

APPENDIX FOUR

**Building Identification Forms
for Proposed Notable Buildings**

Central City Heritage Study: 1992

Address: 185 - 187 A' BECKETT STREET

Title: former GRANGE LYNN FACTORY Type: FACTORY

Planning Scheme Grading: 'A' building 'B' building 'C' building

Heritage Status: Proposed HBR HBR No: () AHC Notable NTA

Conservation Plan Prepared: yes/no Date & Source:

Period:

1850-75	1876-99
<input type="checkbox"/>	<input type="checkbox"/>
1900-15	1916-25
<input type="checkbox"/>	<input type="checkbox"/>
1926-39	1940-59
<input checked="" type="checkbox"/>	<input type="checkbox"/>
1960-75	1975+
<input type="checkbox"/>	<input type="checkbox"/>



Construction Date: 1937-8

Source: see below*

Construction/Materials (if significant)

Significant/Original Design Elements: face brick (dark brown) / portholes / massing

Interior integral to significance

Architectural Integrity:

Good Fair Poor

Building Condition:

Good Fair Poor

Architect: EDWARD FIELDER BILLSON

Builder

Sympathetic Alterations:

Inappropriate Alterations:

signage	RAM
air conditioning unit	RAM

O: Reinstatement as original S: Reinstatement sympathetic alternative to the original RAM: Remove by approved method

Other Comments:

1943 additions by R.M. & M.H. King
 CAD Citation 1991 Study.

* MCC Building Permit 18986, 10.12.37.

Statement of Significance:

The factory at 185-187 A'Beckett Street is of metropolitan architectural significance as one of Melbourne's finest and most distinctive examples of inter-war factory and office design. Built in 1937-38 to designs prepared by noted architect Edward F Billson, a former pupil and associate of Walter Burley Griffin, this building exhibits an unusual marriage of International modernism with the Arts and Crafts based aesthetic of the Dutch Wendingen group. The decorative aspects of the dark brown brick facade, such as the vertical fin and rounded windows of the stairwell, are particularly noteworthy. The addition of a similarly detailed third storey by the firm of R & M King in 1943 has changed the proportions of the facade, but has detracted little from the integrity of the initial concept.

History & Description:

This factory was designed by Edward F Billson for Grange Lynne Pty Ltd as a two storey brick warehouse and factory with office front, and was built in 1937-38.¹ Billson had also built a block of flats called Grange Lynne (corner Grange Road & Lascelles Avenue) by 1936 for the same company, Grange Lynne (otherwise known as White & Gillespie).²

Billson, the first student to enrol and graduate in Architecture at the University of Melbourne, had worked in the office of Walter Burley Griffin as a student and graduate, and established his own practice in the 1920s. By the mid-1930s he was acknowledged as a leading architect on the Melbourne scene and a noted exponent both of the modern idioms emanating from Europe and America and of refined, decorative brick detailing.³ His work in the 1930s was strongly influenced by European modernism, particularly Dutch design by Willem Dudok and the Amsterdam School (Wendingen) which he had experienced first hand in 1930. In this factory the long horizontal windows and window ledges of the ground and first floors, emblematic of contemporary International modernism, were juxtaposed against porthole stairwell windows and a rounded vertical element suggestive of the romantic sculptured work of the Wendingen school. The use of dark brown textured brick reinforced the Wendingen association. The composition of the facade as a whole was distinctive for this fusion of the modern and the romantic. Although the contrast of vertical elements against horizontal had become popular by the late 1930s, other examples within the Melbourne CAD such as 546 Collins Street and 111-125 A'Beckett Street were more strongly influenced by the streamlined, polished aesthetic of International modernism.

The building behind is a standard saw-tooth roofed red brick warehouse. The addition of a third storey in 1943 by R & M King adversely affected the horizontality of the original proportions, but was otherwise sympathetic.⁴

¹ MCC building permit 18986. 10.12.37. Erection of building, £9,500

² Partially illustrated in 'Architecture in Brickwork' *Journal of the Royal Victorian Institute of Architects*, July 1936, pp 69-90; the firm is referred to as White & Gillespie in records held by Edward F Billson & Associates, architects.

³ The gables and porches of the Grange Lynne flats, 6 Grange Road, Toorak, are also notable for their fine decorative brickwork

⁴ MCC building permit 22745. 2.7.43. Alterations and additions, £2,800

Central City Heritage Study: 1992

Address: 134 - 144 BOURKE STREET

Title: HOYTS CINEMA CENTRE

Type:

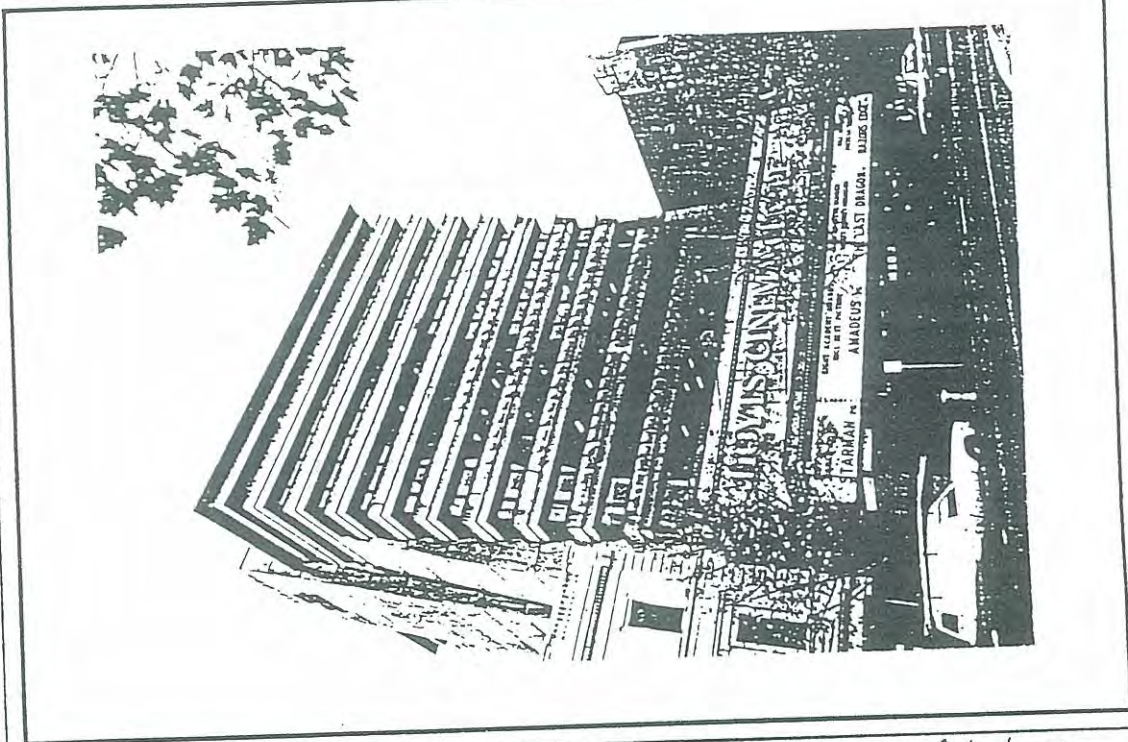
Planning Scheme Grading: 'A' building 'B' building 'C' building

Heritage Status: Proposed HBR HBR No: () AHC Notable NTA

Conservation Plan Prepared: yes/no Date & Source:

Period:

1850-75	1876-99
<input type="checkbox"/>	<input type="checkbox"/>
1900-15	1916-25
<input type="checkbox"/>	<input type="checkbox"/>
1926-39	1940-59
<input type="checkbox"/>	<input type="checkbox"/>
1960-75	1975+
<input checked="" type="checkbox"/>	<input type="checkbox"/>



Construction Date:

1966 - 69

Source:

Construction/Materials
(if significant)

off-form concrete

Significant/Original Design Elements:

off-form concrete details, extensive use of timber fleche on top of tower, pagoda form, all unusual for CAT.

Interior integral to significance

Architectural Integrity:

Good Fair Poor

Building Condition:

Good Fair Poor

Architect: PETER MULLER

Builder PRENTICE BUILDERS PTY. LTD.

Sympathetic Alterations:

Inappropriate Alterations:

Signage	RAM
lift lobby & tenancy alterations	S
cinema foyer alterations	0

O: Reinstatement as original S: Reinstatement sympathetic alternative to the original RAM: Remove by approved method

Other Comments: Supervising Architects: Bernard Evans & Partners.

Statement of Significance:

Designed in 1966 by noted Frank Lloyd Wright disciple and Sydney architect Peter Muller and completed in 1969, the Hoyts Cinema Centre, 134-144 Bourke Street, is of state significance as being the largest Frank Lloyd Wright-influenced design in central Melbourne, the largest and best detailed off-form concrete tower in the central city and also one of a small group of distinguished non-Modernist designs built in central Melbourne since 1945. The Hoyts Cinema Centre is also the architect's largest commission in Australia.

History & Description:

As part of the nationwide revival of cinema in the mid-1960s, the commissioning in 1966 by Hoyt's Theatres Ltd. of a multi-storey \$4 million "Cinema Centre" on the Bourke Street site formerly occupied by Paynes was significant. Within the space of 18 months four new theatres had opened in Melbourne and the Tivoli Theatre doomed for destruction was also reincarnated as a picture theatre.¹

The initial design for the Hoyts complex had a courtyard entry with a large tree planted in the open space between the footpath and the pagoda-like form of the building. Inside, the foyer was split level, walking half up and half down into each foyer with an escalator being provided for the highest level. When finally completed, the complex contained three cinemas and ten floors of office space.

Peter Muller achieved recognition early as a brilliant and talented young house designer with a flair for reinterpreting the organic architecture of Frank Lloyd Wright in the early 1950s. Born in 1927 and a graduate in Engineering from Adelaide University², Muller was the first Australian architect to win a Fulbright Travelling Scholarship in 1949. He graduated M.Arch. from the University of Pennsylvania in 1950 and after travelling in Europe during 1951-2, set up a highly successful practice in Sydney in November 1953.³ The Hoyts Cinema Centre was Muller's largest commission in Australia.

Along with Chancellor and Patrick's ES&A Bank, Elizabeth Street, the Hoyts Cinema Centre was noted in 1969 as showing the continuing influence of Frank Lloyd Wright in Victoria⁴. The only other comparable post-war CAD building reflecting strong Wrightian influence is the IOOF Building, a much smaller and less pretentious commission than either of the aforementioned. Indeed the Hoyts Cinema Centre is all the more significant when compared to other commercial architecture erected since 1945. It is one of the very few towers which appears to draw inspiration from the Orient and also depart from the conventional curtain wall or precast panelled facade. The massive concrete buttresses on either side of pagoda-like floors and topped by a dramatic fleche combine to create a distinctive and individualistic profile within the city. In addition, the Hoyts Cinema Centre is distinguished in Melbourne by its high level of off-form concrete detail both inside and out, its use of natural timbers (jarrah), clay tiles, an unusually sombre palette for a cinema interior but typical of the era, particularly in domestic design with a return to finishes and colours intrinsic to the materials of construction.

The interior of the tower lobby has been altered substantially and minor alterations have taken place within the cinema foyers. The exterior of the building is original except for modifications to the street canopy.

1 "Cinema Centre, Melbourne", *Architecture and Arts*, May 1966, p.22.

2 *Architecture and Arts*, July 1954, p.13.

3 *Architecture and Arts*, December 1955, p.20.

4 Peter Wille, "Frank Lloyd Wright in Victoria: one hundred years after his birth he still practises vicariously in Melbourne", *Architect*, November-December 1969, p.25.

Central City Heritage Study: 1992

Address: 219 - 225 BOURKE STREET

Title: COMMONWEALTH BANK

Type: BANK/OFFICES

Planning Scheme Grading: 'A' building 'B' building 'C' building

Heritage Status: Proposed HBR HBR No: () AHC Notable NTA

Conservation Plan Prepared: yes/no Date & Source:

Period:

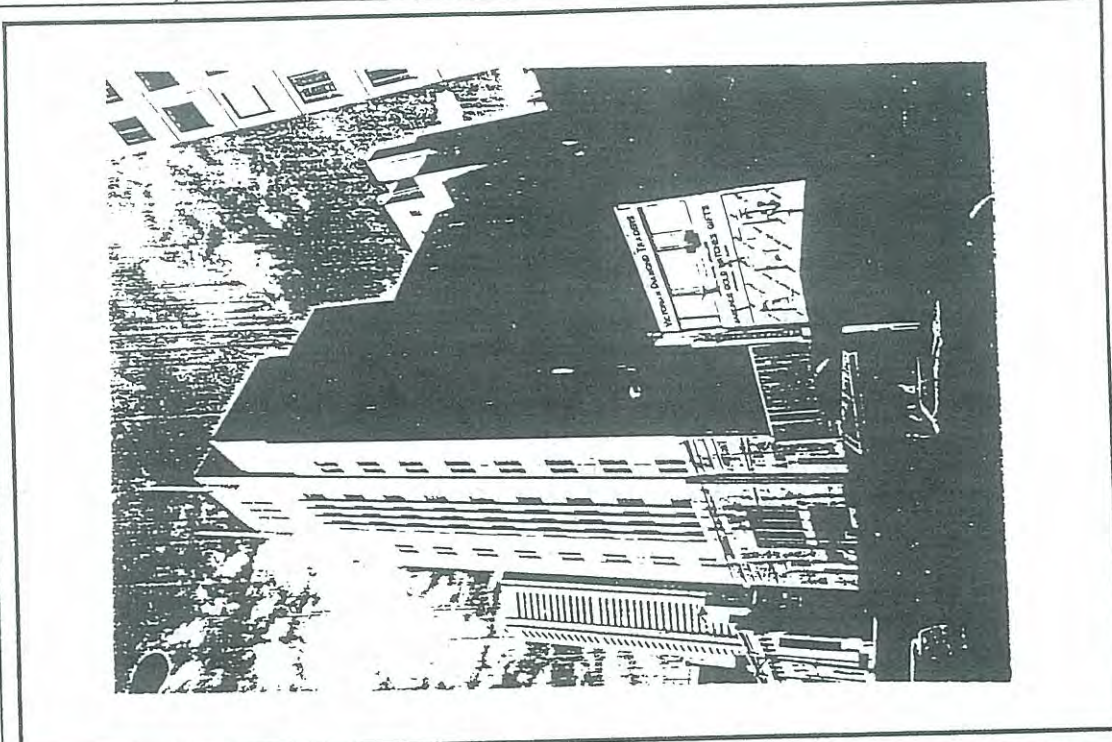
1850-75	1876-99
<input type="checkbox"/>	<input type="checkbox"/>
1900-15	1916-25
<input type="checkbox"/>	<input type="checkbox"/>
1926-39	1940-59
<input checked="" type="checkbox"/>	<input type="checkbox"/>
1960-75	1975+
<input type="checkbox"/>	<input type="checkbox"/>

Construction Date:

1939-41

Source: see over

Construction/Materials
(if significant)



Significant/Original Design Elements: *stone facing / polished granite base*
 Interior integral to significance *stone floors / finished at entry / doors to street face*

Architectural Integrity:

Good Fair Poor

Building Condition:

Good Fair Poor

Architect: COMMONWEALTH DEPT. OF WORKS

Builder LEWIS CONSTRUCTION CO.

