of house, showing mirroring two-level rooms, and later addition beyond. Source: Trethowan Architecture 2022



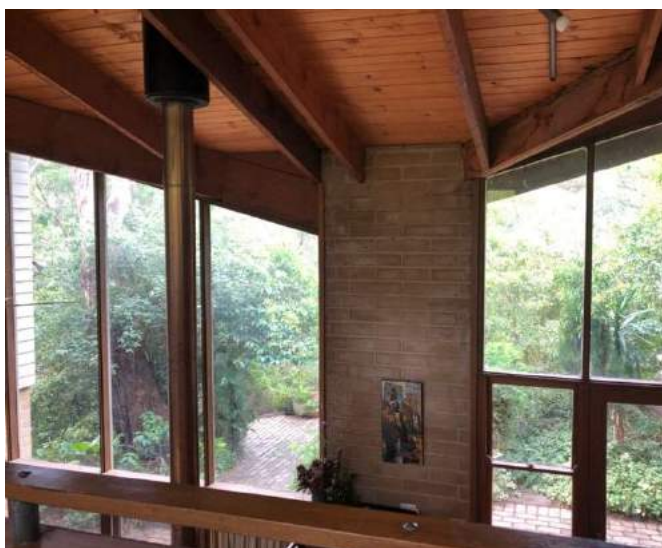
Rough stone steps looking toward rear terrace.  
Source: Trethowan Architecture 2022



Rear terrace to living area, showing decorative brickwork at left. Source: Trethowan Architecture 2022



View of central living area showing cathedral ceiling and floor to ceiling windows. Source: Trethowan Architecture 2022.



View to front terrace from third floor gallery, nadir of butterfly roof above. Source: Trethowan Architecture 2022.





View from front entry looking up two further levels.  
Source: Trethowan Architecture 2022.



Living room over carport. Source: Trethowan  
Architecture 2022.



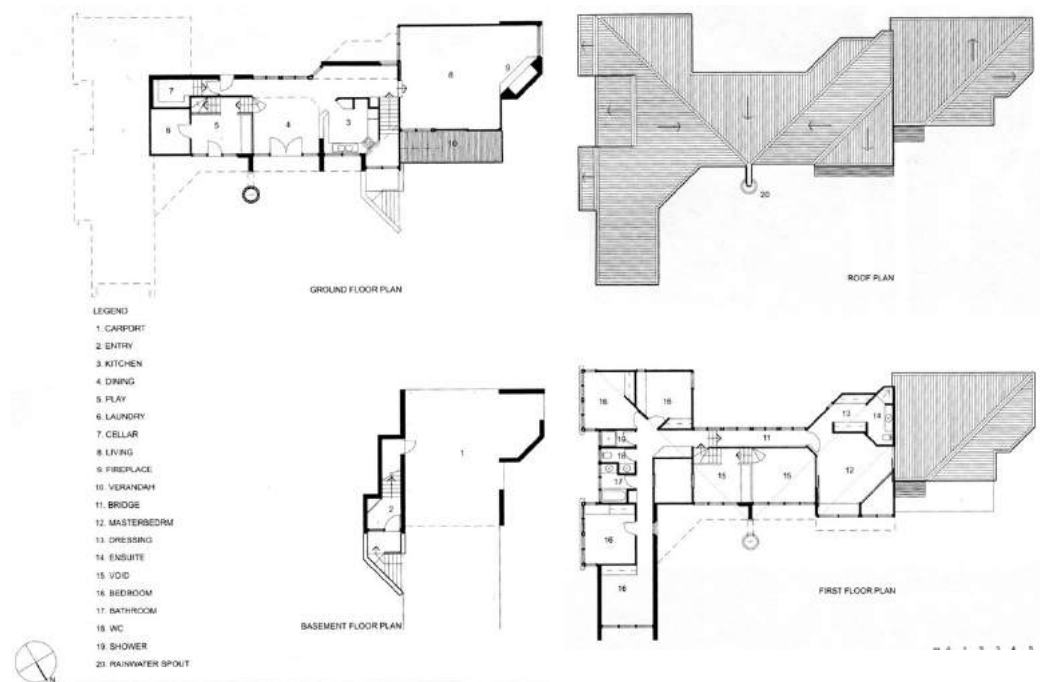
## Condition and Integrity

There is evidence of deterioration in external timber at various points around the house. Exterior timber has been painted and some sections replaced with new material over time. Brickwork looks intact. There is aging of roofing at the rear terrace entrance. However apart from the deck extension over the carport, the wing added to the northeast of the house, and the painting of external timber, the house as a whole is substantially intact and true to its original design.



Architectural model of 17 Haldane Road by Huan Chen, donated to Museums Victoria for its exhibition 'Home Sweet Home: Changes in Victorian Domestic Architecture, 1839 - 1989'. The model shows the original design before deck extension at northwest, and addition at northeast. Also note timber finish on external walls, which was the original scheme before it was painted.

Source: Museums Victoria collection <https://collections.museumsvictoria.com.au/items/255676>



Plans of the Nichols House 1973. Source: D Evans *Kevin Borland: Architecture from the Heart* pp.194-195

## Comparative Analysis

### *Architect designed houses in the 1960s-70s*

The 1960s led the reassessment of the aesthetic ideals of post-war Modernism, and what followed was a return to the compartmentalised plan, natural materials and vernacular methods of construction in a search for traditional symbolic references to home and truth in structure and expression of materials (Goad 1992). This move away from the concept of uninterrupted space, towards an exploration of enclosed volume saw a rigorous investigation of the section and a return to primitive notion of space and shelter with the avoidance of the hierarchical notions of space. Key practitioners were David Saunders, Neville Quarry, Judith and John Brine, Graeme Gunn, Daryl Jackson and Kevin Borland and it was here the emergence of Brutalism in Melbourne was tentatively fostered. (London 2012; Goad 1992)

The Nichols House at 17 Haldane Road is distinctive as an individual design, and a later but similarly idiosyncratic and expressive example of Borland's work.

The following examples have been chosen to illustrate the rise of the architect designed house in the Shire of Nillumbik.

- **Rice House, 69 Ryan's Road Eltham - HO123 - Victorian Heritage Register**  
Designed by Kevin Borland in 1951 and constructed in 1953-4, this was Borland's first commissioned house design and was a boldly experimental postwar project. It is architecturally and historically significant. The house was constructed using the 'Ctesiphon system', an innovative construction method developed in 1947. This system used 'cement containing a non-porite waterproofing agent [...] applied in layers to a form of regularly spaced catenary timber arches tightly covered by hessian'.

*Rice house is of historical significance for its association with architect Kevin Borland whose innovative designs in both domestic and public architecture make him notable amongst the Melbourne architects of the second half of the twentieth century (SoS HO123).*



Image source: Victorian Heritage Database.

- **Wright House 8 Kangaroo Ground-Warrandyte Road, North Warrandyte - HO105**

A postwar modernist house from 1964 designed by Robin Boyd, one of six in the area by this renowned architect. A two level building featuring exposed Oregon beams and bagged brick walls, evoking the Eltham mud brick era.



Wright House HO105. Image source: Context 2010

- **Pittard Residence, 430 Mount Pleasant Road Research - HO139**

Designed by Alastair Knox and built in 1978-1979, this mud brick and timber two level house makes use of recycled materials and has a curved plan and expansive sloping roof. The house is architecturally and historically significant and is an innovative example of Knox's later work.



Image source: SoS

- **16 Warringah Crescent Eltham**

A concrete block and timber house designed by architect Peter Carmichael of Cocks Carmichael, built in c. 1975. Recommended for HO in 'Nillumbik Shire Heritage Review Stage A'.



Image source: Nillumbik Shire Council Heritage Review Stage A, Context PL. p.185.



- **Colvin House, 3 Lawrence Court Warrandyte North**

This house, recommended for investigation and assessment, was designed by Kevin Borland and built in 1976. It was cited as an Age-RAIA House of the Week on 6 December 1976. The timber house steps down a steep hill under a triangular skillion roof, with floor levels adapting to the slope. (Age 6 December 1976 p.16; Mills and Westbrooke 2016 p.89; Day 1976 p.68)



Colvin House, Warrandyte North. Image source: Age, 6 December 1976, p. 16



Colvin House, Warrandyte North. Image source: Evans, D., Borland, H.C. and Hamann C. 2006, p.69

### **Assessment Against Criteria**

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

***CRITERION A: Importance to the course or pattern of the Shire of Nillumbik's cultural or natural history (historical significance).***

The house at 17 Haldne Road Eltham is associated with the later period of 'Melbourne Modern' architects' involvement in the Shire, in this case Kevin Borland, who was among the prominent architects and designers experimenting with design in the Shire from the post-war period through to the late twentieth century.

***CRITERION B: Possession of uncommon, rare or endangered aspects of the Shire of Nillumbik's cultural or natural history (rarity).***

***CRITERION C: Potential to yield information that will contribute to an understanding of the Shire of Nillumbik's 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 in exhibiting particular aesthetic characteristics (aesthetic significance).***

The house at 17 Haldane Road Eltham is aesthetically significant as a mature example of architect Kevin Borland's residential work, recognised by the RAIA Victoria House of the Year award in 1974. It represents the evolution of domestic architecture from the light, open spaces and simplicity of the modernist ideal, through the rugged 'Eltham Style' of solid shapes and reclaimed and handmade materials, toward the more 'structuralist' complexity of forms and interrelated planes and spaces responding to their landform setting which characterise Kevin Borland's work of this period. The landscaping is of aesthetic significance as an archetypal naturalistic design by landscape designer Gordon Ford.

*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 the Shire of Nillumbik's history (associative significance).*

## **Statement of Significance**

### *What is Significant?*

The house at 17 Haldane Road, formerly the Nichols house, is significant.

Elements of the original landscaping contribute to the setting of the place.

### *How is it significant?*

The house at 17 Haldane Road is historically and aesthetically significant to the Shire of Nillumbik.

### *Why is it significant?*

The house at 17 Haldane Road Eltham is historically significant for its association with the later period of 'Melbourne Modern' architects' involvement in the Shire, in this case Kevin Borland, who was among the prominent architects and designers experimenting with design in the Shire from the post-war period through to the late twentieth century.(Criterion A)

The house at 17 Haldane Road Eltham is aesthetically and architecturally significant as a mature example of architect Kevin Borland's residential work. It represents the evolution of domestic architecture from the light, open spaces and simplicity of the modernist ideal, through the rugged 'Eltham Style' of solid shapes and reclaimed and handmade materials, toward the complexity of forms and interrelated planes and spaces responding to their

landform setting which characterise Borland's work of this period. The landscaping is of aesthetic significance as an archetypal naturalistic design by landscape designer Gordon Ford. (Criterion E)

### Grading and Recommendations

Recommended for inclusion in the schedule to the Heritage Overlay of the Nillumbik Planning Scheme.



Recommended extent of HO.

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

<b>External Paint Colours</b> <i>Is a permit required to paint an already painted surface?</i>	No
<b>Internal Alteration Controls</b> <i>Is a permit required for internal alterations?</i>	No
<b>Tree Controls</b> <i>Is a permit required to remove a tree?</i>	No
<b>Victorian Heritage Register</b> <i>Is the place included on the Victorian Heritage Register?</i>	No
<b>Incorporated Plan</b> <i>Does an Incorporated Plan apply to the site?</i>	No
<b>Outbuildings and fences exemptions</b>	No



Are there outbuildings and fences which are not exempt from notice and review?	
<b>Prohibited uses may be permitted</b> Can a permit be granted to use the place for a use which would otherwise be prohibited?	No
<b>Aboriginal Heritage Place</b> Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

## References

Age, as cited.

Context PL 2021, *Nillumbik Shire Council Heritage Review Stage A*, prepared for Nillumbik Shire Council.

Day, N. 1976 *Modern Houses Melbourne* Brian Zouch Publications, Armadale Vic.

Evans, D. 2012 'Borland, Kevin' in Goad, P. and Willis, J. *The Encyclopedia of Australian Architecture* Cambridge University Press, New York

Evans, D., Borland H.C. and Hamann C. 2006, *Kevin Borland: Architecture from the Heart*, RMIT Publishing, Melbourne

Goad, Philip 1992, *The Modern House in Melbourne, 1945-1975*. PhD Thesis, Faculty of Architecture Building and Planning, University of Melbourne.

London, Geoffrey 2012, 'Brutalism' in *The Encyclopedia of Australian Architecture*, Cambridge University Press.

Mills, P. and Westbrooke, S. 2016, *Nillumbik Shire Thematic Environmental History*, Prepared for the Shire of Nillumbik.

**Title:** Arthurs Creek Methodist Church, 893 Arthurs Creek Road, Arthurs Creek

**Identified by:** Samantha Westbrooke and Peter Mills 2016

**Prepared by:** Trethowan Architecture

**Address:** 893 Arthurs Creek Road, Arthurs Creek

<b>Name:</b> Arthurs Creek Methodist Church	<b>Survey Date:</b> 2015
<b>Place Type:</b> Individual Place	<b>Architect:</b> Unknown
<b>Grading:</b> Significant	<b>Builder:</b> Unknown
<b>Extent of Overlay:</b> To Title Boundaries	<b>Construction Date:</b> 1873-1973



### Historical Context

The first squatters arrived in the Arthurs Creek area in 1837. The Reid's run 'Hazel Glen', where the original stone and mud house survives, lay on the southwest. The Bears' 'New Leicester' lay on the northwest, the Macfarlane's 'Ard Chattan' lay between Running Creek and Arthurs Creek, and the Smiths 'Glen Ard' lay to the west of Running Creek (Hicks 1988:6). Most of the land west of the Plenty River was sold by the mid-1840s. The land to the east, including the Arthurs Creek area, which was forested and hilly with poor sedimentary soils, was considered 'cattle country' and remained under grazing leases for longer (Hicks 1988:13).

The more open undulating country between the Yan Yean Reservoir and Arthurs Creek/Deep Creek was bought at Crown Land sales in the mid-1860s (PROV, VPRS 16171/P1/6, Linton-2). Under the 1860 Land Act, the remaining grazing leases were revoked. The eastern margin of the Parish of Linton, including the Arthurs Creek locality, was surveyed in 1856 but remained unsold. Lots 16, 17 and 24 of this survey were the first to be selected in c1861 by C. Vaughan, M. McLaughlin and W. Watson (Department of Crown Lands and Survey, 1856). The remainder of the Arthurs Creek area became the Upper Plenty Farmers' Common (later Whittlesea Common) in 1861. An area to the east of Arthurs Creek was proclaimed as the Arthurs Creek Common in 1871 (Vic Gov Gazette, 26 March 1861, No.48:632; PROV, VPRS 0242/P0, file C90869). Most of the European settlers in the area were orchardists and dairy farmers, the most famous of which were the Ryders and Drapers (PROV, VPRS 16171/P1/6, Linton-2). The homesteads of the 1860s such as those of the Ryders and Murphys were typically slab huts (PROV, VPRS 627/ P1, Unit 235, File No 19301). Butter, eggs and poultry were often the first source of income.

A village began to appear in the early 1870s, with the Primitive Methodist church established in 1873, the school opened in 1876 and the Mechanics' Institute in 1878. The Arthur's Creek Fruitgrowers' Association formed in 1890 and held meetings and competitive exhibitions of fruit at the Mechanics' Institute (Argus, 14 May 1890:6). Daily mail services started in 1889. By 1899 George Murphy had built a post office and store (E&WSA& DCVA, 26 April 1918 :3; Payne 1975:191). The settlement would expand little after this point. In the late 1880s there were 1500 acres under fruit within a three-mile radius of Arthur's Creek. The extension of the railway to Yan Yean in 1889 made transport to market easier and quicker (Argus, 21 October 1889:9).

Poor prices during the Depression compounded the decline, and by the late 1930s all but the largest and most progressive orchards were unprofitable. Orchards were cleared and the land turned over to sheep. Markets for lamb and wool were variable and while the larger farms survived on sheep, the smaller holdings reverted to dairying and pigs. By the 1970s beef cattle were becoming more profitable. Orchardling continued at Glen Ard, which by 1975 was reputedly the largest orchard in southern Victoria (Five Pear Trees, Apted's Glen Ard Orchard, 120997). The township had about 350 residents at the 1996 census (Hunter-Payne, 2008).

## History

The small settlement of Arthurs Creek featured only one church in the nineteenth and early twentieth century, a Primitive Methodist chapel. Methodism as a whole had only around a third of the adherents of Catholics and a sixth of the Church of England in 1857. Primitive Methodists, in turn, were outnumbered by Wesleyan Methodists by around nine to one. Most of the earlier settlements in the area had gained churches for each of the main denominations in early white settlement. The Heidelberg Primitive Methodist Mission, which started in 1854, opened a church in Eltham in 1860 and a first small chapel at Diamond Creek 1861. After quartz mining came to Diamond Creek in 1866, it gained a new church in 1871 (Lesley Alves 2015).

In the settlement of the Arthurs Creek locale, which took place following the squatting era from the early 1860s, a considerable number of the newcomers were Primitive Methodists including the Ryders, Macmillans, McDonalds, Manns (East Linton), Reids, Aireys (Lot 35), Bunkers and the Murphys of both Arthur's Creek and Streamville. Settlers from other denominations had access to well-established churches within a reasonable distance such as the 1868 Church of England at Queenstown. The Church of England held services in the Arthur's Creek Mechanics' Institute hall for a small congregation in the 1890s, possibly to cater for an increased population of orchard workers. It was only in the 1920s that the density of settlement was such that Catholic services were held in the Mechanics' Institute hall and only in 1928-9 that the short-lived Church of the Irish Martyrs was built



(*EO&S&EBR*, 14 October 1892:2. *Advocate* (Melbourne), 9 September 1920:31; 27 September 1923:30; Murphy and Draper 2004:304).

By the early 1870s a number of the Primitive Methodist settlers at Arthur's Creek banded together to arrange local services. According to a 1933 sixtieth anniversary account, the first service was held in 1872 by a preacher from Linton (Hazel Glen), succeeded by Mr Gilbert, a Primitive Methodist from Eltham. By a 1923 fiftieth anniversary account, the first service was arranged by the Ryders and George Gilbert and conducted by Gilbert and another preacher in 1873. A service was held by the Wesleyan Methodists from Yan Yean the following Sunday but as they found that Gilbert had arranged for regular services under the Primitive Methodist banner, they did not return. Subsequently the Arthur's Creek congregation became connected with the Heidelberg Primitive Methodist mission.

Services during warm weather were said to have been conducted under a "huge" gumtree on the Ryders' property. In wet weather and perhaps more often, services were held in Mrs MacDonald's barn and house on the property Glen Donald east of Arthur's Creek. By 1873, with attendances becoming too large for the accommodation, plans were made for a church. Both the Aireys and Ryders offered land and the Ryders' one-acre offer was taken up as the most central. Trustees were appointed and the land transferred to the Primitive Methodist Connexion (*Advertiser* (Hurstbridge), 30 November 1923:4; 13 October 1933:1).

The land was cleared by "the bachelors" [the unmarried men] of the congregation. Mrs "Stuart" [sic actually Stewart] assisted with sawing of "the blocks". The requisite sawn timber was brought from Melbourne, and the "palings", "battens" and "ties" were split from a single tree brought from "the mountain" by Thomas Murphy. (Reputedly there are still timber palings under the corrugated iron of the roof). Mr Stuart [sic actually Cornelius John Stewart, soon to marry Mrs MacDonald] was contracted to build the church with the aid of volunteer labour, at a cost of £60 (*Advertiser* (Hurstbridge), 30 November 1923:4; *Spectator & Methodist Chronicle*, 9 January 1918:32). The first three services were held in a packed church on Sunday 30 November 1873. Some attendees travelled as far as thirteen miles for the occasion. The services were conducted by the Rev. A. Glasson with Mrs Ryder leading the singing. Tea and public meetings were held the following Tuesday with the Reverends Glasson and Gilbert presiding, alongside the Rev. G Grey from Melbourne. A time-capsule enclosed in a bottle was placed under the pulpit. Mrs Stewart was the first to be married in the church, with Mrs Temple following soon after.

A Mr Amos Harrison planted pine trees at the side of the church. The Comers donated towards the purchase of an organ. The first Sunday School superintendent was Mr Airey, followed by Mt Thompson (of Back Creek), Mrs Taylor and Mr Stuart (probably actually Stewart). From 1886 Mr McMillan occupied the position for thirty-seven years. A porch was added in 1899. There were close connections with a succession of teachers at the Arthur's Creek school, including the Hammetts, the Grennesses and the Pitts (*Advertiser* (Hurstbridge), 30 November 1923 p.4.).

After the Methodist Union occurred in 1902, the church was referred to as the Arthur's Creek Methodist Church. The Arthur's Creek church became part of the Diamond Creek Methodist Home Mission Station, which also had churches at Diamond Creek, Cottles Bridge (built 1894), Hurstbridge and Wattle Glen (Alves 2015). In 1923 the jubilee of the church was held, repairs and alterations were undertaken and a skillion vestry was built at the rear (*Advertiser* (Hurstbridge), 30 November 1923:4).

