

# MELBOURNE PLANNING SCHEME

## Incorporated Document

### Central City Heritage Review Statements of Significance June 2013

**This document is an incorporated document in the Melbourne Planning Scheme pursuant to Section 6(2)(j) of the *Planning and Environment Act 1987***

**Melbourne Planning Scheme  
Incorporated Document**

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## Hoffman's flour stores, later Henry Box & Son Company offices and warehouse, 104 A'Beckett Street, Melbourne 3000, HO993

### What is significant?

This site is part of Crown Allotment 8, Section 41 parish of North Melbourne, being a land package of Elizabeth and A'Beckett Street frontages sold to Port Phillip pioneering merchant and speculator William Hoffman in 1851-2 for £580. Builders Simmie McLaughlin & Adamson erected two stores near the corner of Elizabeth and A'Beckett Streets in 1853 for William Hoffman. The architect HDG Russell called tenders for the construction of two stores for Hoffman in Elizabeth St in the same year, suggesting he was the designer. The property was described in the 1860s as two stone flour mill complexes, one occupied by Wright, as stone flour mills and engine off A'Beckett, and as Finlayson & Co, at 6 A'Beckett St, with stone mill and engine. Later, one building was termed as a stone brewery occupied by Woolf Isaacs.

In the Edwardian-era, the estate of William Hoffman commissioned architect W Knight to design the basalt and brick warehouse facing A'Beckett Street; W.B. Cooper of Hawthorn was the contractor. It appears that the A'Beckett Street stone façade of one of the 1853 stone buildings was reused in the new façade, with existing openings refashioned and the parapet built up using red brickwork. The second 1850s blue stone mill or store remained behind and adjoining the new brick section of the front structure. The nationally known Henry Box & Son Company and later, A Pardy & Company, both importers of carriage building materials, were long-term occupiers of what was termed as a workshop or factory. Hurst Bros., wire mattress and bedding manufacturers, had the northern stone store and stable adjoining at the rear, accessed from the pitched side yard east of 104.

This complex is an example of the concentration of the 'metals and engineering' trades in this part of Melbourne in the late Victorian-era, as observed by historian Graeme Davison and as also evident in the subsequent rise of the related motor trade there by the 1920s. Carriage building merged into car building. This transition was complete by the advent of the firm Geo Morgan & Co Ltd motor accessories at the complex that remained there from the 1930s into the 1950s. This historical perpetuation and concentration of uses has been identified as one of the contributory elements in the significance of the Capital City Zone.

The A'Beckett Street elevation of the southern two-storey warehouse has distinct Edwardian-era character achieved by the segmental archways on both levels as red brick infill within a more conservative stone façade of axed and quarry faced blue stone. The arches spring from stone haunches and the thick timber sections used in the window and doorway joinery take on a typical muscular Edwardian form. The pressed red brickwork is strongly modelled by use of bullnose, squint and regular profile bricks used to form a bold keystone over the entry. The building plinth is fine axed stone with radiused and battered sills. Corbelled ovolo profile terracotta mouldings provide a string mould at first floor level and a cornice at the parapet.

This combination of stone and red brick is very effective as an expression of contrasting natural materials with uncommon but simple detailing which distinguishes this from other similarly scaled Edwardian-era warehouses or the early Victorian-era stone examples. The façade design also possesses the honesty of materials sought after in the contemporary Arts & Crafts influenced approach to architecture. The warehouse behind the façade is basic red brick with concrete lintels over segmentally arched openings, some infilled with brickwork. A new matching entry has replaced the former window at the west end of the ground level façade and the existing entry doors on the east appear to be sympathetic replacements of the original.

The southern half of the northern or rear 1853 store and stable survives with a gabled roof and rubble bluestone façade walling set within a dressed stone framework of piers, string-moulds and parapet mouldings. A similar string mould (semi-circular in section) is used at the parapet to that

used on the A'Beckett Street façade. Stone quoining and lintels are set over double-hung quoined sash windows, flat-arched on the upper level and fully-arched on the lower. Keystones and margin tooling of the architraves adds a custom design aspect that suggests an architect's involvement. This façade is a highly valuable part of City's history which is complemented by the infill brickwork of the rebuilt southern store.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction dates (1853, 1901), and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

Hoffman's warehouses are significant historically and aesthetically to the Melbourne Capital City Zone.

### **Why is it significant?**

The southern Hoffman warehouse is significant:

Aesthetically for the distinctive combination of dressed and quarry-faced blue stone and shaped red brickwork in the A'Beckett St façade, the use of brick allowing formation of the Edwardian segmental arch in the existing stone façade openings but also providing a distinct architectural Arts & Crafts character from the use of moulded brickwork and its juxta-positioning with another natural material, such as the stone; and

Historically as a well-preserved exemplar of the transition of the carriage building in the northern part of the City into buildings used by the emerging motor trade. The southern warehouse also has some historical interest from a long and early association with the Henry Box & Son company of carriage building suppliers.

The northern Hoffman warehouse is significant:

Aesthetically for its articulate stone façade and detailing which is uncommon in the Capital City Zone for that date.

The stone parts of both Hoffman warehouses are significant:

Historically, for their great age, as part of a small group of stone flour mills, breweries and stores from the 1850s in the Capital City Zone, a period which meant massive growth of service industries such as these as a result of the gold rush.

## **Commonwealth Motors, former, 111-125 A'Beckett Street, Melbourne 3000, H0994**

### **What is significant?**

Camberwell architect, Lionel San Miguel, designed this Moderne style motor show-room and offices for the Catholic Church in 1936. Rispin Brothers tendered £4,100 for its erection for a motor-oriented use that continues today.

Motor car registrations had increased eightfold in the decade 1917-1928. The City saw new building types arrive as motor showrooms and garages. These were located typically along the northern edge of the City close to the main vehicle thoroughfare to Melbourne, the Sydney Road and its southern extension, Elizabeth Street.

The design concept consists of a vertical entrance feature (with three ribs, flag pole, central window strip) terminating the bold horizontal massing to the east. Commonwealth Motors, with its long glazing strips with steel-framed multiple panes, curved glazing at the corners, cantilevering showcases, terracotta and brick wall finishes, faceted rainwater heads, and opulent curves is highly representative of this minority style in Victoria; a style that was nearly terminated by the advent of the Second War in 1939.

Set on a corner site to a lane the building's three dimensional design concept is clearly evident. The horizontal main elevation springs from the stair well on the west and terminates on another vertical element set down the east side lane, followed there by plainer rendered walls with amply sized steel-framed windows facing the lane.

The façade's tapestry brickwork and moulded terracotta has been sand-blasted which has reduced the integrity of the materials used but not changed their form.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1936, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

Commonwealth Motors is significant historically and aesthetically to the Melbourne Capital City Zone

### **Why is it significant?**

The Commonwealth Motors is significant:

Aesthetically, as a successfully designed and near externally intact building in the Moderne style which reflects relatively new retailing techniques (continuous, large areas of plate glass, ground level) as well as being a good adaptation from the internationally important European Modern movement showcased here on a corner site; and

Historically, as evocative of the transition from a hardware and carriage building part of the City to that of a motor transport centre, located along the streets at the northern flanks of Elizabeth Street, then the main motor way to northern Victoria and Sydney. The building's development parallels with a massive growth in Melbourne car ownership.

## **Exhibition Boot Company, 160-162 Bourke Street, Melbourne 3000, HO996**

### **What is significant?**

This shoe retailing shop was created in the Edwardian-era for the well known Exhibition Boot Company, an old colonial boot manufacturer with many shops across Victoria. The shop was later occupied over a long period by successive generations of the Coon family also as a shoe shop. The designer, William Webb had a prolific career creating many houses in the northern suburbs during the Victorian and Edwardian-eras.

A distinctive and visually related tile design within the tympanum, depicts a broad rising sun with yellow rays and a tiled blue sky above, a motif used in the Arts & Crafts movement. Artisan elements flank the façade in shaped red brickwork while boldly modelled cement work adorns the upper-level. The street facade has English Queen Anne revival façade styling, with red brickwork and Arts & Crafts cement detailing featuring the broad arch across the shopfront.

The building has an early and significant metal-framed shopfront, with tiled plinth, and pressed metal sheeting is evident in the shop entry and interior which has a coved roof lantern over the main shop area. Victorian and Edwardian-era shopfronts are now rare in the Capital City Zone.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date, 1904, and any new material added in sympathy to the original fabric it replaced.

**How is it significant?**

The Exhibition Boot Company is significant historically and aesthetically to the Melbourne Capital City Zone.

**Why is it significant?**

The former Exhibition Boot Company is significant:

Aesthetically, for its distinctive architectural detailing and early shopfront form that is now rare in the Melbourne Capital City Zone context; and

Historically, for the shop's association with a prominent boot company in Victorian and Edwardian-era Melbourne and served as a boot retail outlet for some 80 years.

## Barnett Building, 164-166 Bourke Street, Melbourne 3000, HO997

**What is significant?**

Robin Boyd described this building as '...with its blue metal spandrels and white trims, was the most honest and happy city building ever to be despoiled by terrible advertisements'. Now, stripped of the stylishly Moderne style and muscular Weber and Rice mural and the 1350mm tall letters of the 'Barnett's' sign (the 'terrible advertisements'), Barnett Building has achieved greater respectability in the eyes of Modernists for its architects, Seabrook and Fildes, but lost some of the albeit superficial traits of its construction period. Louis Barnett & Sons Pty. Ltd., hairdressers and perruquiers (wig maker), owned and part occupied the new structure.

Designers Seabrook (and Fildes from 1936) had won fame with the premiated girls' secondary school design at Albert Park. Phillip Goad has described the Barnett Building as 'A technically unusual design...an early example of a curtain-walled, high-rise building with a roof-top squash court and gymnasium...' in his Australian Dictionary of Biography entry for Seabrook. The Barnett Building was publicised in the RVIA and Architects' Registration Board of Victoria, Guide to Victorian Architecture 1956.

Contemporary descriptions termed the Barnett Building as 'severely functional' although its bright blue porcelain enamelled spandrels, used for the first time in Australia, more than compensated for this severity. It was Weber and Rice's Health and Strength College squash court which had contributed a further peculiarity to the building. Located at the building's top the extensive windowless upper walls it created, badly needed the mural for relief, hence the vigorous graphics that have since been removed. Column-free space was also a fitness parameter and another plus claimed for the design: this was ably served by the concrete frame. Location of the lifts at the rear had originally determined a shop-lined corridor on the ground-level, since combined as one tenancy.

Stripped to the aluminium-framed curtain wall and stuccoed concrete essentials, the innovation of the Barnett Building's original façade is now clarified. The fluting of the metal spandrels on the Barnett Building was originally repeated as reeding in the glass to suggest a continuum of glass and glossy spandrel to make one glass facade.

The Barnett Building is a precursor to the many glass curtain walls of the 1950s in the City with their similar opaque spandrel panels alternating with glass between aluminium framing members but the aluminium mullions of this façade are not continuous as in the glass boxes of the 1950s. The ground floor top-lighting has been covered with a new spandrel and the shop fronts replaced in a bland form. The reeded glass has been replaced with clear and the murals on the upper-level are gone. The building is related to parts of the adjoining streetscape, with some stylistic affinity to the Moderne styled building further to the east.

**Contributory elements**



The contributory elements within this property include, but are not restricted to, external fabric from the construction date, 1938, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

Barnett Building is significant historically and aesthetically to the Melbourne Capital City Zone.

### **Why is it significant?**

Barnett Building is significant:

Historically, as the oldest known example of a rationalist Modern commercial glass and aluminium-framed curtain wall design in the Capital City Zone, preceding by 17 years the profusion of multi-storey aluminium and glass curtain walls in the 1950s, with their similarly brightly coloured spandrels. The building was also one of the key works of the renowned proto-Modernist designers Seabrook & Fildes and was cited in the 1956 Olympics Melbourne guidebooks prepared by the architectural profession as a good example of modern commercial building; and

Aesthetically, for its architectural simplicity which underscores its pioneering Modernist concept and contrasts markedly with its contemporaries, such as the adjoining decorated Jazz Modern style example of Patersons Pty. Ltd.

## **Australia Felix Hotel, later Alhambra, Stutt's, Morell's, and Richardson's Hotel, and National Australia Bank, 168-174 Bourke Street, Melbourne 3000, HO998**

### **What is significant?**

The Australia Felix Family Hotel was first opened in Bourke Street in 1847 by Robert Sawyer: it was shown on the Melbourne Roll Plan 12 (1856) as a substantial building. The hotel was rebuilt in 1862 as dining room, bar, parlour, 19 sitting & sleeping rooms and a cellar, with adjoining shops. It had an upper-floor dance hall called the Alhambra Dancing Saloon. It was renovated again in 1870-1 before opening with Frederick Stewart as the hotelier. Collins Street architect, Peter Matthews, called tenders in 1876 for alterations to what was by then Stutt's Hotel, in Bourke Street, possibly creating some of the existing architectural character.

From 1884 it was owned by Esteban Morell and became known as Morell's Hotel. James Richardson, a young Scottish barman from the Old White Hart Hotel, became friends with Morell, who in 1893 financed Richardson's lease of Morell's Hotel. Within six years Richardson had purchased the freehold. After Richardson's death at the hotel in 1951, the building was purchased by the National Bank, opening as a branch in 1954. It was classified by the National Trust in 1991.

This two storey Italian Renaissance revival corner building resembles a Leonard Terry designed bank rather than an early Victorian-era City hotel. The elegant aedicules framing upper-level windows vary from bracketed concave hoods to the segmental arch over the corner window; windows are double-hung sash timber framed. Above the dentilated heavily moulded cement cornice is an unusual shallow attic level with applied pilasters on each side of wall panels, as also for the façade upper-level, with small window openings, each surmounted by a victory wreath.

Two extra bays once extending up Bourke Street (replaced by Barnett's Building) and openings at ground level have changed but the classical orders are still applied to frame each opening in a manner that is related to the upper-level. The bank tenancy is echoed by the overnight safe in the west ground floor plinth and perhaps the panelled entry doors at the splayed corner and on the west façade.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the key construction dates, 1860-61 and 1876, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

The Australia Felix Hotel is historically and aesthetically significant to the Capital City Zone.

### **Why is it significant?**

The Australia Felix Hotel is significant:

Historically, as one of the earliest group of corner hotels in the City dating from the financial boost just after the first wave of the 1850s gold rush. Over time the building has held many gatherings and performed a key social role in the area, particularly for theatre goers and performers. The former hotel also has a long association with the noted hotel entrepreneur, James Richardson; and

Architecturally, the former hotel shows the elegant restraint of early Renaissance Revival designs in the City with subsequent ground level changes being carried out in manner that is related to the original upper-level.

## **Bourke House, 179-183 Bourke Street, Melbourne 3000, HO999**

### **What is significant?**

Bourke House, a six-level reinforced concrete framed and walled office building, was erected for the Posner Brothers, jewellers of Bourke Street, in 1922-1923. The building design was by concrete specialist architect, Leslie M Perrott and the structural engineering was by the Australian Reinforced Concrete Engineering & Co Pty. Ltd. (WW Robertson, chief engineer). Initially, the ground floor was occupied by shops.

Leslie M Perrott promoted his firm with self-published works on reinforced concrete and its use in building.

Showcased by the corner site, the two rendered street facades take on an abstracted Modernistic Greek Revival character that provides a precursor to the Moderne style and later stripped Modernist office blocks that were to follow after the Second War. The simple Bourke House design can be compared to the contemporary but highly ornate Nicholas Building as a pure example of Neo-Grec or Greek Revival, as applied to a commercial City building. At Bourke House, gabled parapeted forms surmount the two main vertical elements, centred on each street façade, acting as simple classical pediments. Projecting spandrel panels are symbolic balconettes and quoining on each vertical façade strip implies classical pilasters. Steel-framed windows take on a stylised multi-paned character, with fixed top lights and casement lower lights. The original 'Bourke House' sign has been preserved at the ground level entry surrounded by new tiling and the lobby stair survives with wrought iron and brass balustrade and terrazzo lobby floor paving. The upper-levels have a high integrity to the construction date although typically for the Central Business District the deep ground-level showcases have gone and new unrelated but transparent canopies added.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date, 1922-1923, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

Bourke House is historically, aesthetically or architecturally significant to the City of Melbourne.

### **Why is it significant?**

Bourke House is significant:

Aesthetically for its early progression to a Modernistic façade design, with the simple but effective abstraction of elements of prevailing Greek Revival style commercial City architecture. Bourke House also provides one of a pair of similar designs at the Russell and Bourke Street corner; and Historically, as an early and well-preserved multi-storey example from the design office of reinforced concrete specialist, Leslie M Perrott, who was to make his reputation in large city hotel buildings in the following decades.

## **Norman's Corner Stores, former, 180-182 Bourke Street, Melbourne 3000, HO1000**

### **What is significant?**

Architects Sale & Keague (designed the remodelling of an existing warehouse with three levels and a basement (see brickwork on north elevation) to form one occupation for Norman Sharpe in 1932 (Sharpe was the manager of Norman's Corner Stores). Three years later an estimated £8000 was spent on alterations and additions to the design of Marcus Barlow; which added 3 floors, mezzanine, and a pent house to the existing arcuated façade. This completely transformed the building to Moderne Gothic, in the manner of Barlow's earlier Manchester Unity Building but in this case the façade was pressed cement not the more expensive terracotta. Norman's Corner Store, drapers were the main occupiers of the building from the 1930s well into the 20th century.

The two street elevations rise six storeys with vertical faceted ribs following the Perpendicular Gothic style inspiration. Pressed cement detailing in the spandrels and at the parapet take on a geometric Jazz-Moderne character with paired scrolls in bas-relief for each. The parapet has the geometric zigzag modelling associated with jelly-moulds or Art Deco objects.

The ground level shopfronts (once deep showcases with island displays facing Bourke St) and canopy have been changed and the street awning rebuilt.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date, 1932-35, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

Norman's Corner Stores is significant historically and aesthetically to the Melbourne Capital City Zone.

### **Why is it significant?**

Norman's Corner Stores is significant

Aesthetically for its Jazz-Moderne styling which is best expressed on the upper levels of the building in the pressed cement façade detailing and three-dimensional parapet forms. The building continues Marcus Barlow's keynote Modernistic stylism seen in the Manchester Unity (earlier) and Century Buildings (later) in Swanston Street and their use of Jazz Moderne detailing in either terracotta or pressed cement; and

Historically, as a major retailer in the inter-war and post World War Two era within the Capital City Zone when Melbourne City was the predominant retailing centre in metropolitan Melbourne. Major retail outlets benefited from corner sites and a Bourke St location such as is exemplified well by this building.

## **Carlton Hotel, 193-199 Bourke Street, Melbourne 3000, HO1001**

### **What is significant?**

Reconstruction in 1936 of the Queensland Hotel, an old landmark in Bourke Street, meant an expenditure of nearly £14,000 on this building. The new five-level hotel, on the south side of Bourke Street between Swanston and Russell Streets, was renamed the Carlton Hotel. The freehold of the hotel had been purchased about two years earlier by Carlton and United Breweries Limited. Hotel specialist designers, Sydney Smith, Ogg and Serpell, were the architects and Thompson and Chalmers Pty. Ltd. the builders.

The new hotel was of steel frame construction with fireproof reinforced concrete floors. The façade was finished in textured tapestry bricks and described at the time as 'a modern treatment of the Renaissance style of architecture', meaning perhaps the Palazzo form. More Moderne than Renaissance, the façade is composed of simple vertical piers with windows separated by brick spandrel strips recessed between. The stepped cement rendered parapet (still unpainted) is stylised in the Moderne manner but with Greek revival motifs such as the bas-relief urns and parapet frieze. The suspended street awning (replaced in a massive rendered and steel terrace form) was similarly Moderne in style with fluting and bold imposed metal lettering. A vertical neon sign completed the up-to-date imagery needed for a City hotel where most of the existing hotels there had been built in the Edwardian-era or 1920s. The ground level has also been replaced but dividing piers are similar to the original.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date, 1936, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

Carlton Hotel is significant historically and aesthetically to the Melbourne Capital City Zone.

### **Why is it significant?**

Carlton Hotel is significant

Historically and socially as one of the small number of hotels built in the Capital City Zone in the inter-war period, as a community gathering place since the 1930s, and as a design by hotel specialist Sydney Smith Ogg and Serpell who had created a large number of significant hotel buildings within the City and inner suburban Melbourne; and

Aesthetically, as a well preserved example (upper-levels only) of the minority inter-war Moderne style in the City and complements the similarly styled former Commonwealth Bank building, the Normans Corner Store and Bourke House at the Russell Street corner.

## **Evans House, later Rochelle House, 415-419 Bourke Street, Melbourne 3000, HO1004**

### **What is significant?**

The canvas goods retailer (tent, tarp and flag makers.), Thomas Evans Pty. Ltd., commissioned this six level (plus basement) reinforced concrete framed factory and office building (with ground floor retail) as Evans House, to the design of architects, Hare Alder Peck & Lacey, architects and engineers, in 1929. It was erected by George Prentice Pty Ltd. Thomas Evans Pty. Ltd. remained there over a long period.

The façade, clad with steel trowelled cement render and detailed in terra-cotta faïence, has a distinctive bowed centre bay divided into four recessed vertical glazing strips, with spandrels set between windows, and flanked by vertical elements at each end of the façade. The façade render was finished with a coat of Sanduski white cement mixed with a buff sand to achieve the desired freestone colour. Terra-cotta detailing has been applied around openings and at the parapet level using uncommon motifs within the Melbourne context, including two large green urns at the parapet and spiralled vine motifs along window architraves. Large steel-framed windows have

been used to provide ample natural light in the north facing façade. The ground and first levels of the street elevation have been given special treatment to underscore their podium role, with bronze joinery, showcases and balconettes. The overall effect is as an early application of the Moderne style with stylised ornament and façade composition departing from direct commercial palazzo or classical precedents. The complex of deep display windows and showcases, with their leaded transom lights, set either side of the lift-foyer and ground floor entry passageways have been removed, along with the suspended street awning, but generally the changes at ground level are visually related to the character of the building; the upper-level is well preserved.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date, 1929-1930, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

Evans House is significant historically and aesthetically to the Melbourne Central Business District.

### **Why is it significant?**

Evans House is significant:

Historically as a well preserved City retailer and manufacturer from the inter-war period when the Central Business District was the paramount retailing centre for the State, as evoked by the scale and finish of this building; and

Aesthetically, as a particularly well preserved façade for a retailing premises and contains a high grade of finish and ornament in the Moderne style.

## **Gothic Chambers (City Proprietary Company building), 418-420 Bourke Street, Melbourne 3000, HO1005**

### **What is significant?**

Designed by the eminent architect, Charles D'Ebro in his favoured Venetian Gothic manner, Gothic Chambers was one of the small number of large commercial designs to use the Gothic style instead of following the prevailing Italian Renaissance derivatives favoured for most city businesses. The building included a Bourke Street shop and three warehouses, with upper-level offices.

Other key examples of the style included the Metropolitan Tramways Building, the Olderfleet (1891), the Rialto (1890), the Stock Exchange (1891) and (to a lesser extent) the Wool Exchange (1891). Gothic Chambers was, however, constructed to a budget and compares more favourably with the nearby Tramways Building (1880) than the richly detailed and highly significant Olderfleet Building. Terry & Oakden's Gothic banks had been an exception in the mid to late Victorian period but the emerging Medieval or Queen Anne revival preoccupation in the 1890s was cut off abruptly by the financial crash of 1893.

An exposed gabled roof (instead of hipped), a gabled parapet (instead of corniced parapet), face brickwork (instead of stucco) and pointed arches (instead of rectangular window openings) were the main contrasting elements in the Gothic Chambers design compared to the more typical classical revival street facades. Eclectic detail followed, with the parapet corbel table and arcade, the label-moulds over windows and the Romanesque inspired frieze within the iron balustrade (with iron sun flowers) and impost moulding, all supporting the stylistic shift away from classical revival architecture. The letters 'CPC' (City Proprietary Company) are entwined on moulded cement shield at the top of an ecclesiastical window. A cantilever canopy has been added and new shopfronts but the framing ornamented pilasters at ground level remain.

At the rear in Kirks Lane, the building presents a sheer red brick façade with surviving timber loading doors and a hoisting gantry at the top. Some of the openings have been sheeted over or bricked in but this elevation is surprisingly well-preserved.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date, 1890-1891, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

Gothic Chambers is significant historically and aesthetically to the Melbourne Capital City Zone.

### **Why is it significant?**

Gothic Chambers is significant:

Aesthetically as a competent if restrained design in a minority Victorian-era commercial Gothic style, which retains some notable detailing and finishes. Its designer, Charles D'Ebro produced a number of significant Gothic or medieval character designs during his career with Gothic Chambers as one of the earliest; and

Historically, as one of the few well preserved late Victorian-era office buildings in the Capital City Zone to adopt a Gothic style for its façade and from the long association with saddler Alex Morrison on the ground floor recalls the massive and historic Kirks horse bazaar that was located next door.

## **Hardy Brothers Jewellery Store, 338 Collins Street, Melbourne 3000, HO1007**

### **What is significant?**

Hardy Brothers Jewellery Store was erected in 1933 to the design of the prominent commercial architect Marcus R Barlow at an estimated cost of £7600. John Hardy traded as 'Hardy Brothers' from his rooms in Sydney from 1853. Hardy opened a Brisbane showroom in 1894, followed by one at Melbourne, 298 Collins Street, in 1918, and at 338 Collins St from 1933. As 'Silversmiths by Appointment to the Queen' Hardy brothers claim the only Royal Warrant in Australia and manufactures the Emirates Melbourne Cup.

Conceived as a modest two level shop, the terra-cotta clad street elevation had a Moderne styled archetypal stepped profile with central flagpole and the firm's initials set out on a stepped motif centrally located on the upper-level wall. The main façade plate-glass window spanned the two floors as a vertical feature, with ribbing and fluting using terra-cotta and chromium plated steel.

Chrome was also used on applied 'Hardy Bros' façade lettering. Flood lamps were carefully concealed in the façade elements to allow innovative street lighting as promotion for the firm. Since replaced, the main ground level display window was also framed with chrome and based on polished black marble. The single width entry door also held the firm's name in metal lettering stepped down from one corner. The Collins Street elevation as original was masterly but understated Moderne style example.

Today the ground level has been changed but remains visually related with its polished black stone finish and a street awning has been added. The firm has absorbed the adjoining architecturally related inter-war Burke House, 340 Collins Street, as part of the business. The building remains as one of a relatively small group of inter-war Moderne style buildings in the Capital City Zone.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date, 1933, and any new material added in sympathy to the original fabric it replaced.

#### **How is it significant?**

Hardy Brothers Jewellery Store is historically and architecturally significant to the Capital City Zone.

#### **Why is it significant?**

Hardy Brothers Jewellery Store is significant:

Architecturally as one of a relatively small group of inter-war Moderne style buildings in the Capital City Zone designed by one of the style's distinguished practitioners, Marcus R Barlow. The terracotta façade is an additional distinction; and

Historically, as associated with the firm Hardy Brothers, and remains as one of the key names in jewellery and silverware retailing in the Capital City Zone and Victoria.

## **Burke later Burns House, 340-342 Collins Street, Melbourne 3000, HO1090**

#### **What is significant?**

Nationally known estate agent, businessman and philanthropist, Thomas Burke (1870-1949) commissioned architects Schreiber & Jorgensen to design this seven-storey (plus basement) reinforced concrete office building in 1929. The Reinforced Concrete & Monier Pipe Construction Company was the builder, with the estimated cost of the project being £25,000.

. As with his other ventures, Burke took advantage of the Great Depression to erect this building as his head office in times of cheap labour and materials costs. The building's architects, Schreiber & Jorgensen, were at their peak of achievement having just completed the magnificent Xavier College chapel design as well as a number of outstanding domestic commissions that illustrated their ability with both Arts & Crafts and classical oriented designs.

The façade was clad with terra-cotta faience in highly fanciful Gothic design that was intricately detailed in the architects' drawings. The name Burke House was placed in a panel above the window display and entry, these having copper clad timber tracery and ogee-arch heads to provide a fully medieval character. Burke (and others) occupied the building in the inter-war period.

The street elevation of Burke House is extravagantly modelled as commercial Gothic as applied to narrow frontage. The parapet is particularly ornate and massive in comparison with the relatively plain façade between it and the first floor balconettes and bartizans. Recently cleaned the façade still has the sandstone character of the faience veneer. The ground level has been integrated with Hardy Brothers next door and an unrelated canopy added.

#### **How is it significant?**

Burke House is significant historically and aesthetically to the Melbourne Capital City Zone.

#### **Why is it significant?**

Burke House is significant:

Aesthetically as a well-preserved commercial Gothic style office building erected at the height of the Great Depression to the design of the then prominent architects Schreiber & Jorgensen and showcasing the historicism of the style and its realisation with the terracotta faience acting as a traditional stone cladding; and

Historically, as closely linked with the nationally known estate agent, businessman and philanthropist, Thomas Burke, whose skill in financial investment is epitomised by this building.