Sympathetic Alterations:

refurbishing of upper floor interiors

Inappropriate Alterations:

<i>alterations to banking chamber</i>	S/O
<i>" " entry</i>	S/O
<i>signage</i>	RAM

O: Reinstatement as original

S: Reinstatement sympathetic alternative to the original

RAM: Remove by approved method

Other Comments:

Statement of Significance:

The Commonwealth Bank, 219-225 Bourke Street, is of regional significance as a striking, prominent and externally intact example of the inter-war vertical Streamlined Moderne mode. Designed by the Commonwealth Department of Works in 1939 and built by Lewis Construction Co. Pty Ltd over the next two years, it rose to the height limit but with an additional 12m of tower to carry lift machinery, air conditioning equipment and gravitation water supply tanks. It remains an important landmark building within the Bourke Street commercial streetscape.

History & Description:

The Commonwealth Bank, 219-225 Bourke Street, was designed by the Sydney office of the Commonwealth Department of Works and clearance of the site commenced on the site of the old Bijou Theatre in mid-1939.¹ Built by Lewis Construction Co. Pty Ltd over the next two years,² it rose to the height limit but with an additional 12m [38 feet] of tower to carry lift machinery, air conditioning equipment and gravitation water supply tanks.³

The form of the building which has its frontage to Bourke Street and a facade to the east along its entire length, is that of an austere collection of vertically accentuated abstract cubic forms reminiscent of New York skyscrapers in its stepped form at the upper levels. A polished stone base and the pale stone upper floors reinforce the building's classical severity. The exterior remains substantially intact, and the interior retains some of its original features. The banking chamber was one of the largest in Melbourne and was a striking double storey space. It has been altered in detail but retains its original layout. The rest of the interior, which was let as office space, has been substantially altered. The upper floor interiors were refurbished in 1991 and a sky bridge was constructed to connect to Council House at the rear of the site.

The Commonwealth Bank in Bourke Street is part of a collection of austere streamlined Moderne bank designs within the CAD of the 1930s which include the CBC Bank, 109-113 Collins Street (1938); Royal Banking Chambers, 287-301 Collins Street (1939-41), the facade (now demolished) of the former CBA Bank, 335-339 Collins Street (c.1936). Of all of these examples, the Commonwealth Bank is the largest and most imposing, and remains an important landmark building within the Bourke Street commercial streetscape. Its banking chamber however does not compare with the intactness of Stephenson and Turner's Royal Banking Chambers in Collins Street.

1 'Bank Premises', *Age* 16 May 1939, p 8. This article provides a drawn perspective of the proposed bank along with a brief description.
2 'New City Building', *Argus*, 16 November 1939, p 7.
3 *Age*, loc cit.

Central City Heritage Study: 1992

Address: 473 BOURKE STREET

Title: EAGLE HOUSE Type: OFFICES

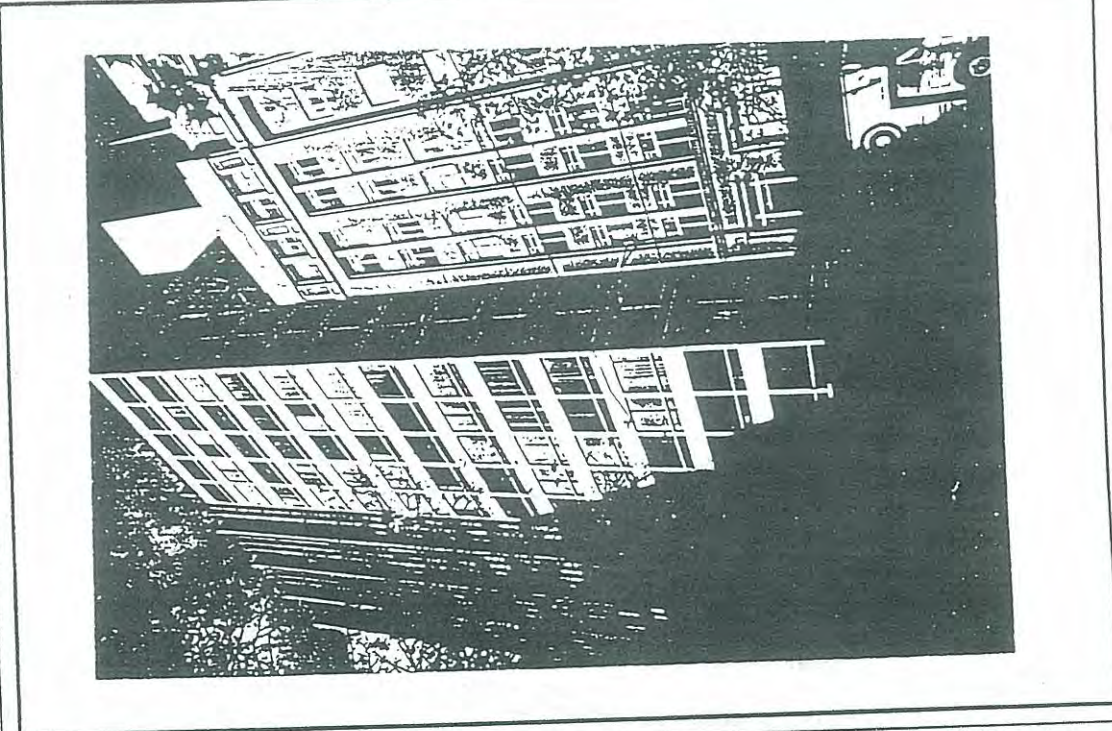
Planning Scheme Grading: 'A' building 'B' building 'C' building

Heritage Status: Proposed HBR HBR No: () AHC Notable NTA

Conservation Plan Prepared: yes/no Date & Source:

Period:

1850-75	1876-99
<input type="checkbox"/>	<input type="checkbox"/>
1900-15	1916-25
<input type="checkbox"/>	<input type="checkbox"/>
1926-39	1940-59
<input type="checkbox"/>	<input type="checkbox"/>
1960-75	1975+
<input checked="" type="checkbox"/>	<input type="checkbox"/>



Construction Date:
1970-71
Source: Zoltic Reg.

Construction/Materials
(if significant)
ALUMIN./GREEN
GLASS CURTAIN
WALL

Significant/Original Design Elements: GROUND FLOOR FOYER, EAGLE SCULPTURE, TIMBER PANELLING
ELEGANCE OF PROPORTION/DETAIL
REAR CORE TO PROVIDE NEAR FREE STANDING BOX

Interior integral to significance

Architectural Integrity:
 Good Fair Poor

Building Condition:
 Good Fair Poor

Architect: YUNCKEN FREEMAN PTY. LTD.

Builder: K.G. HOOKER PTY. LTD.

Sympathetic Alterations:

Inappropriate Alterations:

O: Reinstatement as original S: Reinstatement sympathetic alternative to the original RAM: Remove by approved method

Other Comments: 1st Alcoa of Australia Award for Architecture (1973)
RAIA Award of Merit (General Category) (1972)

References: MCC Building File 41222
National Trust File NT 6262
Graeme Butler, CAD Conservation Study Citations 1991 pp 23-24.
Architecture Today, September 1971, p.15; April 1972, p 11 December 1972/January 1973, pp.13-14; June 1973, p.4

Statement of Significance:

Built in 1970-71 and designed by architects Yuncken Freeman Pty Ltd. Eagle House, 473 Bourke Street, is of state significance as one of the finest and sophisticated examples of the development of the curtain wall in Australian commercial architecture since 1945. Glass and natural anodised aluminium sheet cladding form a sophisticated skin over the structural frame in place of the overt structural expression which had been employed in the first glass box offices such as Gilbert Court (1954-55) and the Coates Building (1957-59), both in Collins Street. In this regard, Eagle House was in Melbourne both the prototype and the best example of the refinement of contemporary American multi-storey commercial office design, inside and outside, to its simplest expression. The same firm of architects continued to develop this prototypical vocabulary with their notable BHP House (1972) and Estates House (1976) forming with other high rise towers nearby a nationally important commercial precinct. In 1972, Eagle House was awarded the RAI A Award of Merit (General Category) and in 1973 was the recipient of the first Alcoa of Australia Award for Architecture.

History & Description:

Completed in 1971, Eagle House at 473 Bourke Street was designed by architects Yuncken Freeman Pty Ltd. The building was to be the chief Australian office of the Eagle Star Insurance Co. Ltd. of Britain. The company's Australian branch was set to merge in January 1973 with the Australian branch of Pearl Assurance Co. Ltd. to form Australian Eagle Insurance Co. Ltd.¹ According to *Architecture Today*, the architects had given themselves the design target of a "13-storey building with the hard edge, precision appearance of a Swiss watch, using the natural finishes of aluminium and glass."² Significantly, Eagle House was to draw attention back to the curtain wall after almost a decade of high-rise experiment with precast concrete panelled facades. Its prefabricated ceiling to floor aluminium window frames and infill panels were attributed as being the first example of this type of construction in Australia.³ Yuncken Freeman also designed all the interior fitout and chose all furniture and fittings for Eagle House. The builders for Eagle House were K.G. Hooker Pty. Ltd.⁴

The building comprises sub-basement, basement, ground and 12 typical floors and plant room. By careful planning on the narrow site and the central placement of the service core along the western boundary, glazing was achieved to part of all four facades. The building facade was finished in natural anodised Alcoa aluminium and floor to ceiling heat absorbent plate glass. These windows were set into panels on a 2700mm horizontal module matching the prescribed minimum ceiling clearance for commercial buildings. The resulting glazed square was a key to the building's visual success because when combined with the detailing of the aluminium and glass panel into one gleaming plane denied the contemporary trend for either horizontal or vertical emphasis. At the same time, this return to the glazed box denied the Solar control was maintained by a system of internal vertical adjustable louvres. The external finish to the service core Major cost savings were effected through the use of castellated beams⁵. Mechanical duct work passed through holes in the steel beams thus giving the advantage of reducing floor-to-floor ceiling height thus reducing overall cost. Unusually on the ground floor, a staff cafeteria, conference centre and landscaping was provided, a rare gesture when ground floor office space was generally considered the most valuable in terms of leasing.

Glass and natural anodised aluminium sheet cladding formed a sophisticated skin over the structural frame in place of the overt structural expression which had been employed in the first glass box offices such as Gilbert Court (1954-55) and the Coates Building (1957-59), both in Collins Street. In this regard, Eagle House was in Melbourne, both the prototype and the best example of the refinement of contemporary American multi-storey commercial office design, inside and outside, to its simplest expression. The same firm of architects continued to develop this prototypical vocabulary with their notable BHP House (1972) and Estates House (1976) forming with other high rise towers nearby a nationally important commercial precinct.

In 1972, Eagle House was awarded the RAI A Award of Merit (General Category). The jury was to comment of the building: "This building establishes a new aesthetic for office buildings in which the office worker comes first in importance. It is one of the most attractive and elegant office buildings in Australia."⁶ In 1973, Eagle House was the recipient of the first Alcoa of Australia Award for Architecture⁷.

1 "Curtain call for curtain wall", *Architecture Today*, December 1972-January 1973, p.13

2 Ibid.

3 Ibid.

4 "Flexible system" *Architecture Today*, September 1971, p.15

5 "Efficiency is the feature", *Architecture Today*, April 1972, p.11

6 *Architect*, November/December 1972, p.18.

7 *Architecture Today*, June 1973, p.4.

Central City Heritage Study: 1992

Address: 527 - 555 BOVRKE STREET, 111 - 141 WILLIAM STREET

Title: AMP TOWER & ST. JAMES BUILDING

Type: OFFICES / RETAIL

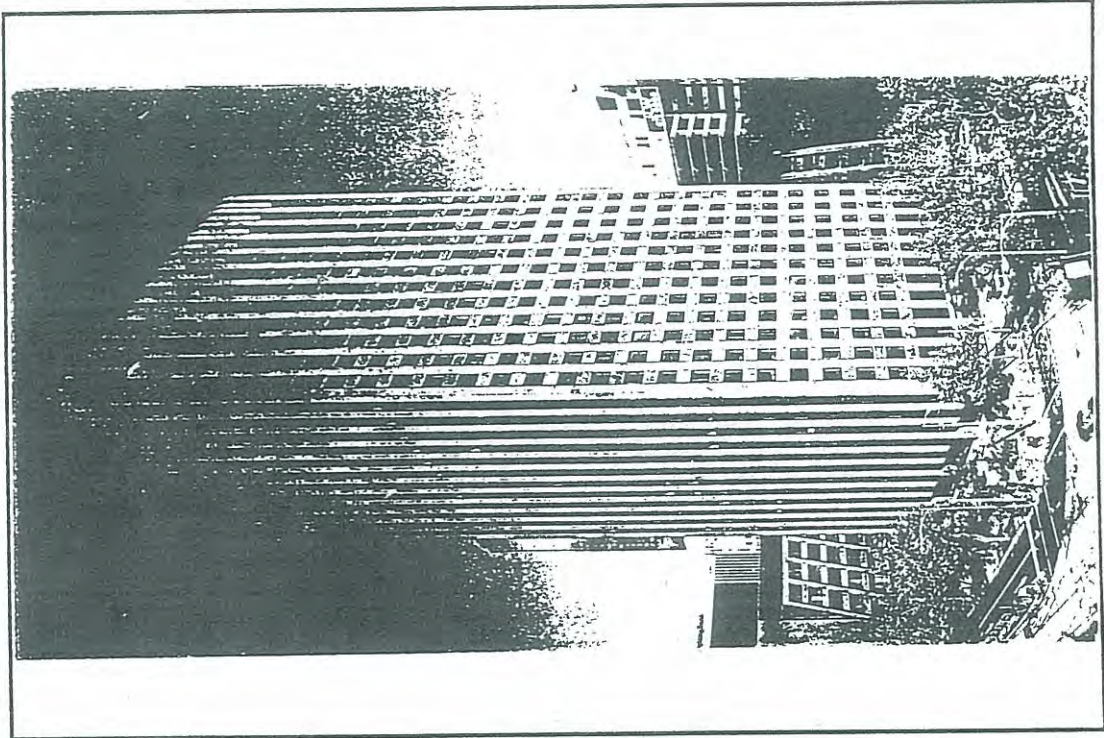
Planning Scheme Grading: 'A' building 'B' building 'C' building

Heritage Status: Proposed HBR HBR No: () AHC Notable NTA

Conservation Plan Prepared: yes/no Date & Source:

Period:

1850-75	1876-99
<input type="checkbox"/>	<input type="checkbox"/>
1900-15	1916-25
<input type="checkbox"/>	<input type="checkbox"/>
1926-39	1940-59
<input type="checkbox"/>	<input type="checkbox"/>
1960-75	1975+
<input checked="" type="checkbox"/>	<input type="checkbox"/>



Construction Date:

1965 - 69

Source: Zollic. Reg.