In 1933 the sixtieth anniversary was celebrated with a tea meeting and concert in the Mechanics' Institute. In 1936 a brass plaque was placed in the church to commemorate the jubilee of Sunday School teacher Mr Hugh McMillan (*Advertiser* (Hurstbridge), 11 September 1936:6). During World War Two a service was held for departing soldiers from the congregation (Eltham and Whittlesea Shires *Advertiser*, 26 January 1940:4). In 1953

the “historic little Arthurs Creek Methodist Church ... glistened with fresh paint for its 80th anniversary”. A set of brick and steel memorial gates were also erected for the occasion (*Argus*, 29 September 1953:7).

In c1963 the Diamond Creek Methodist Home Mission Station began to build a new church and the old 1871 timber church was moved to Arthur’s Creek to function as a Sunday School hall (Edwards 1997, p.177, Draper 2012, pp.5-6). It was butted up to the rear/south side of the slightly smaller existing building. It appears that the existing vestry structure was moved to the south side of the Sunday School hall.

#### *Primitive Methodism*

The Wesleyan Methodists were the first to appear in the colony at Port Phillip in 1838. The Primitive Methodist Connexion was the first of the divisions of Methodism to appear in the colony, with the first services held in Melbourne in 1849 and a church building started in 1850. Another division, the Bible Christians, was almost as large as the Primitive Methodists (Lewis 1991:9). By the end of the nineteenth century the Primitive Methodists were the second largest group of Methodists in Victoria after the Wesleyans, with 125 church buildings in 1901. In 1902 the divisions of Methodism united to form the Methodist Church of Australasia. The 1000 accumulated churches of the various divisions were rationalised down to 829. (Lewis 1991:10) The flexibility of worship of the Methodists, including the Primitive Methodists, was such that they were among the first to conduct services in goldfields, often in the open or in tents. By the 1860s a number of churches had been built. Those in the larger towns were relatively large masonry buildings often with classical architecture. Those in smaller settlements were typically small rustic timber and brick structures, with hints of Gothic in the doors and windows, barges and roof pitch. While the Methodist churches in the larger towns had some pretensions, the majority of churches were small and simple buildings in line with John Wesley’s prescription that preaching house should be plain and decent (Lewis 1991:10).

#### **Description & Integrity**



Aerial photograph 2015

Source: Nillumbik Shire Council

The church is set on a rise, above the road. The Arthurs Creek Road entry is framed by the 1953 Memorial Gates, which consist of brick walls clad in crazy slate and double wrought iron gates with a geometric pattern. The walls angle outwards from the gate opening and there are taller pillars either side of the gate. A timber post and rail fence with chain mesh wire panels between the posts sits behind the side walls and extends along the boundary on both sides of the entry.

Arthur's Creek Methodist Church is a weatherboard building with a gable roofed nave running perpendicular to the road making up the original 1873 section of the church. The side walls of the nave contain two pointed arch and timber framed windows with three panes. There is a small gable roofed porch to the front of the nave with a side single pointed arch entry door.

There is a small pointed arch timber framed window to the front elevation of the porch.

To the rear of the nave is a weatherboard Sunday School wing with a gable roof running perpendicular to the nave and extending either side of the nave. This building is the former Diamond Creek Methodist Church (constructed in 1971) moved to this site in 1963. There is also a gable roofed entry porch to the west end of the vestry with a square door on the north side facing the street. The windows to the vestry are also pointed arches and timber framed; however the windows to the vestry are larger with pointed arch panes to the top portion.

To the rear of the Sunday School is a skillion roofed, weatherboard clad wing. This is the vestry added to the church in 1923 and moved to this location in 1963 when the Sunday School was added.

All sections of the building have weatherboard clad walls and corrugated galvanised iron roof cladding which has been painted red. There are turned timber finials at the front gable ends of the nave and Sunday School wings.

There is a weatherboard clad single toilet at the rear of the church with a skillion roof. This building does not contribute to the significance of the place.

### **Comparative Analysis**

Churches were an integral part of the social life of communities within the Shire of Nillumbik and were often amongst the first buildings constructed within townships. Not only did these buildings provide places for worship, they are generally modest in scale, and often functioned as places to gather, celebrate and be educated and span periods from the mid nineteenth to early twentieth centuries.

Comparable churches in Nillumbik on the Heritage Overlay include:

- Presbyterian Church, 265 Eltham-Yarra Glen Road, Kangaroo Ground c1878 (HO46)
- St Andrews Anglican Church, 15 Caledonia Street, St Andrews c1868 (HO21)
- Uniting Church (originally Methodist) 810 Main Road, Eltham 1880 (HO118)
- Plenty Methodist, later Uniting Church, built 1924 formerly 171 Yan Yean Road (HO250)





Presbyterian Church, 265 Eltham-Yarra Glen Road, Kangaroo Ground c1878 (HO46)



St Andrews Anglican Church, 15 Caledonia Street, St Andrews c1868 (HO21)



Uniting Church (originally Methodist) 810 Main Road, Eltham 1880 (HO118)



Plenty Methodist, later Uniting Church, built 1924, relocated to this site 2018 (Source: Context June 2021)

The Presbyterian Church at 265 Eltham-Yarra Glen Road, Kangaroo Ground, is a bichromatic brick building with slate roof thought to have been built c.1878, and one of only a few well preserved buildings in the town from that era. The church is historically and socially significant because it has served the local community since construction.

The Anglican church at 15 Caledonia Street, St Andrews is a simple timber building, thought to be erected c1868. The building is significant as one of only four buildings remaining from the town's goldmining era, and potentially gave its name to the township. The church is also important for the ongoing role it has played in local community life.

The former Methodist Church at 810 Main Road, Eltham, is a bichromatic brick building with slate roof build in 1880. The building is aesthetically significant as a finely detailed example of a rural community church. The place is also significant for its ongoing community role in the region.

The former Plenty Methodist Church was built in 1924 and relocated to its present site in 2018 from the former location at 171 Yan Yean Road.

Like the subject site, each of these examples bear the characteristics of a Gothic Revival style, applied to a simple and modestly sized building form with gable roof. The simple designs of the subject church, and these examples, reflect their rural location and the modest needs of the local congregations at the time when they were built. The subject site is most comparable in terms of materiality to the small timber chapels, St Andrews (HO21)

and Plenty Methodist (HO250), however it is earlier in construction than either. It is also distinctive as a Primitive Methodist church in the Shire, while it shares the simple non-pretentious character of the Methodist chapels more broadly. Similar to the comparable examples, the subject site has a demonstrated continual use as a church, servicing the local community as a place of worship and gathering. Overall, the subject site compares favourably against these examples.

## Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

### ***CRITERION A: Importance to the course or pattern of the Shire of Nillumbik's cultural or natural history (historical significance).***

Arthurs Creek Methodist Church is of historical significance for its demonstration of the early development period of the town of Arthurs Creek, particularly the development of spiritual and community life, when a village began to appear following settlement in the area resulting from the 1862 Land Act.

The Sunday School which was originally the Diamond Creek Methodist Church constructed in 1871 and moved to the site for use as a Sunday School in 1963 is also historically significant for its contribution to the history of Diamond Creek as well as for its demonstration of building re-use practice by the church denominations particularly in the rural areas of the municipality

*CRITERION B: Possession of uncommon, rare or endangered aspects of the Shire of Nillumbik's cultural or natural history (rarity).*

*CRITERION C: Potential to yield information that will contribute to an understanding of the Shire of Nillumbik's 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).***

Arthurs Creek Methodist Church is significant as a representative example of a substantially intact Victorian timber church typical of Methodist Churches, which were substantially small and simple in design with minimal pretensions.

### ***CRITERION E: Importance in exhibiting particular aesthetic characteristics (aesthetic significance).***

The church demonstrates key features of its type and period including gable roof forms, small entry porch, pointed arch timber framed windows and timber finials. The Sunday School hall is complementary to the Church with its similar form and materials. The building is of aesthetic interest for its integration of a previous church building for use as a Sunday School at the rear of the original building. Despite the integration of the two buildings, the integrity of both individual buildings has been retained.

*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 the Shire of Nillumbik's history (associative significance).*

### **Statement of Significance**

#### *What is Significant?*

The Methodist Church and Memorial Gates located at 893 Arthurs Creek Road, Arthurs Creek is significant.

The location, setting, form, materials and details of the 1873 Church, 1923 additions, 1871 Diamond Creek Methodist Church forming the Sunday School and the 1953 Memorial Gates contribute to the significance of the place.

The weatherboard clad toilet at the rear of the site does not contribute to the significance of the place.

#### *How is it significant?*

The Methodist Church and Memorial Gates located at 893 Arthurs Creek Road, Arthurs Creek is of local historic, aesthetic and representative significance to the Shire of Nillumbik.

#### *Why is it significant?*

Arthurs Creek Methodist Church is of historical significance for its demonstration of the early development period of the town of Arthurs Creek, particularly the development of spiritual and community life, when a village began to appear following settlement in the area resulting from the 1862 Land Act. The Sunday School which was originally the Diamond Creek Methodist Church constructed in 1871 and moved to the site for use as a Sunday School in 1963 is also historically significant for its contribution to the history of Diamond Creek as well as for its demonstration of building re-use practice by the church denominations particularly in the rural areas of the municipality. (Criterion A)

Arthurs Creek Methodist Church is significant as a representative example of a substantially intact Victorian timber church typical of Methodist Churches, which were substantially small and simple in design with minimal pretensions (Criterion D).

The church demonstrates key features of its type and period including gable roof forms, small entry porch, pointed arch timber framed windows and timber finials. The Sunday School hall is complementary to the Church with its similar form and materials. The building is of aesthetic significance for its integration of a previous church building for use as a Sunday School at the rear of the original building. Despite the integration of the two buildings, the integrity of both individual buildings has been retained. (Criterion E)

### **Grading and Recommendations**

Recommended for inclusion in the schedule to the Heritage Overlay of the Nillumbik Planning Scheme.

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

<b>External Paint Colours</b> <i>Is a permit required to paint an already painted surface?</i>	No
<b>Internal Alteration Controls</b> <i>Is a permit required for internal alterations?</i>	No
<b>Tree Controls</b> <i>Is a permit required to remove a tree?</i>	No
<b>Victorian Heritage Register</b> <i>Is the place included on the Victorian Heritage Register?</i>	No
<b>Incorporated Plan</b> <i>Does an Incorporated Plan apply to the site?</i>	No
<b>Outbuildings and fences exemptions</b> <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	Yes – 1953 Memorial Gates
<b>Prohibited uses may be permitted</b> <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	Yes
<b>Aboriginal Heritage Place</b> <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

#### Identified By

Samantha Westbrooke Pty Ltd and Peter Mills 2016

## References

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Victorian Government Gazette, as cited.

**Title:** Arthurs Creek School Shelter Shed, 900 Arthurs Creek Road, Arthurs Creek

**Identified by:** Samantha Westbrooke

**Prepared by:** Trethowan Architecture

**Address:** 900 Arthurs Creek Road, Arthurs Creek

<b>Name:</b> Shelter Shed	<b>Survey Date:</b> 2015
<b>Place Type:</b> Individual	<b>Architect:</b> Unknown
<b>Grading:</b> Significant	<b>Builder:</b> Unknown
<b>Extent of Overlay:</b> One Metre around Shed	<b>Construction Date:</b> 1910



### Historical Context

The first squatters arrived in the Arthurs Creek area in 1837. The Reid's run 'Hazel Glen', where the original stone and mud house survives, lay on the southwest. The Bears' 'New Leicester' lay on the northwest, the Macfarlane's 'Ard Chattan' lay between Running Creek

and Arthurs Creek, and the Smiths 'Glen Ard' lay to the west of Running Creek (Hicks 1988:6). Most of the land west of the Plenty River was sold by the mid-1840s. The land to the east, including the Arthurs Creek area, which was forested and hilly with poor sedimentary soils, was considered 'cattle country' and remained under grazing leases for longer (Hicks 1988:13).

The more open undulating country between the Yan Yean Reservoir and Arthurs Creek/Deep Creek was bought at Crown Land sales in the mid-1860s (PROV, VPRS 16171/P1/6, Linton-2). Under the 1860 Land Act, the remaining grazing leases were revoked. The eastern margin of the Parish of Linton, including the Arthurs Creek locality, was surveyed in 1856 but remained unsold. Lots 16, 17 and 24 of this survey were the first to be selected in c1861 by C. Vaughan, M. McLaughlin and W. Watson (Department of Crown Lands and Survey, 1856). The remainder of the Arthurs Creek area became the Upper Plenty Farmers' Common (later Whittlesea Common) in 1861. An area to the east of Arthurs Creek was proclaimed as the Arthurs Creek Common in 1871 (Vic Gov Gazette, 26 March 1861, No.48:632; PROV, VPRS 0242/P0, file C90869). Most of the European settlers in the area were orchardists and dairy farmers, the most famous of which were the Ryders and Drapers (PROV, VPRS 16171/P1/6, Linton-2). The homesteads of the 1860s such as those of the Ryders and Murphys were typically slab huts (PROV, VPRS 627/ P1, Unit 235, File No 19301). Butter, eggs and poultry were often the first source of income.

A village began to appear in the early 1870s, with the Primitive Methodist church established in 1873, the school opened in 1876 and the Mechanics' Institute in 1878. The Arthur's Creek Fruitgrowers' Association formed in 1890 and held meetings and competitive exhibitions of fruit at the Mechanics' Institute (Argus, 14 May 1890:6). Daily mail services started in 1889. By 1899 George Murphy had built a post office and store (E&WSA& DCVA, 26 April 1918 :3; Payne 1975:191). The settlement would expand little after this point. In the late 1880s there were 1500 acres under fruit within a three-mile radius of Arthur's Creek. The extension of the railway to Yan Yean in 1889 made transport to market easier and quicker (Argus, 21 October 1889:9).

Poor prices during the Depression compounded the decline, and by the late 1930s all but the largest and most progressive orchards were unprofitable. Orchards were cleared and the land turned over to sheep. Markets for lamb and wool were variable and while the larger farms survived on sheep, the smaller holdings reverted to dairying and pigs. By the 1970s beef cattle were becoming more profitable. Orchardling continued at Glen Ard, which by 1975 was reputedly the largest orchard in southern Victoria (Five Pear Trees, Apted's Glen Ard Orchard, 120997). The township had about 350 residents at the 1996 census (Hunter-Payne, 2008).

## History

A meeting was held in Arthurs Creek in 1870 to seek establishment of a Common School. A committee was appointed consisting of John Ryder, Patrick Green, William Lodge, Pierce Brennan, Dougal McPhee and George Grey. In the application to the Education Department by George Ryder fifty-four eligible children were listed and Ryder offered an acre of his land for the purpose (Payne 1975, p.84). Two acres of Ryder's land was purchased in 1874 for £10 by the Education Department (School No.1666 Arthurs Creek, 1912-52, VPRS 795, Unit 2307). James Cockburn of Daylesford constructed State School No.1666 by the end of 1875. The school opened on 17 January 1876 (Blake 1973a, p.354). One room was added in 1888 and another in 1909 (Payne 1975, p.84).

On 22 October 1909 a "grand concert" was held at the Arthur's Creek Mechanics' Institute to raise funds to build a shelter shed at the school. Admission was 1s for the concert and



2s. 6d for the ball. The funds raised were to supplement the grant already obtained from the government. The concert was given by the school children under the guidance of the head teacher Mr Grenness. The Chairman and members of the Board of Advice attended and at the interval gave prizes for the best attendance at the school. After the concert Mr Grenness was thanked and the hall cleared for the dance, which continued "until a late hour" (*Evelyn Observer & Bourke East Record*, 8 October 1909 p.2; 5 November 1909:6). The octagonal shelter shed was built in 1910 (Blake 1973a, V.3 p.354).

Over the succeeding years the school committee requested funding for a variety of repairs and maintenance to the shelter shed. The "play house", presumably the shelter shed, received funds for painting in 1914. In 1925 the committee requested funding for the replacement of the shelter shed floor. The Department subsidised half of this £5 12s 4d cost in 1926 as well as half of the cost of repainting. Photographs from 1938 indicate that the ventilation of the shed took the form of diagonal timber lattice (Draper 2012, p.21). Repairs occurred again in 1950. A fire occurred in the school and residence in 1951.148 The "school shed and fence" were damaged by a tornado in 1959 (Blake 1973a, p.354).

Fire struck again on 23 October 1962. This time the school and residence were destroyed, and only the shelter shed remained. (Blake 1973a, V.3 p.354) It appears that this was an isolated building fire rather than the outcome of a bushfire. The school was held in the Mechanics' Institute for a few months. A new school building was ready by February 1963 (Payne 1975, p.85, Blake 1973a, p.354). The wall cladding of the shelter was refurbished in 2015 and a concrete floor slab added.

#### *Contextual history of Shelter Sheds*

Few schools had shelter sheds in the nineteenth century. School Boards of Advice or parents often requested them, but in only a few cases the Education Department provided small grants in only a few cases, or they were erected by the Public Works Department. Frequently boards or parents requested the cheaper alternative of building verandahs on the existing school building for this purpose (Blake 1973f, p.265).

In the early twentieth century the Department started a major campaign of updating the school buildings of the nineteenth century. Parents were still expected to organise and fund shelter sheds, fences, gates and woodsheds (Blake 1973, p.329). But, from c1905 the Education Department systematically gave pound-for-pound grants towards the cost of various improvements for school yards such as shelter sheds, fences, asphaltting and shade trees. In 1910, the year the Arthurs Creek shelter shed was built, the Department had subsidised 100 local contributions to a total of over £900. Parents typically formed themselves into local committees and arranged various means of raising their share of the funds. As far as the Department was concerned, this was a means for the parents to interest themselves in the state schools in which their children were trained. Parents were more inclined to think of these items as essentials that the department should have provided. An Education Department history of Victorian schools published in 1922 wrote of facilities in rural schools in the first decades of the twentieth century that "shady trees are in growth, and the deeper interest in the children is seen in the play pavilions without, and the libraries with books and magazines within" (Education Department of Victoria 1922, p.225).

A survey of advertisements for fundraising events and tender notices in Victorian newspapers indicates that from around 1905 into the 1920s many school communities held concerts, balls, dances, fetes and bazaars, usually at local halls or mechanics' institutes,

to raise money for a shelter shed or sheds in the same period as the efforts of the Arthurs Creek School.<sup>1</sup>

Other schools in the Nillumbik area made use of the pound-for-pound funding. The Eltham North School held a dance in 1929 to augment their grant for a shelter shed from the Education Department (*Advertiser (Hurstbridge)*, 13 December 1929:2). The same year the Diamond Creek State School planned to erect separate boys' and girls' sheds following a fundraising ball and Education Department grant (*Advertiser (Hurstbridge)*, 10 May 1929:2). Shelter sheds were an important part of the life and memories of school. School shelter sheds were typically located in the playground at a distance from the classroom. They provided shelter from the elements – without them children might be forced to sit in the classroom in wet clothes after a rainy lunchtime. They also served as places to sit and eat lunch. For a number of larger schools there were separate sheds for boys and girls. They were very well ventilated as part of the push for children to experience fresh air in their playtime.

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<sup>1</sup> See for instance Yarck State School (*Yea Chronicle*, 24 March 1909 p.2. *Alexandra and Yea Standard and Yarck, Gobur, Thornton and Acheron Express*, 16 September 1910 p.2), Majors Line School (*Mclvor Times and Yea Chronicle*, 16 June 1910 p.4; 16 September 1910 p.3), Williamstown North State School (*Williamstown Chronicle*, 26 August 1911 p.3), Glengarry (*Traralgon Record*, 26 September 1911 p.3), Glenmore School (*Bacchus Marsh Express*, 23 March 1912 p.2), Axedale School (*Bendigo Advertiser*, 5 February 1913 p.3), Seal Lake State School (*Sea Lake Times and Berriwillock Advertiser*, 22 August 1914 p.2).

## Description & Integrity

The shelter shed is located in the south west corner of the Arthurs Creek Primary School site behind the front boundary fence. It is clearly visible from Arthurs Creek Road.

The Shelter Shed has an octagonal plan with an octagonal pyramidal roof form. The building is timber framed with substantially weatherboard wall cladding with the exception of timber lattice panels either side of the single door opening and on the wall opposite the door. The weatherboards have a round profile to the bottom edge. There were formerly scalloped boards to the central rows of weatherboards, but these have been replaced with plain weatherboards. The lattice panels are to the upper end of the walls with weatherboards below. The lattice panels extend between two posts being one full angle of the octagon. The roof is clad in corrugated galvanised iron (painted green) with flat galvanised iron strips over the joins and a tall turned timber finial at the apex. The eaves are exposed and there is no guttering or downpipes. The interior of the shelter shed is unlined.