## Commercial Union Building, later AUC Office, 409-413 Collins Street, Melbourne 3000, HO1009

### What is significant?

This nine-level reinforced concrete building was constructed in 1939-40 for the Commercial Union Assurance Company Ltd. and designed by Peck, Kemter & Dalton, in association with co-designer of the Shrine of Remembrance (1934) and Alkira House (1937), Phillip B. Hudson.

This is a symmetrical multi-storey elevation clad on the upper level with Sydney sandstone and polished granite at the base. Composed in a Palazzo form, with the high plinth and seemingly diminishing façade storey heights, the façade utilises the new Jazz-Moderne ornamentation at the top, creating the familiar stepped profile of side piers and central window bay. Gothic ornament is also used as a deliberate gesture to the adjoining Modern Gothic Aldersgate House and Goode House at the corner, highlighting the emphasis on street architecture by architectural practices of the era. Window frames are in bronze and detail sparsely applied, including grooved friezes surmounting the implied podium. Wardrop, as one of the designers, was adept at this form of detailing and composition.

The development was on the site of the company's previous offices and continued a long tradition of occupation in the insurance centre of Melbourne. The inter-war period saw a growth in insurance companies along with other financial institutions.

### Contributory elements

The contributory elements within this property include, but are not restricted to, external fabric from the construction date, 1939-40, and any new material added in sympathy to the original fabric it replaced.

### How is it significant?

Commercial Union Assurance Company Ltd. building is significant historically and aesthetically to the Melbourne Capital City Zone.

### Why is it significant?

Commercial Union Assurance Company Ltd. building is significant:

Architecturally as a good example of modern commercial Gothic design, with a deliberate street architecture response typical of the period; and

Historically, as an important member of the significant group of early 20th century financial houses between Market and Queen Streets, evocative of Melbourne's continuing role as the finance centre of the State and Australia and this part of the Capital City Zone as the insurance centre of Victoria.

## Huddart Parker Ltd Building, 464-466 Collins Street, Melbourne 3000, HO1012

### What is significant?

The building at 464-466 Collins Street, was constructed 1908 by FE Shillabeer, as a three storey office building for the land owner, St James Church of England trustees.

The principal tenants of the new building and their head office were steamship owners, Huddart, Parker and Co., while the Orbest Shipping Co maintained offices on the second floor. The company's initials may still survive on the shield held by the scrolls over the central ground level window (covered by a Makers Mark 'M.M.' panel). Founded in the 1870s, Huddart Parker & Co, were one of the seven major coastal shippers, when this was the principal means of interstate transport.



This distinctive symmetrical façade was partitioned into bays by elegant fluted pilasters rising through the full height of the building. The entry was surmounted by an ox-bow moulded cement motif reiterated over the window on the other side. At the top floor is an unusual moulded cornice as a series of connected segmental arches. Façade windows are set out in a Tudoresque manner with bevelled mullions and decorative sills at the lower level. The parapet and pediment above are of particular interest, featuring foliation and tendril designs derived from Art Nouveau or Arts & Crafts sources.

The ground floor openings have been changed and enlarged, with large expanses of glazing and an unrelated but simple modern portico, and the upper level spandrel finishes altered (painting of tile and brickwork) but the building nonetheless remains in good and largely original condition. Early images of the building allow easy restoration.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date, 1908, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

The Huddart Parker Ltd Building is significant historically and aesthetically to the Melbourne Capital City Zone.

### **Why is it significant?**

Huddart Parker Ltd Building is significant:

Aesthetically, for its unusual façade composition, combining a variety of contemporary decorative elements into an uncommon and well resolved composition. The façade, drawing on Art Nouveau and other sources, is unusual within Melbourne's Capital City Zone; and

Historically, for the long association with the nationally prominent shipping firm, Huddart Parker & Co., built in an era when shipping was the only form of international commerce transport and a major source of local recreation which is underscored today by the building's relatively high external integrity.

## **State Savings Bank of Victoria, Western Branch, 615-623 Collins Street, Melbourne 3000, HO1013**

### **What is significant?**

The basis of the State Savings Bank was formed by the amalgamation of the private Port Phillip Savings Bank (1842) and the government Post Office Savings Bank (1852) in 1896.

Architects, Billing Son and Peck or Billing Peck and Kemter, designed other branches prior to Peck and Kemter's involvement with this, the City's western branch, in 1927.

Following the detailing of the Neo-Grec movement, the former bank and four office levels above were clad in stucco and rested on a quarry finish Harcourt granite base, taking the form of a grand commercial Palazzo. Saltire-cross bronze framed windows light the monumental space of the former banking chamber and nail-head mouldings, both large and small, make up the stylised capitals on the similarly stylised, Tuscan order pilasters which support the exaggerated Doric cornice above. A smooth rusticated base storey completes the graduation of texture from the smooth upper levels to the roughness of the plinth.

This stylistic combination was commonly used in the 1920s for financial and commercial buildings. Early and relatively conservative use of the Greek Revival style reached the height of its popularity in the late 1920s imparting a suitable imposing temple-like air to, what is this case, almost

symmetrical facades which remain substantially intact. As one contemporary description noted, the building was considered to have 'sufficient dignity to be counted among our notable buildings and is a striking note in our civic architecture'.

As a Neo-Grec design, the bank compares with Deva House, Bourke Street and to a lesser degree with Temple Court, Collins Street (qv), both 1924 also the Nicholas Building (1926): it is an early example of the style and the corner siting aids in the showcasing of the style.

This is a major corner building which relates well to the similarly styled former Batman's Hill Hotel (1926) adjoining in Spencer Street. The State Savings Bank contributes significantly to a streetscape interspersed with similarly classically detailed buildings such as the Mail Exchange Building, the former Alexander, later Savoy Hotel, and the former Victorian Railways Building.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date, 1923-1924, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

The former State Savings Bank of Victoria is significant historically and aesthetically to the Melbourne Capital City Zone.

### **Why is it significant?**

The former State Savings Bank of Victoria significant:

Aesthetically, as an early and good neo-Grec design. The building is a fine and prominent example of the combination of a restrained Renaissance Palazzo form with elements of the Greek Revival style - a combination commonly used in the 1920s for financial and commercial buildings which reached the height of its popularity in the late 1920s. The style imparts a suitably imposing temple-like air to the almost symmetrical street facades which remain substantially intact. As a prominent building on one of Melbourne's major intersections the former State Savings Bank building contributes significantly to a streetscape interspersed with similarly classically detailed buildings such as the Mail Exchange Building, the former Savoy Hotel, and the former Railway Building; and

Historically, as the first major city office built for the State Savings Bank of Victoria since the 1896 amalgamation, paralleling with its expansion into a new home finance role, post war. The building also evokes the supremacy of the Melbourne banking industry within the State and the nation.

## **Sniders & Abrahams tobacco and cigar factory, 9-13 Drewery Lane, Melbourne 3000, HO1014**

### **What is significant?**

The established and eminent cigar and cigarette manufacturing firm, Sniders and Abrahams Pty Ltd. commissioned architect Nahum Barnet to design two factories in Drewery lane, erected in 1890. Snider & Abrahams was to erect a number of large buildings in this locality.

The Sniders & Abrahams tobacco and cigar factory is in the English Queen Anne revival style, with the recent painting of the red brickwork only slightly diminishing the power of the elevation in its confined lane-way siting. Taking on the basic Palazzo form of podium base and deeply modelled cornice, the building rises four levels, with deeply recessed window strips as pilaster motifs and scrolled Queen Anne detailing in cement under window cills and a crowning central parapet pediment. The entry facing Drewery Lane has the distinctive bracketed pediment that is also seen in Barnet's King Street warehouse for Spiers and Crawford in 1889. Designed just at the decline of the Victorian-era boom period, the building follows only a few other early Queen Anne examples such as the residential Queen Bess Row, East Melbourne, and the Oxford Hotel, Swanston Street, before the cessation of building caused by the great financial depression of the 1890s.

Sniders & Abrahams tobacco and cigar factory forms an invaluable precinct with surviving examples from the Sniders & Abrahams' occupation such as Drewery Place, the five level American Romanesque style former cigar factory facing Lonsdale St (268-270) of 1904.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric of the two factory wings from the construction date 1890, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

Sniders & Abrahams tobacco and cigar factory is aesthetically and historically significant to the Melbourne Central Business District.

### **Why is it significant?**

Sniders & Abrahams tobacco and cigar factory is significant:

Aesthetically for its early and successful use of the English Queen Anne revival style in a City factory building, as the precursor to many other examples to follow after 1900. The expression of the style is made more distinct by the confined lane setting and the large scale of the building. It is also part of an immediate warehouse building cluster in little Lonsdale St and Drewery Lane and is opposite the highly significant reinforced concrete warehouse built for the same firm; and

Historically, for its role in the development of a cigar and tobacco manufacturing and warehousing precinct in this part of the City and its association with the eminent firm Sniders & Abrahams and Nahum Barnet, a noted architect and specialist in tobacco and cigar oriented architecture.

## **Elizabeth Chambers, 21-23 Elizabeth Street, Melbourne 3000, HO1015**

### **What is significant?**

Elizabeth E Barker, pork butcher, claimed a large clientele, serving pork patrons in Adelaide and Sydney and, since 1880, she had been appointed to the special post of pork purveyor to Her Majesty's representatives in the colony. She was also a donor of choice pork pies to the Melbourne Immigrants Home. Elizabeth expanded her Elizabeth Street premises to four-storeys of shops and offices, in 1889-1890, aided by Elizabeth Street builders, Martin and Peacock, and the architectural skills of William Salway. She was dead within a year of its construction.

With Elizabeth Chambers, Salway had extended his commission from the new warehouse to the north (25, since defaced) which he had designed for Mrs William Hordern in late 1888. Salway was also responsible for Dr Beaney's house (133-139 Collins Street), in the previous year, and the imposing Dr. Snowball's residence at the Victoria and Drummond Streets corner (1889) as well as many other commercial projects.

Elizabeth Chambers is distinguished by its ornate stucco ornament, the facade rising through three levels of highly enriched Italian Renaissance revival ornament into a fourth crowned by a bold foliated Elizabethan gable housing the building's name. A pronounced cornice divides the two style sources but commonality of the profuse stucco detail unites the facade. A canopy and shopfront have been added. Elizabeth Chambers adjoins an altered design by the same architect and relates well to the neo-classic styling of Excelsior House on the south.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date, 1889, and any new material added in sympathy to the original fabric it replaced.

**How is it significant?**

Elizabeth Chambers is significant historically and aesthetically to the Melbourne Capital City Zone.

**Why is it significant?**

Elizabeth Chambers is significant:

Aesthetically as a skilfully and ornately ornamented classical revival façade which because of its florid detailing is particularly expressive of the Melbourne's Victorian-era property boom and is a contributory part of a significant Victorian-era commercial streetscape; and

Historically the scale and design of the building recalls the success of a locally prominent pork butcher, Mrs Chambers.

## **Knight's shops and dwellings, later Hood and Co and Edinburgh Chambers, 215-217 Elizabeth Street, Melbourne 3000, HO1016**

**What is significant?**

Knight's shops and dwellings were constructed by Richmond builder, George Freeman, for Andrew Knight in 1869 as three storey retail premises on a prominent corner site.

John Allison and Andrew H Knight, as Allison and Knight, had many interests in the colony, including the first commercial flour mill in Melbourne erected at Flinders Lane west 1840-41. Allison & Knight were no longer milling flour in Melbourne by 1849, having become general merchants and investors there, and opened a new flour mill near Port Fairy (Rosebrook) in 1847.

The architect of the shops and dwellings is unknown but the architecture suggests the notable designers, Reed & Barnes. The building features elaborate polychrome brickwork around window openings and at the cornice. The building is contemporary with, and stylistically related to, Joseph Reed's polychrome works throughout Melbourne in the 1860s (see St Judes Anglican Church 1866-67, and Collins Street Independent Church, later St Michael's Uniting Church, Melbourne 1867). Knight's buildings are of a similar age to Reed's earliest work in the polychrome mode, and hence are among the earliest polychrome commercial buildings in the Capital City Zone.

In addition to its use of coloured brickwork, the building is further distinguished by its uncommon decorative details. The ground floor has been altered but the upper storeys retain elaborate window groupings (pairs, triples) with dog-toothed arched heads, associated voussoirs, stop-chamfered reveals, splayed cills, and either bold decorative columns drawn from eastern or Lombardic Gothic sources (north) or uncommon corbelled dividing piers (east). The eaves have bracketing and a moulded terracotta cornice with a scalloped frieze under, as echoed more simply by the string mould. Each chimney has a bracketed and corbelled cap and a squinted base.

Openings in the rear elevation to the lane appear well-preserved in part with the shape of some suggesting use as upper level loading doors but the rear façade has been refinished. The brick facades have been painted over in the relatively recent past (reversible).

**Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction dates 1869-1870, and any new material added in sympathy to the original fabric it replaced.

**How is it significant?**

Knight's shops and dwellings are significant historically and aesthetically to the Melbourne Capital City Zone.

**Why is it significant?**

Knight's shops and dwellings are significant

Aesthetically and historically, for their skilfully and elaborately ornamented polychrome brickwork facades and their status as the earliest known commercial examples of the Lombardic style and associated coloured brickwork in the Capital City Zone.

Historically for the link with the locally prominent investor, Andrew knight, of the Colonial pioneering flour factors, Allison & Knight.

## **Wilson's shop & residence, 299 Elizabeth Street, Melbourne 3000, HO1017**

### **What is significant?**

Wilson's shop & residence was created by and for Charles Wilson in 1884-5 to the design of JW Roberts & Company.

Rising three levels the upper-levels evoke a conservative Italian renaissance revival character in moulded cement, set out with pilasters on either side of the facade supporting the raised segmentally arched entablature and cornice of the parapet which has the words 'Estabd 1859'. Twin arched openings at the first floor level, with bracketed sills, deeply moulded architraves, keystones, and foliated capitals, progress to rectangular openings at the top level with bracketed sills, and label moulds for diversity of ornament. The ground floor has been changed and a suspended canopy added. Judged within the inner Melbourne context, the three-level scale of the building is uncommon among other Victorian-era commercial places.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date, 1884-1885, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

Wilson's shop & residence is aesthetically and historically significant to the Melbourne Central Business District.

### **Why is it significant?**

Wilson's shop & residence is significant:

Aesthetically significant as a conservative but well executed Italian Renaissance Revival design evocative of the architectural restraint offered in the pre boom era, as applied to a medium sized Victorian-era commercial building; and

Historically, as among a relatively small early to mid Victorian-era shop & dwelling group within the Central Business District.

## **Pynsent's store and warehouse, 303-305 Elizabeth Street, Melbourne 3000, HO1018**

### **What is significant?**

The brothers, James & Charles Webb called tenders in 1853 for the erection of this bluestone warehouse in Elizabeth Street for Burton Pynsent. James Webb had retired from the building trade and with his brother, Charles Webb (who had just arrived from England in 1849), commenced business as Architects & Surveyors in August 1849.. The Webbs were pioneering architects in Melbourne and designed many of its early buildings.

The store was located in Elizabeth Street or the Sydney Road, then the main commercial strip of Melbourne. Pynsent was well located for a wine and spirit merchant, starting a long trend of

licensed grocers in this building that ended in the 1930s, overtaken by another land-use evolution that saw engineering and transport oriented businesses locate in the north and north-west of Melbourne town from the early Victorian-era onwards. This use remains in the area and in this building.

The Pynsent store Elizabeth Street façade has an Edwardian-era origin (1917) as designed by the architects Kempson & Conolly for owners, Mr & Miss MacDonald, and expressed by the broad central archway and face brickwork (painted over) with quoining. An aerial view shows a new hipped roof at this point, as part of the new street façade. The ground floor has been replaced and an awning added. The segmentally arched raised entablature with its scrolling is an Edwardian-era addition to what was a gabled parapet like the rear elevation with perhaps some dressed stone quoining and mouldings. However, the rugged rear elevation is that of a well-preserved and early quarry-faced basalt coursed rubble warehouse which remains highly representative in scale, form and materials of Melbourne's warehouses of this period, despite the new opening at ground level. One archway has been blocked but the voussoirs and keystone remain as does the cathead seen in the 1881 image.

Pynsent's Elizabeth Street and Heape Court stores give this area (particularly along the stone paved Heape Court) a distinctive early Victorian-era character with the brick and stone warehouses and narrow lanes demonstrating the scale, and form of warehouse districts of mid nineteenth century Melbourne. The Pynsent stores were the first in this area while the warehouse at the rear of 359 Little Lonsdale Street was built in 1887 as a typical medium scale brick warehouse building of Melbourne's Boom years.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the key construction dates 1853-, 1917, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

Pynsent's store is significant historically and aesthetically to the Melbourne Central Business District.

### **Why is it significant?**

Pynsent's store is significant:

Historically as one of the earliest group of stores in the Central Business District and for its location in the City's first commercial strip along the Sydney Road. It is distinguished by its basalt construction and well-preserved rear elevation to provide a strong expression of the area in combination with the stone lane and nearby warehouses; and

Aesthetically, for the early and bold use of stone construction facing Heape Court, as a design by pioneering architects, the Webb brothers, in combination with the contribution of the later, but visually related, Elizabeth Street upper level.

## **Union Bank Chambers, later A.N.Z. Bank, 351-357 Elizabeth Street, Melbourne 3000, HO1019**

### **What is significant?**

This basement and five storey branch of the Union Bank was completed 1927 on the south western corner of Elizabeth and Latrobe Streets at a cost of £30,000, replacing an earlier bank. The building was constructed by Thompson & Chalmers, to designs by noted architects W & R Butler and Martin. Clive Steele was the engineer for the project. The Union Bank occupied the building until the name change to the parent company, the Australian and New Zealand banking company (ANZ) in 1951.

'The Argus' noted the modern reinforced concrete fireproof construction, the corner site that allowed good natural light and ventilation, and the generous banking chamber of 55'x22' (rest of the ground floor leased as a shop allowing for expansion). The bank fittings were to include Australian marble on chamber walls, stair and entry dado, rubber or wood block floor finishes. The facades were simply treated in buff shade of cement render (to harmonise with the new Argus building opposite) above a shallow granite plinth, with balconettes extending the full length of both frontages. Embellishment included the iron railing at first floor and the iron lamp standards at the corners of the building.

The bank is a handsome and substantially intact example of the interwar Commercial Palazzo style. Key features of the style found here include the division of the façade into a heavy stone-clad base with strong horizontal render banding in the form of smooth rustication, and neutral intermediate floors with vertical window strips (multi-pane, steel framed), all surmounted by a prominent and stylised classical cornice and detailing. The prominent corner location allows for an appreciation of the palazzo form. The entry recess has ornamented borders and panelling and the shopfront at 351 has elements of the original such as the bronze finish framing.

The building remains in good and near original condition despite application of a large boxed sign over the two facades at the first floor line in place of the corner lamp standards, changes to the entry and addition of air units at upper levels. It has remained in continuous use as a bank since its construction. The bank is contemporary with and visually related to the landmark Argus building on the opposite corner.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date, 1927, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

The former Union Bank is significant historically and aesthetically to the Melbourne Capital City Zone.

### **Why is it significant?**

The former Union Bank is significant:

Aesthetically, as a handsome and substantially intact example of a Commercial Palazzo within the Capital City Zone; and

Historically, for the long association with banking in the northern part of the City (specifically the now defunct Union Bank) and parallels the emergence of a new motor trade in this area requiring larger banking facilities. This was an era when Melbourne City was the nation's capital of finance. The bank is also contemporary with and visually related to the landmark Argus building on the opposite corner.

**Pattinson's general store, later Prince of Wales and Federal Club hotels, later Bulley & Co. Building, 380 Elizabeth Street, Melbourne 3000, HO1020**

### **What is significant?**

The first stage of this building appears to have been constructed in the 1850s when in 1853 builder, John Snowball of Little Collins St east applied to build a store and dwelling in Elizabeth St north, on the east side, for the Jamieson Brothers. Initially listed in rate records as a brick house and store, with 3 rooms above, it was later described as a six-room two storey shop and dwelling. Early occupiers included J & W Pattinson, general merchants, and Edward Petheridge, an outfitter, and the electoral register of the nearby St Francis church. The building operated as a hotel during

the latter part of the nineteenth century (10 then 17 rooms) before its eventual delicensing around 1918.

During the hotel period the existing Italian Renaissance Revival façade was created by the architect Thomas J Crouch in 1888 for its freeholder, Jamieson, increasing the room number to seventeen. It was described in the 1880s as '...a substantial brick and stone building'.

Shortly after delicensing, Frederick Bulley and his son Charles Frederick transferred their well-known Little Bourke Street leather shop to 380 Elizabeth Street. The Bulleys adapted the front part of the building's ground level and some other internal spaces in 1920 to suit the requirements of their workmen and the firm traded from this location until c1990. The street awning, with its patterned soffit, is from 1920.

The Crouch design for building is inspired by the architecture of the late Renaissance and distinguished by an unusual decorative parapet in which a curved pediment is raised high above the parapet line on elongated ornamental consoles. Much of the ornamental detail at the parapet is reiterated at first floor windows as aedicules. A distinctive cruciform design in sgraffito, or incised render, is located between the upper floor windows. The rear wing, as seen from the lane, is constructed from machine-made pressed red brickwork with an earlier brick section in front and the old 1850s section at the street frontage: this has been rendered and may be stone. The ground floor has been rebuilt between the remaining Victorian-era pilasters to either side of the façade but the upper storey retains a high level of integrity to its early state.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction dates 1853-, 1887, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

The former Federal Club hotel is significant historically, socially and aesthetically to the Melbourne Central Business District.

### **Why is it significant?**

The former Federal Club hotel is significant:

Aesthetically as a distinctive example of late nineteenth century hotel façade in an Italianate mode within Melbourne's Central Business District. The decorative treatment at the upper sections of the façade is of particular note, including the sgraffito between the upper floor windows and the aedicule treatment of these windows; and

Historically and socially as a hotel since the 1850s and as a long-term gathering place into the 20<sup>th</sup> century.

## **Bank of Australasia, former 384 Elizabeth Street, Melbourne 3000, HO1021**

### **What is significant?**

The architectural firm of Reed and Barnes and all its progeny, (Reed, Henderson and Smart, Reed Smart and Tappin and Henderson) designed near to all of the 28 known banks built for the Bank of Australasia until 1939. Reed and Barnes designed this city branch in 1882; the contractor being Stephen Armstrong. The Bank of Australasia became the ANZ in a merger with the Union Bank, 1959.

Two-storeyed stuccoed and Italian Renaissance derived, the bank resembles generally many later designs by this firm and contemporary bank designs by other architects (refer to the arcuated design of Reed and Barnes' Williamstown branch, 1876). However the Corinthian pilaster



trabeation, applied at first level, is an early use of trabeation and arcuation. The smooth rusticated ground level is more typical. A more richly decorated but similarly trabeated façade is the Oakden Addison and Kemp former Northcote branch of the London Bank, 342 High Street. It was 8 years after the Elizabeth Street building and has been recently altered. Cast-iron balconettes at Elizabeth Street, a central raised pediment and balustraded parapet are contributory details to this bank example.

Changes include the addition of a pediment into the first floor cornice, the removal of urns from the parapet balustrade, repositioning of the entry door to the centre of the façade on Elizabeth Street and the replacing of panellised pilasters at ground level with smooth rustication. Casement sashes and glazing appear to have been introduced over the hung sashes on most windows and trim colours (façade cement mouldings) are inappropriate.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1882-1883, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

The Bank of Australasia is significant historically and aesthetically to the Melbourne Capital City Zone.

### **Why is it significant?**

This Bank of Australasia is significant:

Aesthetically, as among the earliest trabeated Renaissance Revival branch bank designs in Melbourne and it was the second built for the Bank of Australasia in the metropolitan area and is their earliest near original Melbourne city bank; and

Historically, as one of the early Bank of Australasia branches built in an era when the bank was the foremost in the Colony, also as a prototype for later branch bank designs by the eminent architectural firm, Reed and Barnes (and later manifestations) who designed near to all of the 28 known banks built for this company until 1939.

## **Royal Saxon Hotel, former, 441-447 Elizabeth Street, Melbourne 3000, HO1022**

### **What is significant?**

Built by Samuel Cliff in 1858 for William Mortimer, the Royal Saxon Hotel is a two and three-storey, brick and stone Regency style<sup>1</sup> hotel building with a carriageway through to the former rear stabling and was once flanked by two two-storey stone wings (the southern one having been demolished). As a major hotel building on the then main northern approach by road to Melbourne via Elizabeth Street, the hotel was the venue for many key events in early Melbourne history, including for the meeting that established the nearby Queen Victoria Vegetable wholesale market, as part of its evident lasting connection with the produce market sector at the top of Elizabeth Street. The architects, Henry Shalless (1879); and William Wolf (1889) designed modifications to the building complex in the Victorian-era<sup>2</sup>.

The ground floor walls are of coursed rubble bluestone construction, while the upper two floors of the main building are faced with red brick (now painted) with carved stone dressings and those of the main side building, of stone. The building's façade reveals simplicity and symmetry of design, with four double-hung sash windows on each of the upper two floors. Each window of the hotel

<sup>1</sup> Colonial Georgian as optional style name

<sup>2</sup> Upper level side walls are brick so possible top floor matching addition in brick with cement quoins.

façade is crisply delineated by moulded relief, with more elaborate carved stone decoration on the first level, enriched with key-stones. Each floor level is distinguished by a string course stone moulding above the window line on the façade and the building is capped by a short parapet above a heavy projecting stone cornice. The original distinctive framing quality of the rectangular blocked corner facings has unfortunately now been obscured by their being painted in the same colour as the main body of the façade.

The façade at ground floor level has undergone some alteration since the 1950s. A photograph of the Royal Saxon Hotel in 'Early Melbourne Architecture' depicts the building close to its appearance when built. A central ground floor window, with a wood-panelled lower section, was flanked by twin arched doorways, framed with columns, which provided entry into the front bar. This area has now been separated from the hotel proper and converted into retail space. The northern door was originally covered by a verandah according to MMBW maps.

The timber-ceilinged, pitched carriageway, above which the upper two floors of the hotel were constructed, originally provided access to extensive stabling facilities behind the hotel. This carriageway is now a shop and enclosed but the stone side wall is publicly visible through the shopfront. The western rubble blue-stone wall of the stables which was a common wall with a neighbouring timber yard has survived.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1858, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

Royal Saxon Hotel is significant historically, socially and aesthetically to the Melbourne Central Business District.

### **Why is it significant?**

The Royal Saxon Hotel is significant:

Historically and socially, as one of Melbourne's earliest surviving and continuously occupied hotels, it is one of a small number of 1850s hotels within central Melbourne to have survived with a relatively original exterior. A rare and distinctive feature is the pitched carriage lane off Elizabeth Street over which the first and second floors of the hotel have been constructed. It was the venue for the meeting that established the Queen Victoria vegetable wholesale market, as part of its evident lasting connection with the produce market sector at the top of Elizabeth Street; and

Aesthetically, for the three-storey Victorian Regency style elegantly simple and symmetrical facade composition of bluestone and brick construction.

## **Currie & Richards showrooms & warehouses, 473-481 Elizabeth Street, Melbourne 3000, HO1025**

### **What is significant?**

The grantee of CA9/2 was Charles Rochford, paying £710 for the land in 1852. He mortgaged the land in 1853 to Samuel Ramsden for a significant £2000, indicating that the core of the complex arose in that year. Michael Shanaghan eventually owned both allotments nine and ten by 1865 when Shanaghan's 14 room hotel was described as adjacent to a row of three four-room (two-storey) brick shops. Adjoining on the south was Mr. Comte's coal yard, offices, etc., and three brick and stone shops (467-71). The northern part of today's showrooms and warehouse row was part of a shop row attached to the Royal George (later Limerick Castle) Hotel that stood to the north of this site.

The hardware firm, Currie & Richards (commenced in 1869) began leasing land on this site c1871-2. Builder, Walter Webster, applied to build 'Addition to premises' on their behalf in 1874 at 305-7 Elizabeth Street. Currie & Richards later leased Grant's brick and iron store there. Today's carriage way was then access to the Royal George Hotel Livery Stables as well as the other stores at the rear. The first entry for the two-storey brick workshop at the rear of 481 was in 1899-1900 when it was listed as Miss E Bowden's underclothing manufactory, soon to be occupied by Currie & Richards.

The brick and iron stores fronting Elizabeth Street (473-477) and those at the rear were built in 1908 to the design of Oakden & Ballantyne for Ellen Grant of Clutha, East Melbourne. It is probable that 481 was refaced in conjunction with the construction of 473-7 Elizabeth Street, all in a style vaguely similar to the Italian Renaissance revival architecture used in the 1874 Franklin Street (79-81) sheet metal workshop building acquired by Currie & Richards c1904-5. Ellen Grant owned all of 473-491 Elizabeth Street. The carriageway continued to be used for the livery stables well into this century, as did the Currie & Richards' occupation of both the street frontage and most of the rear stores.

Further works on the complex included minor alterations to the warehouse at 473- 77 in 1924, alterations to the store<sup>3</sup> in 1936 and work on the shopfront to 473 in 1937. Currie & Richards remained there until relatively recently, being succeeded by Stramit Industries also builders sheet-metal suppliers.