Construction/Materials

(if significant)

reconstructed
granite facing

Significant/Original Design Elements: - lift lobbies & tower & St. James Bldg. - mannered form of sunshading
 Interior integral to significance - also AMP Theatre.

Architectural Integrity:

Good Fair Poor

Building Condition:

Good Fair Poor

Architect: SKIDMORE OWINGS & MERRILL & BATES SMART & MCCUTCHEON

Builder E. A. WATTS

Sympathetic Alterations:

Inappropriate Alterations:

O: Reinstatement as original

S: Reinstatement sympathetic alternative to the original

RAM: Remove by approved method

Other Comments:

* NB: Clement Meadmore sculpture, "Awakening".
 * first project to enclose space with mix of high & low rise in CAD.

Statement of Significance:

Built 1965-69 to designs prepared by the international architectural firm Skidmore Owings & Merrill, and their architects in association, the Melbourne firm of Bates Smart & McCutcheon the AMP Tower and St James Building are of state significance as an important expression of monumental urban design in Victoria of the late 1960s. The regular lines of the reconstructed granite-clad 26 storey tower are boldly offset by the splayed and angled colonnade of the six storey St James Building, which forms an arcade to shops around the south and west sides of the plaza. The monumental formal qualities of the design are complemented by specially commissioned public art, most notably Clement Meadmore's 'Awakening'. The association of the complex with prominent international architects Skidmore Owings & Merrill, and with their architects in association, Bates Smart & McCutcheon, enhances this significance.

History & Description:

The [1.9 acre] site of the AMP Tower and St James Building was formerly occupied by the 1929 St James School and St James Street, the latter approached from Bourke Street through a great arch and lined with brick warehouses.¹ It was strongly associated with the adjacent original site of Old St James Cathedral, Melbourne's earliest surviving church, which had been relocated at the corner of King and Batman streets.

Planning for the complex commenced late 1963-63 with the appointment of the San Francisco office of international architectural firm Skidmore Owings & Merrill to carry out a three stage development design consisting of programme, schematic design and design development. Bates Smart & McCutcheon acted as advisers in these early stages. After design development Bates Smart & McCutcheon essentially took over the project, although Skidmore Owings & Merrill continued as consultants.²

Constructed between November 1966 and November 1969 by builder E A Watts,³ the AMP Tower and St James Building are an important example of monumental urban design in Victoria. The 26 storey tower, informed by the precedent of Eero Saarinen's CBS Tower, New York, of 1962-64, is boldly offset by the splayed and angled colonnade of the six storey St James Building, which form an arcade to shops around the south and west sides of the plaza. The tower, square in plan, is constructed of concrete encased steel, while the St James Building is of reinforced concrete.⁴ Both buildings are faced with polished panels of reconstructed granite. The incorporation of a plaza was seen as an important, though not necessarily successful,⁵ aspect of the design, and enclosed open public space of this type remains rare in Melbourne.

One contemporary summarised the controversial design in terms of the 'delicious mannerist effects that altogether distract one from the simple aesthetic of the clean and the efficient', and while noting that the buildings evoked a variety of responses, negative and positive, felt that the result was 'architects' architecture in the best sense'.⁶ The complex concrete forms and russet colour of the buildings are complemented by expatriate Australian Clement Meadmore's forecourt sculpture 'Awakening', a 'massive bent box of Corten steel',⁷ and Michael Young's untitled stainless steel sculpture in the lift foyer of the St James Building, two important examples of the uncompromisingly minimalist expression of art of the late 1960s. The cost of the project was \$20,000,000.00.⁸

The tower, plaza and arcade complex remains substantially intact externally.

1 Neville Quarry, 'A Guide to Melbourne Architecture', *Building Ideas*, March 1965, np.

2 *Architecture Today*, December 1969-January 1970, p 16

3 *Ibid*, p 17.

4 *Ibid*.

5 David Watson, *Architect*, May-June 1970, p 13.

6 *Cross-Section*, 1 December 1969, np. A contrasting negative assessment of the buildings and plaza was provided by David Watson, *op cit*, who termed the complex 'a premature grave-stone marking the last resting place of a far-from-moribund financial giant'

7 David Watson in *Architect*, May-June 1970, p 14

8 *Architecture Today*, December 1969-January 1970, p 17

Central City Heritage Study. 1992

Address: 655 - 659 BOURKE STREET

Title: former McClean Bros. & Rigg BUILDING Type: IRON MONGERY/STORE

Planning Scheme Grading: 'A' building 'B' building 'C' building
 Heritage Status: Proposed HBR HBR No:() AHC Notable NTA
 Conservation Plan Prepared: yes/no Date & Source:

Period:
 1850-75 1876-99

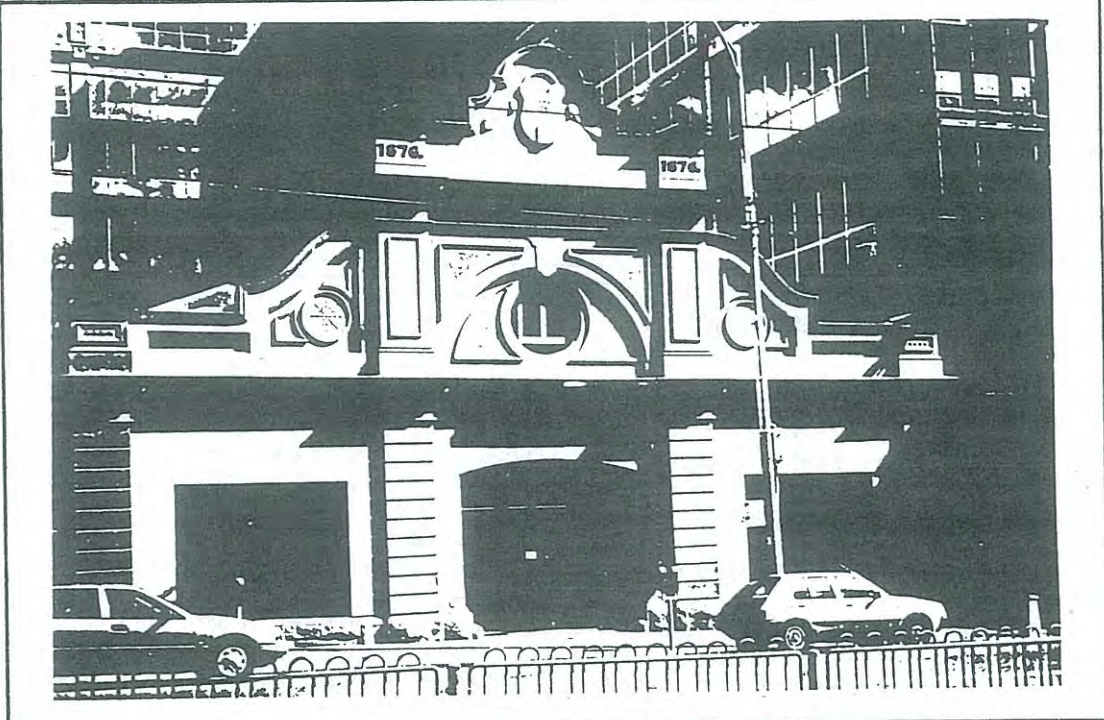
 1900-15 1916-25

 1926-39 1940-59

 1960-75 1975-

Construction Date:
 1876 - 77
 Source: * see below

Construction/Materials
 (if significant)



Significant/Original Design Elements:
 Interior integral to significance

Architectural Integrity:
 Good Fair Poor

Building Condition:
 Good Fair Poor

Architect: (poss.) MICHAEL EGAN

Builder: PETER CUNNINGHAM

Sympathetic Alterations:
 paint colours/renovations c.1990

Inappropriate Alterations:

O: Reinstatement as original S: Reinstatement sympathetic alternative to the original RAM: Remove by approved method

Other Comments:
 * Mcc Notices of Intent to Build, Winston Bruchett Index, no. 6750.

Statement of Significance:

Built in 1876-77 the former McLean Brothers and Rigg Building (later known as Hudson's Stores) at 655-659 Bourke Street is of regional significance as a typical example of an ironmongery and hardware store in the western region of Melbourne's central business district, as the premises of the largest hardware merchant organization in Victoria by 1888, and as possessing a street facade that is an inventive adaptation of classical elements and which unusually for a building of modest function foreshadowed the exuberant Boom Style classicism of the 1880s.

History & Description:

McLean Brothers & Rigg commenced building on this site in 1876, to provide warehousing for their agricultural product lines. The architect Michael Egan called for tenders on 5 May 1876 for the construction of an iron store in Bourke Street West.¹ Notice of intent was lodged to this effect on 15 May 1876 for a site in Little Collins Street West (the site extended from Bourke Street to Little Collins Street).² This building was not constructed, and instead on 13 June 1876 the builder, Peter Cunningham, lodged a notice of intent to build a store, "Walls of brick, roof of timber covered with corrugated iron. Size of store 33 feet (9.5 metres) and 58 feet (16.7 metres) over the walls", for the firm 'on Catholic Reservation'.³ This building appears to be the present building on the eastern part of the site. No mention of an architect appears in either of the two notices, but it seems likely it was Michael Egan.

In 1881-82, additions were made, designed by the architect Edward Twentyman and built by W. G. Hewitt, "in order to keep pace with trade requirements and meet the wishes of their constituents."⁴ *The Australasian* described the extensions as "A commodious, well-lighted machinery hall, 150 feet (43.2 metres) by 58 feet (16.7 metres), situated on the western side of the old building" and added that "the buildings now cover the whole area at the disposal of the firm."⁵

The facade is a three bay classically derived design. Speculation as to the identity of the designer and date of construction is not conclusive.⁶ The central bay has a semicircular lunette above the carriageway opening, with an ornamental parapet composition above. The keystone of the lunette arch carries the McLean Brothers & Rigg monogram. A moulded padlock motif with an incised crown, the brand of the company, is visible in the entablature.

Established in 1872, McLean Brothers & Rigg Limited were wholesale and retail ironmongers, general hardware and machinery importers.⁷ The firm grew rapidly being described in 1888 as "one of the most extensive and most prosperous hardware concerns in the colonies."⁸ The central business was located in Elizabeth Street, with another store at Port Melbourne. Hornsby & Sons Ltd. occupied the Bourke Street building from early this century until the 1930s when hardware merchants, Hudson's Stores became the new proprietors.

1 *The Argus*, 5 May 1876, p 2.

2 MCC Notices of intent to build, Winston Burchett Index, no. 6750.

3 *Ibid.*, no. 6787

4 *The Australasian Supplement*, 4 February 1882, p 5.

5 *Ibid.*

6 M. Lewis, Historic Buildings Council Report, October 1987, p 9. and G. Butler, CAD Conservation Study Citations 1991, City of Melbourne, p 30.

7 A. Sutherland, *Victoria and its Metropolis*, vol 2, p 570.

8 *Ibid.*

Central City Heritage Study. 1992

Address: BOWEN STREET

Title: BUILDINGS 5, 7 & 9, RMIT Type: INSTITUTIONAL/EDUCATION

Planning Scheme Grading: 'A' building 'B' building 'C' building

Heritage Status: Proposed HBR HBR No: (482) AHC Notable NTA

Conservation Plan Prepared: yes/no Date & Source:

Period:

1850-75	1876-99
<input type="checkbox"/>	<input type="checkbox"/>
1900-15	1916-25
<input type="checkbox"/>	<input type="checkbox"/>
1926-30	1940-59
<input checked="" type="checkbox"/> (5, 9)	<input checked="" type="checkbox"/> (7)
1960-75	1975-
<input type="checkbox"/>	<input type="checkbox"/>

Construction Date:

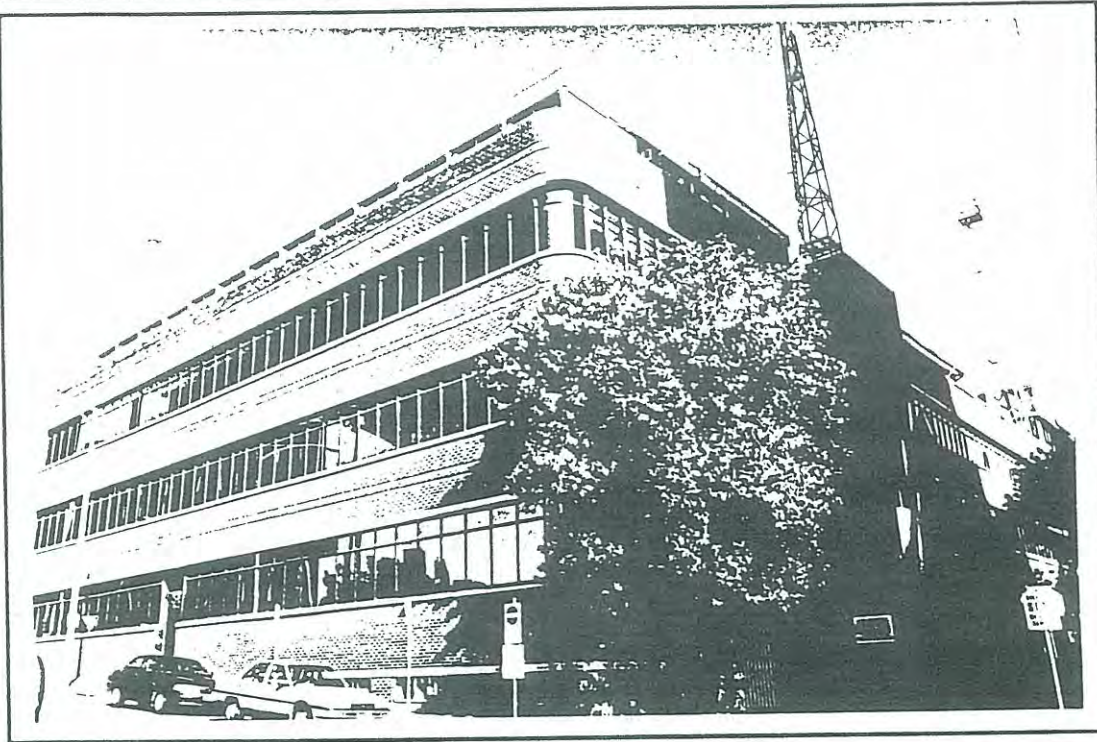
1938 (5) 1947 (7)

1937-8, 42 (9)

Source:

Construction/Materials
(if significant):

Manganese brick



Significant/Original Design Elements: - ext. lights

Interior integral to significance - interiors much altered but lift lobbies/stairs are areas where original detail/finishes occur.