## Comparative Analysis

Small timber-framed shelter sheds with radial symmetry, whether hexagonal, octagonal or decagonal, sometimes described as rotundas, were a feature of a many schools in the State. Unfortunately few existing heritage citations provide details and dates for these structures because most heritage studies and type studies have been focussed on the architects of the school buildings. The radial sheds were probably outnumbered by rectangular sheds, but shared with them features such as ample ventilation through timber lattice at eaves or eaves and floor levels, as well as one open side.

Other examples of school shelter sheds with radial symmetry which have been identified in heritage studies and assessments include:

- An octagonal shelter shed at the Nichols Point Primary School, Mildura, built c1907.
- a decagonal shelter shed at the former Kerrie Primary School No.1290 (VHR H1631),
- a decagonal shelter shed at State School No.2118 at Coleraine, moved from the Coleraine Primary School site in 1960
- an octagonal shelter shed at former State School No.971 Drik Drik,
- a hexagonal shelter (pavilion?) at Glenroy Primary School No.3118 (Moreland City HO382)
- a hexagonal shelter shed at Auburn Primary School No.2948 (Boroondara City HO110),
- a large octagonal shelter shed with tiled roof at Primary School No.484 Coburg (VHR H1709), with umbrella-like internal structure
- an octagonal shelter shed at Heywood State School, built 1912,
- an octagonal shelter shed at 'Old Gippstown' collection, moved from the Grey St Primary School Traralgon
- A small hexagonal shelter shed at former Harcourt State School No.299 built c1918

There is a spectrum of scale and sophistication in these sheds, ranging from small rural examples such as at Arthurs Creek, Kerrie, Heywood and Drik Drik, to the larger examples such as at Bell St Coburg primary School, which display more complex and heavier



structures and materials. There are also parallels in these simple structures with bandstands and rotundas in parks and cemeteries.

In Nillumbik Shire, Strathewen Primary School No.3947 School Building, Hexagonal Shelter Shed and Exotic Site Planing, 5 School Ridge Road, Strathewen (HO160) contained a comparable hexagonal shelter of around the same period, however it and the complex were destroyed by fire in 2009.

The Strathewen Primary School had historic and social significance as the local school, while the one room schoolroom illustrates a standard design found throughout Victoria. The intact hexagonal shelter shed is a quite rare example of this type of structure in a Victoria-wide context. The three exotic trees are important components in the school grounds and direct links to the school's past. Strathewen School was established by the local community and leased by the Education Department, an unusual arrangement for an early 20th century school (Bick Study 1992).



The former shelter shed at Strathewen (destroyed) pictured in 1992.

## Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

### ***CRITERION A: Importance to the course or pattern of the Shire of Nillumbik's cultural or natural history (historical significance).***

The Arthur's Creek Primary School Shelter Shed is historically significant as the only remaining remnant of the earlier Arthurs Creek Primary School (1876), which burnt down in 1962. Constructed at the school in 1910, the octagonal shelter shed represents a time of growth in the local school community, with funds raised in 1909, around the same time as another new room was added to the school. As a shelter shed it demonstrates the changing requirements and designs of school playground buildings in the early twentieth century, incorporating a lattice for ventilation at a time when the importance of ventilation and fresh air was gaining prominence in public health.

### ***CRITERION B: Possession of uncommon, rare or endangered aspects of the Shire of Nillumbik's cultural or natural history (rarity).***

Shelter sheds were a common feature of state schools during this period, but few seem to have survived, with notable examples attached to schools having been replaced or otherwise lost or destroyed by fire.

### ***CRITERION C: Potential to yield information that will contribute to an understanding of the Shire of Nillumbik's 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 in 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 the Shire of Nillumbik's history (associative significance).***

## Statement of Significance

### *What is Significant?*

The Arthur's Creek Primary School Shelter Shed located at 900 Arthur's Creek Road, Arthur's Creek. The original form, materials and detailing of the 1910 Shelter Shed and its location on the Arthur's Creek Primary School site contributes to the significance of the place.

### *How is it significant?*

The Arthur's Creek Primary School Shelter Shed is rare and of local historic significance to the Shire of Nillumbik.

### *Why is it significant?*

The Arthur's Creek Primary School Shelter Shed is historically significant as the only remaining remnant of the earlier Arthurs Creek Primary School (1876), which burnt down in 1962. As a shelter shed constructed in 1910 it demonstrates the changing requirements and designs of school playground buildings in the early twentieth century, including lattice ventilation window. (Criterion A)

Constructed at the school in 1910, the octagonal shelter shed is a rare surviving building type in Nillumbik, where other examples have been lost or destroyed by fire (Criterion B).

## Grading and Recommendations

Recommended for inclusion in the schedule to the Heritage Overlay of the Nillumbik Planning Scheme.

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

<b>External Paint Colours</b> <i>Is a permit required to paint an already painted surface?</i>	No
<b>Internal Alteration Controls</b> <i>Is a permit required for internal alterations?</i>	No
<b>Tree Controls</b> <i>Is a permit required to remove a tree?</i>	No
<b>Victorian Heritage Register</b> <i>Is the place included on the Victorian Heritage Register?</i>	No
<b>Incorporated Plan</b> <i>Does an Incorporated Plan apply to the site?</i>	No
<b>Outbuildings and fences exemptions</b> <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	No
<b>Prohibited uses may be permitted</b> <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
<b>Aboriginal Heritage Place</b> <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

### Identified By

Samantha Westbrooke



## References

*Argus*, as cited.

*Australasian*, as cited.

*Eltham and Whittlesea Shires Advertiser and Diamond Creek Valley Advocate (E&WSA& DCVA)*, as cited.

*Evelyn Observer and Bourke East Record (EOBER)*, as cited.

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Victorian Government Gazette, as cited.

**Title:** Arthurs Creek Mechanics Institute, 906 Arthurs Creek Road, Arthurs Creek

**Identified by:** Mills & Westbrooke

**Prepared by:** Trethowan Architecture

**Address:** 906 Arthurs Creek Road, Arthurs Creek

<b>Name:</b> Mechanics Institute	<b>Survey Date:</b> 2015
<b>Place Type:</b> Individual	<b>Architect:</b> Edgar J Henderson
<b>Grading:</b> Significant	<b>Builder:</b> D.J. Murphy
<b>Extent of Overlay:</b> To Title Boundaries	<b>Construction Date:</b> 1886



Arthurs Creek Mechanics Institute as viewed from Arthurs Creek Road, Samantha Westbrooke 12.05.2015

## Historical Context

The first squatters arrived in the Arthurs Creek area in 1837. The Reid's run 'Hazel Glen', where the original stone and mud house survives, lay on the southwest. The Bears' 'New Leicester' lay on the northwest, the Macfarlane's 'Ard Chattan' lay between Running Creek and Arthurs Creek, and the Smiths 'Glen Ard' lay to the west of Running Creek (Hicks 1988:6). Most of the land west of the Plenty River was sold by the mid-1840s. The land to the east, including the Arthurs Creek area, which was forested and hilly with poor sedimentary soils, was considered 'cattle country' and remained under grazing leases for longer (Hicks 1988:13).

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16171/P1/6, Linton-2). Under the 1860 Land Act, the remaining grazing leases were revoked. The eastern margin of the Parish of Linton, including the Arthurs Creek locality, was surveyed in 1856 but remained unsold. Lots 16, 17 and 24 of this survey were the first to be selected in c1861 by C. Vaughan, M. McLaughlin and W. Watson (Department of Crown Lands and Survey, 1856). The remainder of the Arthurs Creek area became the Upper Plenty Farmers' Common (later Whittlesea Common) in 1861. An area to the east of Arthurs Creek was proclaimed as the Arthurs Creek Common in 1871 (Vic Gov Gazette, 26 March 1861, No.48:632; PROV, VPRS 0242/P0, file C90869). Most of the European settlers in the area were orchardists and dairy farmers, the most famous of which were the Ryders and Drapers (PROV, VPRS 16171/P1/6, Linton-2). The homesteads of the 1860s such as those of the Ryders and Murphys were typically slab huts (PROV, VPRS 627/ P1, Unit 235, File No 19301). Butter, eggs and poultry were often the first source of income.

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Poor prices during the Depression compounded the decline, and by the late 1930s all but the largest and most progressive orchards were unprofitable. Orchards were cleared and the land turned over to sheep. Markets for lamb and wool were variable and while the larger farms survived on sheep, the smaller holdings reverted to dairying and pigs. By the 1970s beef cattle were becoming more profitable. Orchardling continued at Glen Ard, which by 1975 was reputedly the largest orchard in southern Victoria (Five Pear Trees, Apted's Glen Ard Orchard, 120997). The township had about 350 residents at the 1996 census (Hunter-Payne, 2008).

## History

Moves towards creating a mechanics' institute and free library at Arthurs Creek started in 1886. By this time most of the surrounding land was settled. Land to the east of Arthurs Creek and Running Creek was typically obtained at land sales in the 1860s, while land on the banks of Arthurs Creek, Running Creek and Deep Creek land was taken up under various clauses of the Land Acts, starting in 1863. The Primitive Methodist Church was built 1873 and the school was established in 1876. By the 1880s Arthurs Creek was a flourishing orcharding area with a number of well-established landholders.

At a public meeting at the school in March 1886 a chairman, secretary and treasurer were appointed and subscriptions were collected (The Australasian, 3 September 1910 p.10; 17 September 1910 p.10). By April William Murphy had offered half an acre of land next to the Primitive Methodist Church. In August trustees and a committee were elected and the local member of Parliament, Mr Cameron, promised to lobby for government support. Murphy made an alternative offer of land adjacent to the school, and this site was accepted at an October meeting (Murphy and Draper 2004, p.299). A Mr Mcfarlane was asked to prepare plans for a hall of 40x20ft with a library of 14x12ft, and arrangements were made for transfer of the land. At a January 1887 meeting Charles Draper encouraged the engagement of Melbourne architect Edgar J Henderson to prepare plans. Draper offered to supervise the works (Murphy and Draper 2004, p.300) and an advertisement for tenders to build the hall appeared in city and local papers in February 1887 (EO&S&EBR, 25 February 1887 p.2). D.J. Murphy, of the Streamville family of Murphys, was the successful tenderer (Murphy and Draper 2004, p.300).



The hall of 40x20ft had a raised dais on the north side, with a library of 17x12ft and a dressing room of 12x11ft at the rear. This £200 build provided only a first stage of Henderson's design. The opening was held on 2 September 1887. "As this was the first entertainment of the sort ever held at Arthur's Creek, much speculation was indulged in as to how it would come off, and it is pleasing to record that the result achieved ... far exceeded the most genuine expectations of those concerned in its production." The hall was filled to overflowing and William Reid chaired the meeting. The concert of vocal and instrumental performances by locals was concluded with the national anthem, and the hall was then cleared for a dance. Around forty couples participated in the twenty-one dances, which finished at 5am (*Argus*, 10 September 1887:7; *EO&S&EBR*, 16 September 1887:2).

The hall soon proved its value as a focus for almost every aspect of the public life of the Arthur's Creek community. A public meeting was held in April 1888 to discuss calls for extension of the Heidelberg railway line, a vital matter for the local orchardists (*EO&S&EBR*, 28 June 1889:3). A committee of the Arthur's Creek Railway League was appointed, which subsequently used the library room for its meetings. Another public meeting at the hall in June 1889 considered the poor postal services in the district (*EO&S&EBR*, 28 June 1889:3). Many social events were also held in the hall. The Arthur's Creek Brass Band started to practice in the hall in 1890 and the Arthur's Creek Cricket Club also met there as well as a local debating club. The local fruitgrowers met in May 1890 and formed the Arthurs Creek Fruitgrowers' Association. The Church of England even held services for a small congregation during the period (*EO&S&EBR*).

As funds became available the buildings and facilities were gradually improved. Some funds came from rents for the various uses. The Institute also held its own fundraisers, such as the Queens Birthday and New Years Eve balls (*EO&S&EBR*, 19 December 1890:2). a picket fence was added in front of the hall and a fireplace in the library in 1889. A six-stall stable was added and the hall painted in 1893 and in 1894 ornamental trees were purchased for the grounds and a curtain added to the stage (Murphy and Draper 2004, p.302).

The adult education role of the Mechanics' Institute was also being exercised to some extent in the nineteenth century. In late 1891 £35 was spent on books for the library, including a copy of Chamber's Encyclopaedia and a Map of Victoria. The committee of the circulating library published a catalogue of its "fine collection" and the librarian attended on Tuesday and Saturday nights. It seems the library was tailored to the needs of the local orchardists - in 1893 a £30 purchase of books included "some of the best works on fruit culture" (*EO&S&EBR*, 10 March 1893:2). The lectures were slanted in a similar vein. In 1892 the government entomologist Mr Hammett read a paper at the hall. A debating club started to meet at the hall in 1893 (Murphy and Draper 2004, p.302).

In first years of the new century, the Mechanics' Institute mainly provided a venue for meetings of various clubs and associations and a wide variety of benefit events. It is at the turn of the century that use of the alternative moniker 'Arthurs Creek Hall' begins to become more prevalent in the newspapers. In April 1900 a concert and ball were held for victims of the bushfires that had recently swept through Arthur's Creek (*EO&S&EBR*, 30 March 1900 p.2; 20 April 1900:2). The use of the hall was such that in 1903 plans were made for extensions and a new Kauri Pine floor.<sup>205</sup> Fifteen feet were added to the south end of the hall. The Health Department also required an additional door on the east side.<sup>206</sup> The work was completed in time for an opening concert and ball in December (Murphy and Draper 2004, P.303).

In 1909 a concert and dance were held at the hall by the school to raise funds for a shelter shed (*EO&BER*, 8 October 1909 p.2; 5 November 1909:6). During World War I takings from monthly socials were divided between the hall and the Red Cross (Murphy and Draper 2004, p.303). In the interwar period, Sporting clubs continued to use the hall for meetings and events, but with the decline of fruit growing in the district and the onset of the World War II, most of these were disbanded by the early 1940s. The fortunes of the hall continued to wane, despite some repairs in 1949, and between that year and 1952 the hall was used only once a year. The books from the library were donated to the school and the dividing room between library and dressing room removed to make a single meeting room/kitchen (Murphy and Draper 2004, p.304). From 1966-74 the Arthurs Creek Progress Association took over administration of the hall. A new masonry toilet block was constructed in 1982, funded with help from the Shire, local donations and an overdraft (Murphy and Draper 2004, p.305).

The hall's centenary celebrations took place over a weekend in 1987 and included a dance for young people, an old time ball, an ecumenical church service and a barbecue and game afternoon. The celebrations for the 125th anniversary of the school in 2001 included a dinner for 300 at the hall. A storage shed was added c1997. The hall was used as a relief centre following the 2009 Black Friday fires. After the fires funding was obtained for another storage shed and the upgrade of the hall kitchen (Draper 2012, pp.31-32). A large open sided skillion was added to the east side of the hall c2010. The Hall Committee continues to foster community activity and a number of local groups meet and hold events in the hall, including the Cemetery Trust, local Landcare group and bush fire brigade (Murphy and Draper 2004, p.305).

### Description & Integrity



Aerial view of the Mechanics' Institute  
Source: Nillumbik Shire Council

Arthurs Creek Mechanics Institute is a weatherboard building with a main gable roofed hall running perpendicular to the street. At the rear of the hall is smaller gable roofed wing running perpendicular to the hall. There is a decorative bargeboard with hanging beam and finial at the front gable end of the building. The front elevation also contains double doors with a painted sign to the gable end with the wording Arthurs Creek Mechanics Institute AD 1887. On the east side of the hall is a skillion roofed canopy attached to the building and added in 2010. It is possible that the doors on this side of the building were also altered at this time. The timber framed double hung windows to the building appear to be original

and in their original locations. Therefore apart from the changes to the east side, and door openings, the Mechanics' Institute is substantially intact.



Front view of the Mechanics' Institute and the same view prior to east side additions



East elevation



Rear, west view

There is a row of three outbuildings buildings on the eastern boundary. The northernmost is a weatherboard shed with a gable roof of recent construction. The central outbuilding is a skillion roofed rendered brick toilet block constructed in 1982 and the southern most one adjacent to the hall, is a replica Edwardian weatherboard shed constructed in 2010. These later outbuildings buildings (1982 and 2010) are non contributory.



West side view



Rear shed and brick toilet block

## Comparative Analysis

Not many Mechanics Institutes have survived in the Shire. The earliest halls in the Nillumbik area usually took the form of mechanics' institutes and free libraries. The mechanics' institute movement started in Scotland in 1800 with the intention of improving the education of working men (Mills & Westbrooke 2017). Several of these early halls were either destroyed by fire or demolished over time. For example, the Diamond Creek Public



Hall and Literary Institute was possibly the earliest hall in the area, opening in 1868. The hall was used to house the infant grades of the state school when there was a rapid increase of pupils in the early 1870s (Mills & Westbrooke 2016:103). A new hall incorporating sections of the old was built in 1905 however this building was destroyed by fire in 1969 (Mills & Westbrooke 2017). At Kangaroo Ground a hall, which became known as Stevenson Hall after its builder, was built in 1885. It did not have a library but did host the typical list of entertainments and meetings and was noted for its good dance floor. The Shire ordered the demolition of the dilapidated hall in 1969. (Mills & Westbrooke 2017)

Surviving community halls in the Shire include:

- Christmas Hills Mechanics Institute, 775 – 787 Ridge Road, Christmas Hills, rebuilt in 2013 (HO243)
- St Andrews Hall, 1 Proctor Street, St Andrews (1925)
- Plenty Hall, Plenty Heritage Park 2-6 Memorial Drive Plenty (1931)
- Gibson Hall, 575 Kangaroo Ground-St Andrews Road, Panton Hill (c1924) (HO96).



Christmas Hills Mechanics Institute, 775 – 787 Ridge Road, Christmas Hills rebuilt in 2013 (HO243 Shire of Nillumbik). Source: <https://christmashillshall.org.au/>



St Andrews Hall, 1 Proctor Street, St Andrews built 1925. Source: <https://www.standrewscommunitycentre.org/hi/story-of-st-andrews-hall.html>



Gibson Hall, 575 Kangaroo Ground-St Andrews Road, Panton Hill built in c1924 (HO96). Source: <https://commons.wikimedia.org/wiki/File:PantonHillGibsonHall.JPG>



HO248 Plenty Hall, Plenty Heritage Park 2-6 Memorial Drive Plenty. Constructed 1930-31, additions 2010. Image source: Context May 2021.

The Christmas Hills Mechanics Institute, 775 – 787 Ridge Road, Christmas Hills, (HO243) had a similar weatherboard materiality and simple gable form. It opened in 1877, partly funded partly by public donations and partly by a government grant and was located on a temporary Crown land reserve (Mills & Westbrooke 2017). Destroyed by fire in 1894, the hall was rebuilt on its current site in 1895 and again in 2013.

Fundraising for the Queenstown Mechanics' Institute and Free Library started in 1882 with the building opening in 1883. In 1889 the building was moved to a more central position in the town, as it had been too inaccessible. The institute was reopened in 1899 and was an important part of the community until 1924 when it was destroyed by fire. It was rebuilt in 1925 at its current location and is now known as the St Andrews Hall (Mills & Westbrooke 2017).

There is also a small timber hall building adjacent to the St Matthews Church at 575 Kangaroo Ground-St Andrews Road, Panton Hill. Known as Gibson Hall and built in c1924 the building is within the curtilage of HO96 and is comparable to the Plenty Hall having a similar materiality, form and interwar build date. Like the subject building it has also been in continual use as a hall since built. The Plenty Hall (HO248), in Plenty Heritage Park 2-6 Memorial Drive Plenty was constructed 1930-31, with comparable weatherboard and a simple gable form.

Compared to the above examples Arthurs Creek Mechanics Institute shares similar weatherboard materiality and simple gable forms, but it is distinctive as an earlier (1887) surviving example with more elaborate late nineteenth century features such as the decorative bargeboard with finial, exposed rafter ends. Only Christmas Hills was earlier but has been significantly rebuilt in its entirety.

### **Assessment Against Criteria**

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

#### ***CRITERION A: Importance to the course or pattern of the Shire of Nillumbik's cultural or natural history (historical significance).***

Arthurs Creek Mechanics' Institute is historically significant as an early and important public building in the township of Arthurs Creek since 1887 and as an early surviving example in Nillumbik more broadly. Constructed in 1887, the Mechanics' Institute demonstrates the heyday of Arthurs Creek in the late 19th century, when there was a much larger population in the area and it played an important role in the townships continuing development. The building is of significance a substantially intact example of a Mechanics' institute constructed in the Shire during the Victorian period when compared to others that hark mostly to the Interwar period. The Mechanics' Institute is a visual reminder of the once more populous township of Arthurs Creek. The Mechanics' Institute has been the venue for meetings of various clubs and associations and a wide variety of benefit events and thus played an important role in the development of local community life. This has included its provision of a library and adult education services focussed on the particular needs of the local area.