This is a two storey rendered showroom row (473-477, 481) with warehouses (479) and carriage- way at 479 Elizabeth St leading to the rear courtyard. The carriageway wall of the adjoining 481 is part stone rubble but most of the rear courtyard buildings are face brick. Within the rear courtyard are brick gabled one and two level stores or warehouses and the rear wings to the shops facing Elizabeth Street. Of the two single level gabled brick warehouses (1908) on the south side of the courtyard, the eastern warehouse has a new opening but presumably once resembled the smaller warehouse on the west which has an arched opening. The third warehouse (1899-1900) is on two levels with a deep quarry faced bluestone plinth (4 courses) and an added balcony to what was the upper level loading door (cathead over, since removed).

The upper level parapeted Edwardian-era street façade is near intact and rendered as smooth rusticated ashlar and divided with low relief bays or pilasters, the bays resting on panelled plinths with Queen Anne scrolls either side. The main cornice is dentilated but the parapet wall above is plain. Basalt is also used in the yard as bollards and rubbing strips. The wrought and cast iron carriage gates appear of recent construction.

Shopfronts survived in the 1980s on 473 - 477 Elizabeth Street but have since been replaced; a related early 20th century shopfront is at 481 which is probably original. In the 1980s the warehouses had timber frames, with stop-chamfered columns as well as overhead travelling gantries, used for lifting the builders' materials once stored there by Currie & Richards. There is also evidence of a stone pitched yard but this has been replaced.

One other early City complex (also in Elizabeth Street) has a similar carriageway but no associated warehouse buildings facing onto it. This complex is the only one of its type in the central city in this respect. Although of mixed development eras the courtyard and carriageway layout derives in part from the 1850s. The shops and warehouse row relate closely to the altered stone shop pair at 469-471 Elizabeth Street.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the key construction dates 1853, 1900, and 1908, and any new material added in sympathy to the original fabric it replaced.

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<sup>3</sup> new doorway to eastern store at rear?

**How is it significant?**

This showroom & warehouse group is significant historically to the Melbourne Central Business District.

**Why is it significant?**

This showroom & warehouse complex is significant:

Historically, as an extensive Victorian and Edwardian-era complex built up over some 60 years, which nevertheless presents an homogenous 19th century warehouse character and contains elements and land use patterns created in the 1850s by the original grantee.

The combination of Edwardian-era showrooms facing Elizabeth Street, stores at the rear, a Victorian-era workshop, the courtyard and the carriageway which served them is not repeated as a courtyard-oriented complex in the City of Melbourne, although once more common in the early Victorian-era, and is now uncommon in the state.

With the Franklin Street building, this complex remains as a good representation of the firm Currie & Richards' extensive hardware business, particularly the carriageway and private internal courtyard. It also contains relatively well-preserved if austere examples of the work of the noted architects, Oakden & Ballantyne, as applied to a show room and warehouse complex within a traditional courtyard.

## Alley Building, 30-40 Exhibition Street, Melbourne 3000, HO1026

**What is significant?**

Preceded by fire in both stages of the Alley Building Flinders Lane and Exhibition Street development, the first stage was a brick and cement rendered building of 4 storeys and Greek Revival in character, as designed by Percy A Oakley, FRVIA. The next was the addition of two floors and a penthouse to the design of Oakley & Parkes, giving the building a new Jazz Moderne styling. Oakley & Parkes were noted for their Moderne architectural landmarks such as Kodak and Yule House, the taxation office in Lonsdale St and others such as Anzac House, Collins St. and the Equity Trustees building. The owners, Alley Brothers, were long-term Flinders Lane clothing manufactures and formed part of the dominance of this industry in the immediate locality.

The street elevations have a classical order, with a ground level plinth and applied pilasters. The cladding is face brick (since painted) with concrete or cement spandrels and multi-paned steel-framed windows set between pilasters and separated by the spandrels. The Exhibition Street elevation is framed by vertical elements at each end which rise above the parapet in a Modernistic design with applied chevrons and jelly-mould forms. Windows are multi-paned and steel framed. Floors were constructed with hollow terra-cotta blocks as sacrificed formwork and concrete. The entry to upper-levels was from Flinders Lane (75-77) with a cantilevering canopy adorned with Neo-Grec details. The foyer is timber panelled with early brass fittings and a jarrah main stair protected by use of pressed metal sheeting on the soffit.

**Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction dates, 1923, 1936, and any new material added in sympathy to the original fabric it replaced.

**How is it significant?**

The Alley Building is significant historically and aesthetically to the Melbourne Central Business District.

**Why is it significant?**

The Alley Building is significant:

Architecturally as a Modern style warehouse and factory designed by one of the key practitioners of the style, Oakley & Parkes, and

Historically as a representative building of the clothing trade dominance in this part of the City up until World War Two.

## **Kevin Hall & Club, 53-55 Exhibition Street, Melbourne 3000, HO1027**

### **What is significant?**

After several years of discussion three professional institutes (Architects, Engineers and Surveyors) agreed to form the Allied Societies Trust Limited to allow acquisition of a building for the use of its member bodies. Other bodies joined them, such as the Australian Chemical Institute. A block was purchased, Godfrey and Spowers produced a design, and in 1927 the members of the Allied Societies Trust Limited moved into their own building, which they named Kelvin Hall. For over forty years they remained there until in 1969 when the Allied Societies Trust was disbanded.

Kelvin Hall was also a venue for various music competitions and serious professional work such as AJ Keast's Melbourne address delivered at meeting of members of the Institute of Industrial Management at Kelvin Hall, 1945, which was also launched as a book. There was also the presentation of the RVIA architecture medal by the Lord Mayor of Melbourne at Kelvin Hall to Miss Ellison Harvie in 1942 for the 1941 King George V. Jubilee Maternal and Infant Welfare Pathological Building, Women's Hospital, Carlton.

Kelvin Hall was sold to Melbourne architect and developer Gordon Banfield who suggested entrepreneurs Kenn Brodziak and Harry Miller take it on as a licensed theatre project, successfully making the first application for a theatre liquor licence in Victoria. A remodelled Kelvin Hall was renamed the Playbox Theatre to stage a contentious play about homosexuals, 'The Boys in the Band', in 1969. In 1984, the theatre was destroyed by fire. The building nevertheless has long-term associations with creative life in Melbourne.

Kelvin Hall is a tall and elegant Greek Revival cemented façade set on a classically detailed Ionic order podium, with twin pediment openings either side of one with a small balconette. The upper level is arranged symmetrically with punched multi-paned windows set out under a deeply bracketed parapet cornice supported on four bracket pairs. The top-level has another central balconette also set on bracket pairs. Ornament is sparingly but skilfully applied as one would expect for a building created for the Victorian institute of architects. It is comparable with the VCA Building and Druid's House.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date (s) (1927), and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

Kelvin Hall is significant historically, socially and aesthetically to the Melbourne Capital City Zone.

### **Why is it significant?**

Kelvin Hall is significant:

Historically as symbolic of a near 60 year association with intellectual life in Melbourne, as well as a close link with many of its professional bodies. Kelvin Hall is also cited in the history of live theatre development in Australia, albeit no longer functioning as such; and

Architecturally, as a fine and well-preserved Greek revival façade created by a prominent local design firm for the Institute that represented them professionally. The refined restraint of the façade reflected the Institute's attitude towards 'good mannered' City architecture: an assembly of sophisticated streetscape elements, as seen in the prevailing Street Architecture Awards.

## Centenary Hall, 104-110 Exhibition Street, Melbourne 3000, HO1028

### **What is significant?**

Arising from a 1933 competition for a new concert hall for the Victorian Protestant Hall Co. Ltd., this six storey reinforced concrete building with basement, first floor public hall, rehearsal and lodge rooms, rooftop caretakers residence, and upper-level residential and offices was completed as 'Centenary Hall' in 1935 to the design of prize winning architects, Hugh Philp and Geoffrey Bottoms.

It replaced a highly decorative French Renaissance Revival Protestant Hall designed by WH Ellerker in 1881 which in turn replaced the first hall on the site, designed by Robert Meredith and built in 1847 on land purchased specifically for a Protestant Hall in 1846 by the Loyal Orange Institution of Victoria. This site was dedicated in perpetuity as the site for a Protestant hall.

'The Argus' reported that the new building was 'expected to cost £30,000' and it would be raised to the limit of 132ft allowed by the City Council. On the first floor would be a hall with seating accommodation for 600. Administrative offices would occupy the second floor and lodge rooms would be provided on the third and fourth floors. A rehearsal room would be on the fifth floor. A modern façade with simple lines was a feature of the chosen design.

Once open, the hall was the venue for Christian revival meetings and a number of local and visiting speakers.

Moderne in style the two cemented street facades have multi-pane steel framed windows set in vertical recessed strips between fluted ribs, pressed cement grooves to spandrel panels, pylon motifs at either end of the two facades and, on the Exhibition St elevation, a podium or piano-nobile is implied by a change in fenestration and application of ornament. There is a projecting balconette at first floor level adorned with intricate pressed cement detail depicting the thistle and scrolls placed between grooved buttresses as continuation of the facade ribbing.

Basement lights and the former showroom showcase window base underpin a new but neutral shopfronts facing Little Collins and Exhibition Streets with moulded bronze joinery still evident at ground level, particularly around the public hall entrance from Exhibition Street. The building is an uncommon combination of uses (see also Kelvin Hall) and well preserved externally.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date, 1934-1935, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

Centenary Hall is significant historically and aesthetically to the Melbourne Central Business District.

### **Why is it significant?**

Centenary Hall is significant

Aesthetically, as a good and well preserved example of the Moderne style which is uncommon among Central Business District buildings; and

Historically, as an unusual building type combining residential, clubrooms, offices and a meeting hall. Buildings of this type are rare within the central city and as a development on the site of two previous Protestant Halls, perpetuating a tradition commenced in the 1840s during the foundation of Melbourne itself. The hall has been the venue of many public events, particularly associated with Christianity and Protestantism in this City since the 1930s.

## **Fancy goods shop & residence, 309 Exhibition Street, Melbourne 3000, HO1029**

### **What is significant?**

This two storey brick shop and dwelling was erected for Saith Khuda Bukhsh, a fancy goods importer, by builder AE Timms to the design the architect, a Mr WH Smith in 1902-3. The shop was next used by J Lee Yen, cabinetmaker, and was then located among other fancy goods outlets populated by Indian, Pakistani and Chinese shopkeepers as part of the exotica that prevailed within Greater Chinatown in streets such as Little Bourke, Bourke St east, Little Lonsdale and Exhibition Street north.

Designed in the English Queen Anne revival style, the street elevation is clad with shaped red brick and surmounted by a boldly modelled entablature, cornice and raised entablature, ornamented with cement mouldings. The first floor window is deeply bracketed with the cast-iron balconette railing adding to the ornate detailing.

The metal framed shopfront is particularly well preserved and has glazed blue tiles to piers at either side of the ground floor, a recessed entry and a deep transom light with significant coloured leadlight detailing. An image from 2000, shows that the formerly tiled shopfront plinth has been reclad, albeit in a neutral manner.

This shop and dwelling has been assessed as locally significant by three Capital City Zone heritage reviews (1985, 1993, 2002), following identification by one of the first Melbourne City conservation studies of the 1970s. This is a demonstration of continued heritage value of the property over a near 30 year period.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date, 1902-1903, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

This fancy goods shop & residence is aesthetically and historically significant to the Capital City Zone.

### **Why is it significant?**

This fancy goods shop & residence is significant:

Aesthetically for its well preserved brickwork and cement detailing in the Queen Anne revival style, with a strong Arts & Crafts character exhibited by the early shopfront with its lead lighting and tiles; and

Historically, as commissioned for a use synonymous with the extended Chinatown District of the Melbourne Edwardian-era and for its high integrity to its creation date and thus is a good demonstration of the once typical two-storey Edwardian-era shop and residence type now rare in the Capital City Zone.

## **Sargood Gardiner Ltd warehouse, 61-73 Flinders Lane, Melbourne 3000, HO1030**

### **What is significant?**

Architects Godfrey & Spowers designed this initially seven storey (plus basement) steel-framed and concrete floored warehouse for Sargood Gardiner Ltd of 238 Flinders Street and builders Hansen & Yunken erected it in 1928-9. Another floor was added by 1936 designed by Godfrey & Spowers but built by Swanson Brothers. The distinctive ground level giant-order loggia facing Flinders Lane was built as a light well for the basement for goods storage and delivery only (there

was large loading dock onto the rear lane). The company claimed a great saving in being able to store oversized and bulk goods there instead of at South Melbourne.

When the main building opened in 1930 it was described as 'dazzling white' and conspicuous, rising high above the adjoining Alley Building which by then had not received its extra level. This dazzling appearance was achieved using Goliath cement and selected sand to achieve a 'Sydney stone' colour. In the new enlightened age of staff facilities, there was a rooftop staff dining room with magnificent views to the gardens and river.

Like Sargood's previous warehouse buildings the Flinders Lane elevation utilised giant order architectural elements to great effect but is distinguished among Sargood buildings and others in the Capital City Zone by its giant order colonnade that creates a second façade set back behind the tall rusticated piers, each with a stylised capitals in pressed cement and polished granite ground level facings. Above this podium base the main elevation rises in three pilistraded bays, with deep primary and secondary cornices. Vertical fenestration strips house metal framed windows and recessed spandrel panels. The impressive central main entry is elevated over street level and approached by a terrazzo-paved stairway with an Egyptian character custom designed entry portal with dentilated cornice and roundels set into architraves. Perhaps contrary to the stipulation made when the warehouse was built, the lower levels (basement and 'intermediate floor') have been since utilised for commercial activity with associated shopfronts on the intermediate or sub-basement level, stairways and modification of the curved wrought-iron balustrading. The upper level steel-framed windows have been replaced with simpler but similar, visually related multi-pane glazing. The firm's name, once faced with gold with vermillion edges, has been removed from the podium fascia. The Sargood Gardiner warehouse is part of a good inter-war warehouse streetscape extending to the Exhibition Street corner.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction dates, 1928-9, 1936, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

The Sargood Gardiner Ltd warehouse is significant historically and aesthetically to the Melbourne Capital City Zone.

### **Why is it significant?**

The Sargood Gardiner Ltd warehouse is significant:

Historically for its evocation of the continuing major role played by the nationally prominent Sargood firm and its affiliates from the 19th into the 20th century and with its well-preserved exterior the building exemplifies the key warehousing function of the Capital City Zone in the 19th and early 20th centuries. The shift in location for the firm from near to the old swinging basin on the Yarra to a more elevated site on the eastern hill of Melbourne highlights the change in transport modes needed for warehousing in the City; and

Aesthetically, as a fine architectural composition using both classical and Egyptian revival motifs in the arrangement of a distinctive street elevation, made more so by its colonnaded lower levels.

## **Higson Building, 125-127 Flinders Lane, Melbourne 3000, HO1032**

### **What is significant?**

Established in 1885, John Higson and Sons made all descriptions of leather goods, particularly saddles. They also provided tents and tarpaulins, whip thongs and laces, fishing lines and cricketing materials. In return, they purchased beeswax, horsehair and skins.



Billing, Peck and Kemter designed this five-storey warehouse with basement in 1912. Higsons remained as the major occupier for many years, sharing the building with the clothing manufacturers and milliners, more typical of the lane, such as Alley Brothers.

American Romanesque revival in style, the elevation follows an established warehouse formula with its giant arcade, attic arcade level and foliated column capitals. Bayed and bellied windows and a distinctive segment arch trio at ground level combine with its overall high integrity to make this one of the most successful examples of the style, despite its relatively late date. Of note are the unusual brackets supporting the applied piers, at the sides of the elevations and the trellis pattern to the window spandrels.

Although a late example of this style introduced to Melbourne by the 1890s, this building incorporates the main stylistic elements in a strongly individual manner and is significantly intact externally.

The Flinders Lane facade is divided into three bays and features a giant order arcade over four storeys with a unifying attic level above divided into a run of smaller arcading. A heavily toothed and moulded cement rendered cornice caps the top of the building. At ground level the entrance doorway is emphasised by a distinctive segment arch, and flanked on either side by windows also headed by segment arches. The first and second floors of the facade feature two-storey high oriel windows to the side bays only, separated by trellis-patterned, cement rendered panels. The windows to the central bay are separated by plain cement rendered panels. The third storey features arched windows highlighted by cement rendered mouldings. The capitals to the main piers are foliated, and applied piers to either side of the Flinders Lane facade are supported just below first floor level by plain curved brackets.

Although constructed on a relatively narrow site, the corner position enabled the architects to give the building greater prominence by extending the detailing of the principle facade to the first bay of the building's Higson Lane frontage. The facade thus wraps around the corner but unlike the Metcalfe Barnard warehouse at 147-149 Flinders Lane, on the corner of Russell Street. The rest of the side elevation is of plain unrendered brick with no decoration since it only faces a minor lane.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date, 1912-1913, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

Higson Building is significant historically and aesthetically to the Melbourne Capital City Zone.

### **Why is it significant?**

Higson Building is significant:

Architecturally as among the best preserved and most successfully designed of the American-derived Romanesque Revival style tall-arched warehouse facades in Victoria. Intact externally the building contributes individually to the streetscape through its strongly modelled facade and the extension of the detailing of the main facade to one bay of the side elevation. The Higson Building also contributes strongly to the general precinct, particularly in Flinders Lane where such factory warehouses are still prominent; and

Historically the building is closely associated with the Higson firm which pioneered this part of commercial Melbourne and won renown and prosperity in their field as well as the long association with the clothing trade which helped form the early history of Flinders Lane.

**Pawson House, 141-143 Flinders Lane, Melbourne 3000, HO1033**

**What is significant?**

Pawson House was erected for clothing manufacturers Pawson and Company in 1935 to the design of the prolific commercial architects, HW & FB Tompkins. Built of reinforced concrete its structure was designed by the pioneering reinforced concrete engineer, HR Crawford. In 1935 it was promoted as '...This splendid building is the last word in modern construction perfect natural light central heating and hot water service. Floors 2400 sq ft or subdivide to suit tenants'.

Typical of this part of Flinders Lane, the tenants were mainly from the clothing industry.

Initially planned as four floors above ground and basement, a floor was added during construction. Inside, the three upper levels were originally planned as factory spaces and the three lower, as showrooms. A small entry lobby was served by the stair and a lift, repeated at the escape stair at the other end of the building onto Oliver Lane.

The building façade is composed of vertical elements with recessed panels for windows, each panel divided vertically by a rib. Windows either side are a vertical multi-pane glazing format, with grooved spandrels between. At the parapet the recessed panels cascade into Moderne style moulded and bifurcated facets, set in fours either side of the central rib. The elevation reverts to plain walls and steel framed windows down the side lane after one return façade bay. The entry has a terra-cotta tiled surround with the street number set into a recessed panel. A fluted pressed cement frieze with a central keystone marks the stylised termination of the façade panel above which traces the path of the stair well up the building, lit by a continuous metal-framed and glazed slit. The double polished timber entry doors have been replaced with a glazed screen. A flagpole once adorned the parapet at the crown of this panel. The simple Moderne treatment used here is another example of the preamble to Modernism in Melbourne commercial building.

**Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date, 1935, and any new material added in sympathy to the original fabric it replaced.

**How is it significant?**

Pawson House is historically and aesthetically to the Melbourne Central Business District.

**Why is it significant?**

Pawson House is significant:

Historically, as a well-preserved factory warehouse that symbolises the dominance of this part of Melbourne by clothing manufactures since the late Victorian-era; and

Aesthetically it is a well-preserved example of the Moderne style by the prominent commercial architects, the Tompkins Brothers.

## **Griffiths Bros Pty Ltd building, 26-30 Flinders Street, Melbourne 3000, HO1034**

**What is significant?**

Griffiths Bros Pty Ltd building was designed by architects Ward & Carleton in 1899 and built by H Henningsen of Hawthorn for this firm of tea and coffee merchants in 1900. It was a new store and sales room for teas, coffees and cocoas. With other examples like Ball & Welch and the Commercial Travellers Association buildings this warehouse supported a group of innovative Edwardian-era buildings eventually to front the new railway station (1910). City plans of 1910 show the Griffiths Bros building as on five levels, divided with six compartments on either side of the ground level, a stair and a lift. A six stall stable was at the rear and beside it was the Australian Church.

James Griffiths had migrated to Australia in 1873 and founded this successful tea business. Griffiths and his wife were committed to Christian missionary work and in 1902 Mrs Griffiths was appointed President of the Women's Missionary Council. In the 1960s the business was taken over by the Robur Tea Company Limited.

After a lease to Verona Press in the 1940s, the building was acquired in the mid 1960s by the Herald and Weekly Times who renamed it Gravure House and was occupied by various subsidiaries including Colorgravure Publications, United Press and Home Beautiful. It was then leased as a billiard and snooker centre, from 1973 to 1988, by Dolly Lindrum and named after her famous uncle Walter Lindrum. The Hotel Lindrum opened here the 12th of July 1999 after conversion by Swaney Draper Architects.

Elevated in red brick with pressed cement Arts & Crafts ornament, the façade follows the American tall-arched Romanesque revival manner that had evolved in Melbourne during the late Victorian- era into a distinctive style for warehouses built in the Edwardian-era. Framed by foliated bartizan motifs, the middle façade has a series of oriels windows projecting out over the street above a secondary set of broad arches to give it a great richness of form and materials. Down the side lane the austere brick façade is well-preserved but has been painted over. The ground level has been modified (originally had two stairway entries and windows either side) but has some generously sized polished stone plinths, columns and moulded cement capitals framing the new entry.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date, 1899-1900, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

The Griffiths Bros Pty Ltd building is significant historically and aesthetically to the Melbourne Capital City Zone.

### **Why is it significant?**

The Griffiths Bros Pty Ltd building is significant:

Historically for its close link with a tea and cocoa marketing firm that was nationally known in the early 20th century and specifically to James Griffiths who was active in charity and evangelistic works; and

Aesthetically it is superb and relatively well-preserved example of the Tall Arched American Romanesque revival which with other similar sites located in Flinders Street and Lane provides one of Melbourne's key architectural characteristics.

## **Victorian Cricket Association Building (VCA), 76-80 Flinders Street, Melbourne 3000, HO1035**

### **What is significant?**

The Victorian Cricket Association (VCA) had been formed as early 1875 The association had purchased a City allotment for £11,000 and intended to build, despite misgivings from some members. Once the building was underway, 'The Argus' of 10 December 1924 observed:

*'Second in height in Flinders street only to the Commercial Travellers' Association's building, this imposing seven story reinforced concrete building is nearly completed at the corner of Collins place and Flinders street for the Victorian Cricket Association'.*

The association had commissioned architect, H. Croxton Davey, to design this reinforced concrete, seven-storey building in 1924, as erected by Walter E Cooper by 1925. The VCA occupied the top floor, sharing its "splendid view" across the King's Domain to Government House with the Victorian Football League, renting out the remaining office and retail spaces.

The VCA eventually became Cricket Victoria, as the current governing body for cricket in Victoria, and the building, like the nearby Herald Sun building has been converted to apartments. The main entry, that was central in Collins Place under a suspended street awning, has been replaced and duplicated with the conversion of the building in 1993. A plaque in the foyer commemorates the opening of the building as apartments by Cr Desmond Clark: 'further enhancing the life of the city...' The architects for this conversion were David Earle & Associates.

The perspective published in 'The Argus' 1924 showed a rendered corner office building in the commercial Renaissance Palazzo format of podium base, middle façade and deeply bracketed cornice, with entablature beneath. Balconies, seemingly held by deep bracket pairs, protruded from both street facades at two floor levels and an arcaded attic storey sat under the cornice within the entablature. Arcade spandrels are ornamented in pressed cement in a reference to the Romanesque revival style of the Edwardian-era.

Upper level windows have been changed from multi-pane glazing to single pane and the transom lights sheeted over, but ground level copper framed shopfronts survive in Collins Place although not on Flinders Street.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date, 1924-5, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

The Victorian Cricket Association building is significant historically and aesthetically to the Melbourne Capital City Zone.

### **Why is it significant?**

The Victorian Cricket Association building is significant:

Historically for its link with the then paramount sporting association in Victoria, an association with sufficient capital to develop a major commercial city building, and an uncommon form of developer in the Capital City Zone. The building has been the administrative vehicle for sporting groups in the State over a long period; and

Aesthetically as a well-preserved and well designed office tower in an early form of the commercial Renaissance Palazzo style that is showcased by its corner site and open vista to the south.

## **Schuhkraft & Co warehouse, later YMCA, and AHA House, 130-132 Flinders Street, Melbourne 3000, HO1036**

### **What is significant?**

Wholesale stationers, paper merchants, printers, lithographers and paper bag makers, Suzannah Schuhkraft & Co., engaged architect W H Ellerker to design this brick warehouse in 1885. The prolific builder, Charles Butler was the contractor. In the Edwardian-era the Civil Service Co-operative Society of Victoria Ltd (managed by J Featherstone) had the building and by 1910, the building had become the Young Men's Christian Association (YMCA) until the association moved to City Road in 1925.

The building returned to its warehouse role in the 1920s when acquired by Perdriau Rubber Co Ltd (car and bike tyre suppliers, formerly of 122 Flinders St) who commissioned architect Alec Eggleston in 1925 to convert it to a showroom and warehouse with drive-through access to the tyre changing department. To this end, the rear elevation was provided with folding driveway doors and ramp entry provided from Flinders Street on the east side of the building but little further change occurred to the street façade except for a new set of grand polished timber doors on the west side of the ground level and two large display windows adjoining. The Perdriau Rubber Company was

established at Birkenhead Point, NSW, in 1904. In 1929 the Company merged with the Dunlop Rubber Company of Australia Ltd., forming the Dunlop Perdriau Co. Ltd. As a result of the merger the building was used as the bulk store for Dunlop and offices for Latex Products, furniture makers, in the World War Two era.

A spectacular and near intact contemporary design from Ellerker & Kilburn (in association with others) is the Queen Anne styled City of Melbourne Building, Elizabeth Street (1888). Other comparable works by Ellerker included Montgomerie's brewery, Jeffcott Street (1884), Victorian Permanent Fire Insurance Co offices Collins Street (1870) and, with Kilburn & Pitt, the important Federal Coffee Palace and Victoria Finance Guarantee and Share Co., Bourke Street West: most of these have been demolished.

Schuhkraft & Co warehouse is an Italian High Renaissance revival warehouse design which has been altered at ground floor during its conversions to new uses. The façade possesses a trabeation layer that includes stylised classical order super-posed piers or pilasters with increasing ornament with that of façade height. There is the traditional marking of each storey with a cement string mould and the graduation of window opening size, with increasing height, culminating with an arcade motif at the top or attic level. The fenestration is both arched and rectangular and the cement ornamentation includes segmentally arched pediments applied to the smooth-rusticated main pilasters framing the façade. At ground level, the large bordered glass panes are from in the 1920s.

However, the upper level street elevation is a skilful combination of trabeation and arcuation, showing relatively greater sophistication than many surviving classical revival elevations in the Capital City Zone.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date, 1885-1886, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

The Schuhkraft & Co warehouse, later AHA House, is significant historically and aesthetically to the Melbourne Capital City Zone.

### **Why is it significant?**

The Schuhkraft & Co warehouse, later AHA House, is significant:  
Historically as a well-preserved late Victorian-era factory-warehouse; and

Aesthetically for the successful combination of façade trabeation and arcuation with distinctive applied cement detail in the Italian Renaissance revival manner by the well known architect, WH Ellerker.

## **Cobden Buildings, later Mercantile & Mutual Chambers and Fletcher Jones building, 360-372 Flinders Street, Melbourne 3000, HO1037**

### **What is significant?**

The Cobden Buildings were constructed here for James (Junior) & Robert Dickson Jackson by Taylor & Duguid in 1872 as offices in place of the pioneering 1840s soap & candle factory and residence of James Jackson and Co (later Jackson Rae & Co and finally Rae, Dickson, & Co. from 1852). The site was advertised to be cleared in 1872 in preparation for erection of the Cobden Buildings but it is possible that the coursed rubble blue stone western wall may date from one of the earlier Jackson Rae & Co structures. Historian, William Westgarth and others have noted that James Jackson was there at the beginning of Melbourne town when Flinders Street had few other residents. Rae, Dickson, & Co. failed financially in the post Gold recession of 1860, leading to the

eventual redevelopment of the site. Dead by 1851, James Jackson senior had already begun to build what became the 'largest mansion in Melbourne', Toorak House, by the end of the 1840s.

Facing busy Queen's Wharf, the Cobden Buildings were used to service key maritime trade figures as well as government, including from 1874 Commissioner of Trade and Customs Chief Harbourmaster, Chief Inspector of Distilleries and the Immigration Agent, and Steam Navigation Board. It was also the office of a range of prominent private enterprises. Later owners Mercantile Mutual Insurance Company Ltd carried out some minor changes in 1939 when plans show the large ground level window openings as existing but with timber mullions.

The Cobden Buildings are shown in early views of the area in their intact form as elegant Italian Renaissance revival in style, two-storey, rendered and parapeted, and similar in character to the fine 1860s-1870s bank designs of Leonard Terry. There are also similarities with the significant Goldsbrough Mort Building at Bourke and William Streets (1862) designed by architect John Gill (the parapet and ground level openings).