<p>Architectural Integrity:</p> <p><input checked="" type="checkbox"/> Good <input type="checkbox"/> Fair <input type="checkbox"/> Poor</p>	<p>Building Condition:</p> <p><input type="checkbox"/> Good <input checked="" type="checkbox"/> Fair <input type="checkbox"/> Poor</p>
---	--

Architect: PERCY EVERETT, CHIEF ARCH., PWD. Builder:

Sympathetic Alterations:	Inappropriate Alterations:
	<u>new glazing</u> S
	<u>upper floors</u> RAM
	<u>rehabilitating of interiors</u> S

O: Reinstate as original S: Reinstate sympathetic alternative to the original RAM: Remove by approved method

Other Comments:

* relates also to Building 6, Bowen Street

- vertical accent points at each entry to building.

- unusual complex typical of Everett design vocabulary for technical schools.

Statement of Significance:

Erected over a period of ten years, the complex comprising Buildings 5 (1937-8), 7 (c. 1947) & 9 (1937-8 - 1942) of the Royal Melbourne Institute of Technology was designed within the Public Works Department under the direction of its highly regarded Chief Architect Percy Everett, and are of regional significance as a late but consistent example of the horizontal Moderne style later used for many similar technical schools. The complex forms a significant part of the Bowen Lane streetscape.

History & Description:

Building 9 of the Royal Melbourne Institute of Technology was designed within the Public Works Department at the time Percy Everett was Chief Architect,¹ and erected in two stages, the first of which was officially opened in November 1938.² Originally for use as the 'Electrical Trades School' the prominence given to radio and communication engineering by the head of the radio and electrical trades department, Ronald Mackay, led to it becoming known as the Radio School.³

Now forming a continuous facade with Buildings 5 (1937-8) & 7 (c. 1947), the first stage of Building 9 consisted of the entrance tower and the section of the building to the south. The northern section of the building, fronting Franklin Street, was constructed on the site of tennis courts and completed in 1941. The basement was also enlarged and used to accommodate facilities for the production of notes for defence training. Apparently the Radio School was an important headquarters for defence training and the extension during W.W.2 was essential. The complete building now comprised three storeys with a basement.⁴

Constructed of concrete encased steel and reinforced concrete, the building is clad with continuous bands of brick spandrel panels and windows giving it a horizontal appearance further emphasised by curved streamline corners. In direct contrast to the shining, salt-glazed, brown manganese bricks used on the main body of the building, the entrance tower is constructed of paler unglazed bricks. These bricks have also been used in two narrow indented bands that run along each of the spandrel panels (except at the base). Along with the rendered sills and window heads they further underscore the streamline form of the building. The entrance tower provides a vertical counterpoint to the building and exhibits overtones of neo-Gothicism with its use of protruding vertical fins to divide the double height window.

Although the original multi-panelled steel framed windows were replaced in 1983 with plainer reflective window panels,⁵ and a variety of small lightweight buildings have been constructed on the roof, the Moderne, horizontally-styled form of the building is still substantially intact. The original radio tower antenna can still be seen at the south end of Building 9 just before the junction with Building 7.

1 'Melbourne. The area bounded by Victoria, Spring, Lonsdale, and Swanston Sts': A Report to the Historic Buildings Preservation Council by Daryl Jackson Evan Walker Architects Pty. Ltd., no date, p.35
2 Stephen Murray-Smith and John Anthony Dare *The Tech*, Hyland House Publishing Pty. Ltd., 1987, p.238.
3 *Ibid*
4 *Ibid*, p.263
5 Notes in Historic Buildings File No 6028597

Central City Heritage Study: 1992

Address: 18 - 22 COLLINS STREET

Title: COATES BUILDING

Type: OFFICES RETAIL

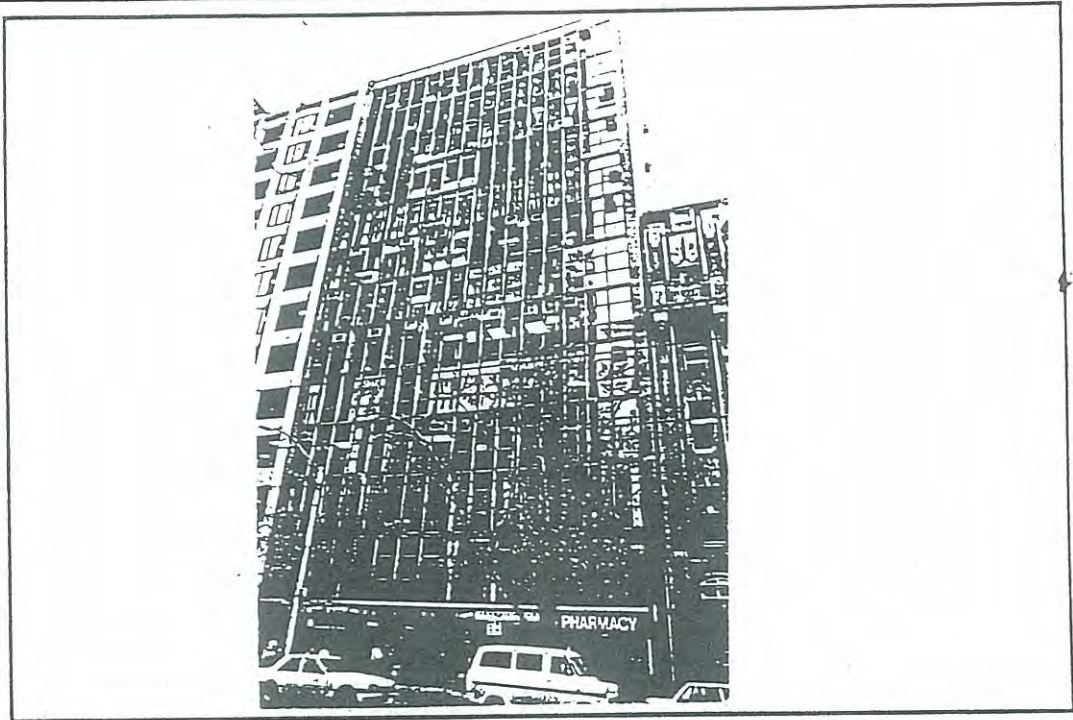
Planning Scheme Grading: 'A' building 'B' building 'C' building

Heritage Status: Proposed HBR HBR No: () AHC Notable NTA

Conservation Plan Prepared: yes/no Date & Source:

Period:

1850-75	1876-99
<input type="checkbox"/>	<input type="checkbox"/>
1900-15	1916-25
<input type="checkbox"/>	<input type="checkbox"/>
1926-39	1940-59
<input type="checkbox"/>	<input checked="" type="checkbox"/>
1960-75	1975+
<input type="checkbox"/>	<input type="checkbox"/>



Construction Date:

1957 - 59
Source: Zotic REG.

Construction/Materials

(if significant)
GLAZED CURTAIN WALL
(early example)

Significant/Original Design Elements:

Interior integral to significance

intact shop front, external column stainless steel facing, no false ceiling - simple slab edge

Architectural Integrity:

Good Fair Poor

Building Condition:

Good Fair Poor

Architect: JOHN A LA GERCHE

Builder: G. A. WINWOOD PTY LTD.

Sympathetic Alterations:

Inappropriate Alterations:

illuminated shop signage (pharmacy)	RAM
air-conditioning units to facade	RAM
lift lobby alterations	S

O: Reinstate as original

S: Reinstate sympathetic alternative to the original

RAM: Remove by approved method

Other Comments:

References National Trust File No 6251
MCC Building Application No s 31797 22 November 1957 L279 (sign) 10 September 1959
'Office Building, Melbourne' *Architecture and Arts* August 1959, pp 36-37
'Five Commercial Buildings in Melbourne' *Architecture Today* August 1960, p 24
Cross Section, No 84 October 1959
Graeme Butler, CAD Conservation Study Citations 1991 pp 37-38

Statement of Significance:

Designed in 1957 by John A La Gerche for Coates Building Ltd, the Coates Building, 18-22 Collins Street is of state architectural significance as being the second building in Melbourne to have a fully glazed and transparent multi-storey commercial curtain wall facade, and designed by the same architect as the first, Gilbert Court, 100-104 Collins Street. It is also significant as being one of two known co-operatively owned and developed multi-storey commercial buildings in the CAD.

History & Description:

Designed in 1957, the Coates Building at 18-22 Collins Street is in *Cross Section's* words "a young brother, in several senses to Gilbert Court, Melbourne's first office building to earn popular title as Glass House"¹. Both buildings earned the title, in a technical sense as well as a popular one, by being remarkable for the absence of the traditionally expected upstanding fire-retardant spandrel between floors. In addition, both buildings were promoted (i.e. developed on a co-operative basis²) rather than being commissioned. Both buildings also were the only intrusions of this sort of architecture at the east end of Collins Street until 1960 and remarkably both minimally effected the Collins Street charm with their diminutive scale and closely modulated skins.

The architect for the Coates Building and Gilbert Court (1954-55) was John A La Gerche. The builder for the Coates Building was GA Winwood Pty Ltd.³ The site, formerly occupied by three bluestone and handmade brick houses, No's 18-22 Collins Street, was purchased by the late Mr. Walter Coates (father of A.M. Coates, a Director of Coates Building Limited), at the first land sales held in Melbourne in 1840.⁴ The three houses were demolished in May 1956 and a contract was let for £600,000. Construction commenced in February 1958 and was completed in 17 months, nearly 2 months ahead of schedule.⁵

The limit height Coates Building was of steel frame construction with precast floor units and a sheer glass and aluminium curtain wall on its street facade. The building comprises a ground and twelve upper floors. As many occupants were expected to be members of the medical profession, a mechanical ventilation system was installed to enable full height partitions to be erected. Central heating was achieved by thermostatically controlled electric cables incorporated in the floor. All the windows were designed so that they could be opened and cleaned from the inside. At street level were seven shops. All of the walls of the main entrance lobby were sheeted in stove enamelled rigid stainless steel and a completely luminous ceiling immediately inside the entrance was made of contoured stainless steel and plexiglass. This interior has since been removed. La Gerche had visited the United States of America in 1957 to study the latest trends in building methods and materials and one of the outcomes of his visit was this use of stainless steel both inside and outside the building and which was believed at the time⁶ to be the first occasion of its use in Australia. The external side fins and part of the shop fronts are still sheeted in this material. The terrazzo flooring inside and outside the building is also original.

Tenants were diverse and many including a number of medical men and women, the designing architect, the Australian Geographic Society, *Walkabout* Magazine, *Readers Digest*, the forerunner of McCann Erickson advertising agents, Prestige Ltd showrooms and the Contourella Slenderizing Salon.

The National Trust Citation for the Coates Buildings summarises the contribution of the Coates Building and Gilbert Court: "they epitomised the sought-after total transparency and minimalism of the period where the cladding almost disappeared exposing the unadorned structural frame and the building occupants to honest scrutiny. No other multi-storey offices achieved this in the brief period before air-conditioning forced a modest spandrel to hide the false ceiling and facades began a practical path to less transparency, particularly to the sun's heat."⁷

¹ *Cross Section*, No 84, October 1959.

² "Five Commercial Buildings in Melbourne", *Architecture Today*, August 1960, p. 24.

³ *Cross Section*, No 84, October 1959.

⁴ "Office Building Melbourne", *Architecture and Arts*, August 1959, p. 37.

⁵ *ibid*.

⁶ *ibid*.

⁷ Graeme Butler, CAD Conservation, *Activations* 1991, p. 36.

⁸ National Trust Citation No 625.

Central City Heritage Study, 1992

Address: 00 - 04 COLLINS STREET

Title: GILBERT COURT

Type: OFFICES RETAIL

Planning Scheme Grading: A building B' building C' building

Heritage Status: Proposed HBR HBR Non AHC Notable NTA

Conservation Plan Prepared: Yes, no Date & Source:

Period:

1850-75	1876-99
1900-15	1916-25
1926-39	1940-59
	V
1960-75	1975-



Construction Date:

1954 - 5

Source: CROSS SECTION April 1954

Construction Materials

(if significant)

GLAZED CURTAIN WALL (EARLY EXAMPLE)

Significant Original Design Elements:

GLAZED CURTAIN WALL, OBSCURE GLASS PANELS, BLUE ENAMELLED METAL PANELS, FREE-STANDING ADDRESS NO., ALUMINIUM FRAMES, TERRAZZO PLINTHS TO SHOPFRONTS

Interior integral to significance

Architectural Integrity:

Good Fair Poor

Building Condition:

Good Fair Poor

Architect: JOHN A LA GERCHE

Builder: E. A. WATTS

Sympathetic Alterations:

BLUE CANVAS CANOPIES

Inappropriate Alterations:

air-conditioning units to curtain wall

RAM

O: Reinstated as original

S: Reinstated sympathetic alternative to the original

RAM: Remove by approved method

Other Comments:

with some re-signing letters of office have not been installed

References

- Cross Section, No 18 April 1954 and No 33, July 1955
- Braeme Butler, CAD Conservation Study Citations, 1991 p 42
- E. A. Guide to Victorian Architecture, Melbourne, 1956 p 36
- "Collins Street" Architecture and Arts, October 1955 pp 37-73
- George Quarry, "A guide to Melbourne architecture" Building Ideas, March 1965

Statement of Significance:

Designed by John A La Gerche and erected in 1954-55, Gilbert Court is of state significance as an early and particularly fine example of post-war international Modern commercial architecture. Its external integrity enhances this significance. Widely acclaimed at the time of its construction, it was the first true multi-storey commercial glass box built in Australia and thus the first commercial building to demonstrate the influence of the glazed curtain wall aesthetic of contemporary American commercial buildings such as Lever House, New York (1951). Gilbert Court was also the first post-war tower and curtain wall introduced to Collins Street, and remains a symbol of the recovery in commercial building in the mid-1950s, after more than a decade of stasis, and the general enthusiasm for modernisation of the city associated with preparations for the 1956 Olympics.