*CRITERION B: Possession of uncommon, rare or endangered aspects of the Shire of Nillumbik's cultural or natural history (rarity). N/A*

*CRITERION C: Potential to yield information that will contribute to an understanding of the Shire of Nillumbik's cultural or natural history (research potential). N/A*

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

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

Arthurs Creek Mechanics' Institute is aesthetically significant as a substantially intact example of a weatherboard Victorian Mechanic's Institute of the late Victorian period. Key features of the style include the all-encompassing gable roof form, timber framed double hung windows and their placement, double doors to the front, gable end decorative bargeboards and finial, and weatherboard cladding. It compares well to other community halls in Nillumbik, particularly as expressing the late Victorian style compared to many other surviving halls that are Interwar.

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

*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). N/A*

*CRITERION H: Special association with the life or works of a person, or group of persons, of importance in the Shire of Nillumbik's history (associative significance). N/A*



## Statement of Significance

### *What is Significant?*

Arthurs Creek Mechanics Institute located at 906 Arthurs Creek Road, Arthurs Creek. The original form, materials and detailing of the Mechanics Institute are integral to the significance of the site.

Additions and alterations after 1945 are not significant.

### *How is it significant?*

Arthurs Creek Mechanics Institute is of local historic and aesthetic significance to the Shire of Nillumbik.

### *Why is it significant?*

Arthurs Creek Mechanics Institute is historically significant as an early and important public building in the township of Arthurs Creek since 1887. Constructed in 1887, the Mechanics' Institute demonstrates the heyday of Arthurs Creek in the late 19th century, when there was a much larger population in the area and it played an important role in the townships continuing development. The building is of significance a substantially intact example of a Mechanics' institute constructed in the Shire during the Victorian period. The Mechanics' Institute is a visual reminder of the once more populous township of Arthurs Creek as it developed in the late Victorian period and early twentieth century. The Mechanics' Institute has been the venue for meetings of various clubs and associations and a wide variety of benefit events in the area's community life during that time. This has included its provision of a library and adult education services focussed on the particular needs of the local area. (Criterion A)

Arthurs Creek Mechanics' Institute is aesthetically significant as a substantially intact example of a weatherboard Victorian Mechanic's Institute. Key features of its late Victorian style include the all-encompassing gable roof form, timber framed double hung windows and their placement, double doors to the front, gable end decoration and weatherboard cladding. (Criterion E)

## Grading and Recommendations

Recommended for inclusion in the schedule to the Heritage Overlay of the Nillumbik Planning Scheme.

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

<b>External Paint Colours</b> <i>Is a permit required to paint an already painted surface?</i>	No
<b>Internal Alteration Controls</b> <i>Is a permit required for internal alterations?</i>	No
<b>Tree Controls</b> <i>Is a permit required to remove a tree?</i>	No
<b>Victorian Heritage Register</b> <i>Is the place included on the Victorian Heritage Register?</i>	No
<b>Incorporated Plan</b> <i>Does an Incorporated Plan apply to the site?</i>	No
<b>Outbuildings and fences exemptions</b>	No

Are there outbuildings and fences which are not exempt from notice and review?	
<b>Prohibited uses may be permitted</b> Can a permit be granted to use the place for a use which would otherwise be prohibited?	Yes
<b>Aboriginal Heritage Place</b> Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?	No

### Identified By

Mills & Westbrooke

### Proposed Extent



Proposed extent indicated by the red line, which follows the property boundary

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**Title:** Park View, 25 Brennans Road East, Arthurs Creek

**Identified by:** Samantha Westbrooke Pty Ltd, Dr Peter Mills and Trethowan Architecture

**Prepared by:** Trethowan Architecture

**Address:** 25 Brennans Road East, Arthurs Creek

<b>Name:</b> Park View	<b>Survey Date:</b> 2015
<b>Place Type:</b> Individual	<b>Architect:</b> Unknown
<b>Grading:</b> Significant	<b>Builder:</b> Unknown
<b>Extent of Overlay:</b> To the title boundary	<b>Construction Date:</b> From c1890



### Historical Context

The first squatters arrived in the Arthurs Creek area in 1837. The Reid's run 'Hazel Glen', where the original stone and mud house survives, lay on the southwest. The Bears' 'New Leicester' lay on the northwest, the Macfarlane's 'Ard Chattan' lay between Running Creek and Arthurs Creek, and the Smiths 'Glen Ard' lay to the west of Running Creek (Hicks 1988:6). Most of the land west of the Plenty River was sold by the mid-1840s. The land to the east, including the Arthurs Creek area, which was forested and hilly with poor sedimentary soils, was ~~called~~ 'cattle country' and remained under grazing leases for longer (Hicks 1988:13).

The more open undulating country between the Yan Yean Reservoir and Arthurs Creek/Deep Creek was bought at Crown Land sales in the mid-1860s (PROV, VPRS 16171/P1/6, Linton-2). Under the 1860 Land Act, the remaining grazing leases were revoked. The eastern margin of the Parish of Linton, including the Arthurs Creek locality, was surveyed in 1856 but remained unsold. Lots 16, 17 and 24 of this survey were the first to be selected in c1861 by C. Vaughan, M. McLaughlin and W. Watson (Department of Crown Lands and Survey, 1856). The remainder of the Arthurs Creek area became the UpperPlenty Farmers' Common (later Whittlesea Common) in 1861. An area to the east of Arthurs Creek was proclaimed as the Arthurs Creek Common in 1871 (*Vic Gov Gazette*, 26 March 1861, No.48:632; PROV, VPRS 0242/P0, file C90869). Most of the



European settlers in the area were orchardists and dairy farmers, the most famous of which were the Ryders and Drapers (PROV, VPRS 16171/P1/6, Linton-2). The homesteads of the 1860s such as those of the Ryders and Murphys were typically slab huts (PROV, VPRS 627/ P1, Unit 235, File No 19301). Butter, eggs and poultry were often the first source of income.

A village began to appear in the early 1870s, with the Primitive Methodist church established in 1873, the school opened in 1876 and the Mechanics' Institute in 1878. The Arthur's Creek Fruitgrowers' Association formed in 1890 and held meetings and competitive exhibitions of fruit at the Mechanics' Institute (*Argus*, 14 May 1890:6). Daily mail services started in 1889. By 1899 George Murphy had built a post office and store (*E&WSA& DCVA*, 26 April 1918 :3; Payne 1975:191). The settlement would expand little after this point. In the late 1880s there were 1500 acres under fruit within a three-mile radius of Arthur's Creek. The extension of the railway to Yan Yean in 1889 made transport to market easier and quicker (*Argus*, 21 October 1889:9).

Poor prices during the Depression compounded the decline, and by the late 1930s all but the largest and most progressive orchards were unprofitable. Orchards were cleared and the land turned over to sheep. Markets for lamb and wool were variable and while the larger farms survived on sheep, the smaller holdings reverted to dairying and pigs. By the 1970s beef cattle were becoming more profitable. Orchardng continued at Glen Ard, which by 1975 was reputedly the largest orchard in southern Victoria (Five Pear Trees, Apted's Glen Ard Orchard, 120997). The township had about 350 residents at the 1996 census (Hunter-Payne, 2008).

## History

The Park View homestead is located on the east side of Deep Creek, north of Brennans Road East on Lot 28D, Parish of Linton.

Thomas and Elizabeth Anne Murphy migrated from County Armagh to Australia in 1856 with three children, William, Sarah and Thomas Jnr. They farmed first at Clifton Hill, followed by dairying at Somerton. Information provided by James T Murphy, Thomas Murphy's descendant, indicated that the Murphys had moved to Arthurs Creek in 1864 and purportedly settled in Arthurs Creek (Payne 1975, p.79). In 1867 Thomas Murphy applied for a Section 42 occupation licence for the 80-acre Lot 28E (*Argus*, 28 June 1867:3). Thomas's daughter, Sarah, applied for an occupation license under Section 42 for Lot 28D and Lot 27C combined 57 acres, was approved in 1869 (*Argus*, 4 November 1869:1; *Illustrated Australian News for Home Readers*, 4 November 1869:1). Up until January 1875 she resided with her father on his adjoining land, Lot 28E. In 1875 when she applied to purchase 28D and 27C, she had recently married Edward Bunker and had gone to live with him on his selection on the Yarra River near Kangaroo Ground. Lots 28D and 27C were at this stage heavily timbered and contained no buildings. The Queenstown constable who examined the holding for the Lands Department believed that Sarah's father, was working the land. Sarah obtained freehold under Section 31 in 1876, under the name Sarah Bunker (PROV, VPRS 627/P0, 19301). This land was transferred to Thomas Murphy in 1877(CT: V969 F636).

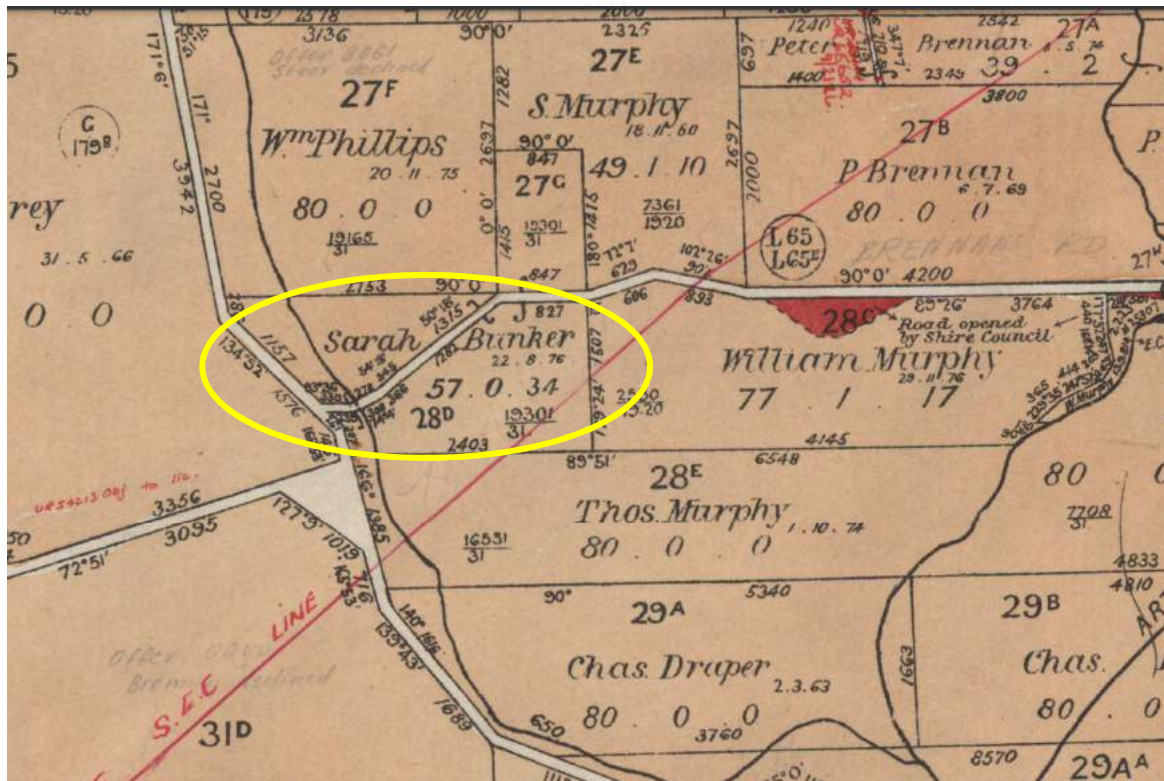


Figure 1: Country Lands in the Parish of Linton adjoining the Yan Yean Reservoir', 1857. Lot 28 D is indicated with a circle. Source: PROV, VPRS16171/1/6, Linton-2(Psh) LOImpL3000-2.

When Thomas Murphy died in 1886, the block made up of the north part of Lot 28D and Lot 27G was unimproved apart from some fencing (*Argus*, 30 April 1886:1, PROV, VPRS 28/P2, 32/171). Ownership of this 30-acre block was transferred from the estate of Thomas Murphy to David Murphy in 1889 (CT: V969 F636; CT:V2194F714). David returned to Arthurs Creek c1889 and married Christina Mann, a daughter of the neighbouring Mann family, in 1890. The Park View homestead was probably built around this time (*EO&S&EBR*, 19 December 1890:3). David, along with Joseph and William became members of the Arthur's Creek Fruitgrowers Association and appeared as exhibitors of fruit from the early 1890(*EO&S&EBR*, 12 April 1895:2; *Mercury and Weekly Courier*, 18 March 1897:3).

The Murphy family was deeply embedded in local community life. Joseph Murphy was an active member of the Mechanics' Institute and Free Library committee for nearly fifty years, including the last fifteen years as president. He was also a regular member and attendant of the Methodist Church (*Hurstbridge Advertiser*, 24 April 1936:5). In 1903 David was a committee member of the Arthur's Creek branch of the National Citizens' Reform League (*EO&BER*, 9 October 1903:2). He was elected to the Arthur's Creek School Committee in 1911 (*EO&BER*, 14 April 1911:2).

Joseph Murphy's son Joseph Gordon Murphy acquired part of his property, the southern part of Lot 28D and Lots 28C and 28F, in 1935 (CT: V1590 F957). He sold this land out of the family in 1938 (CT: V5974 F765). Joseph Murphy died at 'Park View' in 1936 at the age of 73, leaving a widow, two sons and two daughters (*Advertiser* 24 April 1936:5).

David Murphy continued to reside at Park View (*Argus*, 7 April 1937: 1; September 1938:5; *Advertiser* 16 June 1939:4). When he died in 1942 the 30-acre part Lot 28D and Lot 27C



contained “an old weatherboard dwelling house and outbuildings consisting of a barn, a shed, a cowshed and dairy and a stable - all very old ...” (PROV, VPRS28/P3, 335/441). For the next few years David’s daughter ~~she~~ lived at Park View (*Argus*, 1 February 1944:2). William Edward Murphy acquired the land from the executors of David Murphy’s will in 1951 (CT:V2194 F714).

### Description & Integrity

Park View consists of a weatherboard farmhouse comprising a central wing with a double hipped roof and a perpendicular projecting gable roofed wing at either end. A skillion roofed verandah runs across the front of the central wing between the end two wings. The central wing of the residence with the verandah across the front has a central front door and a timber framed double hung window either side. The front elevations of each gable wing has twin timber framed double hung windows.

To the rear of the residence is a large shed with a gable roof. The roof and walls are clad in corrugated iron. This may have been the stables or barn. There are other outbuildings on the site that may date from an early period.



Figure 2: Aerial view of Park View. Source: Nearmap, 2022

### Comparative Analysis

Within the Shire of Nillumbik, the following examples are comparable to the subject site:

Thornholme Residence, 180 Doctors Gully Rd, Doreen (HO192) is significant as a Victorian (c1870) and Edwardian-era farm complex associated with the pioneering Creighton family, who have been in the district since the mid-nineteenth century (TEH 2016:68). The complex comprises a variety of weatherboard buildings including a house (extended), stables, cottage and woolshed, with a variety of later outbuildings.

Thornholme and Park View are comparable as examples of nineteenth-century farming properties that are associated with significant pioneering families. The complex at Thornholme retains several

original structures and elements, providing evidence of the variety of structures required for farming. Similarly, the outbuildings within Park View may also be indicative of early family activities within the site.



Figure 3: Timber stable complex at Thornholme. Source: Shire of Whittlesea Heritage Study, 1991.

Cleir Hills at 1394 Heidelberg-Kinglake Road St Andrews (HO63) is a late Victorian farming site that comprises a drop-slab barn, a weatherboard house, mature pencil pine tree and indigenous plants. The site is historically significant as it is associated with the pioneering orchardist and nurseryman William Gray of Allwood (HO61). It serves as a reminder of the importance of farming to Nillumbik's past and is a rare surviving example of a timber slab farm building in a Metropolitan context. The barn is historically and technically significant as an excellent demonstration of the kinds of building that would have been erected by the Shire's early settlers. The place is a comparable example to Park View as a farm associated with late nineteenth century orchardist and farming activities within the Shire of Nillumbik. Its surviving building fabric is likewise indicative of the late nineteenth-century development of orchard industry of the Shire.



Figure 4: Drop-slab barn at Cleir Hills in 1992. Source: *Bick, Shire of Eltham Heritage Study*, 1992.

Allwood Residence (HO61) at 901 Heidelberg-Kinglake Road Hurstbridge, constructed in c1894, is historically and aesthetically significant to the Shire of Nillumbik. The c1894 house is historically significant as it was built for William Gray (a prominent local figure, politician and orchardist) on the site that formed part of the homestead of pioneer Henry Hurst, after whom Hurstbridge was named. The house is historically and aesthetically significant because it is one of the oldest buildings in the area and an example of a standard late 19th century/early 1900s timber home as well as a reminder of the nature of early settlement in the area and the start of Hurstbridge's development (Criteria B, D & E).

The c1900 front garden is historically significant because it is associated with both William Gray and Henry Hurst (Criterion H). It is historically and aesthetically significant because the site operated as a commercial nursery and illustrates fashions typical of the late 19th century (Criterion E). The front garden is aesthetically significant. It includes an ornamental garden arch placed on the axis of the front door and a less formal area to the front of the site, featuring scattered and mixed planting, including two Cabbage Tree Palms and two Thread Palms. The Cabbage Tree Palms are aesthetically significant as the largest such specimens in the Shire (Criterion B). The rear garden is more utilitarian and features informal planting of Peppercorn trees

As such, Allwood Residence is historically comparable to Park View in terms of its date and association with the late nineteenth century orchardists. Further to this, Allwood Residence retains a higher degree of aesthetic significance as a more elaborate farm with an ornamented garden setting.



Figure 5: Allwood Residence with the mature trees. Source: Bick, Shire of Eltham Heritage Study, 1992.

Weatherboard farmhouse and outbuildings at 760 Hurstbridge-Arthurs Creek Road, Arthurs Creek (HO89) were constructed in c1905. The site is historically significant because it was associated with the MacMillan family of orchardists over a long period of time and has strong links with Eltham's fruit growing industry. The farmhouse is historically and aesthetically significant as one of a small number of pre 1920s weatherboard dwellings in the rural areas of the former Shire of Eltham, and one of the most substantial (Criteria A, B & E). Similar to Park View, the farmhouse and outbuildings are associated with the early orchardists of the Nillumbik Shire, and serve as the surviving example of the Shire's orchard industry in the early twentieth century.

The comparative analysis indicates that Park View is historically significant as a representative example of the new wave of development in the late 19th and early 20th centuries within the Shire of Nillumbik. Although it was purchased and established by a member of the pioneering Murphy family, it was one of the later orchard properties to be established after the initial settlement of the area in the 1860s and 1870s. Park View is aesthetically significant for its surviving Edwardian timber farmhouse and associated large and small outbuilding demonstrating the workings of the farm and orchard. Park View is comparable to several similar heritage places within the Shire of Nillumbik. As such, it is of historic and aesthetic significance at a local level.

### Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

#### **CRITERION A: Importance to the course or pattern of the Shire of Nillumbik's cultural or natural history (historical significance).**

Park View is historically significant as a good example of the new wave of development in Arthur's Creek in the late 19th and early 20th centuries. Although it was purchased and established by a member of the pioneering Murphy family, it was one of the later orchard properties to be established after the initial settlement of the area in the 1860s and 1870s. It is important for its association with the orcharding industry, demonstrating the period of renewal in fruit growing in the area in the early 20th century. A topographic map from the 1930s shows that David and Joseph Murphy's combined orchards were among the largest in the area. Park View is historically





significant for its associations with Arthurs Creek family the Murphys and as a farm property in the district. (Criteria A)

*CRITERION B: Possession of uncommon, rare or endangered aspects of the Shire of Nillumbik's cultural or natural history (rarity).*

*CRITERION C: Potential to yield information that will contribute to an understanding of the Shire of Nillumbik's 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).***

Park View is significant as a representative of an orcharding and farm complex, demonstrated by its surviving Edwardian timber farmhouse and associated outbuildings demonstrating the workings of the farm and orchard. Features of note on the farmhouse include the form with central wing and perpendicular gable wings at each end, verandah between the two end wings, weatherboard cladding and timber framed double hung windows. The outbuildings, if they are early, may contribute to the representative significance of the place.

*CRITERION E: Importance in 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 the Shire of Nillumbik's history (associative significance).*



## Statement of Significance

### *What is Significant?*

Park View located at 25 Brennans Road East, Arthurs Creek. The original form, materials and detailing of the farmhouse are significant. The outbuildings and the setting contribute to the historical understanding of the place as an orchard complex.

Early building and stables contribute to the historical understanding of the place but are not significant.

### *How is it significant?*

Park View located at 25 Brennans Road East, Arthurs Creek is of local historic and representative significance to the Shire of Nillumbik.