The ground floor has smooth rustication with one remaining arched opening (of originally many); both levels are divided with superposed pilasters, each engaging with parapet, string and entablature mouldings. Upper level window have aedicule detailing and the parapet is balustraded with a raised entablature central to the south elevation.

Changes to the building include: new window glazing to the new ground floor openings (initially multi-paned and framed in timber) and a cantilever awning addition (1955). The 1955 plans show the now concealed eastern upper level façade. A partial upper storey addition was made in 1970 and a screen erected covering the east upper level elevation. These changes resulted from a long occupation by the iconic Victorian clothing firm of Fletcher Jones & Staff Pty Ltd. who has added their own character to the building with trousered men in bas-relief on the upper level façade. Much of this change appears to be reversible given the eastern upper level survives as shown in the 1955 plans and other documentation shows the form of the original ground level openings. The early photographs and existing fabric allows for potential restoration of this historically significant building.

Despite the changes, the building is a good and early example of an Italianate Renaissance revival privately owned (as compared to government) office building design within the Capital City Zone, with small numbers of this building type surviving from the 1870s as compared to shops or warehouses.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date, 1872, and any new material added in sympathy to the original fabric it replaced. Also contributory are any remnant external stone walls from Rae, Dickson, & Co. occupation and the trousered men in bas-relief on the upper level façade added by for the iconic Victorian clothing firm of Fletcher Jones & Staff Pty Ltd.

### **How is it significant?**

The Cobden Buildings are significant historically and aesthetically to the Melbourne Capital City Zone.

### **Why is it significant?**

The Cobden Buildings are significant:

Historically for their key role in early maritime commerce and governance of Melbourne's ports, with links via the James Jackson family ownership to the very beginnings of Melbourne town and Queens Wharf which once stood opposite these buildings; and

Architecturally, although modified, the upper level is a good and early Italianate Renaissance revival style as applied to an office building, then an uncommon building type in a City of warehouses, residences and shops.

The Fletcher Jones statuettes on the upper level are of historical interest for their depiction of the essence of this famous firm of trouser makers.

## **Waterside Hotel, 508-510 Flinders Street, Melbourne 3000, HO1038**

### **What is significant?**

Architect Harry Raymond Johnson (son of the town hall design specialist, George R Johnson) designed a new three level brick hotel for the site, with structural engineering advice by Clive S Steele. True to its name, the hotel's opening hours (6.00am - 6.00pm) reflected its original purpose to serve waterside workers.

Downstairs there were three bars (private, saloon and lounge) and a private dining room at the north end of the building. Upper levels held accommodation, potentially for railway travellers visiting the metropolis.

The hotel adopts a simple design with an octagonal tower at the corner of Flinders and King Street providing much of the visual interest. The tower is constructed in cement rendered concrete and rises through the full height of the building to terminate in a cupola. The tower base is reiterated along each street façade in the form of implied primary and secondary pavilions at corners and central to the Spencer Street elevation, with applied quoining and raised parapets. Diamond pane windows (upper sash only) were utilised at first and second levels, while half - glazed doors (pairs or single) were distributed around the ground level. Segment arches mark the residential entry and one of the public bar entrances, while the corner tower directs traffic to the main bar entrance, at the corner splay.

The building's towered form and details are typical of contemporary hotel designs, most notably the work of the Carlton and United brewery architects, Sydney Smith & Ogg. The hotel demonstrates the emerging tendency towards a greater austerity, found in hotels such as the Yorkshire Stingo and Retreat Hotels in Abbotsford. The design relies considerably less upon ornament than the nearby Markillie's Hotel completed less than a decade earlier in a vigorous Edwardian Baroque Manner.

The building relates to the adjacent similarly scaled Edwardian and Victorian-era commercial buildings west along Flinders Street and the significant Edwardian Baroque and historically linked Melbourne Steamship Company building, north along King Street. The line of warehouses and stores on the east side of King Street also evoke the former proximity to Melbourne's port.

The hotel is externally well-preserved.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date, 1926, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

The Waterside Hotel is significant historically and aesthetically to the Melbourne Capital City Zone.

### **Why is it significant?**

Waterside Hotel is significant:

Aesthetically as a well-preserved inter-war, corner-towered hotel which follows an established aesthetic for corner hotels designed in this period; and

Historically, the hotel promotes a seafaring image and hence evokes the former dominance of waterside trade in this part of the City. Although today it is physically remote from shipping

wharves, the hotel is part of a historically significant group of offices and stores related to early maritime trade in the Victoria.

## **Coffee Tavern (No. 2), 516-518 Flinders Street, Melbourne 3000, HO1039**

### **What is significant?**

Coffee Tavern (Number Two) was erected in 1878-1880 by H Beecham & Co. to the design of Lloyd Tayler, architect, for the Coffee Taverns Company (Limited), as one part of the rising temperance movement in the Colony. The Coffee Taverns company had been formed by some of Melbourne's more distinguished figures to promote venues where working men could gather without the lure of alcohol.

' As testimony to the importance of the movement, the new coffee tavern in Flinders Street was opened in January 1880 by the Mayor of Melbourne, in front of His Hon Sir WF Stawell and Mr Arthur Barnett after laying the foundation stone in August 1879:

*'The new building which is to be constructed of brick, is to be three stories high frontage to Flinders street of 33ft by a depth of 40ft It will contain on the ground floor a coffee room 30ft x22ft, 14ft in height, a serving room, and an ample lavatory. On the first floor there will be a billiard room 30ft x 20ft and a smoking room 17ft square. On the second floor there will be a Ladies coffee room, a sitting room, and a kitchen besides accommodation for the manager. The front of the building will be finished in Portland cement and will be decorated with pilasters panels and cornices It will be 50ft high and when completed should form an attractive addition to the architecture of the street. The amount of the contract for the erection of the building is £1736 exclusive of fittings.'*

Number Two Coffee Tavern has a mannered Italian Renaissance Revival style cemented façade over three levels, with single and grouped arched window openings, each with applied colonettes. Atypically, the top level only has imposed classical order trabeation. The parapet has parapet piers of differing heights and, centrally placed, is the segmentally arched raised entablature with anthemion atop. The rear elevation is in austere red brick and relatively well-preserved with a central line of loading doors and a gantry over.

A new upper level has been added recently that forms a bland rendered attic-like structure in place of the parapet balustrade, reducing the integrity of the building at a key point. Images from the 1970s-1990s show the parapet balustrade, allowing for its reconstruction. The ground level and street awning are new: early views show two street entrances with windows either side.

The upper level façade remains as an elegant composition for a medium scale mid Victorian-era building but has been compromised by the roof addition. It relates well to its Edwardian character neighbours, the former State Savings Bank and Waterside Hotel and is historically linked to this former port location.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date, 1879-1880, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

The Coffee Tavern (No. 2) is significant historically and aesthetically to the Melbourne Capital City Zone.

### **Why is it significant?**

The Coffee Tavern (No. 2) is significant:



Historically, as a purpose-built coffee tavern created by concerned Melbourne citizens, rather than an investor. It was purposely located at the riverside to attract seafaring clientele, next to other maritime structures, as a convenient alternative to alcoholic refreshment. This is the earliest and only purpose-built coffee palace in the Capital City Zone as an exemplar of the temperance movement that swept the Colony in the 1870s-1880s. It is also historically linked to Melbourne's first riverside port; and

Aesthetically, in its original form, the building was a significant and elegant design in a developed form of the Italian Renaissance revival style as applied to a medium scale commercial building. Although altered the façade still possesses these qualities. The designer, Tayler, was one of Melbourne's more prominent Victorian-era architects.

## **Savings Bank of Victoria Flinders Street branch, former, 520-522 Flinders Street, Melbourne 3000, HO1040**

### **What is significant?**

This former State Savings Bank building, was reconstructed in 1912-13 as a two storey banking premises from a two storey brick and stone waterfront store. Part of the axed bluestone façade has become visible at the western corner and stone quoining remains on the rear elevation.

The first Government controlled savings bank in Victoria had been established in 1842 under New South Wales legislation. It was known as the Savings Bank of Port Phillip. The financial depression of the early 1890s led to a Royal Commission on Banking (1895) with one recommendation being the *Savings Banks Act 1890 Amendment Act 1896* (No.1481) that among other things amalgamated the Commissioners of Savings Banks and the Post Office Savings Banks across the Colony. This played an important role in extending long-term, low interest rate loans (credit foncier) to home builders as well as to farmers. In this way, the bank developed a reputation as an institution for working class Victorians. Between 1896 and 1912 the independent Savings Banks of Victoria merged to become a single institution, the State Savings Banks of Victoria, as ratified by the 1912 *Savings Banks Act*.

Probably designed by architects, Sydney Smith & Ogg, the former Flinders Street branch is a good and early example of the Edwardian Baroque architectural style applied to a small to medium scale building. The once symmetrical façade comprised a muscular arrangement of Classical decorative elements including a boldly modelled entry surmounted by a triangular pediment, arcuated windows at the first floor level, inset with bold keystones, and smooth rusticated pilasters rising to a unusually ornate parapet with pediment. The split pediment features a complex rendering of the State Savings Bank logo and the words 'State Savings Bank' in raised lettering below. The bank complements the former coffee tavern adjoining on the east and relates to the strong Edwardian Baroque styling of the Markillie's Hotel to the west, also designed by Smith & Ogg.

The eastern ground level window was once identical to the existing western opening, with its Arts & Crafts inspired wrought iron railing and moulded plinth. The window joinery was typical of the Edwardian-era with stout timber sections for mullions and rails. This eastern window had been changed to a vehicle entry but has since been infilled with a more sympathetic shopfront. The central entry door has been replaced. An unusual element that has also been removed was a gabled timber framed post-supported central portico over the street, with a fretted scroll motif in the gable end (see VPRO image c1914).

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction dates of pre 1866 and 1912 (refaced), and any new material added in sympathy to the original fabric it replaced.

**How is it significant?**

This former Savings Bank building is significant historically and aesthetically to the Melbourne Capital City Zone.

**Why is it significant?**

The former Savings Bank is significant:

Aesthetically, as a good and well preserved example of a vigorous application of the Edwardian Baroque style to a small scale building within the Capital City Zone; and

Historically, as among the first group of branch banks created under the newly constituted State Savings Bank of Victoria and was part of a rapid expansion of branch offices across the State. The building is also of historical interest as potentially holding significant fabric (stonework) from the 1850s, when occupied by ship's chandlers, Inglis, Smith & Co.

## **Prince of Wales Hotel, later Markillie's Hotel, 562-564 Flinders Street, Melbourne 3000, HO1041**

**What is significant?**

The Prince of Wales Hotel was built on this site, in 1915. The new hotel was designed by Sydney Smith & Ogg for the Carlton Brewery Ltd. with the Richmond builder, C F Pittard as the contractor. Bertha A Brown was one of the early licensees. The Carlton Brewery Ltd and architects, Sydney Smith & Ogg, had been a proven combination since around 1900 in many significant Edwardian-era hotels.

An energetic Edwardian Baroque design, the cemented façade is deeply modelled with bas-relief detail, heavy mouldings and a skilful combination of mass and void. Ox-bow pediments over the intermediate and uppermost windows are echoed laterally by a wide bow-fronted balcony which surmounts a series of superposed columns which terminate at first floor levels. A major part of the central balcony recess is the broad opening arch, with its richly foliated spandrels. It is a perfect counterpart for the bow of the balcony. A sizeable parapet cornice and brackets accentuate the highly moulded façade character of the building, together with the more traditional device of pavilion-like bays, expressed with heavily ruled smooth rustication.

Perhaps the most richly detailed and moulded of the Edwardian Baroque hotels, this design has precedents in British work by John Belcher, Pite, and the more conservative Sir Aston Webb. In Victoria, it parallels with the Abbotsford Yorkshire Stingo and other Baroque designs by the same architects. However, despite its impressive façade, it is at a disadvantage when compared to what are mostly corner hotels and hence perfect vehicles for towered, highly modelled designs.

The nearby State Savings Bank, also thought to be designed by Sydney Smith & Ogg, has the same deeply modelled cement work while the existing Victorian and Edwardian-era hotel group in Spencer Street and their proximity to transport hubs such as the wharves, and railways all played a role in this hotel's creation and success.

**Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date, 1915, and any new material added in sympathy to the original fabric it replaced.

**How is it significant?**

Markillie's Hotel is significant historically and aesthetically to the Melbourne Central Business District.

**Why is it significant?**

Markillie's Hotel is significant:

Aesthetically as among the most richly ornamented of the Edwardian Baroque hotel designs in Victoria ; and

Historically, as an excellent example of the work of Sydney Smith & Ogg for the Carlton Brewery Ltd during the brewer's expansion in the period after WWI: this combination produced many significant hotel buildings. The hotel's location next to the wharves and Spencer Street railway station and among other hotels is indicative of the effect of transport nodes on development in the Central Business District in the Victorian and Edwardian-eras.

## **Cyclone Woven Wire Fence Co. factory, 63-67 Franklin Street, Melbourne 3000, HO1042**

### **What is significant?**

Constructed from 1906 by builder C H Moscop for Messrs. L T Chambers & W A Thompson, the Cyclone Fence Gate Company complex was essentially complete by 1925 with matching additions for new occupiers HW Gossard of Asia Pty. Ltd. by 1931-1932. It is likely all stages were designed by Arthur Purnell.

Components include:

Factory C (Franklin & Stewart Streets corner): c1906-1915

Factory A (Swanston & Franklin Streets, north wing) c1913, attic addition probably carried out in the 1914 works by builder F Cockram.

Factory B: (Swanston Street, south wing) c1906-1915 (not part of heritage place).

Cyclone Pty Ltd was incorporated in c1914-15, just before World War One. The firm's name had changed by 1927 to Cyclone Fence & Gate Co. and by 1948, to the Cyclone Company of Australia. The firm was an icon in farm and domestic fencing but eventually became associated with chain wire security fences.

The red brick complex has been constructed in two main stages. The earlier two-storey section, facing Franklin Street, is distinguished by brick pilasters or piers rising through the full height of the building to a large rendered cornice. Timber-framed windows typical of the Edwardian-era are used in punched openings within the pilaster recesses, separated by brick spandrels. This façade is generally without decorative detail except for a rendered oxbow shaped canopy to the ground floor entry. This and the exaggerated cornice provide the stylistic signature of Edwardian Baroque. The complex is reminiscent of factory design work by A & K Henderson in Collingwood and Clifton Hill. The third level addition has been completed in a visually related style and is distinguished by its dentilated cornice and monumental parapet wall, with ogee profile return down Stewart Street. A sawtooth roof line on the western wing is visible from the south. The Swanston Street (Factory A) wing is similar three-level scale with two cornice lines but the brickwork has been painted, obscuring the patina of the brickwork evident in the Franklin Street wing.

The Franklin Street wing provides a visually related complement to the significant 1870s Currie & Richards building to the west.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from pre 1926 at Factories A & C with key construction dates being 1906, 1913, and 1925, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

Cyclone Woven Wire Fence Co. factory is significant historically and aesthetically to the Melbourne Central Business District.

### **Why is it significant?**

Cyclone Woven Wire Fence Co. factory is significant:

Aesthetically, as a generally well-preserved example of an Edwardian factory complex design within Melbourne's Central Business District; and

Historically, as closely linked with the rise and fall of the well known Cyclone Woven Wire Fence Co. in the first 20 years of the 20th century, and the entrepreneur, William E Thompson.

## **Keep Brothers & Wood workshop and showroom, later Stramit Building, 96-102 Franklin Street, Melbourne 3000, HO1043**

### **What is significant?**

The wholesale ironmongers and coach builders, Keep Bros & Wood, commissioned this workshop in 1903 from builders, Murray & Crow of East Melbourne, to a characteristically bold classical revival design by architect David C Askew. From the role of carriage builders, the firm entered the motor trade in the early 20th century as agents for a number of locally made cars, Trumbull being one, and were also producers of the Hallmark bicycle.

Keep Brothers & Wood's association with carriage and later motor car fabrication and selling, is expressive of the transition of this part of the Capital City Zone from the typical late Victorian-era uses of metalwork and engineering. This evolutionary grouping of similar land uses in the City has been identified as a significant feature of Melbourne's business district historical development.

Rising to five levels (three upper levels and attic), the workshop façade is composed in three parts, each having a deeply moulded gabled pediment at the parapet level. The central and largest bay rises above the others to form a strongly shaped façade silhouette. The flanking pediments are set on three parapet piers.

Ground floor Tuscan order pilasters frame a central entry (with related panelled entry doors), deeply set display windows and an altered vehicle entry. Upper level windows are closely spaced and deep-set, each with timber double-hung sashes. The structural frame is of iron columns and girders.

The street elevation is little changed with the addition of the roller shutter at the carriage way being the main alteration.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date, 1903, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

The Keep Bros & Wood workshop and showroom is significant historically and aesthetically to the Melbourne Capital City Zone.

### **Why is it significant?**

Keep Bros & Wood workshop and showroom is significant:

Aesthetically as a well-preserved and boldly executed Mannerist cemented façade, characteristic of David Askew's work; and

Historically, for the long association with the rising firm of Keep Brothers & Wood and their association with carriage and later motor car fabrication and selling, as part of the transition of this part of the Capital City Zone from its late Victorian-era use pattern of 'metals and engineering' to that of the motor trade.

## **Penman & Dalziel's warehouse group, part, 4-6 Goldie Place, Melbourne 3000, HO1044**

### **What is significant?**

John William Dalziel sailed from Liverpool to Melbourne in 1892, joining Penman 17 years later in a furniture making business located in Lonsdale Street West. The firm won recognition at the Indian and Colonial Exhibition, held in London during 1886, and completed new premises in Post Office Place in the following year. These five warehouses, two in Goldie Alley (later Goldie Place) and three in Hardware Street (back to back) were erected by 1888, replacing Post Office Place as the firm's primary address. Penman & Dalziel are claimed by one source as among the Colony's best furniture makers.

The architect was the prolific and gifted church designer, Alfred Dunn, and the builders, William Thomas Hosking & Sons. Dunn had designed the highly significant Commercial Bank of Australia (Dome & Chamber) 335-339 Collins Street in the same era, 1891-1893.

Provided with parapeted and gabled facades in the traditional, medieval-based style used for Victorian-era warehouses, these factory-warehouses or stores express their use and age by the wall materials chosen (red and cream brick and basalt). Symmetrically placed arched openings, two windows each side of the landing doors, comprise the fenestration with ornamentation in the form of cream brick banding or terracotta mouldings. Chunky arch keystones and wide architraves are joined by impost bands and mouldings and the cornice mould that follows the parapet edge.

Openings vary from rectangular, arched to basket-arched, offering a textural variation of light and shade in combination with the rusticity of the wall materials. Timber joinery is near complete which is rare for this building type within the State. The buildings are particularly well preserved.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1887-1888, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

Penman & Dalziel's Warehouses are significant historically and aesthetically to the Melbourne Capital City Zone

### **Why is it significant?**

Penman & Dalziel's Warehouses are significant:

Historically as exceptionally externally complete and hence epitomise well the growth of small secondary industry along lanes within this part of the Capital City Zone during the late 19th century; and

Aesthetically, as highly distinctive and excellent examples of the Victorian-era warehouse typology, evoking the utilitarian function by use of face brick but in a way and architectural form that adds functional ornament and texture to the façade in the combination of stone and brickwork placement. The companion Hardware Street warehouses, backing onto this pair, have been altered and are indicative only of the former group but provide some streetscape support for the notable Victorian-era warehouse row to the north.

## **Throstle's stores, 106-112 Hardware Street, Melbourne 3000, HO1045**

### **What is significant?**

In May 1889 builder Charles Nott, of Grandview Ave, Prahran applied to erect these two stores in what was then called Burns Lane for Frederick Throssell. The designer was probably George Wharton. .

These two parapeted and gabled brick stores have recently been gutted and integrated into an unrelated adjoining development but the glass atrium link allows visibility of their former north wall. All glazing and loading door joinery has been replaced but restoration options exist using 1985 images of the stores which show them at a high integrity.

Nevertheless their street façade is an impressive combination of rugged quarry-faced basalt plinth and two colour brickwork reds, cream) with a succession of arch forms up the elevation, full arched to segmental and then flat-arched at the top. The four-storey height of the stores is uncommon for their frontage width and lane location.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1889, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

Throstle's stores are significant historically and aesthetically to the Melbourne Capital City Zone.

### **Why is it significant?**

Although altered externally in detail Throstle's stores remain significant:

Historically as exemplars of warehouses sited close to what was then the hardware merchandising centre of Melbourne town, near the mammoth Kirk's Horse Bazaar; and

Aesthetically, as an uncommon combination of building height and siting as well as an impressive juxta-positioning of rugged quarry-faced basalt (plinth) and two colour brickwork (red, cream) with a well-chosen succession of window arch forms ascending the elevation.

## **Barrow Brothers warehouse, 12-20 King Street, Melbourne 3000, HO1046**

### **What is significant?**

Barrow Brothers (John William and Herbert Thomas), dairy and produce merchants were the first owner-occupiers of this two level brick showroom, warehouse and basement, built at the front and side of their existing stores facing King Street and Highlander Lane. The architect was Christopher Cowper. The builder was Harry Chaplin of Balwyn and the estimated cost £4000.

The complex included a cart way or carriageway on the north side leading to a cage-lined "fowl sale yard" at the rear, past a series of stores (some new, some existing), the front office area and the meat and butter sale rooms behind. Upstairs and in the basement, there were two main storage areas. The internal structural frame and floor were mainly timber.

A matching new 2 level brick store was added for the Western District Co-Operative Producers & Insurance Co. Ltd. at the rear of the 1917 wing to the design of Twentyman & Askew in 1928. Old stone and brick stores were replaced to complete a major renewal of the building complex. The cost was estimated at £8000 and the builder, Hansen & Yuncken Pty Ltd. William Osborne as managing director of the Western District Co-Operative Producers & Insurance Co. Ltd. was an important figure in primary production marketing within Australia.

Comprising two storeys and basement with a facade of face brick and rendered details, the building is in the Edwardian Baroque style. The symmetrical composition consists of three boldly modelled pavilion forms linked by two simple intervening bays. The central pavilion of the facade

has a gabled pediment, adorned at the upper levels, with a cornucopia device and wreath within the tympanum providing a visual link to the primary produce marketed by the firm. A segmentally arched pediment set on consoles above the main entry is bold and stylish. The Barrow Brothers warehouse aligns with earlier stone and rendered warehouses along King Street and Highlander Lane to provide a remarkable collection of structures from different eras of primary produce marketing and storage.

The original carriageway has been absorbed into the main body of the building, the ground floor window joinery has been modified and the rear store windows replaced or blocked but the building retains its early form, face brickwork and a wealth of rendered detail. A late Victorian-era austere and vast three-level brick warehouse is adjoining (part of 22-24 King St) set hard onto the rear stone lane with loading doors. This and the former Barrow building provide for a distinctive warehouse streetscape in the lane.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction dates, 1917 and 1928, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

Barrow Brothers warehouse is significant historically and aesthetically to the Melbourne Capital City Zone.

### **Why is it significant?**

Barrow Brothers warehouse is significant:

Historically, as a near externally complete, if stylistically conservative, warehouse and office building which has been long associated with the marketing of primary produce and particularly of the once prominent firm, Barrow Brothers and the Western District Co-Operative Producers & Insurance Co. Ltd whose manager William Osborne used this premises as the foundation of a nationally important enterprise; and

Aesthetically, as a stylistic variation within the City warehouse idiom and complements the notable earlier warehouses in King Street, both in use and in general form, detail and finish.

## **Union Bond Melbourne Storage Company Ltd, 115-129 King Street, Melbourne 3000, HO1047**

### **What is significant?**

Colonial magistrate and St Kilda councillor, William Welshman, commissioned prominent architects Crouch & Wilson to design these bonded stores in 1881 to be erected by Martin & Peacock. Crouch & Wilson designed many significant buildings in the colony such as Kilmore District Hospital, Victorian Deaf and Dumb Institution; Ensor & Ardee, East Melbourne; Terrace at 128-132 Grey Street (all on the Victorian Heritage Register); Leicester House, Flinders Lane 1886; and Glenmoore, at 1 St Georges Road, Elsternwick.

The Union Bond Melbourne Storage Co (Ltd) and later the owners of the stores on the opposite corner, Wrigley & Scales, occupied the stores and called them the Federal Bond. As a mark of free trade, import duties on many items in the new Colony were reduced in 1853 to only wines, spirits, tobacco, tea and coffee. Bonded stores held goods with import tariffs owing.

The Union Bond is a three-level parapeted and rendered warehouse, elevated in a simple classical revival style, with segmentally-arched raised parapet entablatures at intervals along both street facades. Each parapet entablatures is surmounted by an anthemion. The double-hung sash window have either cemented label moulds, linked with an impost wall moulding, or moulded

cement architraves with small brackets under each sill. Pedestrian entry was from the splayed corner while a carriageway or archway travelled through from King Street to the yard behind. The two main facades are clad with dressed stone up to window sill height with three quarry-faced stone layers acting as a plinth. Basement lights penetrate the stone at intervals, each in shaped basalt with finely tooled margins.

Adjoining on the west is a classical revival former print works, later merchant's warehouse, which relates closely to the architecture of the bond store. The west wall of the bond store itself is very well-preserved face red brick with voussoirs and stone sills. Semi-circular stone rubbing strips are attached as large dado moulds to the west wall. What remains of an old stable and loft is at the west end of the stone paved inner courtyard once shared by the bond store.

Ground level openings have been changed in an empathetic manner but overall this bonded store is exceptionally well-preserved for its age and scale. The design and finish are also of a high standard as an indication of the designer's skill and supervision, with fine stone detailing at ground level.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date, 1882-3, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

The Union Bond is significant historically and aesthetically to the Melbourne Capital City Zone.

### **Why is it significant?**

The Union Bond is significant:

Historically as a superb example of an architect designed bonded and free store within the well-defined and prosperous mercantile district of western Melbourne Town. These stores are large and combine with others along King Street as a highly significant collection of early stores devoted to the shipping trade and nearby wharves; and

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Aesthetically, as a simple but rugged design treatment appropriate for a store given by one of the Colony's foremost architectural firms of the era, Crouch and Wilson, with well considered elevations, stonework, finishes and detailing.

## **Peoples Palace, 131-135 King Street, Melbourne 3000, HO1048**

### **What is significant?**

The Salvation Army's Sydney People's Palace opened in 1899, providing cheap accommodation for travellers and visitors to the City away from the environment of liquor and gambling found in many hotels. The enterprise was so successful that the concept was eventually extended to other capital cities in the Commonwealth. The three storey Workmen's Metropolis later People's Metropole in King Street was one such building. It was built by the Salvation Army in 1901.

At the end of 1924, the Workmen's Metropolis was demolished and a new seven storey People's Palace was erected on the site. The palace could hold 500 persons, it had a trafficable flat roof to overview the populace, a palm court, and several 'spacious lounges' including the large dining saloon on the ground floor. This saloon could seat 200, with its lead light dome, panelled walls, hexagonal tables, and imitation marble columns. The building cost was £72,000 but the total cost complete was thought to be about £100,000. The travelling public were catered for in the first floor refreshment room with its soda fountain, grilles for quick meals and accordion doors to allow 2000 square feet of contiguous floor area.



Bedrooms were single, double or family size but each had an openable window for light and ventilation. Two electric elevators and three wide staircases traversed the height of the building while the 750 feet length of passages were fitted with 'silent tread' linoleum; the combined floor area was a massive 2 acres. Fire prevention relied on the concrete construction, fire underwriter escape doors and partitions of coke breeze blocks. Chemical extinguishers were placed at each floor and a high pressure fire water service allowed brigade access. The construction was by day labour supervised by Mr L Pinemi. It was opened by the Lord Mayor, Sir William Brunton, 3 November 1926, with a luncheon and speakers.

Designed by Adjutant Percival Dale of the Salvation Army property department and constructed in rendered reinforced concrete, the building is a bold and unusually mannered composition of abstracted Classical elements. The building comprises two large pavilions which flank a five storey canted bay containing a vertical array of balconies. This central bay is supported on oversized consoles and features smooth rusticated pilasters which rise through its full height. The pavilion elements are simpler but rise to abstracted cornice elements supported on more oversized brackets. The deep balconies central to the seven level façade are unlike any other 20th century building in the Capital City Zone (see Markillie's Hotel balcony).

The building is currently used as a restaurant with hotel accommodation above. The hotel entry is denoted by a small but unsympathetic added canopy and signage which detracts from both the symmetry of the composition and obscures the single-purpose nature of the original building. Nonetheless, the building has retained its early character and detail and the upper levels are well preserved.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1925-1926, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

The Peoples Palace is significant historically and aesthetically to the Melbourne Capital City Zone.