History & Description:

The early and mid-1950s saw an end to government control over the supply of building materials and a burst of city development after 14 years of stagnation. In April 1954, the broadsheet *Cross Section* announced that "all over Australia urban building is lazily awakening"¹. Planning for the 1956 Olympic Games was under way and the MMBW had released its 1953 master plan for the metropolis. Among the rash of projects announced at this time, Gilbert Court, at 100 Collins Street, was significant in 1955 as being the first to be finished. It was also the first post-war high-rise building to grace Collins Street.

The architect for Gilbert Court and another glass box planned for 18-22 Collins Street (1957-59), was John A La Gerche, son of the SEC Chief Architect². The builder was EA Watts, already busy on Hosie's Hotel and the Commonwealth Centre. The contract price was £243,359 with a construction time of just ten months.³ An unusual facet of this limit height building⁴, was its co-operative ownership. The company responsible for the building, Gilbert Court Pty Ltd, was formed by a number of individuals and companies so that office space could be more readily available and at a better rate for smaller firms wishing to occupy only a limited area. Tenants of the building have since included the medical profession, an insurance company and the University Club of Victoria.⁵

Industrial buildings such as the APM Boiler House, Alphington, 1954, had first tested the multi-storey all glass curtain wall, a technology which combined the contemporary obsession for absolute utility of the envelope with the desire for transparency and visible structure. Gilbert Court appears to be the first multi-storey structure in Australia to embody all of these principles, three years behind Skidmore Owings and Merrill's Lever House, New York, 1951. As *Cross Section* noted of Gilbert Court, "At least one project indicates heavily the New York influence - a box of glass here doing its best to ignore the regulation setbacks which once were affected as a skyscraper silhouette"⁶. Ten years later Neville Quarry noted that Gilbert Court was the first Melbourne building to give its occupants the sensation of standing next to floor to ceiling glass high above the street⁷.

Gilbert Court was framed in reinforced concrete with aluminium windows and spandrels. Located on the north-west corner of Collins Street and Alfred Place, the layout of the building was dictated by the fact that there was natural light on three sides. The fourth side (the west) was taken up by lifts, stairs and services. The impression of an almost totally glass box was therefore achievable. A sheer aluminium and glass curtain wall wrapped around the corner. Where the glass wall met the second escape stair on the eastern side of the building, the facade over one bay was stepped back over the four top floors to accentuate the building form as a glass prism. Hopper sashes set in the curtain wall provided alternative ventilation to the mechanical air service and obscure glazing to knee height gave privacy to the occupants. The absence of false ceilings meant there was nothing to hide and, as a result, Gilbert Court did not require the opaque spandrel panels common to most contemporary buildings. The building's external integrity is generally high, marred only by air-conditioning units which punctuate the curtain walls.

¹ *Cross Section*, No 18, April 1954.

² Jamie Butler, CAD Conservation Study Citations, 1991, p 42.

³ *Cross Section*, No 19, April 1954, and No 33, July 1955.

⁴ *A Guide to Victorian Architecture*, p 36.

⁵ "Collins Street", *Architecture and Arts*, October 1955, p 97.

⁶ *Cross Section*, No 18, April 1954.

⁷ Neville Quarry, 'A guide to Melbourne architecture', *Building*, p 63, March 1965.

Central City Heritage Study: 1992

Address: 430-444 COLLINS STREET

Title: ROYAL INSURANCE GROUP BUILDING

Type: OFFICES

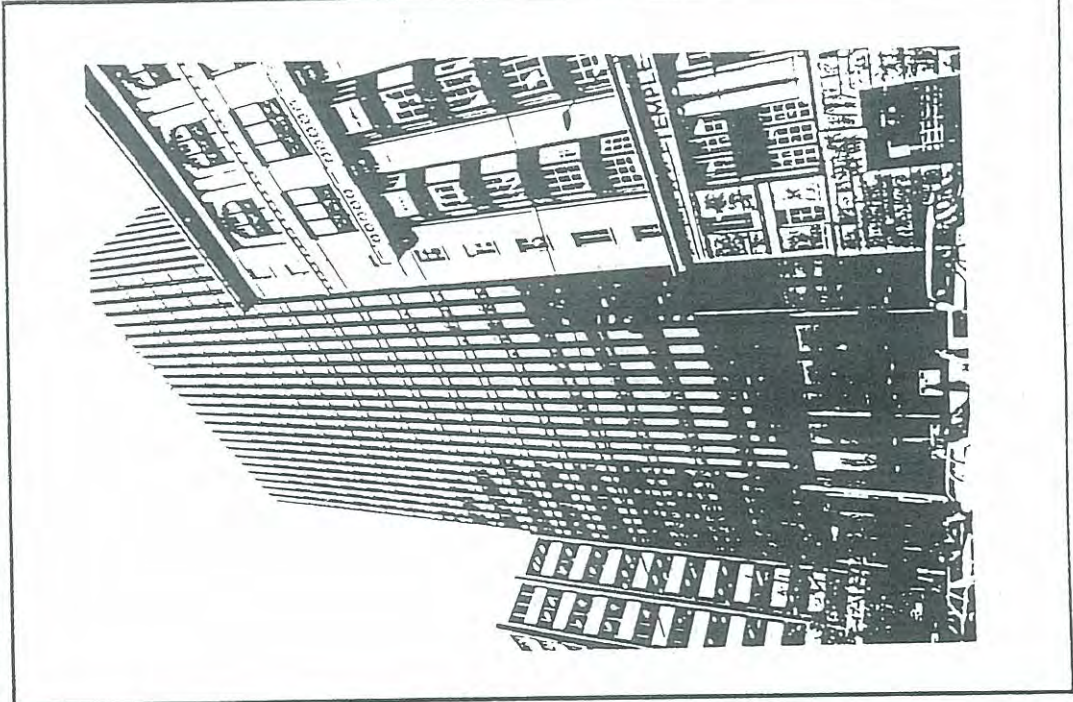
Planning Scheme Grading: 'A' building 'B' building 'C' building

Heritage Status: Proposed HBR HBR No: () AHC Notable NTA

Conservation Plan Prepared: yes/no Date & Source:

Period:

1850-75	1876-99
<input type="checkbox"/>	<input type="checkbox"/>
1900-15	1916-25
<input type="checkbox"/>	<input type="checkbox"/>
1926-39	1940-59
<input type="checkbox"/>	<input type="checkbox"/>
1960-75	1975+
<input checked="" type="checkbox"/>	<input type="checkbox"/>



Construction Date:

1962-65

Source: Zoltic Reg.

Construction/Materials
(if significant)

Precast Concrete
Window/Facade
Tinted glass

Significant/Original Design Elements: *grand floor/mezzanine fitout*
high level of detail to interior

Interior integral to significance

Architectural Integrity:

Good Fair Poor

Building Condition:

Good Fair Poor

Architect: YONCKEN FREEMAN PTY. LTD.

Builder: E.A. WATTS PTY. LTD.

Sympathetic Alterations:

Inappropriate Alterations:

O: Reinstate as original S: Reinstate sympathetic alternative to the original RAM: Remove by approved method

Other Comments: 1967 Victorian Architectural Medal (General Category)

References: Cross Section, No.148, February 1965 No. 175, May 1967
MCC Building File, No.35720
Building Lighting: Engineering, June 1966 pp 19-20
Architecture in Australia, February 1967 p 88
Graeme Butler, CAD Citations 1991 p 66
Architecture Today, February 1966 p 19
Architect March-April 1967 pp 20-21 and May-June 1967 p 15
Architecture and Arts, May 1967 p 15

Statement of Significance:

Designed in 1962 by Yuncken Freeman Architects and completed in 1965 the Royal Insurance Group Building is of state significance as architecturally being the most elegant, early pre-cast concrete clad international Modern office design in central Melbourne. The building was awarded the 1967 Victorian Architectural Medal and was the prelude to a series of significant black clad commercial buildings designed by the same architectural firm

History & Description:

The Royal Insurance Group Building at 430-444 Collins Street was designed by Yuncken Freeman Architects in 1962¹ and completed in 1965². The 18 storey building was to be the Australian headquarters of the Royal Insurance Group and was to be located on a site once occupied in 1837 by the Lamb Inn, Melbourne's first licensed premises.³ The builders were E.A. Watts Pty Ltd. Associated consultants included Frank C. Dixon, Structural Engineer, Roderick Ross and Associates, Mechanical Engineers; Lincoln Demaine and Scott, Electrical and Lift Engineers, and Rider Hunt, Quantity Surveyors.⁴ The total cost was estimated at £3 million.⁵

Set back from the street, a gesture which gave the simple black form of the building significant presence, Royal Insurance was noticeable for its complete cladding in pre-cast concrete panels finished in highly polished reconstructed black granite, pre-glazed before erection with dark thermal tinted glass. Each panel was double glazed and the glass so fitted that it was replaceable from within the building and no frame was visible externally. Though Bates Smart and McCutcheon's South British Building, 155-161 Queen Street, 1960-62 and McKay and Potter's State Insurance Building, 480-490 Collins Street, 1965 had both employed pre-cast concrete facade elements, each was architecturally undistinguished by comparison with the Royal Insurance Group Building's severe black-ribbed facade which implied a more rigorous structural rationale to its divisions. Although the intermediate ribs of each panel did not continue to the ground and hence did not perform as primary structure, they were still required for the lateral strength of each panel and enabled thickness to be reduced to the required fire-rating minimum.⁶ Inside, escalators relieved the burden of the lifts and were planned to carry 8,000 people an hour from the ground floor to the main insurance chamber on the mezzanine level. Externally this feature of the interior was expressed in a completely transparent piano nobile level contrasting with the sombre black tower hovering above. On a typical floor, all floor finishes, lighting grids with their innovative perspex diffusers⁷, and partitions were conscientiously inter-related to result in a disciplined Miesian formality similar in many respects to the office interior designs of the contemporary doyens of U.S. commercial office buildings, the architects Skidmore Owings and Merrill.

Critical reaction to the building was mixed. In 1965, *Cross Section* noted that the Royal Insurance Building, despite appearing rather grim during construction, was "realised as an architecture playing it so cool that it makes every other city building in Melbourne look like an overdressed juke box."⁸ By 1967, popular opinion as *Cross Section* then noted, "does not seem to favour the Royal, its blackness conjures up unfavourable analogies in non-architectural minds, who fail to realise that its grimness is only skin deep, and that formal dress is worn by aristocrats as well as undertakers."⁹ Professional recognition prevailed when the Royal Insurance Group Building was awarded the 1967 Victorian Architectural Medal in the category of General Building.¹⁰

¹ MCC Building File No 35720

² "Skyscraper on Historic Ground: Melbourne's first pub site serves insurance" *Building Lighting Engineering* June 1966, pp 19-20

³ *Ibid* p 19, "Head Office, Collins Street, Melbourne: Victoria for Royal Insurance Company Limited" *Architecture in Australia*, February 1967 p 88

⁴ *Cross Section*, No 148 February 1965.

⁵ *Ibid*

⁶ Graeme Butler CAD Citations 1991, p.66.

⁷ "Artificial Lighting" *Architecture Today*, February 1966 p 19

⁸ *Cross Section*, No 148 February 1965.

⁹ *Cross Section* No 175 May 1967

¹⁰ *Ibid* "Victorian Architectural Medal Awards" *Architect* March-April 1967 pp 20-21 and May-June 1967 p 15; *Architecture and Arts* May 1967 pp 8-9

Central City Heritage Study: 1992

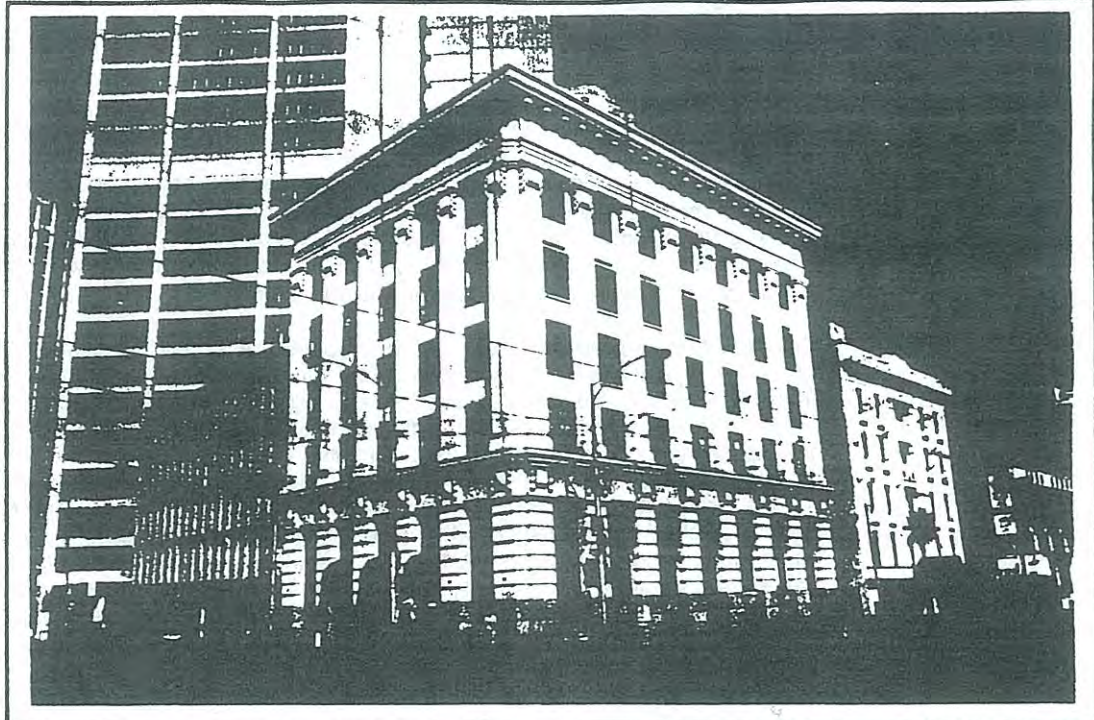
Address: 615 - 623 COLLINS STREET

Title: former STATE SAVINGS BANK OF VICTORIA Type: BANK/OFFICES

Planning Scheme Grading: 'A' building 'B' building 'C' building
 Heritage Status: Proposed HBR HBR No:() AHC Notable NTA
 Conservation Plan Prepared: yes/no Date & Source:

Period:

1850-75	1876-99
<input type="checkbox"/>	<input type="checkbox"/>
1900-15	1916-25
<input type="checkbox"/>	<input checked="" type="checkbox"/>
1926-39	1940-59
<input type="checkbox"/>	<input type="checkbox"/>
1960-75	1975+
<input type="checkbox"/>	<input type="checkbox"/>



Construction Date:
 1923
MVC Appn. 4834
 Source: 9/2/23

Construction/Materials
 (if significant)
 reinforced conc.
 frame, conc.
 encased steel cols.