### *Why is it significant?*

Park View is historically significant as an important example of the new wave of development in Arthur's Creek in the late 19th and early 20th centuries. Although it was purchased and established by a member of the pioneering Murphy family, it was one of the later orchard properties to be established after the initial settlement of the area in the 1860s and 1870s. It is important for its association with the orcharding industry, demonstrating the period of renewal in fruit growing in the area in the early 20th century. A topographic map from the 1930s shows that David and Joseph Murphy's combined orchards were among the largest in the area. Park View is historically significant for its associations with Arthurs Creek family the Murphys and as a farm property in the district. The early outbuildings contribute to the historical understanding of the place as an orcharding complex. (Criterion A)

Park View is aesthetically significant for its surviving Edwardian timber farmhouse and associated large and small outbuilding demonstrating the workings of the farm and orchard. Features of note on the farmhouse include the form with central wing and perpendicular gable wings at each end, verandah between the two end wings, weatherboard cladding and timber framed double hung windows. (Criterion D)

## Grading and Recommendations

Recommended for inclusion in the schedule to the Heritage Overlay of the Nillumbik Planning Scheme.

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

<b>External Paint Colours</b> <i>Is a permit required to paint an already painted surface?</i>	No
<b>Internal Alteration Controls</b> <i>Is a permit required for internal alterations?</i>	No
<b>Tree Controls</b> <i>Is a permit required to remove a tree?</i>	No
<b>Victorian Heritage Register</b> <i>Is the place included on the Victorian Heritage Register?</i>	No
<b>Incorporated Plan</b> <i>Does an Incorporated Plan apply to the site?</i>	No
<b>Outbuildings and fences exemptions</b> <i>Are there outbuildings and fences which are not exempt from</i>	No

<i>notice and review?</i>	
<b>Prohibited uses may be permitted</b> <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
<b>Aboriginal Heritage Place</b> <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

#### Identified By

Samantha Westbrooke Pty Ltd, Dr Peter Mills and Trethowan Architecture

#### Proposed Extent

To the property boundaries.





## References

*Advertiser (Hurstbridge)*, as cited.

*Argus*, as cited.

*Australasian*, as cited.

*Eltham and Whittlesea Shires Advertiser and Diamond Creek Valley Advocate (E&WSA& DCVA)*, as cited.

*Evelyn Observer & Bourke East Record (EO&BER)*, as cited.

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*Mercury and Weekly Courier*, as cited.

Murphy, James T 1971. *Early settlers of Arthurs Creek, Victoria*. Arthurs Creek, Vic.: The Author.

Payne, J.W. 1975. *The Plenty: A Centenary History of the Whittlesea Shire*. Kilmore: Lowden.

PROV, VA2620 Registrar of Probates, Supreme Court, VPRS 28/P3 Probate and Administrative Files, File 335/441 probate of David Murphy.

PROV, VA538 Department of Crown Lands and Survey, VPRS627 Land Selection Files, Section 31 land Act 1869, File 19301 Sarah Murphy. On Lot 28 D Parish of Linton.

*Reporter (Box Hill)*, as cited.





**Title:** Arthurs Creek Cemetery, 1165 Arthurs Creek Road, Arthurs Creek

**Identified by:** Dr Peter Mills and Samantha Westbrooke

**Prepared and updated by:** Trethowan Architecture

**Address:** 1165 Arthurs Creek Road, Arthurs Creek

<b>Name:</b> Arthurs Creek Cemetery	<b>Survey Date:</b> 2016, 2022
<b>Place Type:</b> Cemetery	<b>Architect:</b> Unknown
<b>Grading:</b> Individually Significant	<b>Builder:</b> Unknown
<b>Extent of Overlay:</b> To title boundaries	<b>Construction Date:</b> 1847 onwards



## Historical Context

The first squatters arrived in the Arthurs Creek area in 1837. The Reid's run 'Hazel Glen', where the original stone and mud house survives, lay on the southwest. The Bears' 'New Leicester' lay on the northwest, the Macfarlane's 'Ard Chattan' lay between Running Creek and Arthurs Creek, and the Smiths 'Glen Ard' lay to the west of Running Creek (Hicks 1988:6). Most of the land west of the Plenty River was sold by the mid-1840s. The land to the east, including the Arthurs Creek area, which was forested and hilly with poor sedimentary soils, was considered 'cattle country' and remained under grazing leases for longer (Hicks 1988:13).

The more open undulating country between the Yan Yean Reservoir and Arthurs Creek/Deep Creek was bought at Crown Land sales in the mid-1860s (PROV, VPRS 16171/P1/6, Linton-2).



Under the 1860 Land Act, the remaining grazing leases were revoked. The eastern margin of the Parish of Linton, including the Arthurs Creek locality, was surveyed in 1856 but remained unsold. Lots 16, 17 and 24 of this survey were the first to be selected in c1861 by C. Vaughan, M. McLaughlin and W. Watson (Department of Crown Lands and Survey, 1856). The remainder of the Arthurs Creek area became the Upper Plenty Farmers' Common (later Whittlesea Common) in 1861. An area to the east of Arthurs Creek was proclaimed as the Arthurs Creek Common in 1871 (Vic Gov Gazette, 26 March 1861, No.48:632; PROV, VPRS 0242/P0, file C90869). Most of the European settlers in the area were orchardists and dairy farmers, the most famous of which were the Ryders and Drapers (PROV, VPRS 16171/P1/6, Linton-2). The homesteads of the 1860s such as those of the Ryders and Murphys were typically slab huts (PROV, VPRS 627/ P1, Unit 235, File No 19301). Butter, eggs and poultry were often the first source of income.

A village began to appear in the early 1870s, with the Primitive Methodist church established in 1873, the school opened in 1876 and the Mechanics' Institute in 1878. The Arthur's Creek Fruitgrowers' Association formed in 1890 and held meetings and competitive exhibitions of fruit at the Mechanics' Institute (Argus, 14 May 1890:6). Daily mail services started in 1889. By 1899 George Murphy had built a post office and store (E&WSA& DCVA, 26 April 1918 :3; Payne 1975:191). The settlement would expand little after this point. In the late 1880s there were 1500 acres under fruit within a three-mile radius of Arthur's Creek. The extension of the railway to Yan Yean in 1889 made transport to market easier and quicker (Argus, 21 October 1889:9).

Poor prices during the Depression compounded the decline, and by the late 1930s all but the largest and most progressive orchards were unprofitable. Orchards were cleared and the land turned over to sheep. Markets for lamb and wool were variable and while the larger farms survived on sheep, the smaller holdings reverted to dairying and pigs. By the 1970s beef cattle were becoming more profitable. Orcharding continued at Glen Ard, which by 1975 was reputedly the largest orchard in southern Victoria (Five Pear Trees, Apted's Glen Ard Orchard, 120997). The township had about 350 residents at the 1996 census (Hunter-Payne, 2008).

## **History**

The cemetery was gazetted in 1867 however the land on which it sits was previously part of the property, Hazel Glen owned by the Reid family. A private cemetery was established when Agnes Reid died in 1847 and was buried on a hill on the property that provided views of the ranges. The cemetery was later to be gazetted on this hilltop location.

## Description & Integrity



Arthurs Creek Cemetery is a rectangular cemetery accessed by a tree lined road off Arthurs Creek Road. The layout of the cemetery plots is such that the plots sit on the rise, overlooking rolling hills of farmland and towards the Arthurs Creek township to the east. There are plantings around the boundary of the cemetery reserve with Cypresses to the west boundary and natives to the south and east boundary. There is tall hedge type planting to the north boundary.



Arthurs Creek Road entry gates



Oaks at the Arthurs Creek Road end



There are double iron gates with four red brick pillars and glazed brown brick capping at the Arthurs Creek Road entry to the Cemetery Road and another set of iron gates with red brick pillars at the entry onto the cemetery reserve.



Sugar Gums to central section of avenue  
Source: Sam Westbrooke 2016



Cypress Avenue  
Source: Sam Westbrooke 2016

The avenue of trees along the Cemetery Road consists of Cypress trees directly below the reserve gate, which were planted in 1959. There are Sugar Gums on the mid-section of the approach road, planted in 1963, with Oaks on the first straight from the Arthurs Creek Road entry, also planted in 1963.



Cemetery Reserve Entry Gates  
Source: Sam Westbrooke 2016



View from entry along west boundary  
Source: Sam Westbrooke 2016

The cemetery is divided into denominations with a mixture of early and later headstones in these sections. There are a number of elaborate early headstones with some cast iron fences around some of the plots. There are six bays of plots with an east west path running between each bay and a path at the north and south boundaries linking the east west paths.

A new non-denominational section (formerly the 'independent denominational section') was created in 1978, with concrete beams to carry headstones added in 1982. This forms the fourth bay in the cemetery layout. Ground niches were created for internment of ashes in 1980.

Toward the end of the twentieth century the non-denominational section became the 'lawn section' and further concrete beams for headstones were installed.

The red-brick store was erected on the rear (west) boundary in 1970. It has a gable roof. A similar brick building with a gable roof was erected, also on the west boundary as a toilet block in 1976.



Northern boundary  
Source: Sam Westbrooke 2016



Chapel to the south east corner  
Source: Sam Westbrooke 2016



Early headstones  
Source: Sam Westbrooke 2016



View towards east  
Source: Sam Westbrooke 2016

On Australia Day 1994 a plaque was unveiled to commemorate 150 years of the Reid family's occupation of Hazel Glen. The plaque was mounted on a cairn and housed in a gazebo at the cemetery.

The second bay of the cemetery consists of a bush garden with Australian plantings and boulders, which contain plaques. A bluestone niche wall sits at the east end of this garden and is used for reception of cremated ashes. This section was added to the cemetery in 1997.

The red brick Pioneers Memorial Chapel, which was completed in 2004, is located to the north east corner of the site with glazing to the east elevation allowing views over the hills and farmland to the east. The chapel is red brick with a tapered gable roof following the essentially diamond shaped footprint of the building. The taper on the west (entry) side



forms a canopy over the entry, which is glazed. The north and south bays have brick walls with the central, taller chapel with glazing to the east and west elevations.



Non-denominational Lawn area  
Source: Sam Westbrooke 2016



Native garden Section of cemetery  
Source: Sam Westbrooke 2016

The Arthur's Creek cemetery remains in use today. Prominent families represented include Bassetts, Christian, Draper, Murphy, Reid, Sutherland and Smith.

### Comparative Analysis

Other cemeteries currently on the Heritage Overlay include the following:

- Hurst Family Cemetery, at Hurstbridge Pre-School, 4-8 Greys Harps Road, Hurstbridge - HO57
- Queenstown Cemetery, 70 Smiths Gully Road, Smiths Gully - HO163
- Ellis Gateway at Nillumbik Cemetery, 35 Main Street, Diamond Creek - HO226



Hurst Family Cemetery. Image source: Victorian Heritage Directory.



Queenstown Cemetery. Image source: Victorian Heritage Database



Gateway to the Nillumbik Cemetery. Source: Nillumbik Cemetery Trust.

The Hurst family cemetery includes tombstones and remains, mature exotic planting. Significant trees include an Atlas Cedar tree, Canary Island Pine tree, Peppercorn tree and Stone Pine tree. The cemetery is historically significant because it is associated with the Hurst family, who were amongst the first settlers at Hurstbridge and because it is a rare example (in Melbourne) of a private burial ground established by a district's early settlers.

The Queenstown Cemetery is a c1866 cemetery and the mature planting within the cemetery and the surrounding site is historically, aesthetically and socially significant to the Shire of Nillumbik. The cemetery is historically significant as a rare example (in Melbourne) of a private burial ground established by a district's early settlers - many of the early burials in the cemetery are those of diggers who worked on the nearby Caledonia (St Andrews) goldfields. A study of the graves and associated records tells the story of the difficulties faced by early miners and settlers in the area, and in particular the high child mortality rate (Criterion A). The cemetery is also historically significant as the resting place of several prominent local citizens, including Charlotte Ness and Kathleen Donaldson (Criterion H).

The Nillumbik Cemetery (established c.1860s) is significant for its association with the early history and a record of the pioneering families of the district. It includes significant plantings including boundary cypress rows and various structures, with ornamental gateway.

The Arthurs Creek Cemetery is comparable to these in terms of age, dating to the mid nineteenth century, and associated with Victorian era colonists in the area. It contains comparable trees and structures. While its gates are less ornamental than the Nillumbik Cemetery, its historical significance is comparable, and its spectacular landscape setting on the hill is distinctive and uniquely associated with the first private burial at the site.

### Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

#### **CRITERION A: Importance to the course or pattern of the Shire of Nillumbik's cultural or natural history (historical significance).**

Arthurs Creek Cemetery is historically significant for demonstration of the early settlement of the Arthurs Creek area as well as providing documentary history of the families living in the district from its beginnings until the present day.



*CRITERION B: Possession of uncommon, rare or endangered aspects of the Shire of Nillumbik's cultural or natural history (rarity).*

*CRITERION C: Potential to yield information that will contribute to an understanding of the Shire of Nillumbik's 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 in exhibiting particular aesthetic characteristics (aesthetic significance).***

Arthurs Creek Cemetery is aesthetically significant as a representative example of a rural cemetery established in the mid 1800s. It provides examples of late Victorian headstones and cast-iron cemetery surrounds as well as demonstrating the early denominational layout of a cemetery. The bush garden section for cremated ashes is of aesthetic interest and links to the history of native landscaping in the Shire. The two sets of entry gates, pine boundary planting, entry avenue with Cypress, Sugar Gums and Oaks and picturesque hillside setting contribute to the aesthetic significance of the place.

*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).***

Arthurs Creek Cemetery is of social significance as an important commemorative site valued by the Arthurs Creek district community

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

The Arthurs Creek Cemetery contains graves of prominent families who have had a long association with the district, including the Bassett, Christian, Draper, Murphy, Reid, Sutherland and Smith families.

## Statement of Significance

### *What is Significant?*

Arthurs Creek Cemetery at 1165 Arthurs Creek Road, Arthurs Creek. The cemetery landscaping, grave sites, chapel, matching Arthurs Creek Road and cemetery reserve gates and entry tree avenue containing Cypress planted in 1959 and Sugar Gums and Oaks planted in 1963 and the pines to the boundaries and cemetery setting contribute to the significance of the place.

### *How is it significant?*

Arthurs Creek Cemetery is of local historic, aesthetic, social and associative significance to the Shire of Nillumbik.

### *Why is it significant?*

Arthurs Creek Cemetery is historically significant for demonstration of the early settlement of the Arthurs Creek area as well as providing documentary history of the families living in the district from its beginnings until the present day. The cemetery was gazetted in 1867 however the land on which it sits was previously part of the property, Hazel Glen owned by the Reid family. A private cemetery was established when Agnes Reid died in 1847 and was buried on a hill on the property that provided views of the ranges. The cemetery was later to be gazetted on this hilltop location. The cemetery not only demonstrates an early cemetery layout and features, but also the changing practices and operation of cemeteries illustrated by the initial establishment as a private burial site with early denominational layout, accommodation of multi-faiths and cremations, on site chapel, non-denominational section and bush garden landscape. (Criterion A)

Arthurs Creek Cemetery is aesthetically significant as an example of a rural cemetery established in the mid 1800s. It provides examples of late Victorian headstones and cast-iron cemetery surrounds as well as demonstrating the early denominational layout of a cemetery. The bush garden section for cremated ashes is of aesthetic interest and links to the history of native landscaping in the Shire. The two sets of entry gates, pine boundary planting, entry avenue with Cypress, Sugar Gums and Oaks and picturesque hillside setting contribute to the aesthetic significance of the place. (Criterion E)

Arthurs Creek Cemetery is of social significance as an important commemorative site valued by the Arthurs Creek district community (Criterion G).

The Arthurs Creek Cemetery contains graves of prominent families who have had a long association with the district, including the Bassett, Christian, Draper, Murphy, Reid, Sutherland and Smith families. (Criterion H)

## Grading and Recommendations

Recommended for inclusion in the schedule to the Heritage Overlay of the Nillumbik Planning Scheme.

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

<b>External Paint Colours</b> <i>Is a permit required to paint an already painted surface?</i>	No
<b>Internal Alteration Controls</b> <i>Is a permit required for internal alterations?</i>	No

<b>Tree Controls</b> <i>Is a permit required to remove a tree?</i>	Yes – sugar gums, cypresses, oaks, avenue of trees.
<b>Victorian Heritage Register</b> <i>Is the place included on the Victorian Heritage Register?</i>	No
<b>Incorporated Plan</b> <i>Does an Incorporated Plan apply to the site?</i>	No
<b>Outbuildings and fences exemptions</b> <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	Yes - Road and Cemetery Reserve Gates
<b>Prohibited uses may be permitted</b> <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
<b>Aboriginal Heritage Place</b> <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

### Identified By

Samantha Westbrooke

### Proposed Extent

The proposed extent includes the original cemetery reserve area and the Cemetery Road avenue entry and gates.



## References

*Argus*, as cited.

*Australasian*, as cited.

*Eltham and Whittlesea Shires Advertiser and Diamond Creek Valley Advocate (E&WSA& DCVA)*, as cited.

*Evelyn Observer and Bourke East Record (EOBER)*, as cited.

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Hicks, P1988, *Plenty Valley Historical Survey*, Ministry for Planning and Environment, Melbourne.

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Payne, J.W. 1975. *The Plenty: A Centenary History of the Whittlesea Shire*. Kilmore: Lowden. Victoria. Department of Crown Lands and Survey 1856, Country lands, in the Parish of Linton, East of the Parish of Toorourong, adjoining the Yan Yean Reservoir. Dept. of Lands and Survey, Melbourne

Victorian Government Gazette, as cited.

**Title:** Sherwood, 110 Deep Creek Road, Arthurs Creek

**Identified by:** Samantha Westbrooke Pty Ltd in association with Dr Peter Mills

**Prepared by:** Trethowan Architecture.

**Address:** 110 Deep Creek Road, Arthurs Creek

<b>Name:</b> Sherwood	<b>Survey Date:</b> 2015 and 2022
<b>Place Type:</b> Individual	<b>Architect:</b> Unknown
<b>Grading:</b> Significant	<b>Builder:</b> Unknown
<b>Extent of Overlay:</b> To property boundary	<b>Construction Date:</b> c1865



Sherwood, view from Deep Creek Road,  
Source: Samantha Westbrooke, dated May 2015

## Historical Context

The first squatters arrived in the Arthurs Creek area in 1837. The Reid's run 'Hazel Glen', where the original stone and mud house survives, lay on the southwest. The Bears' 'New Leicester' lay on the northwest, the Macfarlane's 'Ard Chattan' lay between Running Creek and Arthurs Creek, and the Smiths 'Glen Ard' lay to the west of Running Creek (Hicks 1988:6). Most of the land west of the Plenty River was sold by the mid-1840s. The land to the east, including the Arthurs Creek area, which was forested and hilly with poor sedimentary soils, was considered 'cattle country' and remained under grazing leases for longer (Hicks 1988:13).

The more open undulating country between the Yan Yean Reservoir and Arthurs Creek/Deep Creek was bought at Crown Land sales in the mid-1860s (PROV, VPRS 16171/P1/6, Linton-2). Under the 1860 Land Act, the remaining grazing leases were revoked. The eastern margin of the Parish of Linton, including the Arthurs Creek locality, was surveyed in 1856 but remained unsold. Lots 16, 17 and 24 of this survey were the first

to be selected in c1861 by C. Vaughan, M. McLaughlin and W. Watson (Department of Crown Lands and Survey, 1856). The remainder of the Arthurs Creek area became the Upper Plenty Farmers' Common (later Whittlesea Common) in 1861. An area to the east of Arthurs Creek was proclaimed as the Arthurs Creek Common in 1871 (Vic Gov Gazette, 26 March 1861, No.48:632; PROV, VPRS 0242/P0, file C90869). Most of the European settlers in the area were orchardists and dairy farmers, the most famous of which were the Ryders and Drapers (PROV, VPRS 16171/P1/6, Linton-2). The homesteads of the 1860s such as those of the Ryders and Murphys were typically slab huts (PROV, VPRS 627/ P1, Unit 235, File No 19301). Butter, eggs and poultry were often the first source of income.

A village began to appear in the early 1870s, with the Primitive Methodist church established in 1873, the school opened in 1876 and the Mechanics' Institute in 1878. The Arthur's Creek Fruitgrowers' Association formed in 1890 and held meetings and competitive exhibitions of fruit at the Mechanics' Institute (Argus, 14 May 1890:6). Daily mail services started in 1889. By 1899 George Murphy had built a post office and store (E&WSA& DCVA, 26 April 1918 :3; Payne 1975:191). The settlement would expand little after this point. In the late 1880s there were 1500 acres under fruit within a three-mile radius of Arthur's Creek. The extension of the railway to Yan Yean in 1889 made transport to market easier and quicker (Argus, 21 October 1889:9).