### **Why is it significant?**

The former Melbourne People's Palace is significant:

Historically, as a good example of specialist accommodation within the City of Melbourne in the long tradition of similar lodging places located in Bourke Street, Lonsdale Street (as the Princess Mary Club), Coppin's Our Improved Dwelling & Lodging House in Little Bourke Street and on this site as the Model Lodging House. This specialised use is made particularly relevant given the building's location near Spencer Street railway station along with the other major private hotels built along this street in the late Victorian, Edwardian and inter-war periods. The Peoples Palace is also significant for its long association with the work of the Salvation Army in the City of Melbourne during the early part of the twentieth century; and

Aesthetically, as a well preserved Greek-revival design that is made more distinctive by its residential multi-storey use and the associated location of deep balconies up the seven level façade unlike any other 20th century building in the Capital City Zone.

## **Argus Building, former, 284-294 La Trobe Street, Melbourne 3000, HO1049**

### **What is significant?**

'The Argus' daily newspaper was launched in 1846 and a little over 100 years later (1957) ceased to exist.

The Argus Building was designed by Godfrey & Spowers in association with WH Buck (see also Kelvin Hall) and constructed by Swanson Brothers 1924-1926. When complete the whole of the Argus Building was occupied by staff of either the 'Argus' or 'Australasian' except the Elizabeth Street ground level and part of the top or 5th floor where the Paton Advertising Service, the Melbourne offices of the 'Sydney Morning Herald' and the 'Sydney Mail', the 'Sydney Evening News', 'Women's Budget', the 'Hobart Mercury' and the 'Illustrated Tasmanian Mail' were located. Shops on the ground floor fronting Elizabeth Street were occupied by a tobacconist, tailor, cleaners and dyers; jeweller; and confectioners.

The Argus Building was considered to be quite advanced by the Sydney periodical, 'Building'. Unlike the new Herald building, it was multi-storey and hence used valuable city real-estate more efficiently while allowing intra-office circulation to proceed more effectively.

The Argus Building is a grand if incomplete example of the neo-Baroque style as popularised by British Edwardian classicists such as Sir Reginald Blomfield, J.J. Joass and Ernest Newton. The Morning Post newspaper offices (1907) in London, by Mewes & Davis, or the War Office in Whitehall (1906) by William Long may have been influential on the design of this building. Each possessed corner towers and giant order colonnades similar to those of the Argus office. Elsewhere in Melbourne there is the T & G Building, and more distant, Moore's Corner Store in Prahran, which also utilized these elements.

Rising six main levels in a parapeted ruled stuccoed form, the two street facades differ markedly as a gesture to a modern interpretation of the classical style. The more embellished frontage is to Elizabeth Street (65m long), with its giant Corinthian order colonnade, garlanded pier capitals, secondary cornices, panelled spandrels and the façade bays at either end. Egyptian ornament on the coved papyrus cornice of the giant colonnade and as a frieze to the main cornice, add a contemporary element paralleling with Harold Carter's opening, in November 1922, of Tutankhamen's tomb. The bowed corner and associated balconette rounds onto the more austere Latrobe Street elevation (31m long) but this is counterpoint to the ornate fenestration of the Baroque tower plinth and the tower itself (still without spire). The tower has the characteristic Baroque concave corners (as seen in Thomas Archer's St Philip, Birmingham 1709-15), paired column bays and a richly detailed cornice. The western façade is also rendered and enriched, with only the north as plain, as a reflection of the new building towering over its surroundings when built. This combination of architectural elements is not a faithful revival of Baroque precedents but instead a successful and creative assembly of traditional forms and elements that take full account of the corner site. This dominant corner building is made more so by its corner tower and giant stone column rows.

Alterations include the new glazed entrance screen and opening created onto Latrobe Street in 1959-60, to the design of the long-time architects for the Herald & Weekly Times, Ltd., Tompkins & Shaw. Replacing a group of 'punched' window openings similar to that surviving on the west of the new entrance, some attempt was made to integrate the large new opening with the surrounding architecture by simple repetition of mouldings around the reveals. The render finish has been changed superficially.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1924-1926, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

The Argus Building is significant socially, historically and aesthetically to the Melbourne Capital City Zone.

### **Why is it significant?**

The Argus Building is significant:

Aesthetically, as is one of the major interwar office buildings in the City, given particular prominence by its location amongst much smaller buildings on the edge of the city. The still unfinished tower and the giant order stone columns on the Elizabeth Street façade, lend an imposing quality suitable for a major metropolitan newspaper. This is a landmark design which lacks the finesse of the T & G Building or detailing of the Nicholas Building, but nevertheless is a dominant corner presence in a fluently executed Baroque revival manner. The Argus Building received critical acclaim for its innovative design for its use, in contrast to the massive reconstruction programme then being undertaken by the Herald & Weekly Times Ltd. in a more conservative classical manner; and

Historically and socially, as the home of the Argus newspaper for 30 years, and represents its major physical legacy. The Argus was one of Melbourne's three leading newspapers, all established in the founding years of the City.

## **Russell's building, 361-363 Little Bourke Street, Melbourne 3000, HO1050**

### **What is significant?**

The building at 361-363 Little Bourke Street, was completed in 1939 as a three storey brick building to the design of architects Arthur & Hugh Peck of 99 Queen Street for the Repco entrepreneur, Robert Geoffrey Russell.

By the mid 1930s, the company dominated the Australian automobile spare parts market, with more than 500 employees. The Little Bourke Street building was developed at a time of major company growth leading up to the Second War, after the advent of Repco Ltd. on the Australian Stock Exchange.

The architects, the Peck brothers, were associated with a number of significant designs within the central City such as Capitol House (with Burley Griffin), the Moderne style Commercial Union Building, and the classical revival State Savings Bank of Victoria, 615-623 Collins Street, of 1924.

The building adopted the style of contemporary European Modernists most notably Willem Dudok, Director of Public Works for Hilversum in Holland from 1915. Dudok exerted a powerful influence on local architectural discourse in Australia during the interwar period although a relatively small number of buildings drawing on his work were constructed locally.

The asymmetric façade of Russell's shop & office building comprises a tower at one end, containing the entry and stairwell which terminates a large horizontal window group at each floor level. Each window strip is set under concealed concrete lintels detailed as slim projecting hoods.

The building has a reinforced concrete frame, a timber trussed roof, and cream and red brick external walls; the facade being finished in cream face brick with face red brick walls along the lane. Contrasting panels of brown heeler bricks are adjacent to the upper windows to accentuate the horizontality of the fenestration. The cream brickwork, glass bricks to the stairwell and steel framed windows elsewhere, are hallmarks of Dudok's work. The Modernistic façade is an effective stylistic appliqué to what is otherwise a conventional interwar building.

Some brickwork has been painted and the ground floor former café shopfront has been modified, albeit for another café, but the building as a whole retains a high degree of integrity to its early state at the upper levels.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1939, and any new material added in sympathy to the original fabric it replaced.

**How is it significant?**

Russell's building is significant historically and aesthetically to the Melbourne Capital City Zone.

**Why is it significant?**

Russell's building is of significant:

Aesthetically as a good example of a City building after the Modernistic style of Willem Dudok. Buildings in this mode are relatively uncommon within Melbourne's Capital City Zone; and

Historically, for its association with the noted entrepreneur Robert G Russell, built at a period of major growth within his new Repco company.

## **Marks' warehouse, 362-364 Little Bourke Street, Melbourne 3000, HO1051**

**What is significant?**

This warehouse was constructed for Jacob & Benjamin Marks, Elizabeth Street jewellers, by Thomas Sanders, in 1889. It was a four-level warehouse to the design of the important architect, George DeLacy Evans, who had already designed the highly significant warehouse group in nearby Niagara Lane for the Marks family. AG Fullager & Co, a china and glass importer was among the first occupants, followed by other importers and a hardware merchant.

Marks brothers warehouse is a good example of a boom period development and illustrates the exuberant modelling and eclectic mannered character frequently associated with designs of the period. The Queen Anne Revival style façade comprises a gable-ended parapeted form in face brick with rendered details drawn from classical and medieval sources in the manner of the style.

Decorative pilasters rise through the full height of the building, capped by small pediments, to an ornate Roman arch set above a highly modelled cornice. Bartizan motifs, surviving parapet orbs, and a highly mannered pilaster bifurcating the surmounting pediment scrolls, are all part of the highly inventive assembly of architectural elements. The tiled spandrel panels are particularly notable. The wall facing Warburton Alley is of plain red brickwork with paired window openings.

The Queen Ann Revival style was introduced in the mid to late 1880s in Melbourne, making this building one of the key examples. The recession of the early 1890s brought an end to decorous designs. Although understated by comparison, the design draws on the same boom period spirit as George De Lacy Evans' Sum Kum Lee building (1887-8) at 112-114 Little Bourke Street and also compares with the significant warehouse group in nearby Niagara Lane.

There is a roof addition to the rear, the original face brick character of the building has been masked by painting and the modification of ground floor fenestration but the building remains, at the upper levels, near to its original state.

**Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1889, and any new material added in sympathy to the original fabric it replaced.

**How is it significant?**

Marks' warehouse is significant historically and aesthetically to the Melbourne Capital City Zone.

**Why is it significant?**

Marks' warehouse is significant:

Aesthetically as a good example of a boom period Capital City Zone warehouse, distinguished by its unusual and particularly flamboyant façade and its early use of the Queen Anne Revival style; and

Historically, as one of the significant developments in this part of the City for the Marks family.

## Warburton's shops & warehouses, 365-367 Little Bourke Street, Melbourne 3000, HO1052

### What is significant?

Warburton's shops & warehouse building was constructed in 1887 as a three storey warehouse for Joseph Warburton at the corner of Warburton Lane, the location of Thomas Warburton's iron merchandising business, and east of the gigantic Kirk's Horse Bazaar that attracted this type of hardware business. The designers were Twentyman & Askew who specialised in warehouse architecture in the late Victorian-era and the builder, William Radden of Rae St, Fitzroy.

Thomas Warburton arrived in Melbourne in 1853 and once in business advertised his wares from the early 1860s typically as 'Corrugated and Plain Iron all lengths and gauges... Warburton's 11 Little Bourke street west.' Warburton built a machine for producing spouting based on an American design and the company soon became the major supplier of these products for the colonies of Australia and New Zealand. By 1866 they moved into larger premises, buying up the block at 23 Bourke Street West, running from Bourke Street right through to Little Bourke Street. the family company remained there for some 108 years until 1966 when the business relocated to Kavanagh Street in South Melbourne.

A representative example of an early warehouse in an Italian Renaissance Revival mode, Warburton's shops & warehouses building has a rendered classical revival façade to Little Bourke Street and dichrome face brick to Warburton Lane. Segmental window arches are used on the façade top level and full arches on the first level, each with heavily moulded architraves and impost mouldings. Pilasters and quoining trim either end of the main elevation. Key decorative elements include the architraves with keystones to arcuated windows and a decorative main cornice.

The first warehouse wing in Warburton lane has a distinctive raised parapet section central to the pair with scrolls either side, while the third of the warehouses has a lower eaves line and grouped window openings in the Venetian manner. Adjoining on the south is a tall-arched Edwardian-era (or later) warehouse which relates well with the earlier building, probably as part of the Warburton empire.

The dark paint colour on Little Bourke Street façade and return wall has masked the early character of the building but the Warburton Lane façade retains most of the dichrome brickwork and openings of the original design, with their corbelled arch heads. The main ground floor elevation has been modified with large openings and existing openings on the lane have also been closed-in and services, new large unrelated openings and upper level balconette added. However the building has retained its early warehouse character, particularly the Warburton Lane façade.

### Contributory elements

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1887, and any new material added in sympathy to the original fabric it replaced.

### How is it significant?

Warburton's shops & warehouse building is significant historically and aesthetically to the Melbourne Capital City Zone.

### Why is it significant?

Warburton's shops & warehouses building is significant:

Aesthetically as a good example of an early dichrome brick and render warehouse in the Italian Renaissance Revival mode within Melbourne's Capital City Zone; and

Historically, as part of the extensive Thomas Warburton metal merchandising complex as the forerunner of a large hardware supply enterprise that remains active today.

## **Drayton House, 373-375 Little Bourke Street, Melbourne 3000, HO1053**

### **What is significant?**

Architects RM & MH King designed this four-storey reinforced concrete building in 1937 for the Equity Trustees Ltd., acting for the John Donne estate. The Kings were known for their Moderne style design work during the inter-war period with many significant domestic commissions that survive but also some commercial city work, including 370 Little Bourke Street opposite. This refacing of a Victorian-era warehouse in the Moderne style (altered) adjoins the existing John Donne & Son retail outlet at 372 Little Bourke Street.

Building permit applications were made for this site in February for 'erection of a building' estimated to cost £8000 and in March for a shopfront and a cantilevering awning. A typical floor had a concrete encased stair at each end, one with a lift and lobby adjoining and the other with toilets; both stairs had slim steel flat balustrading. The floor system was hollow terracotta block work, as permanent formwork. The ground level shopfront had showcases either side of a central recessed entry, with fully glazed timber framed doors.

Moderne in style, the building has horizontal metal-framed glazed strips (reglazed) abutting the stairway vertical feature at the lane. This element has three vertically aligned port holes and a centrally placed vertical glazing strip terminating on three 100mm concrete fins at the parapet. The spandrels between the glazing strips are now rendered in a ruled tile pattern with supporting concrete 100mm deep slabs under each and over the top window strip as a shallow hood. The building permit application drawings showed the spandrels finished with 9x9" terracotta tiles. The remaining building facing the lane is plainly treated.

Works have been done in 1965 to the shopfront and entry, \$500,000 spent on upgrading the façade tiles and foyer in the late 1980s along with a later shop fit out. The shopfront and awning are new and glass bricks have been added to the foyer lane wall. Various painted and three-dimensional signs have been added.

Like key Modernistic designs such as the earlier Yule House, also set in a narrow City Street, Drayton House is a minority style within the Capital City Zone.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1938-1939, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

Drayton House is significant aesthetically to the Melbourne Capital City Zone.

### **Why is it significant?**

Drayton House is significant:

Aesthetically, as a well executed Moderne Style design on a modest scale and at a discrete site. The architects, RM & MH King, are well known for this architectural style and this is a good example of the commercial side of their work which is not well represented elsewhere.

## City West Telephone Exchange, 434-436 Little Bourke Street, Melbourne 3000, HO1054

### What is significant?

In January 1923, Harry Percy Brown was appointed Director General of the Post Master General's department. Among the many innovations introduced to this country by Brown was the promotion of automated telephone exchanges, eliminating the need for an operator. Nationally, twenty-two such exchanges were constructed or designed between Brown's appointment and June 1925. The Melbourne City West Exchange was designed but not constructed just after this spate of activity.

As the effects of the Great Depression waned, the Postmaster General's Department commenced an extensive building campaign. Caulfield was the first to be completed, in 1935, coinciding with the start of the City West Telephone Exchange.

The City West Telephone Exchange ('alterations and additions' to the rear of the existing Lonsdale Street exchange) was contract number 73, signed in March 1935, for a sum of £58,965. Victorian Works Director, H. J. MacKenna, countersigned the contract drawings, while Architect Grade I, Harry Hughes, appears to have amended them. The highly notable Commonwealth Director-general of Works JS Murdoch had signed the initial drawings in 1929: the Victorian office had finalised the drawings to allow construction once the economic climate allowed. The 'alterations and additions' were extensive, dwarfing the earlier saw-tooth roof exchange building abutting at the rear.

The ground-level lobby hardly fulfilled the promise of the grand elevation but still retains valuable wall and floor finishes. Occupied mainly by plant (battery, air-conditioning, filter, boiler and main-frame rooms included), this entrance was into an open stair well (with central lift) which ascended through three levels of switch rooms to the Trunk Exchange where a jarrah floor (built on the concrete slab), sound-absorbing plaster ceiling and wall panels indicate some human activity. The floor above (sixth) was devoted to staff facilities (telephonists' and mechanics' lunchrooms, sick and rest bays, locker areas) and then there was the flat roof, close at hand for outdoor recreation.

Despite the building's largely non-human occupation, it was designed externally in the manner of a typical major public building of the period.

Modern Georgian revival in character and Commercial Palazzo in form, the 'addition' comprised six large reinforced concrete floors (held by a concrete encased steel frame), ground and basement. Parapeted in form and clad with face red brick, the historicism of the design was implied rather than replicated, with the major openings, the three bayed elevation and lofty 'rusticated' ground level all boldly stated in a typical manner for the period. The vertical tripartite division of the façade includes a heavy rusticated base and neutral intermediate floors surmounted by a prominent rusticated cornice. The building is further distinguished by two-storey arched windows and entry elements on the ground floor.

Details are suggested, with recessed, brick-on-edge or brick-on-end bands or corbelled panels, and directly stated with carved stone architraves, masonry and string moulds at major façade openings, the basement cladding and storey divisions. Window panes were metal framed and possessed borders.

City West Telephone Exchange is generally original externally and is near to the similarly styled elevation of the Murdoch designed former High Court (later Federal Court), both recognizably Commonwealth public buildings of their period.

### Contributory elements

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1935-1937, and any new material added in sympathy to the original fabric it replaced.

#### **How is it significant?**

The City West Telephone Exchange is significant historically and aesthetically to the Melbourne Capital City Zone.

#### **Why is it significant?**

City West Telephone Exchange is significant

Aesthetically, as a well preserved, large and a distinctive Commonwealth Government design, a typical and a major example of the limited number of government inter-war designs outside Canberra. The building was designed by the first Commonwealth Government Architect, John Smith Murdoch, and is therefore complementary to his similarly styled High Court building adjoining. It is a rare example of this unusual building type within Melbourne's Capital City Zone; and

Historically, as one of the early major purpose-built automated exchanges to be built in Victoria.

### **Bayne's shops and residences, later Little Reata restaurant, 68-70 Little Collins Street, Melbourne 3000, HO1055**

#### **What is significant?**

Builder, John Bayne, of nearby Stephen (Exhibition) Street, owned and built these two shops and residences in the period 1857-1858. Mrs Bayne, milliner and dressmaker, was among the first occupants of one of the Little Collins St shops. A wide variety of small businesses followed.

This is a two level shop and dwelling in a Colonial Georgian style, walled in coursed basalt rubble with dressed freestone quoins and architraves, and a dressed stone plinth. The former shops and dwellings possess display-windows, with probable early glazing frame remnants, and are relatively well-preserved externally for their age. A central door, top light and matching window in the upper level (sheeted over) appears to have served as a residential entrance, complementing the two shop entrances either side. The façade is demarcated horizontally with a plain parapet cornice, first storey string-mould and the chamfered stone plinth at ground level.

Comparable early stone-faced shops and residences are few in the metropolitan area (i.e. 1-3 Chetwynd Street, West Melbourne, 1867); earlier houses, warehouses and offices faced with stone being more numerous. This is one of the earliest groups of two-storey stone shop and residence pairs in the State. The shop pair relates in period detail, siting and scale to adjoining buildings. Light fittings and signs have been added. Openings sheeted over and the show-windows reglazed and rebuilt in part.

#### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1857-58, and any new material added in sympathy to the original fabric it replaced.

#### **How is it significant?**

Bayne's shops and residences are significant historically and aesthetically to the Melbourne Capital City Zone and Victoria.

#### **Why is it significant?**

Bayne's shops and residences are significant:

Historically as among the earliest group of stone-faced, two-storey shop and residence pairs in the State. Constructed in the aftermath of the gold rush to serve a growing metropolis, the shops are



reminders of this significant period in the City's development history and were more recently the setting for the revival of folk music in the City in the 1960s; and

Aesthetically, for the successful use of the combination of rubble, dressed basalt and freestone in a classical revival façade is rare in a building of this scale, as is the high integrity.

## **Briscoe & Co warehouse, later EL Yencken & Co Pty. Ltd., 392-396 Little Collins Street, Melbourne 3000, HO1056**

### **What is significant?**

George Robertson & Co, stationers, publishers and booksellers, were located in Little Collins Street West during the 1880s. Robertson reconstructed much of this side of Little Collins St, between McKillop and Queen Streets, during this period: building a speculative four-storey warehouse pair in Brown's Lane (now Penfold's Lane) in 1882 and this five level warehouse in 1882-3. .

Briscoe and Co., wholesale ironmongers, were the first and most long-lived tenants of this building, having moved from Collins Street to be nearer their iron yard in Queen Street. By then Briscoe had been established in England for over 100 years. Having first opened in Melbourne at Elizabeth Street during 1853, by the late 1880s they had branches in New Zealand and New South Wales. It was claimed in 1887 that Briscoe and Co. was the largest wholesale house in the colonies.

Briscoe's warehouse was also in the midst of a traditional concentration of hardware merchants and wholesalers in this part of the City. The Little Collins Street premises were claimed as '...classed with the finest of the Melbourne Stores'. The basement was a bonded store, holding oil and nails; the ground was divided as offices and a large show room. The first level was a single space, furnished with racks for stock and also accommodating the manager. The second and third levels were large bulk stores.

Architect, Edward Twentyman, had designed Briscoe's Queen Street premises while, in 1882-3, the new firm of Twentyman & Askew were responsible for this building. The builder was Harry Lockington. Twentyman had already proved himself as the ironmonger's architect, executing the design for McLean Bros. and Rigg's Bourke Street West store.

By 1904 both warehouses at 384-90 and 392-96 Little Collins Street, were occupied by E L Yencken & Co., importers of oils, colours and plate glass (a forerunner of today's glazing firm) until the 1940s. Edward Yencken had risen in the 1890s to dominate the hardware business and by the turn of the century Yencken was honoured as 'father' of the Melbourne hardware trade.

This brick, former wholesale and retail warehouse has an Italian Renaissance revival façade which is distinguished by a vigorous fenestration pattern and the type of ornate cemented detailing typical of Twentyman & Askew's work and later that of David Askew. The street façade is in three parts with the central projecting bay extending over the side bays with an ornate corbel table. Each bay has three levels of double-hung sash window pairs, each window topped with deep label moulds and embellished with foliated cemented capitals to the piers and colonettes between.

Openings alternate as either full or segment-arched and there is a deep cornice, supported by closely spaced brackets. The building base has smooth rustication extending down the side lane but the side elevation brickwork, with its deep set windows and loading doors, has been painted. The ground level in Little Collins Street has been changed, another level added behind the parapet, as also have some balconies on the lane elevation, a canopy and signs.

Briscoe's building can be viewed favourably with the highly significant, grander and more ornate but later Stalbridge Chambers also by Twentyman & Askew.

**Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1882-3, and any new material added in sympathy to the original fabric it replaced.

**How is it significant?**

Briscoe & Co warehouse is significant historically and aesthetically to the Melbourne Capital City Zone.

**Why is it significant?**

Briscoe & Co warehouse is significant:

Aesthetically as a well-ornamented Renaissance Revival former warehouse design which, despite ground level alterations, possesses the distinctive and rich cement detailing and design characteristic of the architects, Twentyman & Askew; and

Historically, as a reminder of two important Victorian ironmongery firms, Briscoe & Co. and EL Yencken & Co, both major hardware businesses in this former hardware precinct of the City as well as within Victoria.

## **McCracken City Brewery malt store, later Ebsworth House, 538-542 Little Collins Street, Melbourne 3000, HO1057**

**What is significant?**

McCracken's City Brewery was one of the country's leading brewers during the late nineteenth century. The brewery's Melbourne complex occupied a 200' (61m) frontage to Collins Street and the full depth of the block to Little Collins Street. It provided employment for about 110 people and contemporary accounts noted that the plant was fitted out for the latest modern brewery requirements. McCracken & Co became a part of Carlton and United Breweries in 1907.

Although situated on the opposite side of Little Collins Street to the main McCracken complex, this three storey building was constructed in two stages as a store for the brewery in 1878-1879. The designer was William Elliott and builders were Thomas Walker & Co for stage one and Taylor & Duguid for stage two. The warehouse resembles Elliott's warehouse designs for Corrs Lane and the Currie & Richards' warehouse (1875) also Porta and Sons Steam Bellows Works. The building is one of only two brewery buildings surviving in the Capital City Zone (see rear of 104 A'Beckett St) and the only remnant of the giant McCracken complex.

The brewery warehouse design took the form of a small Italian Renaissance palazzo with two main levels and an attic, set out in the graduated proportions typical of the style. The expression of this domestic style is made more convincing by its free-standing site, adjoining Gallagher and (formerly) Victoria Lanes. The ground floor is expressed as a heavy base with rustication emanating radially from arcuated windows. The upper floors are generally less ornate with the exception of unusual raised architrave mouldings around the windows at first floor level. The façade terminated in a boldly modelled bracketed cornice. The face brick walls onto the lanes have been painted as have the quarry faced plinth with its segmentally arched basement vents.

Sometime in the 20th century an additional third and part fourth floor have been added to the building with their own boldly modelled cornice which has modified the vertical proportions of the façade. Minor modifications at ground floor level and external painting of the building's face brickwork have been undertaken but, the Little Collins street façade remains in good and fairly original condition. The secondary Gallagher Place façade has been extensively modified with large modern window openings throughout.

**Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the key construction dates 1878-1879 and 1909, and any new material added in sympathy to the original fabric it replaced.

#### **How is it significant?**

McCracken City Brewery malt store is significant historically and aesthetically to the Melbourne Capital City Zone.

#### **Why is it significant?**

McCracken City Brewery malt store is significant:

Aesthetically, as a good example of a free-standing form of the Victorian-era Renaissance Revival palazzo type within Melbourne's Capital City Zone; and

Historically, as one of only two brewery buildings surviving in the Capital City Zone and the only remnant of the giant McCracken brewing complex, once of national prominence and the largest industrial complex ever to exist in the Capital City Zone.

### **Porta and Sons, Steam Bellows Works, 25 Little Lonsdale Street, Melbourne 3000, HO1058**

#### **What is significant?**

This warehouse was constructed for Joseph Porta, then of Porta & Sons bellows makers, to the design of William Elliott in 1883. The elevation resembles a simplified version of the McCracken Brewery malt store also designed by Elliott in Little Collins Street in the late 1870s, his warehouse designs in Corrs Lane and the Currie & Richards' warehouse of 1875.

Joseph Jeremiah Porta (1820-98) and his descendants conducted a successful bellows making business in the Little Lonsdale precinct and nearby for over ninety years, commencing at least as early as 1866 and concluding in 1959.

.By the 1880s the Porta firm was one of the Colony's foremost bellows manufacturers and exhibited along with only one other bellows maker at the Melbourne International Exhibition of 1880-1, as only the second international exhibition to be held in Australia. The firm was given the First Order of Merit and a silver medal in the machines and machine tools class but had already entered four products in the prestigious 1875 Inter Colonial Exhibition.

The original parapeted and skillion-roofed structure was extended to its present size in the twentieth century. In 1940, the building's roof was damaged by fire and reinstated by builders, Messrs Hollows & Sons. This meant reconstruction of the first floor, parapet and hipped roof of the rear wing, with the front skillion roof section untouched externally. This front section was converted for use as an entry and stair lobby for the wing behind while the old stair in the rear section was removed.

The former factory is a simple parapeted skillion roof structure with a ruled rendered façade and decoration limited to a simple string courses and cornice. Fenestration is regularly arranged with arcuated windows and door openings. Unusual original or early window joinery appears to have survived in the front wing. The rear addition is clearly distinguishable in roof form and the use of machine made pressed red brickwork: it appears to date from the Edwardian-era when used for cabinet making with the 1940 repairs confined to the parapet and change to upper level window sills.

It is a good example of an early factory warehouse building and illustrates the gradual shift from mixed residential to factory uses which occurred in this part of the City during the nineteenth and early twentieth centuries, with occupation by Chinese in the Edwardian-era as Melbourne's Greater Chinatown. The building façade retains a high degree of integrity to its early state.

**Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1883-4, and any new material added in sympathy to the original fabric it replaced.

**How is it significant?**

Porta and Sons, Steam Bellows Works is significant historically to the Melbourne Central Business District.

**Why is it significant?**

Porta and Sons, Steam Bellows Works is significant:

Historically, as an excellent and early example of a small factory-warehouse within Melbourne's Central Business District, as demonstrated by its small scale and limited window area. It illustrates the shift from mixed residential to factory uses in this part of the City during the late nineteenth and early twentieth centuries. The building's close association with the successful manufacturer, Joseph Porta is also significant as is the long use as a Chinese cabinet making premises, a link to Melbourne's Greater Chinatown of the Edwardian-era.

## **Collie, R & Co warehouse, 194-196 Little Lonsdale Street, Melbourne 3000, HO1059**

**What is significant?**

Designed by RH Pearson, the workshop and warehouse at 194-196 Little Lonsdale Street, was constructed in 1903 by Hawthorn builder, H Henningsen, for the printers supply firm, R Collie & Co. Robert Collie and Co, and remained in this location into the 1950s. The firm was a long-time member of the Victorian Master Printers and Allied Trades Association, along with household names such as Sands and McDougall Pty. Ltd. McCarron, Bird & Co, Spicers and Lamson Paragon, and was a consistent government supplier of printing and bookbinding materials.

This is a two storey tuck-pointed red brick factory-warehouse with rendered classical revival details combined in a free and non-academic fashion. Stylistically, this is referred to as Federation Free Classical: its proponents sought to combine a Classical sense of repose and harmony with a modern simplicity. The use of classical proportions without the full panoply of columns pilasters entablatures and pediments was seen as an advance from the Victorian-era. The building rises from a heavy red brick base containing basement windows, with rendered pilasters, stripped of their usual decorative detail, rise superposed through the full height of the building to a bold pedimented parapet. The pilasters and cornices at parapet and first floor levels divide the façade into a series of bays, each containing a large segmentally arched window with timber joinery.