Significant/Original Design Elements: cast bronze doors detail (grand floor)
 Interior integral to significance

Architectural Integrity:
 Good Fair Poor

Building Condition:
 Good Fair Poor

Architect: PECK & KEMTER

Builder: AUSTRALIAN REINFORCED CONC. ENGINEERING CO.

Sympathetic Alterations:

Inappropriate Alterations:

CANVAS AWNINGS	RAM
REPLACEMENT OF ORIG. WINDOWS TO UPPER LEVELS.	RAM

O: Reinststate as original S: Reinststate sympathetic alternative to the original RAM: Remove by approved method

Other Comments:

- Interior refurbished but ornate plaster decorated ceilings to banking chamber can be still seen through windows.
- Interior not inspected.

Statement of Significance:

Designed by Peck and Kemter for use as the Western Branch of the State Savings Bank of Victoria the building at 615-623 Collins Street was constructed in 1923 and is of regional significance as 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 1920's for financial and commercial buildings. Early and relatively conservative use of the Greek Revival style, which reached the height of its popularity in the late 1920's imparts a suitable imposing temple-like air to the almost symmetrical 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.

History & Description:

Although now no longer in existence due to its sale to the Commonwealth Bank in 1991, the State Savings Bank of Victoria was formed, almost 100 years earlier in 1896, by the amalgamation of the private Port Phillip Savings Bank. The disastrous recession in Victoria in the early 1890's, caused in part by widespread bank and finance company failures, motivated the government to legislate to fully back the new State bank and institute reforms in banking.¹

Constructed in 1923, the State Savings Bank building at 615-623 Collins Street was designed by Peck and Kemter as the bank's Western Branch.² Many branch banks, designed by a number of prominent Melbourne architectural firms, had been erected throughout the suburbs and state in the first few decades of the twentieth century but this appears to have been the first major city branch to be constructed.³ Befitting their serious financial role within the State, a restrained Renaissance Palazzo style was chosen for the facade giving the overall form an imposing monumentality; 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.'⁴ The general appearance of the rendered facade shows a disciplined approach to the detailing with less emphasis on ornament than earlier financial and commercial buildings, but with stylised elements of Greek Revival Classicism such as are also found at the Nicholas Building (1924-26) and the London Stores (1925).

Constructed of reinforced concrete, the four upper levels of the building and the double height ground floor sit on top of a rough faced granite plinth sited directly on the south-east corner of Collins and Spencer Streets. Above the plinth, piers to the double height ground level base are rusticated with clearly articulated horizontal joints contrasted with smooth rendered bands. The piers themselves are interspaced with bronze framed windows that light the former banking chamber. The entire base is capped by a frieze that features stylised head details positioned above each pier and made up of small and large hammerhead mouldings. At the skyline an exaggerated Greek Doric cornice surmounts a plain frieze and architrave to form an impressive entablature supported by four storey high piers. Each of the smoothly rendered piers is interspaced with window and spandrel panels, and features a simplified Tuscan base and a stylised capital that features the same nailhead details seen on the frieze below. The subtly curved articulation of the corner of the building has been well considered and enables each street elevation to read as a separate temple-like facade. Matching entrance doorways, reached by marble steps and placed symmetrically about the corner on each facade, further emphasise the imposing position of the building on this major city intersection.

¹ Graeme Butler, *20th Century Multi-storey Office Buildings in Melbourne*, no date, p.A2-21

² Drawings accompanying MCC Permit Application No 4834 lodged 3 February 1923.

³ Butler, *op cit*.

⁴ *The Australian Home Beautiful*, 1 August 1927, p.40.

Central City Heritage Study. 1992

Address: 7 DREWERY LANE

Title: former SNIDER ABRAHAM'S

Type: WAREHOUSE

Planning Scheme Grading: 'A' building 'B' building 'C' building

Heritage Status: Proposed HBR HBR No: (802) AHC Notable NTA

Conservation Plan Prepared: yes/no Date & Source:

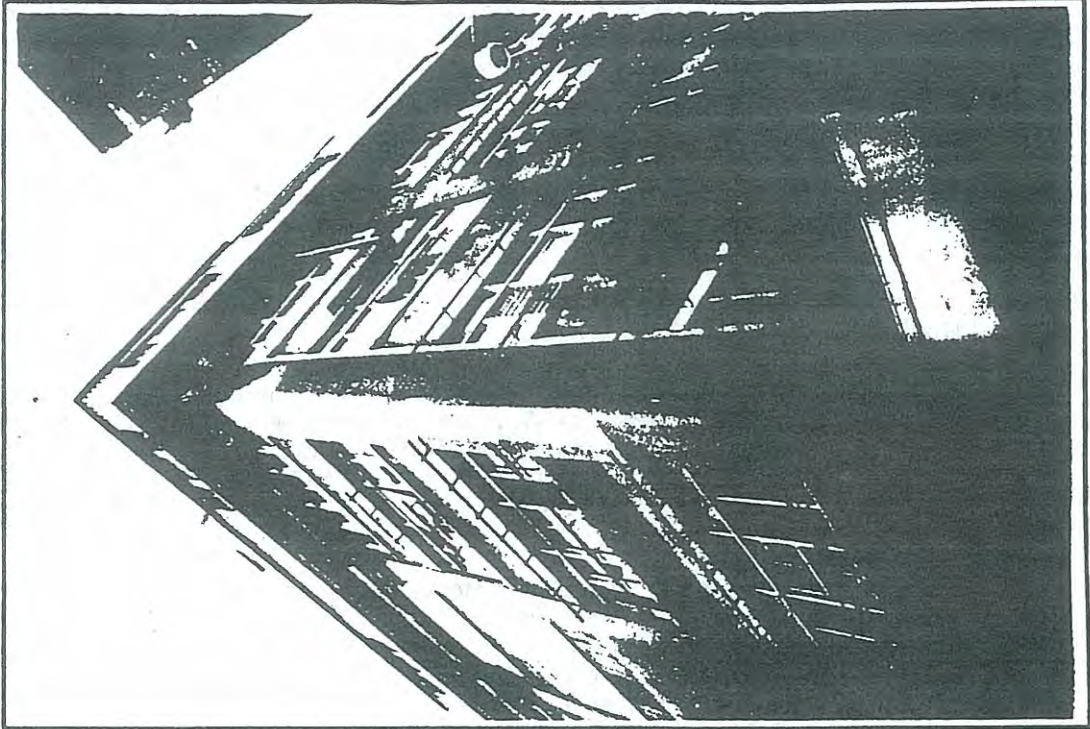
Period:

1850-75 1876-99

1900-15 1916-25

1926-39 1940-59

1960-75 1975+



Construction Date:

1908-1909

M Applic.

Source: No. 1011, 2/9/68

Construction/Materials

(if significant)

R. CONCRETE
(Turner Mushroom
System)
(FIRST EXAMP.)

Significant/Original Design Elements:

Interior integral to significance

Architectural Integrity:

Good Fair Poor

Building Condition:

Good Fair Poor

Architect: H.R. CRAWFORD

Builder H.R. CRAWFORD

Sympathetic Alterations:

Two additional stories added (1938)

Inappropriate Alterations:

several windows blocked in

S

O: Reinstatement as original

S: Reinstatement sympathetic alternative to the original

RAM: Remove by approved method

Other Comments:

Town planning permit for conversion to apartments (1993)
- still selling, building works not started.

Statement of Significance:

The former Snider & Abrahams warehouse at 7 Drewery Lane designed and constructed by engineer H R Crawford in 1908-09 is of State significance as the first example in Australia of a radical new concrete construction system from America known as the Turner Mushroom System. It is also a large, prominent and generally handsome example of an inner city industrial complex, in this case associated with the eminent Melbourne tobacco manufacturers and merchants, Snider & Abrahams.

History & Description:

The building at 7 Drewery Lane was constructed in 1908-1909 using a radical new method of reinforced concrete construction comprising thin flat slab floor plates, reinforced in four directions and supported by columns with flared 'mushroom' column heads, in this instance all octagonal in shape. Invented by the American, C.A.P. Turner, this construction system, known as the Turner Mushroom System, was employed by his Australian agent - the engineer and designer H.R. Crawford - in the design and erection of this warehouse for the established cigar and cigarette manufacturing firm, Snider and Abrahams Pty. Ltd. Plans had originally been prepared for floors in the standard concrete slab and girder system but financial considerations relating to the cost of formwork caused the abandonment of this form of construction, not long after the erection commenced, and led to the substitution of Turner's Mushroom System. Contemporary in date of construction with Turner's first use of his mushroom system in the Lindeke-Warner Building in Minnesota U.S.A., the Snider & Abrahams warehouse may well be the first extant example of this system in the world.¹

The architectural treatment of the stucco-clad facade is quite spare, featuring giant order pilasters that divide the facade into shallow bays infilled with glazing and concrete spandrel panels. The upper level of what was the original five storey building with basement features segmental arches with plain indented spandrel panels. The capitals of the pilasters are ornately foliated; fluted brackets support a plain cornice edge to the parapet.

Some time in 1922 the warehouse appears to have been sold to an E.C. Dyason who leased it to the Myer Emporium.² Dyason later sold the building to Godfrey Philips (Australia) Ltd. who, in 1938, commissioned H.R. Crawford to design and construct two additional storeys to the original five storey building with basement.³ These upper two storeys appear more classically derived in style with smooth rustication to the pilasters facing Drewery Lane and one bay on either side; these pilasters also feature fluted capitals. The simple cuboid form of the uppermost storeys, while different in articulation to the original lower storeys, is nevertheless relatively sympathetic to the overall massing of the building which remains substantially intact in form and general appearance.

For many years the building was used as a printery by Dovers, subsequently becoming known as Dovers Building.⁴ Recently, town planning and Historic Buildings Council approval was given for the conversion of the building to residential apartments, now on sale, but building works have yet to commence.⁵

1 MCC Valuation Books, Gipps Ward; MCC Records - 'Notice of Intent to Build', No. 1011, lodged 2 September 1908; *Building*, 11 June 1910, pp.57-62.; National Trust of Australia (Victoria) 'Statement of Significance' from File No.5516; Graeme Butler, *CAD Conservation Study Citations*, 1991, p.68.; Miles Lewis, *CAD Study: Notes on Buildings*, 9 July 1993.

2 MCC Valuation Books, Gipps Ward.

3 *Ibid.*; Lewis, op. cit.; MCC Permit Application No.19036, lodged 10 January 1938.

4 Sands and McDougall Post Office Directories.

5 HBC File No.605570T.

Central City Heritage Study: 1992

Address: 28-32 ELIZABETH STREET

Title: AUSTRALIAN NATIVES ASSOCIATION BUILDING

Type: OFFICES

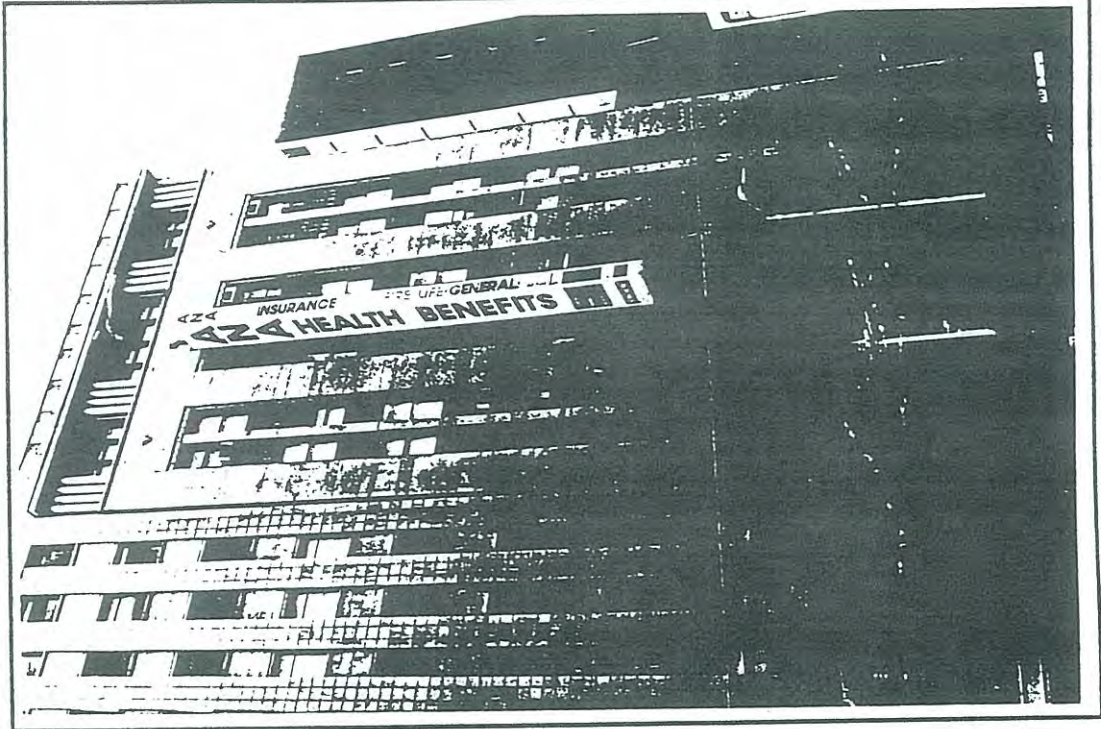
Planning Scheme Grading: 'A' building 'B' building 'C' building

Heritage Status: Proposed HBR HBR No: () AHC Notable NTA

Conservation Plan Prepared: yes/no Date & Source:

Period:

1850-75	1876-99
<input type="checkbox"/>	<input type="checkbox"/>
1900-15	1916-25
<input type="checkbox"/>	<input type="checkbox"/>
1926-39	1940-59
<input checked="" type="checkbox"/>	<input type="checkbox"/>
1960-75	1975+
<input type="checkbox"/>	<input type="checkbox"/>



Construction Date:

1938-9

Source: AGE 5/7/38

Construction/Materials

(if significant)

Significant/Original Design Elements:

Interior integral to significance

(STAIRWELLS + DETAILS)

Remodeled facade - Hawkesbury River Sandstone
blue/green faience panels featuring Australia flora & fauna

Architectural Integrity:

Good Fair Poor

Building Condition:

Good Fair Poor

Architect: MARSH & MICHAELSON

Builder W.C. BURNE & SONS

Sympathetic Alterations:

Inappropriate Alterations:

Large illuminated sign	RAM
ground floor shops altered	S
lobby/foyer altered	S

O: Reinstatement as original

S: Reinstatement sympathetic alternative to the original

RAM: Remove by approved method

Other Comments:

stairwells - flora & fauna (Aust.) to 'alustrading & detail to lift surrounds at upper levels. (rare & important)

Statement of Significance:

The Australian Native Association building at 29-32 Elizabeth Street, remodelled in 1938-39 by the architects and engineers Marsh and Michaelson is of State significance as a near original example of Jazz (Art Deco) influenced commercial design. The expressive use of Australian-inspired ornament, materials and colouring to display the strong nationalistic creed of the Association as well as the building's long-term use by the A.N.A. contributes markedly to the further significance of the building. Within the streetscape, the A.N.A. building relates well to the modern styling of the adjacent Carlow House.