Poor prices during the Depression compounded the decline, and by the late 1930s all but the largest and most progressive orchards were unprofitable. Orchards were cleared and the land turned over to sheep. Markets for lamb and wool were variable and while the larger farms survived on sheep, the smaller holdings reverted to dairying and pigs. By the 1970s beef cattle were becoming more profitable. Orchardng continued at Glen Ard, which by 1975 was reputedly the largest orchard in southern Victoria (Five Pear Trees, Apted's Glen Ard Orchard, 120997). The township had about 350 residents at the 1996 census (Hunter-Payne, 2008).

## History

The subject site (Lot 27F, Parish of Linton) was taken up by William Phillips in 1869 under an occupation license granted under Section 42 of the 1865 *Land Act*. It is likely that the Phillips built the house around this time. Freehold was later obtained in November 1875 under Section 31 of the 1869 *Land Act* (Linton Parish Plan Pt.2; CT: V852 F255).

James Bradford, who had married the Phillips' daughter Mary, bought Lot 27F from Mary's parents in April 1882 (CT: V1348 F443). From 1886 the Bradfords leased part of their Lot 27F to C J Stewart and Angus McDonald (CT: V1348 F443).

John Edward Steer, Ernest Steer and Anna Maria Steer purchased Lot 27F from Bradford in 1888, and the lease to Stewart and McDonald was still active at this time (CT V2021 F166). John Edward Steer later took single ownership of Lot 27F in 1903. A 1917 article implies that the house in which Steer lived had been built during the period of occupation by the Phillips (*EOBER* 30 March 1917:3). Steers' only daughter Winifred was married in 1920, and an account of this occasion was the earliest use of the name Sherwood found in local newspapers (*E&WSA&DCVA* 19 November 1920:3).

John Edward Steer died in 1922 and was survived by his wife Clementina (*E&WSA&DCVA* 24 February 1922:3). Steer's probate indicates the family had a six-roomed brick house on the subject site at that time, with a value of £960 (Probate papers for John Steer, VPRS 28, Consignment P3, Unit 1222).

Clementina Steer died in 1931, at which point the property went to her son Edward Allison Steer (CT: V2021 F846). At her death the property still included an "old six- roomed brick house". There were 15 acres of orchard, 8 of crops, with the rest grass and lightly timbered

(Probate Papers for Clementina Steer 1932, VPRS 28, Consignment P3, Unit 2286, Item 246/471).

Edward Steer took over the property, with his wife Ilma joining him in 1935 shortly after their marriage (*Advertiser* (Hurstbridge) 5 July 1935:5). Edward and Ilma Steer had a son at the property in 1938 (*Argus* 5 November 1938:6). The family did not remain at the site for long, selling it in 1942. The property later changed hands multiple times between 1942 and 1966 (CT: V2021 F846; V2929 F709).

### Description & Integrity



Aerial view of Sherwood 2015 Source: Nillumbik Shire Council

Sherwood, 110 Deep Creek Road, is located on the 80-acre Lot 27F, Parish of Linton. This Lot is bordered on the west by the Arthurs Creek Road, and Deep Creek flows from north to south on the western side of the property.

Sherwood contains a Victorian brick farmhouse with an M-shaped double hip roof and later skillion additions to the south and east elevations. The original six roomed homestead would be contained under the double hip roof. The verandah on the west side has cast iron verandah posts. Surviving original windows are timber framed and double hung and there is a central brick chimney. There appear to be large mature cedars on the site, possibly early plantings, including a row along the boundary.

### Comparative Analysis

Farmhouses have been present in the Shire of Nillumbik since the 1840s, when rudimentary dwellings were erected by settlers as the land was opened up for agricultural use. The earliest farmhouses were usually modest constructions that made use of readily available materials, evident in examples such as the 1843 sections of Hazel Glen Homestead (HO234).



As more settlers arrived in the district, and became more prosperous, later examples began to display popular stylistic details such as veranda fretwork and detailed chimneys. Despite this, many farmhouses continued to be built as simple vernacular forms that prioritised function.

Comparable examples of farms currently on the Nillumbik Shire Heritage Overlay include:

- Nillumbik Farm, 50 Challenger Street, Diamond Creek (HO24)
- Tregowan Farm Complex, 310 Doctors Gully Road, Doreen (HO193)
- Pigeon Bank, 450 Kangaroo Ground-Warrandyte Road, Kangaroo Ground (HO102)



Nillumbik Farm, 50 Challenger Street, Diamond Creek (HO24)



Tregowan Farm Complex, 310 Doctors Gully Road, Doreen (HO193)



Pigeon Bank, 450 Kangaroo Ground-Warrandyte Road, Kangaroo Ground (HO102)

Nillumbik Farm is a c1850s farmhouse that is significant as a rare surviving example of a house from that era in the Shire. The house is contained under a large, hipped roof with surrounding veranda. The house is also historically significant for its association with important early settlers in Victoria.

The Tregowan Farm Complex is a collection of farm buildings, with the earliest sections dating to the 1860s. The buildings demonstrate vernacular forms demonstrating their use as both a home and the centre of a working orchard. The site is historically significant to the Shire of Nillumbik for its early role in orcharding in the area, and as an excellent example of remote building techniques in the 1860s in Victoria.

Pigeon Bank is a timber farmhouse commenced in the 1860s, with sections added to meet changing needs in following years. The house features various parallel gable roofed sections that demonstrate this development and highlight the vernacular approach to farmhouse building in the Shire. Pigeon Bank is historically significant for its associations with prominent settlers in the Shire, and aesthetically significant for its remnant exotic gardens.

Although each of these examples is distinct from the subject site in terms of overall form, they each demonstrate a similar vernacular approach to farmhouse construction in the earliest decades of settlement in the Shire. Each building demonstrates a primary response to function, with stylistic elements being a secondary consideration. The sites also demonstrate the often piecemeal development patterns of early farmhouses in the area. Overall, the subject site compares well as an early example of a vernacular farmhouse in the Shire of Nillumbik.

## Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

### ***CRITERION A: Importance to the course or pattern of the Shire of Nillumbik's cultural or natural history (historical significance).***

Sherwood is historically significant as an example of a farming property settled in the district in the 1860s, as a result of the 1865 Land Act. The uptake of land during this period brought many families to the district and brought about the establishment of the Arthurs Creek township. The property's association with early prominent citizens of Arthurs Creek, including the Phillips and Steer families, is of historical interest for the township. Sherwood is also historically significant for its associations with the history of orcharding in the area, which peaked in the 1890s and underwent a renewal in the early 20<sup>th</sup> century. The cool store and other early outbuildings contribute to the historical understanding of the place as an orcharding property in the Shire.

*CRITERION B: Possession of uncommon, rare or endangered aspects of the Shire of Nillumbik's cultural or natural history (rarity).*

*CRITERION C: Potential to yield information that will contribute to an understanding of the Shire of Nillumbik's 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).***

Sherwood is representative of the type of modest farmhouses that were being erected during the 1860s in the Shire of Nillumbik. The house demonstrates the vernacular nature of rural properties built in that era, evidenced by its modest size, double parallel hipped roof form, and skillion additions. The verandah and timber framed double hung windows are more generally characteristic of housing in the Victorian era. The house's siting on a rise overlooking farmland contributes to the setting of the place.

*CRITERION E: Importance in 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 the Shire of Nillumbik's history (associative significance).*

## Statement of Significance

### *What is significant?*

Sherwood at 110 Deep Creek Road, Arthurs Creek, is significant.

Significant elements of the place include the house's:

- Original form with M-shape roof
- Original materiality
- Original detailing, including veranda posts and windows
- Orientation and siting, and driveway

Early buildings contribute to the historical understanding of the place as an orchard but are not significant.

### *How is it significant?*

Sherwood at 110 Deep Creek Road, Arthurs Creek, is of local historic and representative significance to the Shire of Nillumbik.

### *Why is it significant?*

Sherwood at 110 Deep Creek Road, Arthurs Creek, is historically significant as an example of a farming property settled in the district in the 1860s, as a result of the 1865 Land Act. The uptake of land in this period of settlement brought about the establishment of the Arthurs Creek township. The property is also historically significant for its associations with the history of orcharding in the area, which peaked in the 1890s and underwent a renewal in the early 20<sup>th</sup> century. The property's association with early prominent citizens of Arthurs Creek, including the Phillips and Steer families, is of historical interest for the township. The cool store and other early outbuildings contribute to the historical understanding and setting of the place in their demonstration of the appearance and operation of an orchard property. (Criterion A)

Sherwood at 110 Deep Creek Road, Arthurs Creek, is significant as a representative example of a surviving circa 1860s brick farmhouse in the Shire of Nillumbik. The house demonstrates the vernacular nature of farmhouses built in the Shire during that era, evident in its modest size, double parallel hipped roof form, and skillion additions. The verandah and timber framed double hung windows are more generally characteristic of the era. The location of the dwelling on a rise overlooking farmland contributes to the setting of the place. (Criterion D)



## Grading and Recommendations

Recommended for inclusion in the schedule to the Heritage Overlay of the Nillumbik Planning Scheme.

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

<b>External Paint Colours</b> <i>Is a permit required to paint an already painted surface?</i>	No
<b>Internal Alteration Controls</b> <i>Is a permit required for internal alterations?</i>	No
<b>Tree Controls</b> <i>Is a permit required to remove a tree?</i>	Yes – mature Cedars
<b>Victorian Heritage Register</b> <i>Is the place included on the Victorian Heritage Register?</i>	No
<b>Incorporated Plan</b> <i>Does an Incorporated Plan apply to the site?</i>	No
<b>Outbuildings and fences exemptions</b> <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	No
<b>Prohibited uses may be permitted</b> <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
<b>Aboriginal Heritage Place</b> <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

## Identified By

Westbrooke & Mills

## Proposed Extent



The proposed extent to the property boundary.

## References

*Advertiser* (Hurstbridge), as cited.

*Argus*, as cited.

*Eltham and Whittlesea Shires Advertiser and Diamond Creek Valley Advocate* (E&WSA&DCVA), as cited.

*Evelyn Observer & Bourke East Record* (EOBER), as cited.

Hicks, Paul. 1988. Plenty Valley Historical Survey. Melbourne: Ministry for Planning and Environment.

Land Victoria, Certificates of Title (CT), as cited.

Linton Parish Plan

Murphy, James T. 1971. *Early settlers of Arthurs Creek, Victoria*. Arthurs Creek, Vic.: The Author.

Payne, J.W. 1975. *The Plenty: A Centenary History of the Whittlesea Shire*. Kilmore: Lowden.

Probate Papers for Clementina Steer 1932, VPRS 28, Consignment P3, Unit 2286, Item 246/471

Probate papers for John Steer, VPRS 28, Consignment P3, Unit 1222

**Title:** McPherson's 'Yarra Glen' Station/Estate

**Identified by:** Samantha Westbrooke Pty Ltd, Dr Peter Mills and Trethowan Architecture

**Prepared by:** Trethowan Architecture

**Address:** 75 Wendy Way, Christmas Hills

<b>Name:</b> McPherson's 'Yarra Glen' Station/Estate	<b>Survey Date:</b> N/A
<b>Place Type:</b> Individual place	<b>Architect:</b> Unknown
<b>Grading:</b> Significant	<b>Builder:</b> Unknown
<b>Extent of Overlay:</b> To property boundaries	<b>Construction Date:</b> c1870s



Image Source: Nearmap February 2022.

## Historical Context

The first squatters arrived in the area, which would become known as Christmas Hills in the late 1830s. The Ryries established their station near where Chateau Yering now stands. John Gardiner and David Fletcher set up downstream of the Ryries at Moorool Bark station (Woiwod 2010:35-36). The pattern of squatting north of the Yarra from c1840 is more difficult to establish, with historians of the squatting era giving conflicting details. Billis and Kenyon have James Watson in occupation of the Stringybark run located in the country between the Yarra, Watsons Creek and the Nillumbik station, in 1840. Watson had numerous runs elsewhere in Port Phillip and local historian Mick Woiwod concludes that Watson never actually lived on the Stringybark run (Woiwod 2010:36-7, 40-41).

Joseph Stevenson had established a run on the Diamond Creek by 1841. From 1842-45 he also occupied the 9,600-acre run to the north of the Watsons Creek and Yering Stations, which became the Christmas Hill station. Stevenson, like James McPherson who would arrive in the Christmas Hills area ten years later, was a working-class Scottish migrant, a carpenter, in contrast to first wave of squatters generally in the colony, and many of the



other contemporary squatters in the district such as Ryrie and Watson (Woiwod 2010:42-43, 52).

The squatting runs in this area close to Melbourne were much smaller than the more typical runs to the west of the Port Phillip district which frequently exceeded 100,000 acres. Woiwod suggests that typically cattle were grazed here because the runs were much closer to the Melbourne markets. Leaseholders of runs located in the settled districts of Port Phillip were not permitted to grow commercial crops (Woiwod 2010:38, 51-52). Notable pastoral runs in the 1840s and 50s included those of Hugh Glass (Spreadborough & Anderson 1983:265) and of Hugh Glass and James Murray (Woiwod 2010:61). The extent of their respective runs remains uncertain. Woiwod was unable to find documentation of an exact location of the Glass/Murray station buildings on the Watsons Creek run. Murray was known to have occupied land north of the Yarra and east of Watsons Creek, and the bridge over Watsons Creek is named Murrays Bridge on old maps. Woiwod concluded that because most of the run was unsuitable for pastoralism, Murray's station buildings were likely to have been in the position of the later station buildings of the McPhersons (Woiwod 2010:36).

In 1958 there was a severance poll and part of Christmas Hills which had been in the Shire of Eltham was taken over by the Shire of Healesville. The new boundary followed Watsons Creek. This was effectively reversed in the 1994 local government amalgamations when the boundary was moved to the Yarra River and the subject site became part of the new Shire of Nillumbik.

## History

### *McPherson's Station – 'Yarra Glen'*

The next occupiers of the Watsons Creek run were the McPherson family in the early 1850s. James and Janet (McKenzie) McPherson arrived in Sydney in 1838. The couple were from Kingussie, Scotland. Prior to coming to Watsons Creek, the McPhersons spent six months in Sydney then to Port Phillip where James was soon employed in his trade as a shoemaker (Watson 2006:1-2). They moved to Campbellfield in 1840/41 (Watson 2006:6), then to Morang on the Plenty River where they rented a farm (Watson 2006:7 & 10).

In 1855 James McPherson applied for the grant of a Pre-emptive Right block of 640 acres. The letter was addressed to the Commissioner of Crown Land, c/o Hugh Glass. Glass may have retained some connection to the lease or may have been acting as an agent for McPherson (Woiwod 2010:75). The grant was made in 1857 (PROV, VPRS16171/P01/8, Sutton (Psh) LOLmps3513). An c1857 plan drawn for the pre-emptive right grant shows three buildings by the river, including one labelled "dwelling house". In 1858 James was cultivating only 5 acres of the 640 acres (RB 1858).



Figure 1: James McPherson's Yarra Glen Run. Source: PROV, VPRS16171/P01/8, Sutton (Psh) LOLmps3513)

The McPhersons continued to make use of grazing leases on Crown land. In 1859 he was rated for 8320 acres of Crown-owned grazing land, indicating he was probably leasing much of the remainder of the original Watsons Creek/Yarra Glen run (Woiwod 2010:77; RB 1859). In 1864 James McPherson advertised 200 dairy cattle for sale at his station Yarra Glen (*Argus*, 26 July 1864:3). He made a will in 1866 in which his son William was to get the 591 acres Lot 13 in the Parish of Tarrawarra in 1867. While William did not officially become the owner until 1881, he and his new wife soon moved to the property, which they named 'Huntinglen' (Watson 2006:21; PROV, VPRS 7591/P2, 15/418).

In the will younger son James was to get the 640-acre Pre-emptive Right lot when he was 21, along with "the building and other erections thereon". James senior's wife Janet was to retain a life interest in the property (VPRS 7591/P2, 15/418). Perhaps because he felt secure in this position, from c1869 James McPherson junior set about his own selections around the original Pre-emptive Right block. In 1869 he applied for a Section 42 occupation license for Lot A2 Parish of Sutton, 74 acres south of William Herbert's 42nd section block, to which he gained freehold in 1873. This land was river flats which flooded in winter. He also selected the 39-acre Lot A3 just to the west under Sections 19 and 20 of the Land Act, and for which he gained freehold in 1876. He cleared, drained and sowed this land to grass (*Age* 12 May 1869:1; PROV, VPRS5357/P0, 11850/106; PROV, VPRS16171/P01/8, Sutton (Psh) LOLmps3513).

In 1869 James McPherson (presumably senior) advertised for sale his entire dairy herd, with the auction at his homestead at Yarra Glen Station, "in consequence of [his] giving up the run" (*Australasian* 21 August 1869:3). The reasons for, and the outcome of this sale are not known. In 1873 James Junior selected the heavily timbered 205-acre Lot 47A adjoining the northern boundary of his father's Pre-emptive Right. Here he cleared and ringbarked, built a dam and planted a small area of orchard. The Lands Department file notes that at this time he was living on the adjoining block with his father. Times must have been tough, as he applied to mortgage the lease in 1878. He would not gain freehold until 1891 (PROV, VPRS625/P0, file 32069; PROV, VPRS16171/P01/8, Sutton (Psh) LOLmps3513).

Tansley and Watson both suggest the existing slab house was built in the early 1870s, though neither detail how they came to this conclusion (Tansley 1978:113, Watson 2006:25). Rate books from 1858 to the late 1870s give no indication of the date of construction. James junior was concurrently clearing land on the adjacent blocks he had selected (see above), and this may have provided the materials for the new residence. Perhaps the condition of the old building had simply become too poor. The new slab house was certainly there by the time James McPherson senior died, in 1876. The inventory in McPherson's probate papers lists a four-roomed wood residence with shed and stable (VPRS 7591/P2, 15/418).

#### *James McPherson Junior*

James junior married Alice Holding in 1879. Alice gave birth to a son, James William, at her father's residence in Fitzroy in 1880 (*Age* 17 September 1880:1; Watson 2006:26). Watson writes that James junior continued to farm Yarra Glen during the 1880s, but he appears to have done so with some reluctance. In 1877 he had a clearing out sale of the whole of his farming stock at Yarra Glen because he was giving up dairying (*Australasian* 3 November 1877:28). In 1889 he offered the Yarra Glen Estate, containing 845 acres, for a three-year lease. It included a comfortable homestead of four rooms (*EO&S&EBR* 20 September 1889:2). There appear to have been no takers.

The depression of the 1890s had taken hold in Victoria and James junior struggled to maintain the property (Watson 2006:34). In 1890 he advertised for cattle to graze on the Yarra Glen Estate (*EO&S&EBR* 13 June 1890:2). He advertised grazing paddocks again in 1894 (*EO&S&EBR* 16 March 1894:2). James senior's executors William Herbert and William Ross finally transferred ownership of the property to James junior in 1894. He then mortgaged the property to neighbour William Herbert to enable him to carry on with the farm. His brother William had been more successful as a farmer and he also supported James (Watson 2006:34). James junior's mother Janet McPherson died in 1889 (Watson 2006:33).

When James junior himself died in 1898, he still owned the 640 acres of Pre-emptive Right land, on which was an "old slab house containing four rooms", along with an old detached building of three rooms (presumably the original residence c1851) and an old barn, stable and cowsheds (PROV, VPRS 28/P0, 67/925). James' wife Alice remained on the property with the children until 1907. Her oldest son James William died in 1905 and her next son Andrew had little interest in becoming a farmer. The family struggled to run the large property, and Alice sold the property and moved to a much smaller farm closer to the township of Yarra Glen.

#### *David Mitchell and the 'Henley Estate'*

The McPherson land was purchased by David Mitchell, father of Dame Nellie Melba, in 1907/8. Mitchell was a builder, contractor and businessman who constructed several major buildings in the city of Melbourne. He owned a brick-works in Richmond and was a shareholder in a lime and cement manufacturing company. He owned several large pastoral properties round Victoria, including a number of properties around Yarra Glen. He worked limestone deposits at his property Cave Hill at Lilydale, and also produced ham, cheese, butter, bacon and soap there. He owned winegrowing and making properties at Yeringberg, Coldstream and St Huberts. At Yarra Glen he added land on the Yarra flats across the river and renamed the property the 'Henley' (Watson 2006:37; Campbell, 1974). The farm was frequently visited by the hunts of the Yarra Glen and Lilydale Hounds (*Australasian* 24 June 1911:23).

#### *John Herbert Thornton*

David Mitchell died in 1916. In 1920 the Henley Estate was sold by the executors of the David Mitchell estate to Mr (John) Herbert Thornton of 'Mount Myrtoon' station, Camperdown. The estate was now 1478 acres in extent with 600 acres of Yarra flats (*Age*

22 April 1920:9). When Thornton died in 1924 the inventory in his probate papers indicated that the property included a “5 roomed slab house, slab stables and outbuildings” (VPRS 28/P3,199/180). This may indicate the addition of another room, possibly the infilling of the verandah on the northern side.