Original joinery appears to have survived throughout. The side and rear elevations are also well-preserved, the latter in a gabled parapeted form and the former, with unusual recessed windows, loading doors and a gantry. This loading bay was the scene of a fatal accident in 1914. The building is in excellent original condition, but has added unrelated services on the east wall to the lane.

This warehouse is a contributory part of a highly significant group (194-200 Little Lonsdale Street) of similar Edwardian-era 2 storey warehouses, terminated on the east by the John Knox church complex (1863-). Nearby Drewery Lane and similarly scaled buildings in Swanston Street provide period character to the area.

**Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1903, and any new material added in sympathy to the original fabric it replaced.

**How is it significant?**

The Robert Collie & Co warehouse is significant historically and aesthetically to the Melbourne Capital City Zone.

**Why is it significant?**

The Robert Collie & Co warehouse is significant:

Aesthetically, as a good and well-preserved example of an Edwardian factory-warehouse with a stripped Edwardian-era classical revival style façade, distinctive within Melbourne's Capital City Zone. The building contributes to a highly significant warehouse streetscape believed to be among the most intact within the Capital City Zone, and is part of a valuable Victorian-era enclave including the adjoining Knox Church and Sunday school, and Evans' row houses in Swanston Street; and

Historically, for the long association with a prominent firm within the local printers supply industry, Robert Collie & Company.

## **Cavanagh's or Tucker & Co's warehouse, 198-200 Little Lonsdale Street, Melbourne 3000, HO1060**

**What is significant?**

Built by F B Sewell for the Cavanagh Trust and to the design of J E Burke, this two storey warehouse and basement was commenced in 1904 and completed in the following year. Major tenants include the hardware importing firm, Robert Tucker & Co who was there into the 1930s.

By 1940 it served as storage for the Orient Home Publishers and more recently as offices for Taxation Services of Australia, probably coinciding with a major renovation of the interior for offices. This change reflected the gradual shift from this once important hardware merchandising centre, first, to the city's northern and western boundaries and, finally, into more distant industrial centres like Footscray, Sunshine and Newport.

The building is a free adaptation of the Romanesque revival, popular in Melbourne Edwardian warehouse designs, with bold brick arches either side of the entrance. The symmetrical façade, realised largely in red brick, comprises a slim vertical entry element with a rendered and scrolled pediment. The entry is flanked by two bold brick arches set deep within red brick pilasters. Large rendered balls surmount the pilasters above the broad cornice, further accentuating the vigour of the forms used in the composition. A range of decorative devices including foliated collars to the pilasters at first floor level and vertical banding to the underside of the cornice introduce a level of complexity to the façade which would rarely reappear in commercial buildings of the twentieth century.

The former warehouse contributes to an important early warehouse streetscape at 194-196 and 202 Little Lonsdale Street. The latter building is another designed by JE Burke. Nearby is the early Knox Church, Evans' row houses and the significant tobacco buildings in Drewery Lane. The building appears to have retained its early fabric virtually intact including original or early window joinery and decorative detail.

**Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1904-1905, and any new material added in sympathy to the original fabric it replaced.

**How is it significant?**

Cavanagh's warehouse is significant historically and aesthetically to the Melbourne Capital City Zone.

**Why is it significant?**

Cavanagh's warehouse is significant:

Historically for its reflection over time of the gradual shift from this once important hardware merchandising centre first to the City's northern and western boundaries and finally into more distant industrial centres like Footscray, Sunshine and Newport; and

Architecturally, as an excellent example of a free adaptation of the Romanesque revival, popular in Edwardian warehouse designs. Bold brick arches further accentuate the vigour of the forms used in the composition, together with the strong detailing of the Romanesque inspired cement foliated capitals. The building is a major streetscape element in this important commercial building group.

## **Women's Venereal Disease Clinic, 372-378 Little Lonsdale Street, Melbourne 3000, HO1061**

**What is significant?**

Venereal disease (V.D.) was one of the most deadly infectious diseases internationally early in the 20th Century. As a consequence, a pact was formed by the League of Nations which obliged the Commonwealth to provide treatment for sailors at every major port in the country.

Figures in Victoria showed a severe increase of V.D. at the end of World War One, presumably one of the legacies of wartime overseas service. The yearly number of Melbourne's reported cases, in 1917, was 4252. Two years later it was 7560, coinciding with the erection of this building to supplement the men's V.D. Clinic at 440 Lonsdale Street (now demolished).

A 'Clinic for Woman' was erected as Public Works Department contract 81, signed October, 1918, with builder, R. P. Brady and Public Works Chief Architect, S C Brittingham. It was to cost £6,772 and various minor additions (verandah and balcony at rear, 1924) and alterations (1929, 1930) followed. In the same era Brittingham was responsible for the Old Arts Building (Melbourne University) and the around the same time, the similarly brick Georgian, Melbourne University School of Agriculture. After Brittingham, the next Public Works Chief Architect, E Evan Smith, was to promote a recognisable government style using Georgian as the basis for buildings such as University High School Parkville 1929 (Victorian Heritage Register) and the Emily McPherson College of Domestic Economy, Melbourne (1926, Victorian Heritage Register) which won the RVI Victorian Street Architecture Medal for 1930.

This is an early Georgian revival design prepared immediately after World War One after considerable public pressure to combat a major health threat. It has a parapeted two-storey red brick façade to Little Lonsdale Street, a parapeted gabled profile above the main cornice, and a long hipped roof elevation extending into the block. A single level entry porch, with balcony over, communicates with a hall and a long passage to the rear of the building. Consulting, dressing and examination rooms, plus a staircase, opened off the hall, while a large waiting room, staff facilities and the Superintendent's Office lay beyond, off the passage. Upstairs were four wards, bathrooms and patients' and staff sitting rooms fronting the three balconies provided, to face the street.

Ornament to the façade was restricted to the pronounced cornice dentillation and saltire-cross wrought iron balcony panels. The fenestration was symmetrical, but the exposed end-gable parapets were neither typical of the style nor in harmony with the exposed hip-roofs elsewhere. A reinforced concrete basement under part of the building may have been intended as an Air Raid Shelter.

Additions at the rear are visually related but not part of the main design. The building is generally original externally but openings have been sheeted over for security as part of a 'mothballing' program for Commonwealth owned buildings. The building is part of a government built precinct, relating closely to the adjoining single storey brick T.B. Clinic (q.v.) and the more distant Telephone

Exchange in Little Bourke St. The building is close to the former mint building and is part of the large former government office group including the former health department building to the east (later Victoria University).

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1919, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

The Women's Venereal Disease clinic is significant historically and aesthetically to the Melbourne Central Business District.

### **Why is it significant?**

The Women's Venereal Disease clinic is significant; Historically for its construction to serve an almost bygone infectious disease and located centrally within the now dissipated 'back slum' brothel district of Little Lonsdale, La Trobe and Lonsdale Streets, to best serve its purpose. The creation of this building was the result of sustained public pressure to grapple with the spread of the disease; and

Aesthetically, as an early if modest Georgian revival design under the Government Chief Architect SC Brittingham and a contributory part of a small Victorian Government-built health precinct (with the TB Bureau to E Evan Smith's design), other earlier government offices, and close to the significant Georgian Revival Commonwealth telephone exchange, providing for a government building enclave built within a confined period and to a recognisable government style.

## **Cleve's Bonded Store complex, 523-525 Little Lonsdale Street, Melbourne 3000, HO1062**

### **What is significant?**

The merchant, Charles Cleve (of Cleve Brothers), owned the store initially, (1854-1859): commissioning a 'stone and iron store' in Little Lonsdale Street West, near William Street. The builder was Amess & McLaren, Melbourne. The stone store at the rear of this warehouse complex was shown in the DeGruchy & Leigh 1866 isometric, as part of a larger store consisting of a transverse gabled wing (iron clad) at the frontage to Little Lonsdale Street and adjoining two simple gabled stores which extended eastwards along an 'L-shape' right-of-way. Melbourne Roll Plan 12 (1856) shows a similar outline.

Cleve Brothers' main stores of 1858 were at the Lonsdale and King Streets' corner (234-244 King St, Victorian Heritage Register) owned by them until 1870 and continuously occupied until 1888. Cleve's Lonsdale Street store operated as a bonded store for goods with import tariffs from 1859 to 1888, whilst the King Street buildings operated as a Free Store between 1856 and 1888. Bonded and free stores that operated under the colonial tariff system before Federation in 1901 were located close to the docks on the Yarra River, where most inter-colonial and international goods were landed in Victoria. This type of store is a reminder of the historic mercantile importance of this part of Melbourne.

The red brick wing facing the street at 523-525 Little Lonsdale Street was added 1899-1901, for Frederick Tate, to the design of Thomas Dall and built by Thomas Mclean. This was Edward Smith's fender factory early this century, Frater's French Polishers in the 1930s, and storage space for Milledge Brothers around World War Two.

The rear 1850s wing is a simple, gabled-ended and coursed basalt rubble store, built with one main level and a low basement. Stone lintels are used at openings. Internally, there were the

typical heavy timber beams and columns with shaped timber cross-heads as capitals. Windows are barred and a cat-head survives at the south end over a partly bricked-in loading bay.

The Edwardian-era red brick Little Lonsdale Street wing is a gabled, parapeted and designed after the Queen Anne style, with a raised gabled pediment, segmentally arched façade openings with stylised cemented keystones, stone cills and a stone plinth. It now provides the northern wall of the old store. The Queen Anne style was to prevail in commercial architecture, and later residential, throughout the following Edwardian-era.

The stone store and brick warehouse are generally externally original, except for changes to the loading doors at the south end of the 1850s store and new joinery to the façade openings of the brick warehouse. Bordering a stone pitched lane off one of Melbourne's little service streets, the store and warehouse are typically sited. A significant Victorian-era warehouse and the 1850s former corn store in William Street back onto the site.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the key construction dates, 1854 and 1899-1900, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

Cleve's Bonded Store complex is significant historically and aesthetically to the Melbourne Capital City Zone.

### **Why is it significant?**

Cleve's Bonded Store complex is significant:

Historically as, in part, an early stone bonded store in the Capital City Zone and among the earliest group of relatively original stone stores in Victoria, with a long association with the pioneering Cleve Brothers. Bonded and free stores that operated under the colonial tariff system before Federation in 1901 were located close to the docks where most inter-colonial and international goods were landed in Victoria. This type of store is a reminder of the historic mercantile importance of the western part of the Capital City Zone; and

Aesthetically the red brick wing is a good example of the Queen Anne revival style as applied to a small scale store, in a style that would dominate local architecture after the turn of the century.

## **Blessed Sacrament Fathers Monastery, St Francis, 326 Lonsdale Street, Melbourne 3000, HO1063**

### **What is significant?**

Built at the rear of the old St Francis presbytery in place of the Catholic Free Press Building, this was the new brick and concrete St. Francis Monastery of the Fathers of the Blessed Sacrament, sited next to the north extension of St. Francis's Church. It was built by General Construction Co Ltd. to the design of architect O H Jorgensen and steelwork was designed and supplied by Johns & Waygood Ltd. The foundation stone of the monastery was laid in 1937. The firm Schreiber & Jorgenson had previously designed the highly significant Xavier chapel building in Kew.

This five storey brick monastery had 40 rooms, a frontage of 110ft. to Lonsdale Street and a depth through to Little Lonsdale Street. Ground level held a series of parlours, a visitor's public hall and smoke room, guests dining, porter's office, chambers, a refectory, stairway and kitchen. This level communicated with the church on the west and faced the north garden with a colonnade along its north side lined with pressed cement columns. Another courtyard garden was on the south adjoining the distinctive arcaded porch entry and the Monstrance wing.



The basement had bulk and wine stores and a boiler room. The first floor had the Superior's chamber and office, a chapter room, guest's chambers with en-suite, and the library. On the second floor were the treasurer's chamber, general chamber groups, all with en-suite bathroom, recreation area, and scholastic study area. A hatchway led to the flat roof. The building was well appointed and planned, with a direct connection to St Francis. Feature parquet flooring was used inside, with polished ash body timber and jarrah borders. Terrazzo was used at the entry.

The first Australian priests were ordained here in the early 1940s. Other novitiates followed in other states and missions extended from Australia into Asia.

Designed in an Italian Palazzo style the building has a ground level podium built from dark brown bricks with arcaded porches and classically styled Wunderlich Ltd. terracotta aedicules around main windows. The three upper-levels are clad with cream brick with projecting quoining and a deep and enriched pressed cement parapet cornice. Upper-level double-hung sash windows are flat-arched for two floors and segmentally arched on the top floor.

The podium has segmentally arched basement lights, with expressed voussoirs, and multiple string moulds of various depths, all expertly conceived and executed in common and shaped or special Hoffman brickwork. The complex has a north garden surrounded by a high brick garden wall utilising similar materials and ecclesiastical detailing to the main building.

An extensive visually unrelated verandah has been added in steel framing on all upper-levels of the central facade bay to face north sun. Another visually unrelated but light-weight addition has been made to the roof (reversible) behind the parapet. What may be a lift overrun extends out of the top of the penthouse that is set back behind the centre bay parapet of the main west façade. Despite these changes the essence of the building's worth is unchanged, centring on excellent brickwork and detailing of the elevation using a strong elevation treatment in a traditional style.

There is no other Catholic monastery or former monastery in the Capital City Zone for comparison but architecturally it relates to the strong classically styled brick architecture of the City West Telephone Exchange and other government designed inter-war buildings such as the former High Court and Female VD clinic, Little Lonsdale Street.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1937, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

The Blessed Sacrament Fathers Monastery, St Francis, is significant historically and aesthetically to the Melbourne Capital City Zone.

### **Why is it significant?**

The Blessed Sacrament Fathers Monastery, St Francis, is significant: Historically as the first purpose built monastery for the Blessed Sacrament Congregation in Australia and is closely associated with the continuing presence of St. Francis church within the City of Melbourne. In this supporting role to St Francis, it is the only Catholic Monastery in the City; and

Aesthetically, for the strong elevation treatment and excellent use of brick cladding, pressed cement and terracotta mouldings distinguishes the building from any other in the Capital City Zone.

**Michaelis Hallenstein & Co building, 439-445 Lonsdale Street,  
Melbourne 3000, HO1064**

**What is significant?**

The four storey warehouse at 439-445 Lonsdale Street, was constructed by Shillabeer & Sons for Michaelis Hallenstein & Co to the design of the Tompkins Brothers in 1923-1924 at an estimated cost of £33,000.

Started at Footscray in 1864 by Isaac Hallenstein, Michaelis Hallenstein & Co grew to operate tanneries in Melbourne, Sydney, Perth and Dunedin: the business handled leather, grindery, saddlery, canvas, sports goods and other lines as created by their subsidiary factories.

The building is of note for its unusual façade, as an example of the Neo- Baroque mode which continued in Melbourne after the Edwardian Baroque examples of prior to WWI. These were largely from designs by the Tompkins Brothers such as the Commercial Travellers Association buildings in Flinders Street. The building façade adopts a vertical tripartite Palazzo arrangement: the heavy ground floor is rusticated and springs from a fine rock face bluestone plinth with an ox- bow awning above the principal entry. The intermediate floors are divided into vertical window strips (metal-framed) by abstracted Ionic order columns, with spandrels containing understated decorative panels. The composition is surmounted by a prominent dentilated classical cornice and balustraded parapet above. The entry has original lacquered joinery (inner and outer door suites), a grand white marble stair and polished marble wall or dado linings.

At the rear is a more austere red brick parapeted warehouse wing, abutting a lane, which once connected with an earlier company building at the rear (since demolished). The building is in good and near original condition externally with some minor changes only to openings at ground level.

**Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1924, and any new material added in sympathy to the original fabric it replaced.

**How is it significant?**

The Michaelis Hallenstein & Co building is significant historically and aesthetically to the Melbourne Capital City Zone.

**Why is it significant?**

Michaelis Hallenstein & Co building at 439-445 Lonsdale Street is significant: Aesthetically, as a good and distinctive example of the Neo-Baroque style within the Capital City Zone showing the transition in its application by the eminent Tompkins Brothers from the ornate Edwardian-Baroque revival manner to this Modernistic form. The building shows a later classical revival phase of the extensive work of the Tompkins brothers, the best known commercial designers in Melbourne of the Edwardian-era and inter-war periods; and

Historically, for its close association with the nationally prominent tannery firm of Michaelis Hallenstein & Co.

## **Watson's warehouse, later 3LO and 3AR studios, 3AW Radio Theatre, and Kelvin Club, 14-30 Melbourne Place, Melbourne 3000, HO1065**

**What is significant?**

The Watson's warehouse was constructed in 1871 for John Boyd (JB) Watson (1828-1889), a nationally prominent mining magnate and investor, by builder, Edward Delbridge. The designer is thought to be Thomas Watts. When this building was constructed Watson had become one of the Colony's richest men from his gold enterprises in Bendigo, investing in property across Victoria and New South Wales.

The first occupants of the two-storey premises in Melbourne Place were Stanford & Co, printers, followed by others in the trade, such as H.W. Mills & Co. and F.T. Wimble & Co., *The Worker* newspaper; also N.S. Morrey Pty. Ltd., blouse & costume manufacturers, were there in the early 1920s.

In the late 1920s the building was occupied by the Broadcasting Company of Australia, as Australia's first networked 'A-class' radio station 3LO (operating from 1924). The upstairs floor was the studios of radio 3LO, originally designed in 1927 for the days when music was broadcast live to an audience. In 1928, the company was acquired by the Sydney-based Australian Broadcasting Company and, after an Act of Parliament, by the Australian Government. The Australian Broadcasting Commission (ABC) continued there from July 1932 as radio stations 3LO and 3AR until Broadcast House was erected in Lonsdale Street, 1941.

Robert Menzies used these studios to declare war against Germany in 1939. Images of the upper level interior, in its broadcast studio days, show exposed roof trusses.

By the mid 1940s, the upper level had become the 3AW Broadcasting Company's Radio Theatre or Studio One. Architect Charles N Hollinshed acted for 3AW Broadcasting Company Pty Ltd. for the 1944 planned alterations.

From 1946 the Kelvin Club rented the ground floor of 3AW and commissioned changes designed by Bernard (later Sir Bernard) Evans. The club was formed in 1927 as a private member's club with membership drawn from the academic, corporate, legal, medical, arts, public service and private business communities. The Kelvin Club was named in honour of Lord Kelvin, the Scottish physicist.

Around 1950, the Club purchased the building freehold for £25,000, continuing in the ground floor with 3AW as its tenant upstairs. In 1956, 3AW moved out, and after extensive alterations, the Kelvin Club occupied the whole building.

This is a two storey face brick row of warehouses or workshops, with a deep cemented cornice, terminated by bracketed blocks, and a brick string course at the first floor level. Window openings are segmentally arched on both levels with deep voussoirs and keystones and doorways have flat arch heads, all with stop-chamfered reveals achieved with squint bricks. Quarry faced bluestone with tooled margins is used for the wall plinths.

The southernmost façade bay has been clad with smooth, deeply rusticated render, with a deep ogee-profile cornice at the first floor level, and an impost mould that rests on stylised near flat modillions or banners on each side of the double entry doors. This created a grander entry in a Modern Georgian style typical of the 1920s, indicating that the façade changes were made for the new radio station use of that period.

Some windows at ground floor level have been enlarged and the façade painted, presumably over coloured brickwork.

The building is uncommon in the Capital City Zone because of the use of face brick (see more typically rendered and stone finished warehouses of the early Victorian-era), the length of the building and the back lane siting.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the key construction dates 1873-1874, c1927, 1944-6 and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

Watson's warehouse is significant historically, socially and aesthetically to the Melbourne Capital City Zone.

**Why is it significant?**

Watson's warehouse is significant:

Aesthetically, as a representative and relatively early example of a brick warehouse building (probably dichrome) which is also distinguished today by its façade length and uncommon (but appropriate for workshops) back lane siting; and

Historically, for its association with the millionaire investor JB Watson, and later the beginnings of both public and commercial radio in Australia which is exhibited on the façade as a single bay of the Modern Georgian style. The former warehouse is also of interest as an inner city 'gentlemen's club', the Kelvin Club, since the 1940s.

## Yorkshire House, 20-26 Queen Street, Melbourne 3000, HO1066

**What is significant?**

The former Yorkshire Insurance Company Building was constructed in 1922-1923 as a ten storey office development at an estimated cost of £564002. It was designed by the noted local architectural firm of HW & FB Tompkins for the Yorkshire Insurance Company who had occupied an earlier building on the same site by 1912.

The Yorkshire Insurance Company Building grew with Adelaide, Brisbane, Perth, and Sydney branches created from the early 1900s and the new Melbourne building as its first purpose-built office in Australia. The construction of the Melbourne building is indicative of the growth of financial institutions in Melbourne in the inter-war period, then as the financial capital of Australia.

The Tompkins Brothers continued to work in a related Neo- Baroque mode after WWI, also employing a modern classical revival based on a Commercial Palazzo form. The Yorkshire Insurance Company Building (1922) is an example of the firm's work in this style. The firm is perhaps the most prominent among Central Business District designers in the 20th century.

The building adopts an elegant commercial palazzo form characterised by the tripartite division of the façade into base, intermediate floors and attic level. The heavy, rusticated base is finished in granite and distinguished by bold consoles to sculptural awnings above the principal windows. The intermediate floors are understated with ornamentation limited to rustication and decorative sills. The composition is completed by a prominent classical cornice. The firm's many commissions from this period include the Herald and Weekly Times Building (1921) and the London Stores building on the corner of Bourke and Elizabeth Streets (1921), both of which are executed in a similar style to the Yorkshire Insurance Company Building. During the mid to late 1930s, along with many other designers, the Tompkins discarded the historical styles in favour of a more Modernistic form of expression.

Window joinery throughout the building has been altered and an unsympathetic awning constructed at ground level but the building is otherwise in good and near original condition.

**Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1922-1923, and any new material added in sympathy to the original fabric it replaced.

**How is it significant?**

Yorkshire House is significant historically and aesthetically to the Melbourne Central Business District.

**Why is it significant?**

Yorkshire House is significant:

Aesthetically, as a good example of an understated Commercial Palazzo style by the distinguished and prolific architectural firm of HW & FB Tompkins as applied to a major City office building; and Historically, as indicative of the growth of financial institutions including life insurance companies in Melbourne during the Edwardian and inter-war periods, Melbourne then being the financial capital of Australia.

## **Provident Life Building, 37-41 Queen Street, Melbourne 3000, HO1067**

### **What is significant?**

The former Provident Life Building was designed in 1937 by architects AS & RA Eggleston as part of the ongoing boom in insurance architecture within Victoria from the Edwardian-era into the inter-war period; Melbourne was then the financial capital of Australia.

Built on the north-western corner of Queen Street and Flinders Lane, this limit-height company headquarters building for the Provident Life Assurance Co. consists of twelve storeys and a basement. Bounded by streets on three of its four sides, much was made of the opportunity for natural lighting in the building's planning. All services such as lifts stairs, ducts and lavatories were placed on the attached north wall thus dispensing with light courts and maximising the lettable floor area. The structural beams were designed with particular care to permit the future installation of air conditioning ducts without interfering with the ceiling levels.

The Provident Life Building attracted the attention of architectural critic and award winning designer, Robin Boyd in his 'Victorian Modern' (1947) as an example of the turning point from the all-pervading commercial classical revival towards functionalism (here showing Frank Lloyd Wright's influence as well). Noting with approval the plain spandrels, regular and continuous window strips, free internal planning and bright and colourful interior, Boyd queried the need for the 'weighty pi-sign' cornice applied to the otherwise strictly functional elevation; and it was clad with stone. Boyd also commented on the glass entrance screen which gave a sense of transparency with the building name on the wall slipping through from inside to out. Boyd noted that, along with Barnetts Building and McPhersons in Collins Street, the Provident Life Building was one of the few City commercial buildings constructed during the 1930s to employ the visual and functional principles of European modernism.

Although it still possessed the implied classical podium (high ground level, separately expressed), the austerity and functional nature of the façade above resembled on the one hand, the later column and spandrel-born elevations of the precast facades of the 1960s and, on the other, the reversion to massive pseudo-structural expression used in the late 1960s, early 1970s commercial designs (i.e. MMBW Building). It was neither a revival or in the expressive Moderne style as seen at Alkira House, Queen Street. Instead, it foreshadowed (particularly the south face) the later preoccupation with regular fenestration based on the structural grid and the shunning of all classical trappings such as implied cornices (the corner piers bypass the almost floating 'cornice' and hence do not support it), architraves and punched fenestration. Another adventurous attribute was the full-height glazed screen set inside the otherwise monumental ground floor lobby which apparently achieved near invisibility, forsaking the heavy surrounds typical of the formal ground floor entrances created in the period.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1936-1937, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

The Provident Life Building is significant historically and aesthetically to the Melbourne Capital City Zone.

**Why is it significant?**

The Provident Life Building is significant:

Aesthetically, for its recognition as one of the few influential pre-war proto-Modern commercial multi-storey designs in Melbourne's Capital City Zone. The Provident Life Building was one of a small number of commercial buildings in the Capital City Zone constructed during the 1930s to employ the visual and functional principles of European modernism which in turn reflects the general trend towards emphasised verticality in a number of city buildings in the 1930s, notably HW and FB Tompkins' Myer Emporium and Marcus Barlow's Manchester Unity and Century Buildings. While the polished granite facing and abstracted neo-classical podium of the former Provident Life Building creates a formal elevation to Queen Street, the Flinders Lane elevation is articulated by a simple repetitive rhythm of piers and spandrel panels more typical of 1960s high rise construction. Open planning, the evident flow of interior to exterior space achieved through the use of a large glass entrance screen placed midway across the entry, and the provision of space for future air conditioning are further significant features of the building; and

Historically, as evocative of the boom period of insurance buildings in the Capital City Zone during a time when Melbourne was the financial capital of Australia.

## **Australasian Catholic Assurance (ACA) Building, 118-126 Queen Street, Melbourne 3000, HO1069**

**What is significant?**

Penfold House and the Gordon & Gotch buildings were replaced by a new Australasian Catholic Assurance Company building, designed in 1934-35 by the Sydney architects and engineers Hennessy & Hennessy and Co. and R Morton Taylor of Melbourne, architects in association. Melbourne builders, Lewis Construction Company Pty. Ltd. were the contractors and the building completed by early 1936.

No later than the cement rendered Myer Bourke Street facade, the ACA Building could at least boast a 'Benedict Stone' facade, a cladding block which could be produced in a variety of colours, and in a colour similar to the terra-cotta faience of G.J. Coles Bourke Street store (1928-), the forerunner of the modern Commercial Gothic or Jazz Moderne style in Melbourne city. Although examples of the style used in the ACA Building are earlier, such as the former Coles Building or Marcus Barlow's Manchester Unity Building (1932), the ACA building is faced with a different material and is detailed in a more ornate manner. The Roman Catholic Diocese of Brisbane appears to have acquired the Australian rights for the appropriately named 'Benedict Stone' and it was henceforth manufactured in Brisbane, where it was used for a number of significant buildings across Australia.

The ribbed and fluted facade rises through eleven levels from ground level and basement, either side of a central stepped tower, and is articulated by means of a number of stages and bays. The lower three storeys provide a podium above which rise a number of facade bays separated by moulded pilasters, with a dramatic increase in vertical emphasis. The façade steps back at the ninth storey and again at the eleventh storey, echoing the dramatic setbacks to upper storeys which characterise the stepped Manhattan's skyscraper profiles of the 1920s. All elements of the facade are detailed with commercial Gothic or Jazz Moderne incised or moulded ornament which reflects the influence of Gothic architecture, illustrating one of the most vital fonts of inspiration for the eclectic Jazz mode and the primary influence upon Jazz Moderne skyscraper design in America and elsewhere.

Window frames and spandrels are of bronze, incorporating multi-paned glazing and grilles, and the building's name is repeated in metal lettering, set as in a music score on a three line bar. Jazz Moderne to Queen Street but, glimpsed from Little Collins Street, the more contemporary Streamlined Moderne style occupies the building's rear façade as a series of horizontal window strips with rounded spandrel-ends. The Brooks Robinson shopfronts and lift lobby detailing,

lighting, black marble and chrome are all vital accessories to the Moderne style and are all near original and significant.

The ACA building relates, across Queen Street, to the similarly styled and finished National Trustees Executors and Agency Co. Building also to the more recent but also significant Scottish Amicable Building, adjoining, because of the similar vertical fenestration.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1935-1936, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

The Australian Catholic Assurance Building is significant historically and aesthetically to the Melbourne Capital City Zone and Victoria.

### **Why is it significant?**

The Australasian Catholic Assurance Co Ltd (ACA) Building is significant Aesthetically, as a large, very fine and substantially externally intact example of the Gothic-influenced Jazz Moderne styled skyscraper mode. Although later than other important examples such as the former G J Coles Building, Bourke Street or the Manchester Unity Building the ACA Building is notable for its distinctive detailing, its dramatic stepped form and its facade of rose pink Benedict Stone, a concrete product developed in the 1920s in competition to terracotta faience; and

Historically, as a key part of the inter-war boom, when finance institutions (banks and insurance companies) built headquarters and branch offices in the Capital City Zone when Melbourne was the financial capital of Australia. The use of Benedict Stone in the ACA Building is also illustrative of the strong and unusual association between the Catholic Church, this new concrete product and the design firm of Hennessy & Hennessy.