History & Description:

Although the Australian Natives Association was founded in Melbourne on 24 April 1871, for almost seventy years they had no permanent location for a head office or even an administrative centre. Basically a Friendly Society, the A.N.A. was created 'to help fellow beings in times of sickness and distress' but their primary objective was to promote the welfare and advancement of Australia. The need for acquiring their own building with ample office space became more urgent as the Association grew in importance over the years.¹

In July 1938, it was noted that the A.N.A. had recently purchased a building at 28-32 Elizabeth Street for 11,000 pounds.² Previously part of the Craig Williamson Shopping Emporium, the building had been altered in 1926 with the addition of four concrete framed storeys to the original steel framed building of five storeys and basement. The facade to the taller building was then remodelled along classical Renaissance Palazzo lines with giant order Tuscan-styled pilasters.³ Following acquisition of the building, the Trustees of the A.N.A. commissioned Marsh and Michaelson, an architectural and engineering firm, to remodel the entire facade and redesign the interior.⁴ These alterations were noted, following their completion in 1939, as representing 'a type of job which is becoming important in the development of the capital cities and the major towns in Australia - the modernisation of existing buildings which are sound in construction but out-of-date in appearance and facilities.'⁵ The basement, ground floor shops and first to fifth floors were let, while the A.N.A. used the sixth to eighth floors for its offices and boardroom.

The facade as a whole clearly draws on the classical tradition, both in composition and detail, but with an overlay of stylised Jazz decoration. In accordance with their nationalistic bias, the A.N.A. required that the work be carried out entirely with Australian materials. Hawkesbury River sandstone was used to face the new facade and terracotta faience from Wunderlich was added as trim to the first and second floors and upper window spandrels, introducing a note of colour inspired by the 'green of Australian gum trees and the blue of distant mountains.'⁶ Cream coloured Wombeyan marble was used to line the floors and walls of the new ground level foyer and a red-brown granite was used as a base to the new shop fronts and as a surround to the foyer entry. Over this main entry a map of Australia can still be seen incised into the granite and carved koalas feature either side of the entry. Just above first floor level the blue-green terracotta panels feature the Australian Coat of Arms in bas-relief and ram's heads. Apart from alterations to the shops and foyer at street level, the external integrity of the facade is excellent. The canopy is an integral part of the design, and the foyers and stairwell retain much of their original fabric, occasionally featuring similar Australian motifs.

1 J. E. Menadue, *A Centenary History of the Australian Natives Association 1871-1971*, Horticultural Press Pty Ltd., Melbourne, 1971, pp 1, 3, & 329.
2 *Building*, 25 July 1938, p 56.
3 Drawings accompanying MCC Permit Application No 8311, lodged 23 February 1926.
4 Drawings accompanying MCC Permit Application No 19517, lodged 16 August 1938.
5 *Decoration and Glass*, October 1939, pp 24-26 & 59.
6 *Age*, 5 July 1938, p 11.

Central City Heritage Study: 1992

Address: 34 - 36 ELIZABETH STREET

Title: CARLOW HOUSE Type: OFFICES/RETAIL

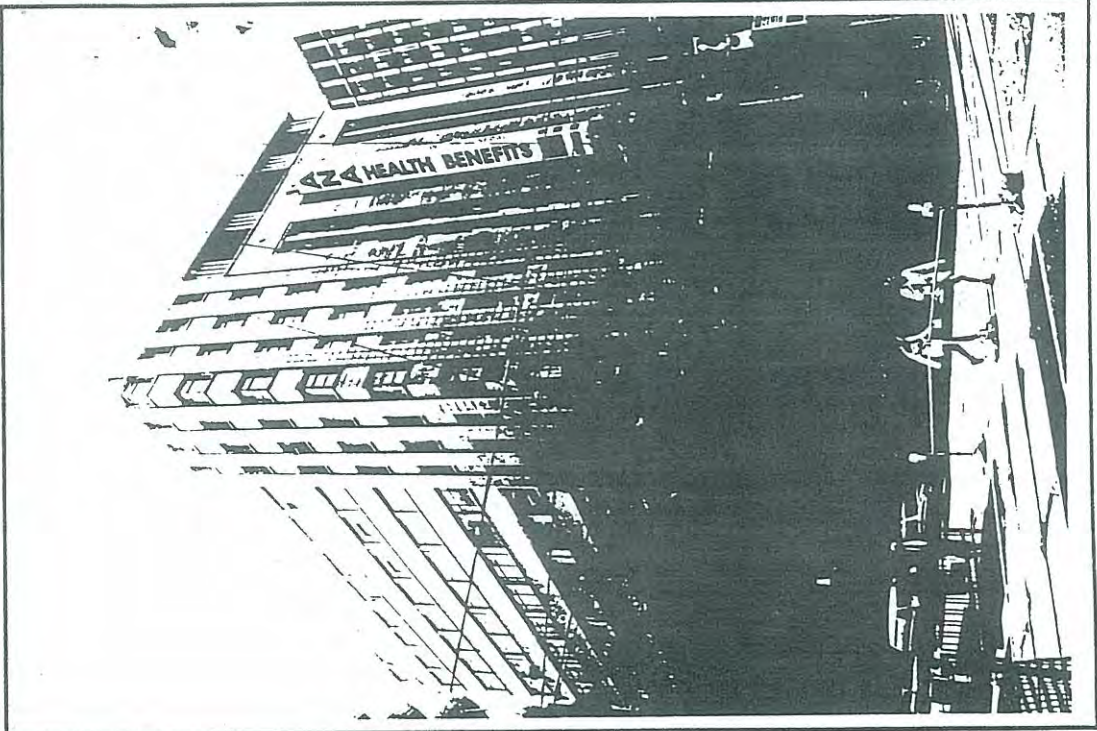
Planning Scheme Grading: 'A' building 'B' building 'C' building

Heritage Status: Proposed HBR HBR No:() AHC Notable NTA

Conservation Plan Prepared: yes/no Date & Source:

Period:

1850-75	1876-99
<input type="checkbox"/>	<input type="checkbox"/>
1900-15	1916-25
<input type="checkbox"/>	<input type="checkbox"/>
1926-39	1940-59
<input checked="" type="checkbox"/>	<input type="checkbox"/>
1960-75	1975+
<input type="checkbox"/>	<input type="checkbox"/>



Construction Date: 1938-9
 PA 19604
 Source: 29/7/38

Construction/Materials (if significant)
 steel frame
 r. concrete.

Significant/Original Design Elements: Wunderlich Terracotta facing
 Interior integral to significance (lift lobby finishes)

Architectural Integrity:
 Good Fair Poor

Building Condition:
 Good Fair Poor

Architect: HARRY A. NORRIS

Builder E.A. WATTS

Sympathetic Alterations:

Inappropriate Alterations:

ground floor shops	5

O: Reinstatement as original S: Reinstatement sympathetic alternative to the original RAM: Remove by approved method

Other Comments:
 132' limit height building.
 one of a collection of corner buildings in CAB by Harry Norris
 - f. Mitchell House, Foy & Gibsons, Nicholas Building

Statement of Significance:

Carlow House 34-36 Elizabeth Street was constructed in 1938-39 to the design of the noted inter-war architect Harry A. Norris and is of regional significance as a successful and near original commercial design in a geometric Modern style rather than the more usual streamlined Moderne. Demonstrating a skilful manipulation of verticals and horizontals, the narrow building assumes an imposing position on the south-east corner of Elizabeth Street and Flinders Lane the use of unsupported return windows to the corner of the building is unique in the C.A.D. While contextual inter-relationship in the streetscape is non-existent the adjoining A.N.A. Building is complementary with its similar narrow frontage and vertical emphasis.

History & Description:

Carlow House, 34-34 Elizabeth Street, on the corner of Flinders Lane, was designed by the architect Harry A. Norris for the Payne Estate as a speculative office building intended for letting as the showrooms and offices of indent agents and manufacturers. Unfortunately for the investors, the Post Office Directories show a grocery firm as the sole listed occupier into the 1940's. The ten-storey, 132' limit height building with basement was constructed of structural steel and reinforced concrete by E.A. Watts in 1938-39 and 'had been designed on simple lines, the basic idea being durability to reduce upkeep cost to a minimum'¹

During the 1920s and 1930s Norris was one of the most successful architects in Melbourne, specialising in slick commercial buildings as well as domestic and institutional commissions. Eclectic in his use of a broad range of architectural expressions, he must be acknowledged as one of the inter-war period's leading architectural image-makers, with notable CAD commissions such as Curtin House, the Nicholas Building, the Majorca Building, Foy & Gibson, Mitchell House and G J Coles to name a select few. The form of Carlow House is strictly geometric, in contrast to the curving lines of the slightly earlier Mitchell House (1936); a curve is used only for the canopy as it turns the corner, with a change of width, into the lane. Along the Flinders Lane frontage a horizontal emphasis is maintained by the use of rendered panels interspaced with strip windows that take advantage of the northern light. Further horizontal emphasis is added with the use of slim projecting sills and heads to the windows, and the simple capping to the parapet. Vertical mullions to the strip windows are secondary elements.

A prominent tower element, symmetrical about the corner, provides a strongly vertical counterpoint but the transition was deftly handled by Norris who extended the Flinders Lane spandrels around the corner so that they appear to run behind the narrowly-spaced piers used to vertically emphasise the tower facades. A stepped parapet, further articulated on the Elizabeth Street facade to provide the base for a flagpole, provides geometrical complexity as do the two box-like balconies. The use of unsupported return windows to the corners of the eight uppermost floors, a detail primarily seen in residential design of that era, is unique in the C.A.D.

The corner tower element, and the entire first level, is faced with Wunderlich stipple pattern biscuit coloured terracotta faience while the remaining Flinders Lane frontage is cement rendered and tinted to match the terracotta. An advertisement for 'Wunderlich Ceramic Facing', appearing some months after Carlow House was completed, extolled the virtues of their product with the declaration that 'clean lines and precision surface [sic], combined with warmth of colour that defies time and city grime, emphasise the virtues of ceramic facing.'² The upper levels and canopy remain significantly intact although the street level shops and entrance lobby have been substantially altered.

1 *Building*, 24 October 1939, pp.40-41. Drawings accompanying MCC Permit Application No 19604, lodged 29 July 1938. Sands and McDougall Post Office Directories

2 *RVA Journal of Proceedings*, December 1939/January 1940, p v

Central City Heritage Study: 1992

Address: 384 ELIZABETH STREET

Title: former BANK OF AUSTRALASIA

Type: BANK

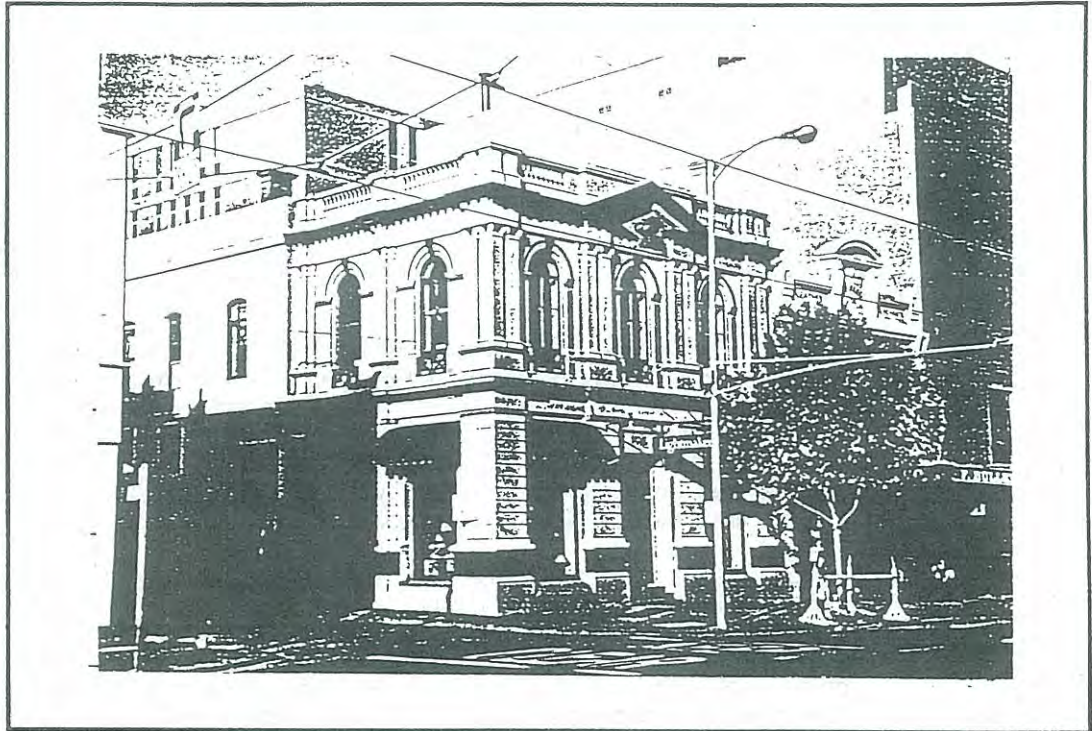
Planning Scheme Grading: 'A' building 'B' building 'C' building

Heritage Status: Proposed HBR HBR No: () AHC Notable NTA

Conservation Plan Prepared: yes/no Date & Source:

Period:

1850-75	1876-99
<input type="checkbox"/>	<input checked="" type="checkbox"/>
1900-15	1916-25
<input type="checkbox"/>	<input type="checkbox"/>
1926-39	1940-59
<input type="checkbox"/>	<input type="checkbox"/>
1960-75	1975+
<input type="checkbox"/>	<input type="checkbox"/>



Construction Date:

1883

Source: see below*

Construction/Materials
(if significant)

Significant/Original Design Elements:

Interior integral to significance

Architectural Integrity:

Good Fair Poor

Building Condition:

Good Fair Poor

Architect: REED & BARNES

Builder STEPHEN ARMSTRONG

Sympathetic Alterations:

Inappropriate Alterations:

external paint colours	0
awnings	5
upper level corner windows	0

O: Reinstatement as original

S: Reinstatement sympathetic alternative to the original

RAM: Remove by approved method

Other Comments:

* MCC Notice of Intent to Build No. 9203

Statement of Significance:

Built in 1883, the former Bank of Australasia at 384 Elizabeth Street is of regional significance as being one of the earliest trabeated Renaissance Revival branch bank designs in Victoria, and the second bank built for the Bank of Australasia in the metropolitan area. The architects for the building, Reed and Barnes (and all their later manifestations) designed near to all of the 28 known banks built for this company until 1939, including their first premises in Melbourne, the 1876 head office at 394 Collins Street

History & Description:

In 1876, the architectural firm of Reed & Barnes designed the Bank of Australasia Head Office at 394 Collins Street.¹ Until 1939, all new bank buildings were designed by the firm or its later manifestations. On 12 May 1882, the firm lodged a Notice of Intent to Build with the Melbourne City Council, describing the building at 384 Elizabeth Street as "banking premises" and listing the builder as Stephen Armstrong, Fitzgerald Street South Yarra.² The Bank of Australasia established in 1835 in London, was one of the earliest banking institutions in Melbourne having been requested by the NSW Governor, Sir Richard Bourke, to provide facilities for the Port Phillip District.³ The fledgling city had few comforts to offer the bank's managers who "had to be content to commence business in back street cottages, which also formed their dwellings"⁴

This two storey stuccoed building displays an early use in Melbourne of arcuation and trabeation employing Corinthian pilaster treatment applied to the first floor. This superimposition of the trabeated system had characterised the design of the Head Office six years previously and is seen as heralding the period of "boom classicism"⁵, a style which this 1882 design typifies. An early photograph of the building indicates that it has been substantially altered over time with the introduction of a pediment into the first floor cornice, the removal of urns from the parapet balustrading, repositioning of the door to the centre of the facade on Elizabeth Street and the replacing of panellised pilasters at ground level with smooth rustication, transforming the building from an Italian Renaissance Palazzo design into a Baroque centralised design. This may have been carried out when the bank sold the building and it was altered to its present use as a shop.