When the estate was put up for sale in 1925 it was described as “a splendid dairying and fattening property, with a double frontage to the River Yarra”. There was a “substantial” bridge over the river. The house on the north side of the river (the subject house) was described as the manager’s cottage, indicating that the owners did not live on the farm (*Australasian* 14 February 1925:7).

#### *Sharp and Taylor*

Messrs Sharp and Taylor of City Road South Melbourne became the owners in 1925 (RB 1925). They were still there in the 1934 floods when they lost several trucks of sheep “at Henley” (*H&YGG* 8 December 1934:3).

#### *The Hill brothers*

The Hill Bros. became the new owner of the Henley Estate, now 1017 acres, in 1937. They planned to run the property as “an up-to-date dairy farm” (*Advertiser (Hurstbridge)* 16 July 1937:3). It appears that the Hills also raised and grazed horses. In 1937 the estate sold 150 horses and ponies at the Dandenong Horse sale, including “several trucks [of] fresh country horses” (*Dandenong Journal* 28 January 1937:4).

One of the brothers, Edward Colin Hill, was the owner until he died in 1974 (BDM 24302/1974). His executors Colin Edward Hill, Wendy Oliver, and Ruby Vera Elizabeth Hill became the joint owners of the land including the subject building in 1985. Wendy Oliver was living at Henley at that time (CT: V9594 F108).

The slab barn was removed in c 2010 (Nearmap 2010).



Figure 2: Aerial view of the subject site in 1971. Source: Landata.





Figure 3: Nearmap dated 24 December 2010 shows the subject site. The location of the former slab barn is indicated with an arrow. Source: Nearmap

### *1988 Reinvestigation by Upper Yarra Valley and Dandenong Ranges Authority*

In 1988 the Upper Yarra Valley and Dandenong Ranges Authority conducted a follow up study of sites and structure of historical and archaeological significance. The condition of currently known sites was reviewed, and a number of sites not identified in the previous study were investigated.

The Yarra Glen slab homestead and stables was again judged to be of State significance and was recommended for inclusion in the State Register of Historic Buildings.

### **Description & Integrity**

*This description is limited by reliance on a few photos and plans supplied with the Planning Application and the Tansley citation of 1978.*

The building is rectangular in plan. The original enclosed area is approximately 5.5m x 16m, and the verandahs were approximately 2m wide. It appears that it originally had four rooms along its length.

The house has a moderately steep hip roof with bell-cast verandah on three sides. The verandah is supported on simple square-section hardwood posts. If built in 1870, it is possible that shingles may still have been used originally. Tansley stated in 1978 that the iron on the roof had been recently replaced (Tansley 1978, p.113). If so, it has corroded quite rapidly, or second-hand iron was used. The sheets are short, which may support the latter. The narrow strips of uncorroded material at the joints also suggests reuse, with the original lapping pattern not being replicated. Gutters are recent quad section.

The verandahs have been filled in gradually over the years. The earliest 'extension' may have been at the back left where a section of the rear slab wall was moved back to form the external wall. The other infills, one on the front right and the other at the rear-right, have either weatherboard or asbestos-cement cladding.

The vertical hardwood slabs are chamfered at the ends and appear to be slotted into mortices in both the top and bottom plates. Most, if not all of the slabs appear to have come from the outside of the log. The inner face may be sawn or split. The bottom-plates or sleepers are on ground where they are visible at the sides and back of the building. It is possible they are supported on shoulders on the posts or on stumps at the front where the ground drops away. Heavy squared corner posts support the top-plates. The quality of the slab finish suggests that the builder was well versed in this form of construction.

The windows are double four-light sashes with slender frames and glazing bars. Tansley states that parts of the interior are pine board lined (Tansley 1978:114). There are two chimneys, one servicing a fireplace in the original interior, which is taller and features a smattering of dark bricks among the red, and a simple corbelling at the top. The other is in a later extension into the rear verandah, and may have serviced a copper.

The main body of the building is in good condition, especially for a slab hut of this age. The verandah foundations, posts and roofing are in poorer condition. The building is highly intact for a slab structure. The integrity of the building is moderate to high, with some obscuring of the original form over the years by the verandah infills and some new openings and rearrangement of original walls. There is some loss of original setting, including the relatively recent loss of the slab barn/stables, but new buildings are located at a distance and the original view across the river to the Yarra Flats remains unobscured.

## **Comparative Analysis**

### *History of slab buildings*

Miles Lewis writes that by the mid-1840s the vast majority of squatters' residences on the eastern side of Australia were of slab construction (Lewis 2000:46). Lewis also states that the majority of these squatter slab buildings were of horizontal slab construction (Lewis *Australian Building* Sec.2.4). Several of the squatting run stations in this district had slab huts in this period, including the original Haley homestead at Allwood (Marshall 1971:78).

Later slab huts in the district were largely constructed by gold diggers and smallholders and are modest, typically small buildings. A 1927 article in the Advertiser on the coming centenary of settlement (1835-1935) celebrations at Eltham suggested that "in those days most habitations were of crude design, slab and wattle and daub houses being predominant. Traces of these houses may be seen all over the district" (*Hurtbridge Advertiser* 25 March 1927:2). The Heidelberg Shire valuation book for its Greensborough riding in 1885, a broadly comparable area, detailed nine slab residences among the 181 residences listed. The valuation book also reveals that by this time the great majority of residences were of weatherboard on timber frame, with a few of stone and brick (RB 1885). If one extrapolated over the whole Nillumbik Shire footprint, there might have been dozens of slab residences and a similar number or more again of slab outbuildings extant in this period.

Within the Shire of Nillumbik, comparative examples include:

*Drop slab barn Cleir Hills 1394 Heidelberg-Kinglake Rd, Nillumbik Shire HO63*



The late 19th/early 20th century barn is of horizontal drop slab construction. It has a steep gable roof. The building is considered significant for its association with pioneering orchardist William Gray of Allwood. It is said to demonstrate the kind of buildings erected by the Shire's early settlers. It is rare as one of four known surviving slab buildings in Nillumbik Shire.

*Miners Timber Slab Cottage 2 Castle Road North Warrandyte, Nillumbik Shire HO22*



This "pre-1904" cottage is a very small vertical slab building with bark roof. It is in very poor condition. The building is considered technologically and historically significant as a rare surviving slab cottage with bark roof.

*Timber slab farm building 365 Wattle Glen-Kangaroo Ground Rd, Nillumbik Shire HO107*



The late 19th/early 20th century barn is of "drop-slab" construction with a corrugated iron clad gable roof. It is in poor condition. The barn is considered significant as a reminder of the importance of agriculture in the development of the area and as a rare example of the use of vernacular building techniques in the late 19th/early 20th century.

*'Willowmist' drop slab outbuilding, 2315 Heidelberg Kinglake Rd St Andrews, Nillumbik Shire HO64*



This building is a horizontal drop-slab outbuilding with integrated lean to, constructed in the late 19th/early 20th century. The building is considered significant as a good example of a vernacular technology applied to farm outbuildings.

*Bells cottage off Gellibrand Place Lower Plenty, Nillumbik Shire HO59*



The late nineteenth century central bay has a combination of vertical slab and wattle and daub walls with corrugated iron over an earlier bark hipped roof. Later asbestos-cement additions are located at either end. The cottage is considered significant for its association with pioneering orchardists including Frederick Flintoff and Robert Whatmaugh. It is considered technically significant as an example of a suite of vernacular building methods including vertical slab, wattle and daub and bark roof.

*Summary*

Among the suite of five slab buildings in the Nillumbik Shire with a heritage overlay, none are earlier than the late nineteenth century. The three outbuildings are of horizontal slab or 'drop-slab' construction. The two residences are single room structures and much smaller than the Yarra Glen slab house. They relate in one case to mining, and in the other to small-holding. They are also in poor condition. In all these respects, Yarra Glen is distinctive.



## Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

***CRITERION A: Importance to the course or pattern of the Shire of Nillumbik's cultural or natural history (historical significance).***

The Yarra Glen slab residence is of historical significance for its capacity to demonstrate the evolution of a small squatting run in the settled districts through the end of the squatting era and into the era of selection and grazing leases on Crown land.

***CRITERION B: Possession of uncommon, rare or endangered aspects of the Shire of Nillumbik's cultural or natural history (rarity).***

the Yarra Glen slab building is significant as a rare surviving vertical slab residence of substantial size, which appears in good condition with a high level of intactness and integrity. It is a vulnerable building type that has been saved by continuous occupation. With its 1870s date of construction, it is an early surviving building in the Shire of Nillumbik.

***CRITERION C: Potential to yield information that will contribute to an understanding of the Shire of Nillumbik's cultural or natural history (research potential).***

N/A

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

N/A

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

N/A

***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).***

N/A

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

N/A

## Statement of Significance

### *What is significant?*

The slab residence and its landscaped settings.

### *How is it significant?*

The slab residence at 75 Wendy Way is of local rarity and historical significance to the Shire of Nillumbik.

### *Why is it significant?*

The Yarra Glen slab residence is of historical significance for its capacity to demonstrate the evolution of a small squatting run in the settled districts through the end of the squatting era and into the era of selection and grazing leases on Crown land (Criterion A).

The slab building is significant as a rare surviving vertical slab residence of substantial size, which appears in good condition with a high level of intactness and integrity. It is a vulnerable building type that has been saved by continuous occupation. With its 1870s date of construction, it is an early surviving building in the Shire of Nillumbik (Criterion B).

## Grading and Recommendations

Recommended for inclusion in the schedule to the Heritage Overlay of the Nillumbik Planning Scheme.

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

<b>External Paint Controls</b> <i>Is a permit required to paint an already painted surface?</i>	No
<b>Internal Alteration Controls</b> <i>Is a permit required for internal alterations?</i>	No
<b>Tree Controls</b> <i>Is a permit required to remove a tree?</i>	No
<b>Victorian Heritage Register</b> <i>Is the place included on the Victorian Heritage Register?</i>	No
<b>Incorporated Plan</b> <i>Does an Incorporated Plan apply to the site?</i>	No
<b>Outbuildings and fences exemptions</b> <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	No
<b>Prohibited uses may be permitted</b> <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
<b>Aboriginal Heritage Place</b> <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

## Identified By

Samantha Westbrooke Pty Ltd, Dr Peter Mills and Trethowan Architecture

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Administrative Files, James McPherson (Junior) item 67/925

PROV, VA 2620 Registrar of Probates, Supreme Court, VPRS 28/P2 Probate and Administrative Files, James McPherson (Junior) item 67/925

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**Title:** Former Felton House, 12 Broad Gully Road, Diamond Creek  
**Identified by:** Dr Peter Mills and Samantha Westbrooke  
**Prepared and updated by:** Trethowan Architecture

**Address:** 12 Broad Gully Road, Diamond Creek

<b>Name:</b> Former Felton House	<b>Survey Date:</b> 20/1/2022
<b>Place Type:</b> Residential	<b>Architect:</b> Unknown
<b>Grading:</b> Locally significant	<b>Builder:</b> Unknown
<b>Extent of Overlay:</b> Title boundaries	<b>Construction Date:</b> c.1870



View of property from Broad Gully Road showing limited views of facade. Source: Trethowan Architecture, January 2021.

## Historical Context

### Early History of Diamond Creek

Although Crown Land in Nillumbik Parish was offered for sale in 1852 there were few buyers. A government township was reserved on the west of the Diamond Creek at this time but it was neither subdivided nor sold until 1866. In 1863 the Diamond Reef was discovered on land purchased by Dr John Blakemore Phipps in 1854 east of the creek. The rush to Diamond Creek began and soon Phipps was renting sections of his land, which he later subdivided to miners. In effect the development of Phipps land for gold mining was the beginnings of Diamond Creek, which was soon bustling with gold seekers. In 1866 the government proclaimed Diamond Creek as a township. Many of the important community buildings were established by the early 1870s. By the second half of the 1880s the locality was being carved up rapidly into a dominant pattern of numerous small lots of around 20 acres. These were taken up under occupation licenses, first under Section 49 of the Land Act 1869 and later under Section 65 of the Land Act 1884. Diamond Creek's population peaked around the turn of the century then seemed to fall away again in the early twentieth century (Graeme Butler & Associates 1996:36).

## History

### Thomas Huntley

Thomas Huntley originally owned the land on which the current house sits at 12 Broad Gully Road and was responsible for construction of the current house on the site. Thomas Huntley took up a miner's right residential area within the 5½-acre Lot 13, comprising the northern half of Section 16 Parish of Nillumbik in August 1872 (PROV, VPRS5357/P0, 18378/ 47.49). This land was just outside the original Diamond Creek Township area and adjacent to Lots 1 to 12, which were offered as "town lots" for sale at a Crown land auction in March 1872. Thomas Huntley's first appearance in the rate book is in 1872, when he is rated for house and land in Diamond Creek with and NAV of £7 (RB 1872-74).

Mary Ann Ferguson and Thomas Huntley came to Victoria on the same ship in 1860. Thomas came to work on the goldfields (Ryan 1972:47). Mary Ann and Thomas married in 1864 (BDM 1275/1864). First son John was born at Greensborough in 1865, Jeanette in 1867, Eleanor in 1869, Thomas (Jun.) in 1871, Mary Ann in 1873, Alexander in 1875, Elizabeth in 1878 and Isabella in 1880 (BDM 8853/1865; 4152/1867; 2675/1869; 18826/1871; 16029/1873; 22306/1875; 22144/1878; 15035/1880).

An 1874 plan of Section 16 on the Lands Department file for Thomas's occupation license shows a fenced garden on the south side of Lot 13 (at a distance from and separate from the position of the current building), of about 1/5 acre in area, with a building (probably a dwelling) on the northern fence-line of this small enclosure (PROV VPRS 7357/P0 Unit 3790 File 7/49). This existing paddock probably marked Thomas Huntley's miner's right residential right area.



1874 Plan of Section 16 Parish of Nillumbik showing a large Lot 13

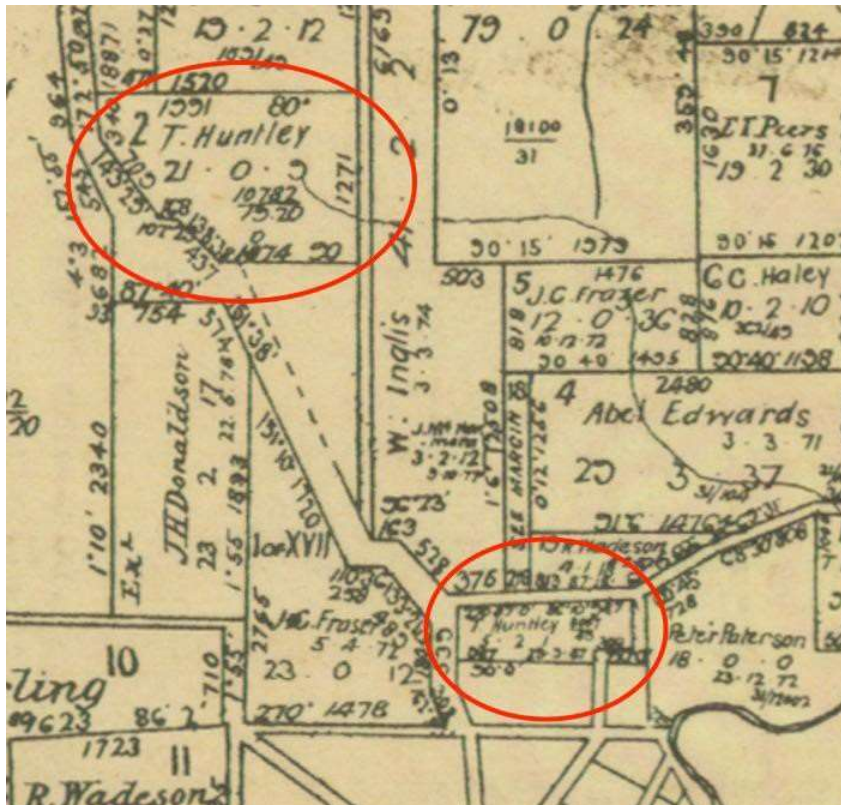
The new Diamond Reef goldfield was opened up in 1863 on private land on the east side of Diamond Creek. In order to avoid purchasing land, or paying costly rent, miners took up a number of Miner's Right residential right areas on the as-yet-unsold Nillumbik township area, on the opposite bank of Diamond Creek (*Argus*, 9 May 1865:6). This concentration of residence areas is visible on an 1867 survey map of the Nillumbik Township, with around twenty small fenced areas outlined in amongst the as-yet-unsold township subdivision. Thomas' residence area was probably a continuation of this activity.

In August 1873 Thomas acquired an occupation license on auriferous land under Section 49 of the Land Act 1869 for the 5½-acre Lot 13 of Section 16 (*Argus*, 2 August 1873:1). The 1874 rate book reflects the change, with an NAV increased to £12 (RB 1872-74).

In the 1878 rate book entry the NAV has been raised to £15, and since the land area had not changed, this perhaps indicated improvements to the accommodation (RB, 1878). In June 1879 when Thomas Huntley applied for a reduction in rent for this occupation license,

there was a dwelling of four rooms and outbuildings on the land. This was probably a new house on Broad Gully Road (the current house), replacing the house in the middle of the block from the miner's-right period of occupation. A 3-acre garden was enclosed with a three-rail fence, with  $1\frac{3}{4}$  acres under cultivation,  $\frac{3}{4}$  of an acre of which was under fruit trees. Thomas obtained freehold to Lot 13 Section 16 in 1882 (PROV VPRS 7357/P0 Unit 3790 File 7/49).

The 1885 Greensborough Riding valuation book shows Thomas Huntley, miner, occupying Lot 13 Section 16, which was graced with a three-room weatherboard house (RB 1885).



1888 Nillumbik Parish Plan showing Huntley's ownership of land. The subject site is located on the southern land holding.

By 1891 Lot 13 had a Net Annual Value (NAV) of £22 (RB 1892). Thomas died in 1891, at the age of 72 (*Leader (Melbourne)*, 21 November 1891:43.). His probate papers reveal that the property at Lot 13 was enclosed partly with three-rail timber fence, partly with wire and partly with paling. By this time the weatherboard house contained 6 rooms, accompanied by a one-stall stable and a cart shed, all valued at £650 (PROV VPRS 28/P2 Unit 345 File 49/921).

### **Continuing association with the Huntly family**

The 1907-8 rate book shows Mary Ann Huntley, widow, as owner occupier of house and land, Lot 13 Section 16 (RB: Oct 1907- Sept 1908; PROV VPRS 2870/P0 Unit 167). Ryan writes that Mary Ann was a nurse in the district over many years (Ryan 1972:47). Mary Ann died at Diamond Creek in 1919, at the age of 78 (*Advertiser (Hurstbridge)*, 17 April 1919:1, BDM 6396/1919).

While the 1907 rate book still had Mary Ann owning the Lot, in fact Mary Ann and the other executor of Thomas's will, John Campbell Fraser, had subdivided the block into three. The central section of  $1\frac{1}{4}$  acres and house went to the first daughter, Jeanette, in 1906. The



remaining portion, made up of two blocks one on either side of the house block, was not passed on from the estate until well after Mary Ann senior had died in 1929 (CT: V1407 F303).

Youngest daughters Elizabeth and Isabella gained ownership of the central part of Lot 13 on which the house stood from Jeanette, now Campbell, in 1914 (CT: V3101 F030. RB 1910, PROV VPRS2870/P0 Unit 170). It appears that they had taken up their mother's profession and planned to open their own hospital. From late 1914 and during 1915 Misses E. and I. Huntley, certified nurses, advertised nursing home services at the "Felton House Private Nursing Home" (*EO&BER*, 18 June 1915:2). 'Felton House' appears to have been the old family home.

The sisters may only have run the home together for a couple of years. It appears that Isabella had opened the "St Elmo Private Hospital" at Yarram by May 1917 (*FM&SGSA*, 20 September 1917:3. *GS&ASR*, 30 May 1917:2)

The 1919 rate book shows Elizabeth and Isabella as owners and occupiers, replaced as occupiers during the year by Dr Ted Cordner (RB 1919).

Bates writes that at the end of World War I Dr Ted Cordner opened Diamond Creek's second hospital in "the original homestead of the pioneer family Huntley" on Broad Gully Road just past Grassy Flat Road. In c1930 Dr Cordner built a new house and surgery in Diamond Creek (Bates 2006:103) and it is assumed no longer operated from the Broad Gully Road building. In 1925 Isabelle and Elizabeth are the owners and occupiers. The NAV is £50, indicating some improvements (RB 1925).

In 1929 the remaining executor of Thomas's estate, John Campbell Fraser, allocated the two blocks flanking the house lot to Elizabeth, now Culliford. She immediately transferred to joint ownership by herself and her sister Isabella Huntley (CT: V1407 F303).