## **Clarke's Shops & Dwellings, 203-205 Queen Street, Melbourne 3000, HO1070**

### **What is significant?**

Williams John Turner (Big) Clarke, the colony's most prominent pastoralist and landowner, commissioned architects Browne & Howitz to design this pair of shops and dwellings in 1869, a few years before his death. The builder was Charles Brown. Long term occupiers were the saddlery supplier, Thomas Eyton, and a variety of other small business, including drapers, dressmakers, a poultry exchange and a patent medicine vendor.

This parapeted two-storey pair of rendered shops and dwellings is designed in the Italian Renaissance revival style for a corner site with a splayed corner entry. The two street facades are trabeated, with stone pilasters, string and cornice moulds, dentils, and the upper-level double-hung sash windows have moulded cement architraves and bracketed and moulded sills. The timber-framed display windows appear to be of an early design and have stone plinths. Chimneys have moulded cement cornices with at least one terracotta chimney pot and the rear walls are typically of face brick. Stone-bordered basement lights or vents are set into the pavement. The rear fence is of early bricks and basalt but has been changed with openings infilled. The designer, George Browne, is responsible for a number of significant structures, many linked with Clarke.

One display window (205) and two doors (203, 205) have been replaced; the stone has been painted; and changes have been made to the single storey rear wing and fence. A canopy has been added to 205. Many intrusive services have been added to the rear upper-level.

**Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1869-1870, and any new material added in sympathy to the original fabric it replaced.

**How is it significant?**

Clarke's Shops & Dwellings are significant historically and aesthetically to the Melbourne Capital City Zone

**Why is it significant?**

Clarke's Victorian-era shops & dwellings are significant:

Historically, as a well preserved example of their type within the Capital City Zone context, as distinguished by the survival of the shopfronts and stonework; they are also linked with the highly significant WJT Clarke; and

Aesthetically, as a good and early example of trabeated Italian renaissance style applied to a medium sized Victorian-era commercial building in the Capital City Zone and designed by a locally prominent architect of the era, George Browne.

## **Grant's factory-warehouse, 217-219 Queen Street, Melbourne 3000, HO1071**

**What is significant?**

This three storey factory-warehouse was constructed by James SG Wright in 1904 for the estate of well known Melbourne solicitor Alexander Grant to the design of architects, Gibbs & Finlay. Grant died just before the application was lodged with his son Frederick E Grant, also a solicitor, taking over the project. The first occupant was Paul C Grosser, a lithographic printer, who leased the brick factory at £135 per annum. Gibbs & Finlay also designed the notable Druid House, Swanston Street, and neo-Grec styled National Bank of Australasia Bank branches in the 1920s.

The building is an unusual example of the relatively small catalogue of works ornamented with Art Nouveau detailing within Melbourne's Central Business District. The building also recalls the local tall-arched American Romanesque style buildings such as, the Ball and & Welch building, (1906-) by the Tompkins brothers.

Below a cemented cornice at the top of the façade, semicircular cemented and ornamented arcading is carried on giant order red brick piers, with Romanesque cushion capitals and Art Nouveau influenced whip-lash motifs in the arcade spandrels. Below the first floor string mould are tiled panels and cemented tendril devices while spandrel panels at the first floor and at the arches are decorated with floral stalks and undulating wave motifs. Above a pronounced cornice, a profusion of leaves, buds and other plant motifs, abstracted from the natural world feature within a large scrolled parapet. This building is distinguished from similar designs by the extent and vigour of its ornament. The building is an uncommon and distinctive example of Art Nouveau ornament within Melbourne's Central Business District.

The rear lane elevation is well-preserved in a tall-arched red brick form with catheads above each arch but the building has been modified at ground floor level (new shopfronts) although stone pedestals survive either side of the central entry. These support the giant red brick piers of the façade above, with their carved dado mouldings, panelling and quarry faced plinths with tooled margins. The upper storeys are largely intact to their original state.

The Traegerwellblech corrugated iron vaulted fire-proof roofing to the ground level main chamber is of special interest. Developed in Melbourne from the 1880s, this form of construction is now rare in the Central Business District.



**Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1904, and any new material added in sympathy to the original fabric it replaced.

**How is it significant?**

Grant's warehouse is significant historically and aesthetically to the Melbourne Central Business District.

**Why is it significant?**

Grant's warehouse is significant:

Aesthetically, as an unusually ornate well-preserved example of the noted American Romanesque revival warehouse style and one of the relatively small body of Art Nouveau ornamented architecture within Melbourne's Central Business District; and

Grant's warehouse is of historical interest for possessing a rare if late example of the Traegerwellblech corrugated iron vaulted fire-proofing.

## West Bourke Club Hotel, 316-322 Queen Street, Melbourne 3000, HO985

**What is significant?**

The former West Bourke Club Hotel was built to the design of eminent architect, George R Johnson, for Port Phillip pioneer, George Evans, in 1876 by the Fitzroy builder, James Greenlaw. Built as two-storeys it received another matching level and added facade bay on the east end late in the 1920s.

Designed in the Italian Renaissance Revival style the former hotel has a highly detailed, rendered classical facade divided into bays by Corinthian order pilasters rising, storey by storey, through the full height of the building. Ground level vermiculated panels to the pilasters (Gibbs surrounds) and gabled pediments to entrances lend richness to the façade. A distinctive mannerist window treatment with a bracketed awning motif is used throughout the upper floors. The richness or detail is consistent with Johnson's work and resembles in part the windows details of the contemporary Hotham town hall.

The original cornice is visible at the third floor level while the sympathetically added top level has been scaled with a lesser floor to floor height, as a typical classical attic level.

Built in the 1870s, the hotel is evocative of the growth of the richly cemented Italian style in the City at the start of a major building boom that would last until the late 1880s. The ground level has been recently reinstated and is remarkably intact compared to other City Victorian-era hotels. The former hotel is a good corner element at the commencement of a significant Victorian-era government building precinct, extending to the south-west.

**Contributory elements**

The contributory elements within this property include 19<sup>th</sup> century external fabric, consisting of external walls and finishes, parapeted form, mouldings, fenestration, pilistrade, along with any new material added in sympathy to the original fabric it replaced and including the 1920s top level and added bay at the east end.

**How is it significant**

The former West Bourke Club Hotel at 316-322 Queen Street is significant aesthetically and historically to the City of Melbourne.

**Why is it significant**

The former West Bourke Club Hotel at 316-322 Queen Street is significant:  
Historically:

The former hotel still possesses that characteristic form of mid Victorian-era commercial Melbourne derived from the growing effect of Italian Renaissance revival architecture as applied at first to two-storey buildings at the beginning of two decades of massive growth in Melbourne City. The relative integrity of the façade ground level is high adding historical value to the place as expressive of this era. The historical link with Port Phillip pioneer George Evans is also notable as one of his last major projects in his transition from pastoralist to City developer. Evans was among the first settlers to set foot in what was to be Melbourne town in the 1830s.

The hotel is of added interest historically as the home of the Celtic Club for the past 55 years. The activities within and around the hotel have been documented over time, allowing a depth of interpretation of the building's history and that of its setting of significant Victorian-era government buildings; and

Aesthetically:

The 1870s ornate classical façade is very detailed for its construction date judged within hotel examples of the 1870s, and earlier, in the Melbourne City and metropolitan context. As the work of the eminent architect, George R Johnson, well known for his town hall designs in a rich Italian Renaissance revival style, the hotel offers breadth to examples of his work. The former hotel and its setting evoke an aesthetic linked with early Victorian-era architecture in the city.

## **Royal Bank of Australia Ltd, later English Scottish & Australian Bank Ltd., 42-44 Russell Street, Melbourne 3000, HO1072**

### **What is significant?**

Richmond builder, Clements Langford constructed this 'new banking premises' for the Royal Bank of Victoria at an estimated cost of £14,000 from 1923. This project involved retention of the existing Russell Street ground floor banking chamber (to the extent of 5 window bays from Russell Street) to allow banking business to carry on throughout the construction phase and the addition of a separate bay on the east end of the site, with three added upper levels over all. The architects were the Tomkins Brothers who had been responsible for many significant commercial buildings in the Capital City Zone. 'The Argus' noted the construction of 'these modern premises' in 1923.

Starting in Australia in 1840, the Royal Bank of Australia's re-emergence in the mid 19<sup>th</sup> century culminated in major growth during the Edwardian-era. This local bank however was not to last, with a takeover by the English, Scottish and Australian Charter Bank (ES&A) in 1927, soon after the construction of this branch. The ES&A had also acquired the London Bank of Australia Ltd. and the Commercial Bank of Tasmania Ltd. 1921. A merger with the Australian and New Zealand Bank Ltd. in 1969 created the Australia and New Zealand Banking Group Ltd.

The Russell Street Royal Bank branch was built in a modern Italian Palazzo form with arched ground level fenestration and deeply rusticated stone-like render on the podium; a giant Ionic order pilistrade on the intermediate part of the façade; and an attic level set below the main cornice, with balustraded parapet. The upper level walls were finely ruled as stone and moulded architraves applied around the steel-framed windows, each separated by a spandrel panel. Fine axed Harcourt granite formed the plinth to the ground floor and stout panelled door pairs (doors at 105mm thick) were fitted to the entry points in Russell Street (2) and Flinders Lane (1) while the banking chamber walls were also panelled. A cart dock or loading bay was located at the east end of the ground level. Terrazzo with a key-pattern border was used at the side entry and on the walls of stairwells, with granite steps to doorways.

The exterior has been changed in detail only, at ground level (two new aluminium glazed doors), with unrelated signs applied at the upper level. The building is on the opposite corner to the significant American Romanesque revival style warehouse at 145 Flinders Lane.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1923-1924, and any new material added in sympathy to the original fabric it replaced.

#### **How is it significant?**

The Royal Bank of Australia is significant historically and aesthetically to the Melbourne Capital City Zone.

#### **Why is it significant?**

The Royal Bank of Australia is significant:

Historically as the only surviving purpose-built bank erected in the Capital City Zone for one of the colony's own early banking companies. It subsequently served as a banking chamber, within what was then the financial centre of Victoria, for a long period to follow; and

Architecturally, as a well-preserved and good example of the Tomkins Brothers classical revival stylistic phase as applied to the incorporation of an existing building into a major new project. The conservatism of the design also catered for the needs of a company reliant on a traditional architectural image.

## **Union Hotel, later Tattersalls Hotel, 288-294 Russell Street, Melbourne 3000, HO1073**

#### **What is significant?**

This two-storey corner hotel was built by Lawson & Richards for Mrs Mary Quirk, wife of James Quirk Esq, to the design of architects Hennessy & Lalor who had called tenders in 1872 for the erection of hotel and 2 shops, at the Russell & Little Lonsdale Streets corner. This had been the site of hotels since the 1850s.

Quirk's new hotel had a bar, cellar and 9 rooms; it was also one of three Union Hotels in the City. Occupiers of the shop attached on the north included a tailor, bootmaker, and more recently the successful Levingstons Poster Advertising Company. James Quirk was prominent in Port Phillip society, as club and investment company member, and an early land holder in the City. Mary Quirk continued her husband's role as a property investor until her death in 1883.

The hotel building served as offices in later years.

This two-storey rendered and face brick hotel is in the Italian Renaissance Revival style with applied Ionic order trabeation over arched fenestration. The building has the traditional splayed corner former bar entry, double-hung sash window openings, moulded architraves, impost moulds and cornices at first and parapet levels, and a moulded cement chimney is visible above the parapet. The east wall facing the lane is plain and of face brick (painted since), with three courses of quarry-faced basalt as a plinth.

Openings have been closed-in on the east lane elevation and a two-storey addition made to the north-east corner of the building. Segmental arched openings have been added at the bar and the small shop in Little Lonsdale Street while an arched window opening and wall panel between the pilasters has been removed to create a lobby entrance for office use; another window has its sill dropped to plinth level. Three aluminium shopfronts have been introduced on the Russell Street façade, the corner bar entry changed and the remaining bar window sill facing Russell Street dropped to plinth level. The hotel relates to the 3 storey Victorian-era pair on the north.

#### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1873-1873, and any new material added in sympathy to the original fabric it replaced.

**How is it significant?**

The Union Hotel is significant historically, socially and aesthetically to the Melbourne Capital City Zone.

**Why is it significant?**

The Union Hotel is significant:

Historically and socially for its extended use as a public gathering place on a hotel site that goes back to pre gold-rush times. It is associated with the James Quirk family, as locally prominent investors of the time; and

Aesthetically, as an early combination of trabeation applied to an arcuated Italian Renaissance Revival facade which retains only a fair integrity at ground level and excellent upper-level integrity to its creation date.

## Sir Charles Hotham Hotel, 2-8 Spencer Street, Melbourne 3000, HO1074

**What is significant?**

From 1855 the Charles Hotham Hotel, in different forms, has graced this corner. With increasing room numbers over the latter part of the 19th Century. The new Sir Charles Hotham Hotel was built during the State's economic recovery after the 1890s depression. It remains the largest hotel built in that period within the Central Business District. Expanding to a frontage of some 132 feet down Flinders Street, the Charles Hotham was erected to the design of the prolific William Pitt by builder, Clements Langford, for the owner, Jane Hall, as 'a hotel and two shops' in 1912-1913.

When erected the hotel was described as follows in the daily press:

*'...newly erected and one of the largest in this part of the City..' Includes cellar, ground floor with large public bar, private bar, billiard room, four bar parlours and offices; three storeys and open flat on roof; first floor has large dining room, and services, drawing room, reading and smoking rooms, nine bedrooms with linen press, bathrooms and lavatory accommodation; second floor has private sitting and dining rooms, bedrooms servants bedrooms and facilities; third floor has 14 bedrooms, servants dining room, modern kitchen; cellar one of the largest and best in Melbourne; passenger and goods lifts, electric lighting. '*

The architect, William Pitt, was well known in the Colonies for hotel and theatre design. In 1900, Pitt entered a partnership with Albion H Walkley which appears to have endured until Pitt's death c1918, but with each partner taking separate commissions such as this one. The design for the Sir Charles Hotham Hotel dates from the closing years of Pitt's association with Walkley and the building application was made in Pitt's name only.

The composition of the Sir Charles Hotham Hotel centres upon a lofty corner entry element with three storey bay window rising to a prominent belvedere. Along each of the ground floor facades, large arched windows with radial rustication denote the hotel sections of the building while simpler recessed entries are used for the shop fronts along Flinders street. The shops are separated from the hotel by a gated carriageway to a yard at the rear.

Pitt's street elevations are arranged as a series of alternating vertical piers, fenestration strips and tall archways, which find a focus at the corner tower. At the first floor level, along the main Spencer Street elevation, the tower is replicated (in part) within each fenestration bay as oversize window bays protruding over the street. Above the parapet is a terra-cotta tiled mansard roof, the tiles being a sign of the times, replacing the slate of Pitt's favoured late Victorian-era mansard roof forms.

As if the archways of a medieval city gateway, the giant ground level openings span from pier to pier, balancing the minor oriels and window strips above at each keystone. Within each arch a central doorway, with a Queen Anne style scrolled pediment, provides an opening through the dado-like moulding (taken through at each arch centre-line) and rough stone plinth. Now obscured by various shades of paint, the juxta-positioning of these rugged natural finishes concurs with the vigour of the design itself. Arts and Crafts dado tiling and quarry floor tiling of entry hallways add to this character, along with remnant polished timber stair joinery.

Of the many notable suburban Edwardian Freestyle or Edwardian Baroque hotels and commercial buildings which utilize the corner tower motif, this is not the earliest, but perhaps the largest example. Perhaps because of the importance of the hotel, and hence the excellence and solidity of its ground level design, the distinctive treatment at this level has survived, relatively unchanged, as a contrast to the many altered and initially more simple ground-levels of suburban examples. English examples include Townsend's 1896 design for the Whitechapel Art Gallery, the cement detailing (gum nuts) of this building deriving from similar Arts and Crafts inspiration.

Sir Charles Hotham Hotel acts as a corner pivot to an important Edwardian and late Victorian-era commercial streetscape in Flinders and Spencer Streets, including a number of former and existing hotels, a former bank and one former coffee tavern. The Victorian Railways administrative building on the opposite side of Spencer street gives focus to the positioning of these buildings beside a major transport hub, first by water and then by rail.

The stone and brickwork have been painted, intrusive signs added, and minor alterations made to openings.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1913, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

The Sir Charles Hotham Hotel is significant historically and aesthetically to the Melbourne Central Business District.

### **Why is it significant?**

Sir Charles Hotham Hotel is significant:

Aesthetically, as a large, well preserved and successful corner hotel design in the Edwardian Freestyle, by the important architect, William Pitt, and is a major part of a notable Edwardian and late Victorian-era commercial streetscape in both Flinders and Spencer Streets, consisting mainly of hotels; and

Historically, for its location with other Edwardian-era and late Victorian-era hotels near the wharves and railway that served them, underscoring the major means of travel at that time. The new Sir Charles Hotham Hotel was built during the State's economic recovery after the Great Depression of the 1890s and remains the largest Edwardian-era hotel built within the Central Business District.

## **McCaughan's Coffee Palace, later Great Southern Private Hotel, 10-22 Spencer Street, Melbourne 3000, HO1075**

### **What is significant?**

This was originally a coffee place, built in the mould of the nearby Federal Coffee Palace (demolished) and close to a railway terminus. Temperance hotels or coffee palaces were seen as a distinctive Melbourne phenomenon and lauded by the daily press for the civility they brought to the City.

Patrick McCaughan of the Rialto commissioned his Rialto architect, William Pitt, in partnership with the adjoining Melbourne Wool Exchange designer, Charles D'Ebro, to prepare a scheme for the proposed palace and at least two shops. William Hearnden, from Princes Hill, was the contractor.

With the exception of the giant gabled pediment set above the parapet and the Queen Anne details, the three-bay four-storey rendered symmetrical façade of the building presents as a mainstream Italian Renaissance revival street elevation with regular window placement, moulded architraves, dentilated cornice, giant-order trabeation with Queen Anne style scrolls as capitals, and rustication to pilaster bases. The more contemporary Queen Anne style is again expressed by the broken pediment at first floor level, cement scrolls and ox-bow cement mouldings over windows.

Although conservatively classical below the facade's cornice level, D'Ebro's influence can be seen in the massive central gabled pediment (originally with its overblown antefix on the apex). Similar facade compositions, with three bays and a gabled central pediment may be seen on Angus & Robertson's Building, Elizabeth Street, and George & George's in Collins Street: both are D'Ebro designs. Pitt had designed Melbourne's first coffee palace in Bourke Street in 1879, followed by his collaboration with Ellerker & Kilburn to design the five hundred room Federal Coffee Palace in Collins Street. His design for the adjoining Edwardian-era Sir Charles Hotham Hotel dates from another phase of Pitt's career.

The former coffee palace is integral in scale, general ornament and use to the later Charles Hotham Hotel and is part of a transport oriented building group with the Markillie's Hotel, and Victorian Railways offices nearby, and the Batman's Hill Hotel to the north.

The pediment detailing has been changed; double-hung sash windows reglazed; signs attached, the ground-level altered, and a street canopy added.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1890-1891, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

McCaughan's Coffee Palace is significant historically and aesthetically to the Melbourne Capital City Zone.

### **Why is it significant?**

McCaughan's Coffee Palace is significant:

Aesthetically, as an austere but prominent Queen Anne revival façade design by the important architects, Charles D'Ebro and William Pitt, with D'Ebro's involvement characterised by the massive central gabled pediment and facade details; and

Historically, as expressive of the rise of the railway coffee palace at most busy termini. The coffee palace was a distinctively Melbourne phenomenon that was looked upon by Victorian-era society as an indication of the City's civilisation. This is Melbourne's second oldest purpose-built coffee palace that faces the railway lines which gave them custom. Other key examples, such as the grand Federal Coffee Palace, have been demolished.

## **Batman's Hill Hotel, 66-70 Spencer Street, Melbourne 3000, HO1076**

### **What is significant?**

The first Batman's Hotel operated here in the 1860s to be replaced by the Batman's Hill Hotel in the 1870s. Inter-war renovation and additions to the Victorian-era three-storey brick Batman's Hill Hotel were constructed 1926-8 at an estimated cost of £11,000 by Ivanhoe builder, George

Andrew. The client was Mrs A A Riley and the design from architects and engineers Greenwood Bradley & Allen working in association with hotel specialist architects, Sydney Smith & Ogg. The decision to add to the old hotel rather than redevelop the site was based on its remarkable sound condition. Apart from the façade design every effort was made to complement the existing building during the project.

The design had a sober Greek Revival façade designed solely by Greenwood Bradley & Allen. Additions were made at the rear of the hotel on all existing levels and the two added floors and roof level on the front existing wing followed the existing T-Shape plan which allowed for light courts on both sides of bedrooms either side of a central passage. Because the partitions were brick throughout, the existing Baltic pine floors were able to be retained and extended despite regulations requiring fire proof construction between floors.

The cement rendered Batman's Hill Hotel façade is parapeted with a classical cornice and central raised pediment in the Greek Revival manner, complete with acroteria and flagpole (removed). Reeded pilasters rise from the ground level podium to allow for window strips between, with matching timber-framed windows separated by cemented spandrels (windows replaced with similar joinery sections, fine balustrading added since). At the façade centre is a series of balconies, some with cemented balustrading and one with a wrought-iron Regency style balconette at the second floor level. The ground level has changed but when built it was a series of stout panelled timber doors with fine-axed basalt thresholds leading into the dining room, public and saloon bars. Parts of the cast cement colonettes and brick dadoes remain. A metal clad cantilevering awning, with ornamented soffit, was erected over the street and held the hotel's name and some Greek revival ornamentation (replaced in 1973).

The hotel complements the Greek revival detailing of the former State Savings Bank at the Collins Street corner and is one of a series of Victorian, Edwardian-era and inter-war hotels along Spencer and Flinders Streets fed by river and railway traffic.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1926-1928, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

Batman's Hill Hotel is significant historically, socially and aesthetically to the Melbourne Capital City Zone.

### **Why is it significant?**

Batman's Hill Hotel is significant:

Historically and socially as a well-preserved long-term hotel use, possessing elements from the Victorian-era to the inter-war period, and has acted as a social gathering place since its inception; and

Aesthetically as a well-preserved and good example of the Greek Revival style as applied to a City hotel building. The hotel complements the Greek Revival detailing of the former bank at the Collins Street corner and is one of a series of Victorian, Edwardian-era and inter-war hotels along Spencer and Flinders Streets, fed by river and railway traffic. .

## **Hotel Alexander, later Savoy Plaza Hotel, 122-132 Spencer Street, Melbourne 3000, HO1077**

### **What is significant?**

C. Alexander was the owner and occupier of a brick and stone 'house' being constructed in 1865-6 at this site. A three storey hotel known as Alexander's Family Hotel remained here into the 1920s when it was changed to the Sunshine Hotel. By 1929 Alexander Hotel Pty. Ltd. owned a brick

hotel, of eleven floors on the site, with an annual value of £ 7,500 pounds. Hotel entrepreneur, James Richardson, was a key figure in the company that erected the hotel.

Opened by the Premier of Victoria early in 1928 the Hotel Alexander was immediately the newest, largest and most modern hotel in town with views out over bay shipping. Visiting dignitaries were entertained there as a matter of course. It was deemed the largest hotel in Australia and built to Melbourne's height limit of 132 feet. The contractor was T. Shillito.

Leslie M. Perrott designed the Alexander Hotel, Australia Hotel and the Chevron. The hotel's lobby was described as magnificent, '...entered by a wide flight of stairs from Spencer Street and filled with light through tall windows, it occupied the entire first floor.' 'The Argus' noted later that it was the first hotel in Melbourne to include en-suite bathrooms to rooms when built.

After its sale in 1952 to the rival Federal Hotel Ltd. for £450,000, Hotel Alexander was converted into one of the finest luxury-hotels in the Commonwealth and renamed the Savoy Plaza. Its Rainbow Room and maître d' Albert Argenti became renowned in Melbourne over the next decade, hosting a who's who of international show business including Louis Armstrong, Nat King Cole and Ella Fitzgerald. Some young Australians, such as John Farnham, Rolf Harris and the Seekers, began careers there. Frank Sinatra, performing at nearby Festival Hall, was a guest, as were Ava Gardner, Fred Astaire, Anthony Perkins and others during the filming of "On the beach".

The hotel as later purchased by Spencer Investments and rebuilt internally as the Savoy Park Plaza Hotel to designs by McIntyre & McIntyre and reopened May 1991. Later owners included Tobar Holdings Pty. Ltd. from 2004 when the name changed again to the Vibe Savoy Hotel.

Designed in the Modern Palazzo style, the Alexander was built from reinforced concrete, the speciality of Leslie M Perrott, with identical facades to Spencer and Little Collins Street. Façade embellishments included a projecting cornice at third floor level which marked the top of the podium, with a matching parapet cornice and balconettes at the second and tenth floors. Podium level windows were more elaborate reflecting the internal use for public function rooms.

The Hotel Alexander compares with other Palazzo style city buildings such as the more ornate and highly significant former AMP Building, 425 Collins Street (1931) but is earlier than most and some observed that the simpler detailing reflected a more Modernist approach to architecture. Its near island site allows full expression of the style in a similar manner to the AMP example, while other Palazzo examples were more typically street facades only.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1928, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

The Hotel Alexander is significant historically, socially and aesthetically to the Melbourne Capital City Zone.

### **Why is it significant?**

The Hotel Alexander is significant:

Historically and socially as one of the great Melbourne Hotels of the early 20th Century bringing modernity to City accommodation in a new era of hotel construction. It was located close to the City and country rail termini and reached new building heights for hotel use. The Hotel Alexander was where visiting dignitaries and personalities were housed and entertained as Melbourne's best of the 1920s-1930s. This was the first 20th-century American-style hotel in Victoria, with en-suite bathrooms and a controlled temperature environment. Reborn as the Savoy Plaza the hotel took on a further persona associated with international lifestyles and entertainment post Second War; and



Aesthetically, as an early, well-preserved and good example of the commercial Palazzo style in the city, the simple detailing reflecting a more Modernist approach to architecture. Its near island site allows full expression of the style.

## **Elms Family Hotel, 267-271 Spring Street, Melbourne 3000, HO1078**

### **What is significant?**

This two storey corner hotel was designed by the architect, Harry James, and built by W.B. Harford for Emma Elms in 1924-1925. It replaced an earlier Elms Family Hotel and, before that, Heffernan's Old Governor Bourke Hotel.

This two storey pressed red brick and render hotel is designed after a stylised Old English or Neo-Tudor mode, with twin high cemented gabled parapet to each street façade, flanked by brick bartizans surmounted by cast cement balls on piers. Upper-level windows are configured as T-shaped pairs with a common lintel over a recessed pair of steel-framed casement windows, each with deeply corbelled brick sills. Cast cement victory wreaths have been applied to panels below each window pair and the parapet panels have diamond motifs. The splayed corner rendered panel bears the hotel name in bas-relief with scrolls top and bottom. Remnant leadlight glazing on the Little Lonsdale Street façade includes coloured and clear lozenge and rectangle shapes arranged in an Arts & Crafts manner. Inside the hotel bar, glazed tiled dadoes possess the original character of the hotel.

The hotel design is stylistically similar to some Sydney Smith & Ogg hotel designs of the era, and the integrity is high despite changes to ground level joinery (doors, windows), the openings themselves remain unchanged. Given the high integrity, the hotel has social significance for its public use since the 1920s.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the hotel construction date 1925, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

Elms Family Hotel is significant socially, historically and aesthetically to the Melbourne Central Business District.

### **Why is it significant?**

Elms Family Hotel is significant:

Socially and historically for its long use as a public house within the City and its relatively high integrity to that use; and

Aesthetically the hotel design is significant as a well preserved and successful custom design in a prevailing architectural style of the inter-war period.

## **Cann's Pty. Ltd. building, 135-137 Swanston Street, Melbourne 3000, HO1079**

### **What is significant?**

This originally five-level retail and office building plus basement was constructed in 1919-1920 by the Reinforced Concrete & Monier Pipe Co Pty. Ltd. for drapers Cann's Pty Ltd. to the design of prolific commercial architect, Nahum Barnet. The ground level was a series of showcases and there was a mezzanine floor, with an open light well to the ground level retail floor. Stair and lift shafts were located at the back or west wall, freeing up the typical floor for subdivision; an extra storey was added during construction.

Two additional storeys were added in 1934, this time to the design of the eminent designer, Marcus Barlow, who created a major and nearby part of Swanston Street to the south with his highly significant Manchester Unity (1932) and Century Buildings (1938), both on the Victorian Heritage Register. His addition for Cann's was in his trademark Jazz Moderne style but nonetheless is sympathetic to the original neo-Baroque character design. Vertical ribs or streamlines on spandrels replace the original cement Baroque motifs, with a zigzag parapet profile, and there is the archetypal flagpole at the corner. Staff luncheon rooms were located in a pent house on the new roof. The additional storeys are indicative of the quick recovery of commercial building in the City after the Great Depression.

Cann's building is a good example of a retail and office development, executed initially in a neo-Baroque mode. The building is rendered and rusticated throughout, being originally finished in a natural cement grey, similar to the existing. The design centres upon a curved corner bay-window element, with some multi-pane glazing, set above the intersection of Swanston and Little Collins Streets with further canted bays or oriels along the Swanston Street facade. Curved spandrels at each corner bay are adorned with decorative rectangular panels in a stylised Baroque fashion. A horizontally undulating cornice with cement scrolls ties the composition together at the original roof line. Original glazing and joinery appears to have survived throughout the upper storeys as does the cast-iron balconette balustrade at first floor level. The west elevation onto the lane is plainly treated.

Barlow specialised in tall thin sometimes corner (Altson's Building) City buildings achieving a deal of publicity for his narrow frontages in the national 'Building' periodical, particularly in the Edwardian-era. He was also a devotee of reinforced concrete construction, as in this building. Marcus Barlow's adjacent Century Building has been described as his finest Streamlined Moderne example, cementing his reputation as one of Melbourne's most prominent commercial architects of the inter-war period and as one of the leading exponents of Jazz and Streamlined Moderne as seen in Cann's and the Century Buildings.

The ground floor has been altered but the building's upper level is very intact to its 1930s state at the upper levels. Largely concealed roof top additions and a new awning undertaken have been added in the recent past.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the key construction dates 1919-1920, 1934, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

Cann's building is significant historically and aesthetically to the Melbourne Capital City Zone.

### **Why is it significant?**

Cann's building is significant:

Aesthetically as a retail and office development in a successful fusion of the neo-Baroque and Moderne styles within Melbourne's CBD, as part of a triptych of Marcus Barlow designs along Swanston Street and as part of a highly significant Edwardian-era and inter-war commercial streetscape that extends from the Leviathan Building at the Bourke Street corner, down Swanston Street to the Nicholas Building at Flinders lane; and

Historically, for the close association over a long period with Cann's Pty Ltd, one of the household names in drapery retailing of the inter-war and immediate post-Second War period when Melbourne City was the retail centre of Victoria. The staged construction of the building is also a testimony to the boost in retail sales in the 1930s after the Great Depression.

## Swanston House, Ezywalkin Boot shoe and Slipper Store, 163-165 Swanston Street, Melbourne 3000, HO1080

### What is significant?

Swanston House was constructed by AB Robertson at an estimated cost of £18,000 for the shoe retailer, Ezywalkin Company Pty Ltd, in 1921 to the design of the prolific and important commercial architect, Nahum Barnet. The reinforced concrete building had six upper-levels, ground floor and basement. Each floor was served by a concrete encased lift, entry stair and concrete encased timber escape stair at the rear corner of the building that also provided lavatory access. The ground level had deep retail show cases with a recessed entry to allow after hours shopping via a maximised glass display area. Pavement lights offered daylight to the basement and a cantilever awning gave shelter over the pavement. An internal balcony ran the full length of the ground level as a mezzanine or 'Gallery' leading to superintending office space at the rear that overlooked the retail floor. The roof was flat and accessible. Indicative of the minor boom in retailing at this immediate post First War period were the planned extra two levels that were never built.

including Walter David Cookes established the Ezywalkin Shoe Company Pty Ltd in 1901. The Melbourne factory was established in 1910 and in 1912 the first Ezywalkin boot and shoe store was opened in Melbourne. The Ezywalkin factory was in Clifton Hill and in time there was an extensive network of Ezywalkin shops throughout Australia. The firm continued until Coles entered the footwear business by purchasing Ezywalkin in 1981.

This retail and office development is notable for its boldly modelled rendered concrete façade distinguished by a central projecting oriel bay rising through the intermediate four storeys of the building to a novel arrangement of arches and projecting cornices at the roof line. The ruled cement façade also features unusual floral devices in the form of suspended garlands and the name of the building (Swanston House) in raised lettering midway up. The ground floor has been extensively modified but the building is otherwise in good and largely intact condition including the upper-level timber framed windows.

The Ezywalkin Building is complementary to the significant adjoining Leviathan Building, at the Bourke Street corner, as part of a highly significant inter-war streetscape that extends down Swanston Street to the Nicholas Building at Flinders Lane.

### Contributory elements

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1921-2, and any new material added in sympathy to the original fabric it replaced.

### How is it significant?

Swanston House is significant historically and aesthetically to the Melbourne Capital City Zone.

### Why is it significant?

Swanston House is significant:

Aesthetically for its unusual modelled street façade and as a contributory part of a highly significant Edwardian-era and inter-war commercial streetscape that extends from the Leviathan Building, at the Bourke Street corner, down Swanston Street to the Nicholas Building at Flinders Lane; and

Historically, as a household name in retailing in Swanston Street when the Capital City Zone was Victoria's premier retailing centre. The building's creation also has close links to the personal history of noted businessman and rationalist, Walter Cookes.

## George Evans shop and residence row, 309-325 Swanston Street, Melbourne 3000, HO1081

### What is significant?

This two-storey shop and dwelling row is on land first purchased by Port Phillip speculators TB Payne, Hugh Glass & JS Brodie, along with their purchase of many other nearby allotments. This corner allotment to Little Lonsdale Street (CA 9/28) sold for a large £270.

In 1847-8 Hugh Glass sold this site to pioneer Port Phillip District pastoralist George Evans who mortgaged the property from 1848 to 1852. Evans then sold the property for a substantial £5500, indicating that this building row was in place. The row was described in rate records of 1851 as seven 3 and 4-room brick houses, two as shop and house, and another with a 4 stall stable.

A Launceston builder, George Evans, co-founded the settlement that became Melbourne in 1835. At his death in 1876, Evans was described as one of the 'earliest pioneers of Melbourne'.

This shop and dwelling row is designed in a rare Regency style within the Capital City Zone. With cemented façade and face brick rear walls, Regency detailing on the row includes the shell motif in the tympanum of upper-level windows (some gone), inverse scrolls either side of the parapet orb, brackets at the top of the pilaster blocks at first floor level, inverse consoles terminating pilasters above the upper-level impost line, and boldly formed scrolling to the upper-level window architraves. The row is adjacent to the significant John Knox's Church, Charles Webb's design of 1863 (replacing an earlier church) and it backs onto the important Sniders & Abrahams factory warehouse complex.

All shopfronts have been replaced and a new shopfront introduced to the Little Lonsdale Street elevation. Some shell motifs have been removed from the upper-level windows. However, sufficient original fabric remains to allow restoration of this row.

### Contributory elements

The contributory elements within this property include, but are not restricted to, external fabric from the construction date c1851, and any new material added in sympathy to the original fabric it replaced.

### How is it significant?

Evans shop and residence row is significant historically and aesthetically to the Melbourne Capital City Zone.

### Why is it significant?

The Evans shop and residence row is significant:

Historically as perhaps the earliest of its type in the Capital City Zone. The historical link with Port Phillip pioneer George Evans is also notable as one of his first major development projects in his transition from pastoralist to City developer. Evans was among the first settlers to set foot in what was to be Melbourne town in the 1830s; and

Aesthetically, for the rare Regency style cement detailing, as a precursor to the more mainstream Italian Renaissance revival of later cemented commercial façades in the Capital City Zone.

## Melbourne Democratic Club and shops & residences, 401-403 Swanston Street, Melbourne 3000, HO1082

### What is significant?

Architects Thomas Watts & Sons designed this three-storey building consisting of hall, shop and dwellings in 1890 described then as five shops and the Democratic Club rooms; the rooms were entered from a hallway at the north end of the building.

One of similar clubs formed across the nation, the Melbourne Democratic Club was formed in 1887 to provide a forum for various self education courses. The club was particularly active in the labour movement during the 1890s Depression when they acted as a vehicle for debates on how to fix the depressed Colonial economy. Indoor sport was another facet of the club's activities including national boxing championships. The aims of the club were stated in 1899 as: '(a) club, which is conducted for the political benefit enjoyment and improvement of the working classes'.

The architecture of this three storey brick and render building has been masked to an extent by the painting of the brick façade. However the cement mouldings and fenestration provide for an architecturally sophisticated Mannerist Italian Renaissance revival design with use of segmentally arched and gabled parapet pediments and acroteria on both street elevations. A parapet balustrade with unusual raised piers is set above the central Swanston Street façade pediment with other detailing including pairing of upper-level windows with attached Corinthian order pilasters, moulded architraves, deeply bracketed sills, and keystones; segmentally arched first level windows with architraves and keystones; bold vermiculated quoining at first level and smooth quoining at the second. The building makes a fine complement to the early Queen Anne revival style of the Oxford Hotel on the next corner north and is visually related to the inter-war classicism of Druids House adjoining.

The ground level to Swanston Street has been replaced except for the panelled timber door and doorway to the former club but part of the Little Latrobe Street ground level survives.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1890, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

The Democratic Club building is significant historically and aesthetically to the Melbourne Capital City Zone

### **Why is it significant?**

The Democratic Club building is significant:

Historically, as the result of an unusual commission by a private club, and intended as a vehicle for democratic activity and public education to be financed by commercial adjuncts to the building, such as the five shops. The Melbourne Democratic Club was a major venue for indoor sport, debate and public instruction of working people in Melbourne during the great Depression of the 1890s, playing a role in helping to chart recovery options for the Colony as well as promoting the cause and recreation of labourers. This was the only building erected for the club in Melbourne; and

Architecturally, as a well preserved and sophisticated stylistically as part of the shift to the brick aesthetic of the Queen Anne style via, in this case, a distinctive form of mannered Italian Renaissance revival architecture.

## **Druids House, 407-409 Swanston Street, Melbourne 3000, HO1083**

### **What is significant?**

The Druids Friendly Society was founded in England in 1781. This institution was part of the nineteenth century friendly society movement in which the members of each society provided mutual assistance in times of need in areas of insurance, pensions or savings, loans or

cooperative banking. In essence, the United Ancient Order of Druids was an early health insurance fund in which a regular, voluntary subscription entitled a member or his family to an allowance, medical treatment and medicine in the event of illness and a benefit in the event of a member's death.

Druids House, was built in 1926 as a seven storey headquarters for the Order, designed by the firm of Gibbs, Finlay, Morsby & Coates, and constructed by EA Watts. Druids House was located near to other friendly society buildings such as the Independent Order of Foresters Forester Hall in Latrobe Street and the Guild Hall and Manchester Unity Independent Order of Odd Fellows in Swanston Street. The Druids Friendly Society is still active within Victoria but has sold the Swanston Street headquarters.

Styled in the Greek Revival manner, Druids House is a unique architectural design in which the building façade serves as a physical expression of the august institution within. The street elevation takes the form of an abstracted temple front with a heavy, rusticated plinth treatment to the lowest two storeys, boldly abstracted columns with recessed window strips rising through the intermediate floors to a shallow pitched pediment device to the upper floor level. The building is further distinguished by its detailing and the sculptural relief to its summit. At the parapet centre a free-standing statue of a hooded Druid is housed within a recess as a significant and distinctive part of this building.

At ground level a major part of the original entry foyer and shopfront remain, with terrazzo and tiled floors, lift lobby, three colour Buchan marble wall facing, a significant stairway with pedestal lights, ornate metalwork, wall mounted directory cases, bronze and brass joinery and the street awning with its embossed soffit.

While temple fronted buildings are not uncommon within the Capital City Zone, the approach here is unusual for a buildings of these proportions.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1926-1927, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

Druids House is significant historically and aesthetically to the Melbourne Capital City Zone

### **Why is it significant?**

Druids House is significant:

Aesthetically, for its distinctive Greek Revival façade and associated Druid statue, designed as a direct expression of the character and ideals of the United Ancient Order of Druids. The building has a high level of integrity and finish for the exterior, lift and stair lobby; and

Historically, as symbolic of one of the invaluable friendly societies active in Victoria during early settlement providing access to health and social benefits for the community.

## **W.D. & H.O. Wills (Aust) Ltd tobacco warehouse, 411-423 Swanston Street, Melbourne 3000, HO1084**

### **What is significant?**

A prelude to construction this building was the partial collapse of the nearby reinforced concrete British-Australasian Tobacco Co building project at 435-445 Swanston Street inspiring Newspaper articles queried the use of this new construction technique for multi-storey work. The works had been designed by Francis J Davies.

The five-storey tobacco warehouse and basement at the corner of A'Beckett and Swanston Streets was erected September 1925. It was designed by the same architect, Francis J Davies, for tobacco company, W.D. & H.O. Wills (Aust.) Ltd.; the builder was Walter E. Cooper and the contract amount £39,000. The persistent use of reinforced concrete in this building is evocative of the need for fire proof construction in this industry despite the risks implied by the nearby building collapse in the same year.

The engineering was carried out by H.R. Crawford, who had designed the pioneering Snider & Abrahams building in Drewery Lane of 1908-9. The structure was the Claude Turner system of reinforcing column and slab connections, with half inch bar reinforcing rings at each chamfered column head and flat slabs beyond.

An upper level typical floor had four lifts and two concrete encased stair shafts, one serving as the lobby in the south-east corner of the building. A large men's lavatory block was near the main stairs while the 'Girl's' lavatories were in the far corner next to a single lift. At ground level six offices lined the Swanston and part of the A'Beckett Street frontages, with the entry lobby, ornamental stair and lift abutting a large strong room on the south wall. At the north-west corner was the goods entrance and there was liberal use of sliding fire shutters on fusible links throughout.

The building adopts a conservative style for an inter-war warehouse design with Edwardian Free Style pylon-towers with ox-bow parapets at either end of its otherwise plain rendered façade. It has a massive bracketed parapet cornice seemingly supported on piers that extend the height of the building, providing continuous strips for location of windows and intervening spandrel panels. The building has a similar but plainer elevation to A'Beckett Street. The imposing corner structure is realised in rendered reinforced concrete with multi-pane steel-framed windows throughout.

The building is in good and largely original condition although the cantilevering concrete canopy at the former lobby entry and associated joinery have been removed, as has the firm's name from the parapet panels at the north-west and south-east corners.

W.D. & H.O. Wills and its parent British American Tobacco were among the major tobacco companies active in Australia during the 20th century.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1924-1925, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

The W.D. and H.O. Wills building is significant historically and of aesthetic interest within the Melbourne Central Business District.

### **Why is it significant?**

The W.D. and H.O. Wills building is significant:

Historically for its long and close association with the tobacco firm W.D. and H.O. Wills within the Central Business District, as well as the controversy surrounding the architect, Davies, with another tobacco warehouse that collapsed shortly before the erection of this building. The early use of flat slab Turner reinforced construction method is also of historic interest.

The W.D. and H.O. Wills building is of interest:

Aesthetically, as a prominent, well-preserved but conservative design more typical of the Edwardian-era and hence does not achieve the local significance threshold assessed within this value but it exemplifies the building type well.

## **County Court Hotel , later Oxford Hotel, Oxford Scholar Hotel, 427-433 Swanston Street, Melbourne 3000, HO1085**

### **What is significant?**

The County Court Hotel was constructed by H Maxwell, as hotel and two shops, for a Mrs Hill in 1887 to the design of eminent architect, Charles D'Ebro, and on the site of an earlier hotel of the same name. The hotel adopted the name, Oxford Hotel, in 1892 under licensee, Mrs M Norris. This was not long after the Working Men's College had opened opposite in June 1887 to take the first students and vastly extended its role in the following year. The hotel played a key role in student social life since that date.

The building presents a well-resolved English Queen Anne Revival parapeted façade to each of its street frontages, as expressed by the use of face red brick with cemented classical mouldings in contrast to the prevailing all-rendered hotel examples that also drew on classical detailing. The design centres upon a corner entry element rising to a massive foliated, raised and gabled cement pediment at the parapet with the words 'erected 1887' in raised lettering. The parapet has a deep bracketed cornice, gablets set over façade bays, and a deep parapet entablature. Cemented red brick chimney pieces form a part of the picturesque building outline created by the gabled main pediment and parapet gablets.

The hotel ground floor retains early smooth rustication, arched window groupings within façade bays, ornate cemented architraves and the aedicules above many of the windows and doors provide for a high overall integrity for a City hotel. The upper storeys have also retained a high level of integrity with first floor level windows possessing decorative pediments while those at second floor level are simpler with a linking string mould and the signature Queen Anne scroll details to sills. New ground level openings have been created in a visually related manner along the Swanston Street north façade. A large development is underway (2011) adjoining the hotel, meaning demolition of rear service buildings.

The County Court Hotel is contemporary with another important Queen Anne pioneer design, Queen Bess Row in East Melbourne, which was built 1886-87 and designed by the Melbourne architects Tappin Gilbert & Dennehy.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1887, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

County Court Hotel, later Oxford Hotel, is significant socially and historically to the Melbourne Capital City Zone and aesthetically to Victoria.

### **Why is it significant?**

County Court Hotel, later Oxford Hotel is significant:

Aesthetically, as an early, successful and well preserved example of English Queen Anne revival as applied to a corner Capital City Zone hotel. This is exemplified by the face brickwork which accentuates, by way of contrast, the high standard of cemented mouldings. The design is a precursor to highly significant designs executed by D'Ebro immediately before and after the 1890s depression; and

Historically and socially, as a building that has served continuously as a hotel since 1887, paralleling the development of the nearby Working Men's College and attracting public memories over an extended period, as meeting and community gathering place.



## State Electricity Commission of Victoria building, later Lyle House, 22-32 William Street, Melbourne 3000, HO1086

### What is significant?

In a policy speech in Castlemaine in June 1918, (later Sir) HSW Lawson announced his Government's intention to create a State Government power system.

It quickly became clear that suitable accommodation would be required for the Melbourne staff of the Electricity Commission and in November 1920 plans were prepared for an eight storey (with more to follow) office building to be erected at the corner of William Street and Flinders Lane. This was next to the Western Market, the Melbourne Customs House, and the Port Authority Building (occupied by the SEC 1983 to 1987) as part of a government and local government building group. The building design was prepared by AR La Gerche, who was appointed architect to the Commission in November 1920 and served in that position until his retirement in August 1938.

The William Street building provided the usual clerical, administrative and engineering office areas required by a large utility, but was unique in that it housed the central control room of the Commission's power production pool. Data relating to generation and regulation was fed to the control room by land and radio lines and staff on duty would continuously regulate voltage, carry out system switching procedures, locate and rectify faults throughout the generating facilities, transmission lines, stations and substations that comprised the power production pool.

The building took the form of a large but simplified modern Commercial Palazzo form with restrained Greek revival detailing. Key features of the Commercial Palazzo style found here include the vertical tripartite division of the façade into a heavy rusticated base and neutral intermediate floors surmounted by a prominent classical cornice. Each of the two principal facades was distinguished by a central metal-framed and clad window panel rising through the full height of the intermediate floors. Two additional matching floors were added to the building 1948-1949 but few other external changes have been undertaken and the building remains in good and largely original condition. Details like the heavy panelled bronze clad door to the south William Street entry are notable.

### Contributory elements

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1921, and any new material added in sympathy to the original fabric it replaced.

### How is it significant?

State Electricity Commission of Victoria building is significant historically and aesthetically to the Melbourne Capital City Zone

### Why is it significant?

The former State Electricity Commission of Victoria building is significant:  
Aesthetically, as an early and good example of Greek Revival details applied to a Commercial Palazzo form within Melbourne's Capital City Zone; and

Historically, as one of a small number of 20th century multi-storey government offices erected in the pre World War Two era. The building has a long association with the expansion of the State Electricity Commission and development of the state power system.

## Spier and Crawford, warehouse, 259 William Street, Melbourne 3000, HO1087

### What is significant?

Wine and spirit merchants, Spier and Crawford, commissioned architect Nahum Barnet to design this four storey brick warehouse and Smith and Upton of Collingwood to build it, commencing in mid 1888. New owners, liquor merchants Fogarty and Doyle Pty Ltd, remained there into the 1960s.

The designer, Nahum Barnet, was one of the most prolific architects of the late nineteenth and early twentieth centuries. Barnet uses his favourite Victorian-era architectural vocabulary on this early commission. The English Queen Anne or Baroque period provided exaggerated classical detailing in this strongly modelled façade. The main architectural forms within the strong tripartite massing of the elevation include scrolls to the parapet, relatively restrained twin pediments beneath, and more impressive gables supported by Barnet's distinctive long consoles (see Moss White factory), near ground level. A ground floor window arch with foliated spandrels and an iron palisade fence are valuable period details.

Unlike many Capital City Zone warehouses from this period the ground level has not been drastically altered. At the rear however, the arched former loading doors are now long windows.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1889, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

Spier and Crawford's warehouse is significant historically and aesthetically to the Melbourne Capital City Zone.

### **Why is it significant?**

Spier and Crawford's warehouse is significant:

Aesthetically for its well-preserved and strong architectural expression of Baroque and English Queen Anne revival forms by the eminent architect, Nahum Barnet, and

Historically as a particularly well-preserved example of a commercial warehouse and offices long associated with the Melbourne and Victorian wine industry.

## **James White's hay and corn store, 261 William Street, Melbourne 3000, HO1088**

### **What is significant?**

This shop and dwelling was constructed in 1854-5 as, architecturally, a contiguous part of the Metropolitan Hotel (opened on this site in October 1854) but used as a separate retail shop at the south end, for James White, a hay and corn dealer.

An 1881 view shows the store with an entrance at the north end of the shop façade with a display window adjoining. The upper-level has a dressed stone string and parapet cornice mould and two double-hung sash windows each pulled half-way up; the roof, like that of the hotel, is hipped with a slate roof. The name 'A Harris' is placed above the display window and just under the parapet cornice on the upper-level: three suspended orbs denote that this was a pawn shop. Harris is noted for his house Rosaville (1882-83) now part of Medley Hall, Carlton and designed by Nahum Barnet.

The parapeted shop and dwelling is finished in dressed and tuck-pointed stone with slate to its hipped roof. The building is a typical example of a small early Victorian-era shop and residence, made distinctive by its dressed stone facade construction. The small scale of the building compared to the adjoining replacement hotel building is of note showing the evidently higher ceilings of the mid Victorian-era compared to this early colonial building.

The ground level wall has been rendered, the stone upper-level has been painted, the double-hung sash windows at the first floor have been sheeted over but their original dressed stone sills survive. The carved stone cornice and parapet are intact. Signs have been added.

Despite these largely reversible alterations and additions, the building remains legible as one of the oldest shops in Melbourne, made more distinctive by the dressed stone construction that is firmly linked with early Melbourne building. This was before the Italian influence meant cemented facades were used almost exclusively for City commercial buildings in the mid to late Victorian-era. The former hay and corn store retains its early form and much of its original detail and is generally in good condition.

### **Contributory elements**

The contributory elements within this property include, but are not restricted to, external fabric from the construction date 1854-1855, and any new material added in sympathy to the original fabric it replaced.

### **How is it significant?**

James White's hay and corn store, part of former Metropolitan Hotel, is significant historically to the Melbourne Central Business District.

### **Why is it significant?**

James White's hay and corn store, once part of the old Metropolitan Hotel, is significant: Historically as one of the oldest group of shops and dwellings within Melbourne's Central Business District, in this case the remnant of the Metropolitan Hotel development which coincided with the opening of the first Melbourne Exhibition Building once located opposite in William Street. The building's small scale juxtaposed with the later rebuilt Metropolitan Hotel adjoining, and dressed stone construction remind us of how different early colonial buildings were from those of the Victorian-era, post gold rush. The combination of a Colonial freehold shop & dwelling with a hotel development is also uncommon.

## **The Palace Theatre, 20-30 Bourke Street, Melbourne 3000, HO1088**

### **What is significant?**

Contributory elements at the Palace Theatre include:

- all existing fabric from the 1912, 1916 and 1923 works as the primary significant period, described in the Building Permit Application drawings, including theatre and remnant Edwardian-era hotel fabric;
- three-level brick building with pitched originally corrugated iron clad roof
- the rendered Moderne style 1952 upper level facade with 1923 wrought-iron balconette rail;
- the form of the cantilever 1950s canopy in Bourke Street;
- Dressing room block at the rear of the stage, with emphasis on 1920s fabric such as the stair and joinery..

### **How is it significant?**

The Palace Theatre is historically, and socially significant and of architectural interest to the City of Melbourne.

### **Why is it significant?**

#### ***For its historical significance***

The Palace Theatre (also Apollo, St James and Metro) has historical significance to the City of Melbourne, specifically the Central Business District and Bourke Street east precinct:

- As a now rare survivor of a former live theatre in the Bourke Street East theatre precinct, an area that was once the focus of Melbourne's theatre and later cinema life. Built principally for

use as a live theatre, the Palace interior is now the oldest of its type in the Melbourne CBD and provides evidence of traditional live theatre auditorium form, with its two semi-circular galleries (Dress Circle and the Upper Circle), plaster Classical ornamentation, fly tower and dressing room wing. Over the years it has entertained several generations of Melburnians with an eclectic range of entertainment—from grand opera to rock opera, via farce, magic, pantomime and plays.

- As the setting for some significant performers and performances on the Melbourne Stage. Some of the players include (in alphabetical order) David Atkins, Florence Austral, Gus Bluett, Nellie Bramley, Coral Browne, Dorothy Brunton, John Diedrich, Peter Finch, Sir Seymour Hicks, Marcia Hines, Kate Howarde, Reg Livermore, Charles Norman, Carrie Moore, Queenie Paul, Ada Reeve, Roy Rene 'Mo', Ella Shields, Terry- Thomas, George Wallace, Allan Wilkie and Strella Wilson among many others. Notable productions include the controversial plays *Children in Uniform* (1934) and *Bury the Dead* (1938), the famous Fuller Grand Opera Season (1934), Jack O'Hagan's Australian musical *Flame of Desire* (1935), and the rock musicals *Hair* (1971) and *Grease* (1972)<sup>9</sup>;
- For the gala occasions under MGM including the *Night of Stars* staged on 2 October 1959 by Stuart Wagstaff to raise funds to support Anne Hathaway, J.C. Williamson Theatres' entrant in the 'Miss Show Business of 1959' contest. Artists in the first half of the program included Evie Hayes, Will Mahoney, Graham Kennedy (Star of the Year Award 1959), Joff Ellen, Toni Lamond, Frank Sheldon, the Horrie Dargie Quintet, Robin Bailey and Richard Walker. VTT member Robert Foster was one of the dancers, and another VTT member, Ronald Folkard, was on the stage management team...
- as the venue (St James and later the Metro) for many long running motion pictures that dominated Melbourne's post second War social life as a major release house, screening *Gigi*, *Ben Hur*, *Mary Poppins* and *Doctor Zhivago*, *Gigi* and *Gone with the Wind*.

#### ***For its historical associations***

For its association with some major theatrical figures in Australia:

- with managements and lessees including Sir Ben Fuller, Stanley McKay, Harry M. Miller, Gladys Moncrieff, the National Theatre Movement, Frank Neil, New Theatre, Ernest C. Rolls, F.W.Thring and Hugh J. Ward. And Metro-Goldwyn-Mayer (MGM), which ran the theatre as a cinema from December 1940 to 1971, first as the St James and then as the Metro Bourke Street. These people are among the foremost theatrical entrepreneurs in Australian Theatre history, with particular emphasis on the overriding guidance of the Fuller family, specifically Sir Benjamin Fuller who was knighted in 1921 and helped found ABC radio in 1929 with this theatre as one of its early performance venues in 1934.
- For its close link with the highly significant Princess Theatre on the adjoining rear block, which shared the same interior designer (White), management and ownership (Ben Fuller, Fuller Brothers), and a similar performance program, with performers exchanging roles in the two theatres between shows.

#### ***The Palace site has historical interest***

- for the continuing use of the site as a place of entertainment since the 1850s, in two buildings: the Excelsior Hotel which occupied the site from 1858-1911, and the hotel parts in the present building dating from 1912.

#### ***For its architectural or aesthetic interest***

The Palace Cinema is of architectural interest to the City of Melbourne as an early but incomplete twentieth-century live theatre building interior and a well-preserved post Second War cinema façade, created once building restrictions were relaxed in Melbourne in 1953.

Architecturally, the building retains:

- The Moderne style façade street façade, well-preserved above verandah level and the work of a well-known theatre and cinema architect, H Vivian Taylor, executed in a corporate Metro style for North American firm, Metro Goldwyn Mayer.

The building is principally the work of two well-known and acclaimed Australian theatre architects, White and Taylor, while the building carcass was designed by another earlier theatre specialist, Nahum Barnet.

***For its Social significance***

The Palace Theatre is socially significant to Metropolitan Melbourne as an important place of popular entertainment in Melbourne since 1912. In the late 20<sup>th</sup> and early 21<sup>st</sup> century it has been one of Melbourne most important music and theatre venues. This has been demonstrated since the 1980s by the public reaction to the threats of demolition of the building over time, with recent 'Save the Palace' movement including multiple web entries, a protest rally outside Parliament House on 12 October 2013 and an online petition of over 25,000 'signatures'. Beyond conservation campaigns, the Palace has been remembered by writers and critics as they look back on theatre history in Australia.