1930 Topographical map showing a building in the same location as the current house

In 1932 the house was occupied by Elizabeth (Huntley) Culliford. The NAV was £40 (RB 1932). Elizabeth, "late of Felton House", died in 1935 and probate of her will went to Isabella, who was still in Gippsland (*Argus*, 16 August 1935:1). The St Elmo nursing home (in Yarram) was still operating in 1935, although it is not known whether Isabella was still involved by then (*Argus*, 16 August 1935:1. *Gippsland Times*, 23 May 1935 p.7). Isabella gained sole ownership of the house lot in Broad Gully Road in 1939.



### Owners after the Huntly family

The land and house went out of Huntley family hands when it was sold to Ernest and Orpah Bryning in 1942 (CT V3814 F644). Patrick and Jane Murphy became the owners of the land encompassing the house in 1956. Filtgar Nominees became the owners in 1985 (CT V8171 F823). Bates writes that the Twigg family purchased the house in the 1980s and “restored it to its original splendour” (Bates 2006:103).

### Description & Integrity

The site comprises a weatherboard Victorian style residence with a hipped roof. The front of the early residence faces west, rather than fronting Broad Gully Road indicating it was once on a much larger site taking advantage of views into the valley to the west. A tall picket fence and hedge surrounded the property in 2017 but these have since been removed and replaced with a high masonry and brick wall interspersed with metal rod gates. The two Victorian chimneys are landmark features in views to the top of the Diamond Creek hill. Although this main house section has had alterations, the main hipped roof is extant with two tall brick chimneys with corbelling and the central front door on the front elevation with side and highlight windows.

A gable roofed wing on the south side of the main wing running east west contains early features including roof finials, gable roof vent and scalloped boards to the gable ends. The west end of this wing appears to be original but it has been extended to the east end. This indicates that it may have been an early outbuilding on the site (the stable and cart shed noted in 1891). This wing is now connected to the south of the house via a weatherboard clad link.

The additions to the rear (east) of the main wing do not contribute to the significance of the place.

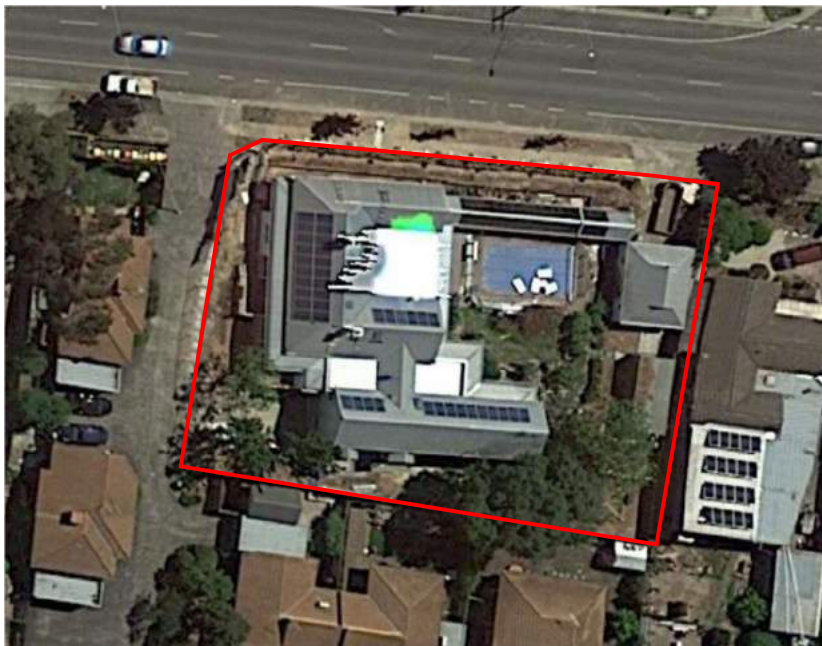
Note that some elements are described based on the views of the house before the masonry fence was erected.



The front facade of 12 Broad Gully Road viewed from access road, off Broad Gully Road. Source: Trethrowan Architecture, January 2022.



View front facade of 12 Broad Gully Road through vehicle gate on access road, off Broad Gully Road.  
Source: Trethowan Architecture, January 2022.



Recommended HO Extent.

## Comparative Analysis

The residence at 12 Broad Gully Road was constructed in c. 1870 on land adjacent to a subdivision undertaken in 1872. It is an early surviving residence in the Diamond Creek township indicating the early expansion of the town on the boundaries of the township proclaimed in 1866. Other surviving early residences in the Diamond Creek township demonstrating the establishment of Diamond Creek and included in the Heritage Overlay are as follows:

- HO187 Windermere, former Leach House, 24 Collins Street, Victorian and Edwardian residence.



- HO188 25 Collins Street, Victorian weatherboard house.



- HO244 Wadeson House, 9 Risdale Close, Italianate Victorian residence.



These are all surviving examples from the early development of Diamond Creek and as a collection create a picture of the makeup of the gold mining town. The property at 12 Broad Gully Road is distinctive for its retention of original detailing such as the two Victorian style corbelled chimneys and front door. It is also distinguished for its landmark qualities at the ridge of the Diamond Creek hill and for its retention of an early outbuilding with original detailing including the scalloped weatherboards to the gable end.



The property at 12 Broad Gully Road is also distinguished by its use (albeit short) as the Felton House Private Nursing Home in the residence at least during 1914 and 1915 but maybe for a longer period. In addition it is documented that Dr Ted Cordner opened Diamond Creek's second hospital in "the original homestead of the pioneer family Huntley" on Broad Gully Road just past Grassy Flat Road after c1919 and possibly up to the end of the 1920s when he built a new home and surgery in the town.

### **Assessment Against Criteria**

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

#### **Criterion A:**

*Importance to the course, or pattern, of Victoria's cultural history.*

The residence at 12 Broad Gully Road, Diamond Creek is significant as an early residence in the township of Diamond Creek demonstrating its establishment as a result of the gold rush in the area. It is one of a small number of houses of a similar quality which represent this theme. It has important associations with the Huntly family who moved to the area as a result of the gold rush and Thomas Huntly junior who was a prominent miner. This site is a good example of the wider phenomenon in the Nillumbik area of how gold miners and those of low income more generally made use of the provisions in the Mines and Land Acts for cheap rent of small-holdings on Crown Land.

This site demonstrates a slow but constant improvement over years and through generations.

The property is also of historical significance for its use (albeit short) as the Felton House Private Nursing Home run by sisters Isabella and Elizabeth Huntly during 1914 and 1915 but maybe for a longer period. In addition it is documented that Dr Ted Cordner opened Diamond Creek's second hospital in "the original homestead of the pioneer family Huntley" on Broad Gully Road just past Grassy Flat Road after c1919 and possibly up to the end of the 1920s when he built a new home and surgery in the town.

#### **Criterion B:**

*Possession of uncommon, rare or endangered aspects of Victoria's cultural history.*

#### **Criterion C:**

*Potential to yield information that will contribute to an understanding of Victoria's cultural history.*

#### **Criterion D:**

*Importance in demonstrating the principal characteristics of a class of cultural places and objects.*

#### **Criterion E:**

*Importance in exhibiting particular aesthetic characteristics.*

The residence and former outbuilding retain original features demonstrating the Victorian period of residential architecture. Features of note on the residence include the front door with sidelights and highlight windows, the tall brick chimneys with corbelling, the hipped roof form with timber corbelling under the eaves and the scalloped weatherboards and timber finial on the west gable end of the former outbuilding.



**Criterion F:**

*Importance in demonstrating a high degree of creative or technical achievement at a particular period.*

**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.*

**Criterion H:**

*Special association with the life or works of a person, or group of persons, of importance in Shire of Nillumbik's history.*

**Statement of Significance**

**What is significant?**

The property located at 12 Broad Gully Road, Diamond Creek. The original form, materials and features of the Victorian residence and the connected former outbuilding contributes to the significance of the place.

**How is it significant?**

12 Broad Gully Road, Diamond Creek is of local historic and aesthetic significance to the Shire of Nillumbik.

**Why is it significant?**

The property at 12 Broad Gully Road, Diamond Creek is of local historical significance as it contains one of a small number of surviving examples of Victorian residences and outbuildings demonstrating the establishment of Diamond Creek as a result of the gold rush in the area. Thomas Huntly junior was an active gold miner in the area from the 1890s. This site is a good example of the wider phenomenon in the Nillumbik area of how gold miners and those of low income more generally made use of the provisions in the Mines and Land Acts for cheap rent of small-holdings on Crown Land and gradually improved their properties over years and through generations. (Criterion A)

The property is also of historical significance for its use as the Felton House Private Nursing Home during 1914 and 1915 by the Huntly sisters Isabella and Elizabeth, and by its use by Dr Ted Cordner as Diamond Creek's second hospital around 1920 and possibly up to the end of the 1920s when Dr Cordner built a new home and surgery in the town. (Criterion A)

The property at 12 Broad Gully Road, Diamond Creek is aesthetically significant for the residence and former outbuilding dating from c. 1870s. Although altered, the buildings retain important original features demonstrating the Victorian period of residential architecture. Features of note on the residence include the front door with sidelights and highlight windows, the tall brick chimneys with corbelling, the hipped roof form with timber corbelling under the eaves and the scalloped weatherboards and timber finial on the west gable end of the former outbuilding. (Criterion E)

**Grading and Recommendations**

Recommended for inclusion in the schedule to the Heritage Overlay of the Nillumbik Planning Scheme.

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

<b>External Paint Controls</b> <i>Is a permit required to paint an already painted surface?</i>	No
<b>Internal Alteration Controls</b> <i>Is a permit required for internal alterations?</i>	No
<b>Tree Controls</b> <i>Is a permit required to remove a tree?</i>	No
<b>Victorian Heritage Register</b> <i>Is the place included on the Victorian Heritage Register?</i>	No
<b>Incorporated Plan</b> <i>Does an Incorporated Plan apply to the site?</i>	No
<b>Outbuildings and fences exemptions</b> <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	No
<b>Prohibited uses may be permitted</b> <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
<b>Aboriginal Heritage Place</b> <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

## References

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Nillumbik Parish Plan

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**Title:** House and Palm, 34 Clyde Street Diamond Creek  
**Identified by:** Samantha Westbrooke with Dr Peter Mills  
**Prepared and Updated by:** Trethowan Architecture

**Address:** 34 Clyde Street, Diamond Creek

<b>Name:</b> N/A	<b>Survey Date:</b> 20/1/2022
<b>Place Type:</b> House	<b>Architect:</b> Unknown
<b>Grading:</b> Locally significant	<b>Builder:</b> Unknown
<b>Extent of Overlay:</b> Title Boundaries	<b>Construction Date:</b> 1907-1910



House and Palm at 34 Clyde Street, viewed from driveway at southeast. Source: Trethowan Architecture, January 2022

## Historical Context

### Early History of Diamond Creek

Although Crown Land in Nillumbik Parish was offered for sale in 1852 there were few buyers. A government township was reserved on the west of the Diamond Creek at this time but it was neither subdivided nor sold until 1866. In 1863 the Diamond Reef was discovered on land purchased by Dr John Blakemore Phipps in 1854 east of the creek. The rush to Diamond Creek began and soon Phipps was renting sections of his land, which he later subdivided to miners. In effect the development of Phipps land for gold mining was the beginnings of Diamond Creek, which was soon bustling with gold seekers. In 1866 the government proclaimed Diamond Creek as a township. Many of the important community buildings were established by the early 1870s. By the second half of the 1880s the locality was being carved up rapidly into a dominant pattern of numerous small lots of around 20 acres. These were taken up under occupation licenses, first under Section 49 of the *Land*



*Act 1869* and later under Section 65 of the *Land Act 1884*. Diamond Creek's population peaked around the turn of the century then seemed to fall away again in the early twentieth century (Graeme Butler & Associates 1996:36).

## History

### 34 Clyde Street

#### Section 16 Parish of Nillumbik

Section 16 Parish of Nillumbik sits just outside the gazetted Diamond Creek Township boundary. Most of the smaller lots in the Township had sold from 1867-1870. The Crown land sale of Lots 1-12 Section 16 took place in March 1872. The upset price was £3 per acre, with most lots of ½ an acre in area. They were described in the advertisement as “town lots” (*Argus* 1 March 1872:3). Only two lots, 6 and 11, were sold at the auction (*Argus* 1 March 1872:3; *Argus* 13 March 1872:4; PROV, VPRS 16171/P0001/9, Nillumbik-1(Psh)LOImpN3310-1.pdf). The subject site, Lot 4, was sold to Thomas Warner Steedman of Melbourne in June 1875 (PROV, VPRS 16171/P0001/9, Nillumbik-1(Psh)LOImpN3310-1.pdf; CT V814 F701).

Steedman does not appear in the rate books for 1876, 78, 80 and 83, however there were no other owners before William Farmer, storekeeper of Nillumbik, purchased it in 1885 (RB 1876; 1878; 1880; 1883; CT: V814F701; CT: V1687F247). In 1885 Farmer was rated for a store, and for land without a house and with a Net Annual Value (NAV) of £5 (RB 1885). Farmer died in 1893 (Will and probate papers William Farmer, File 52/913, VPRS 28/P2 Unit 368).

When Farmer died in 1893 he still owned Lot 4 Section 16, which was also still vacant and valued at £20 (Will and probate papers William Farmer, File 52/913, VPRS 28/P2 Unit 368. Township of Diamond Creek Plan). Lot 4 Section 16 then went first to Maria Catherine Farmer, who died in 1893, then to her sister Harriet Anne Boston in 1897. It was purchased by Henry Smith Elliot of Greensborough, butcher, in 1898. The lot was still vacant in 1901 (RB 1901-2).

#### Development of Lot 4 - Augustus Flower Edmonds

Augustus Flower (Gus) Edmonds, miner of Diamond Creek, purchased the subject site Lot 4 (now 34 Clyde Street) in 1905 (CT: V1687 F247). He was part of the large Diamond Creek family of Thomas Frederick Laurence Edmonds and Frances (Gast), and in 1916 he was caretaker and librarian of the Free Library and Literary Institute (*EO&BER* 30 June 1916:3). Augustus was born in Diamond Creek in 1878 and married Edith Collins in 1904 (BDM 15162/1878 & 565/1904). In 1907 A.F. Edmonds owned Lot 5 with a house (NAV of £10), and the subject site Lot 4 with no house and with a NAV of £2. Edmonds built a house on Lot 4 between 1907 and 1910, which was soon rented out (RB 1907-08) In the 1910-11 rate book A.F. Edmonds was renting a house on Lot 4 to Mr Garrett, a miner, and the NAV of the property was up to £15. The house was accommodating 4 people (RB 1910-11). This and subsequent rate books, which are ordered by Sections, show Section 16 as part of the Township of Diamond Creek rather than the Parish of Nillumbik.

Lot 4 was purchased by Bruce Heddle, fruit packer of Diamond Creek, in 1928. Heddle was Augustus Edmonds' half-brother. His father was William Heddle and mother Frances (Gast). He retained ownership of the property until he died in 1974 (CT: V1687 F247. *Advertiser Hurstbridge* 11 August 1939:7. BDM 8656/1974.). The 1936-37 rate book shows Heddle on Lot 4 with a house and an NAV of £18, the small rise indicating the building was unchanged.

### Description & Integrity

The site contains a substantially intact c.1907 Edwardian weatherboard residence with main gable roof and a projecting gable wing to the front with a skillion roofed verandah. There is a skillion wing to the rear that also appears to be early. The verandah has timber posts with corner brackets and a timber balustrade across the front and sides. The original timber framed double hung windows to the front and sides appear to be intact. The front door is also intact.



Facade detail. Source: Trethowan Architecture, January 2022



Facade detail, showing south-facing gable end at left. Source: Trethowan Architecture, January 2022





Detail of south facing gable and west wall. Source: Trethowan Architecture, January 2022



The house's presentation to the street, from southwest. Source: Trethowan Architecture, January 2022

## Comparative Analysis

Other surviving early residences in the Diamond Creek township demonstrating the establishment of Diamond Creek as a result of the gold rush and its appearance around c1900 are as follows:

- HO186 Kyah, Bourke House, 1/15 Collins Street, Edwardian House



- HO187 Windermere, former Leach House, 24 Collins Street, Victorian and Edwardian residence.



- HO188 25 Collins Street, Victorian weatherboard house.





- HO203 Peers House, 15 Galatea Street, Edwardian House



- HO217 Edwin Peters, later Henry Ryan house, 5 Hyde Street, Edwardian residence



- HO244 Wadeson House, 9 Risdale Close, Italianate Victorian residence.



These are all surviving examples from the early development of Diamond Creek and as a collection create a picture of the makeup of the gold mining town. This site demonstrates a typical humble home and is substantially intact demonstrating the appearance of Diamond Creek at the turn of the 20th century.

## Assessment Against Criteria

Criteria referred to in *Practice Note 1: Applying the Heritage Overlay*, Department of Planning and Community Development, revised July 2015, modified for the local context.

***CRITERION A: Importance to the course or pattern of the Shire of Nillumbik's cultural or natural history (historical significance).***

The residence is important as an early residence in the Diamond Creek township. This site demonstrates a typical humble home and is substantially intact demonstrating the appearance of Diamond Creek at the turn of the century and during its heyday. The residence is one of a small collection of Victorian and Edwardian houses surviving in the Diamond Creek township to demonstrate its early establishment.

*CRITERION B: Possession of uncommon, rare or endangered aspects of the Shire of Nillumbik's cultural or natural history (rarity).*

*CRITERION C: Potential to yield information that will contribute to an understanding of the Shire of Nillumbik's 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 in exhibiting particular aesthetic characteristics (aesthetic significance).***

The residence is of aesthetic significance for demonstrating typical characteristics of a humble Edwardian dwelling and retaining original features and detailing including the gable roofed form with rear skillion and projecting gable roofed room to the front skillion roofed verandah, timber framed double hung windows, weatherboard cladding and original front door.

The mature palm tree at the front of the property contributes to the setting of the place and provides a landmark to the early residence.

*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 the Shire of Nillumbik's history (associative significance).*

## Statement of Significance

### What is significant?

The property at 34 Clyde Street, Diamond Creek. The original form, materials and detailing of the residence and its rear additions and the palm tree contribute to the significance of the place.

### How is it significant?

The property at 34 Clyde Street, Diamond Creek is of local historic and aesthetic significance to the Shire of Nillumbik.

### Why is it significant?

The residence at 34 Clyde Street, Diamond Creek is historically significant as an early residence in the township of Diamond Creek demonstrating its establishment as a result of the gold rush in the area. The residence is one of a small collection of Victorian and Edwardian houses surviving in the Diamond Creek township to demonstrate its appearance around the early 20<sup>th</sup> century when Diamond Creek was at its peak. (Criterion A)

The residence at 34 Clyde Street is of aesthetic significance for demonstrating typical characteristics of a humble Edwardian dwelling and retaining original features and detailing. Original features still extant include the building form with main central gable roof with rear skillion and projecting gable roofed room to the front and skillion roofed front verandah, timber framed double hung windows, weatherboard cladding and original front door. The mature palm tree at the front of the property contributes to the setting of the place and provides a landmark to the early residence. (Criterion E)

## Grading and Recommendations

### Recommended HO Extent



Proposed Extent for 34 Clyde Street, Diamond Creek

Recommended for inclusion in the schedule to the Heritage Overlay of the Nillumbik Planning Scheme.

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

<b>External Paint Colours</b> <i>Is a permit required to paint an already painted surface?</i>	No
<b>Internal Alteration Controls</b> <i>Is a permit required for internal alterations?</i>	No
<b>Tree Controls</b> <i>Is a permit required to remove a tree?</i>	Yes - Palm
<b>Victorian Heritage Register</b> <i>Is the place included on the Victorian Heritage Register?</i>	No
<b>Incorporated Plan</b> <i>Does an Incorporated Plan apply to the site?</i>	No
<b>Outbuildings and fences exemptions</b> <i>Are there outbuildings and fences which are not exempt from notice and review?</i>	No
<b>Prohibited uses may be permitted</b> <i>Can a permit be granted to use the place for a use which would otherwise be prohibited?</i>	No
<b>Aboriginal Heritage Place</b> <i>Is the place an Aboriginal heritage place which is subject to the requirements of the Aboriginal Heritage Act 2006?</i>	No

## References

*Advertiser Hurstbridge*, as cited.

*Argus*, as cited.

Births Deaths and Marriages (BDM) Victoria, as cited.

*Evelyn Observer and Bourke East Record (EO&BER)*, as cited.

Graeme Butler & Associates 1996, 'Nillumbik Shire Heritage Study Stage 1, Review, Heritage Survey and Environmental History', prepared for Shire of Nillumbik.

Heidelberg Greensborough Municipal Rate Books (RB), as cited.

Land Victoria, Certificates of Title (CT), as cited.

PROV, VA4554 Department of Sustainability and Environment, VPRS 16171 Regional Land Office Parish and Township Plans Digitised Reference Set, Nillumbik- 1 Parish Plan, Imperial measure N3310-1.