- 1 B. Trethowan, "A Study of Banks in Victoria, 1851 - 1939" for the Historic Buildings Preservation Council, December 1976, p 8.
- 2 MCC Notice of intent to build, no. 9203.
- 3 D. T. Merrett, *ANZ Bank A History of the Australia and New Zealand Banking Group Limited and its Constituents*. p 10.
- 4 *Victoria - The First Century*, Centenary Celebrations Council (Victoria). Historical Sub-committee. p 101.
- 5 Trethowan, op.cit., p 39.

Central City Heritage Study. 1992

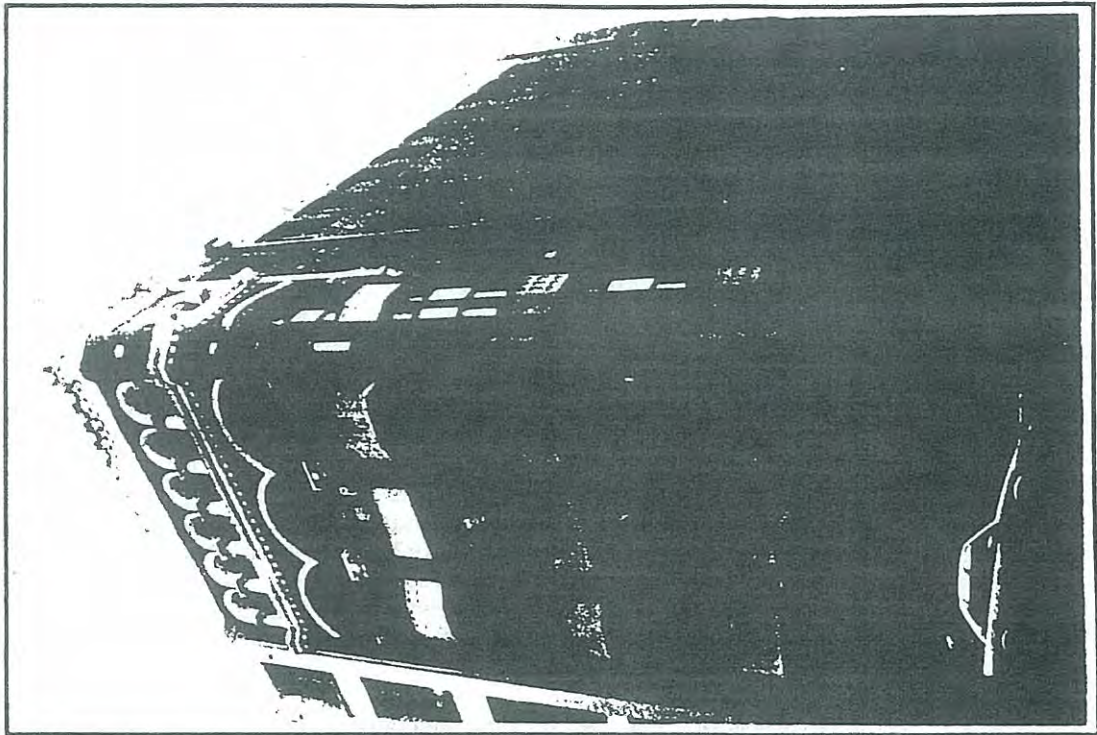
Address: 125 - 127 FLINDERS LANE

Title: HIGSON BUILDING Type: former WAREHOUSE

Planning Scheme Grading: 'A' building 'B' building 'C' building
 Heritage Status: Proposed HBR HBR No: () AHC Notable NTA
 Conservation Plan Prepared: yes/no Date & Source:

Period:

1850-75	1876-99
<input type="checkbox"/>	<input type="checkbox"/>
1900-15	1916-25
<input checked="" type="checkbox"/>	<input type="checkbox"/>
1926-39	1940-59
<input type="checkbox"/>	<input type="checkbox"/>
1960-75	1975+
<input type="checkbox"/>	<input type="checkbox"/>



Construction Date: 1912 - 1913
 Source: see below*

Construction/Materials (if significant)
 steel columns & girders
 brick infill

Significant/Original Design Elements: face brick, decorative cement render
 Interior integral to significance corner treatment

Architectural Integrity:
 Good Fair Poor

Building Condition:
 Good Fair Poor

Architect: BILLING, PECK & KEMTER

Builder BADE & CO.

Sympathetic Alterations:
 signage above entrance doorway

Inappropriate Alterations:
 ground floor windows & flinders
 some replaced S/O

O: Reinststate as original S: Reinststate sympathetic alternative to the original RAM: Remove by approved method

Other Comments:
 ground floor much altered as restaurant traders turn-over has been high.
 * Notice of intent to Build, No. 3490, 22nd July 1912, Valuations Book, La Trobe Ward, 1913.

Statement of Significance:

The Higson Building, 125-127 Flinders Lane, was designed by Billing, Peck and Kemter as a warehouse for J. Higson & Sons and was constructed in 1912. The building is of regional significance as one of the best examples of American-derived Romanesque Revival style warehouses in Melbourne. Although a late example, this building incorporates the main elements of the style in a successfully individual manner. Significantly 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 significantly to the general precinct, particularly in Flinders Lane where such warehouses were once prominent.

History & Description:

In 1912 the architectural firm Billing, Peck and Kemter designed this five-storey warehouse with basement at 125-127 Flinders Lane for the firm J. Higson and Sons, whose original premises were at 129-131 Flinders Lane. Predominantly manufacturers of leather and sporting goods, J. Higson & Sons moved across Higson Lane to the Higson Building, as their new premises was called, on the opposite corner of Flinders and Higson Lanes sometime late in 1912. They remained the major occupier for many years, sharing the building with various tenants from clothing and millinery trades.¹

Constructed of steel columns and girders and clad in red brick with cement render detailing, the front elevation to the warehouse was designed in the American-derived Romanesque Revival style. Its appearance thus exhibited what was by now an established approach to the exterior design of warehouses in Melbourne and particularly in Flinders Lane. Although a late example of this style, introduced to Melbourne by the early 1890s,² this building incorporates the main stylistic elements in a strongly individual manner and is significantly intact externally.³

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.

1 MCC Records - 'Notice of Intent to Build', No 3490, lodged 22 July 1912, MCC Valuation Books, Latrobe Ward, Sands and McDougall Post Office Directories
2 Myra Dickman Orth, 'The Influence of the "American Romanesque" in Australia', in *Journal of the Society of Architectural Historians*, March 1975, pp 3-18
3 Mahstead Plan, 1924, No 6

Central City Heritage Study. 1992

Address: 145 - 149 FLINDERS LANE

Title: former METCALFE & BARNARD WAREHOUSE

Type: former WAREHOUSE

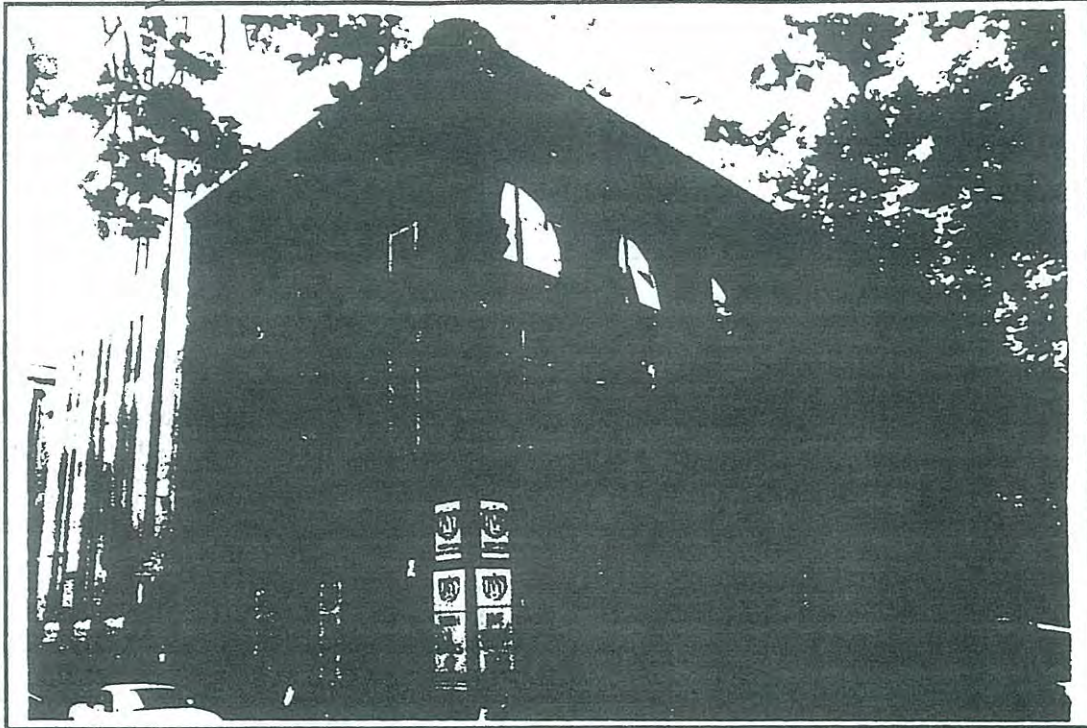
Planning Scheme Grading: 'A' building 'B' building 'C' building

Heritage Status: Proposed HBR HBR No: () AHC Notable NTA

Conservation Plan Prepared: yes/no Date & Source:

Period:

1850-75	1876-99
<input type="checkbox"/>	<input type="checkbox"/>
1900-15	1916-25
<input checked="" type="checkbox"/>	<input type="checkbox"/>
1926-39	1940-59
<input type="checkbox"/>	<input type="checkbox"/>
1960-75	1975+
<input type="checkbox"/>	<input type="checkbox"/>



Construction Date:

1901 - 1902

Source: see below

Construction/Materials

(if significant)

steel frame
brick infill

Significant/Original Design Elements: face brick

Interior integral to significance

foliage cement render detail

Architectural Integrity:

Good Fair Poor

Building Condition:

Good Fair Poor

Architect: H. W. & F. B. TOMPKINS

Builder W. MASSEY

Sympathetic Alterations:

new entrance doors

Inappropriate Alterations:

roller door (Exhibition St.)
signage attached to piers

S
RAM

O: Reinstatement as original

S: Reinstatement sympathetic alternative to the original

RAM: Remove by approved method

Other Comments:

interior completely refurbished a number of times - now the Ivy Nightclub.

'Notice of Intent', no. 8435, 24th October 1901, The Australian Leather Journal, 16/12/1901, p.507

Statement of Significance:

The former Metcalfe and Barnard warehouse at 145-149 Flinders Lane constructed in 1901-1902 is one of the earliest designs of the noted commercial architects H W and F B Tompkins and is of state significance as an early and substantially intact example of the 'Sullivan-esque' combination of American Romanesque and Art Nouveau detailing. A prominently sited corner building, the former Metcalfe and Barnard warehouse was one of the most important stylistic precedents for the numerous Edwardian warehouses characteristic of Melbourne's 'little' streets.

History & Description:

The firm Metcalfe & Barnard were manufacturer's agents and indentors who represented various firms involved in leather and associated trades, and the building at 145-149 Flinders Lane was constructed by a W. Massey as their new premises. Originally based at 237-279 Flinders Lane they moved into their new warehouse, designed by the architectural firm H.B. & F W Tompkins sometime early in 1902.¹ A trade journal in December 1901 devoted a page to description and illustration of this 'new and handsome warehouse being erected' and considered it to be 'an establishment of the most modern type [that] promises to develop into an ideal warehouse.'²

The three storey warehouse with basement is sited on the corner of Flinders Lane and Russell Street with the main entrance off Flinders Lane. The opportunity to fully exploit the possibilities offered by two street frontages resulted in the architects producing a particularly bold design using 'American Romanesque' massing combined with Art Nouveau decorative detailing, much like the buildings of the American architect, Louis Sullivan, in the late nineteenth century. An early design of the Tompkins brothers, it appears to be one of the earliest extant examples in Melbourne of this stylistic combination.

The building sits on a rough bluestone base trimmed with smooth-faced bluestone. The exterior of the ground level features paired sets of windows that are divided by a wide cement rendered post with bracketed capital used to support the plain, wide string course. Red brick giant order piers extend over the first two floor levels, terminating in full half-circle arches at the third floor level. Foliated cement ornament fills the spandrels and the pier capitals feature curvilinear decoration. The building is capped above the arcading with an ornate entablature featuring a blind mini arcade frieze and a deep cornice. At the upper part of the corner, a finely articulated, rounded red brick corner element has a turret like appearance and is capped with a tempietto-like cement finial and a flag-pole. An unusual oriel bay protrudes over the Flinders Lane entrance, extending over the first and second floors and terminating just below the entablature. Large fluted and curved brackets support the protruding base of the oriel bay, cantilevering it over the entrance doorway, and distinctive scrolling adds further decoration.

While the interior has gone through major refurbishment over the years, the exterior remains largely intact, although the name 'Metcalfe and Barnard' has been removed from the frieze panel on the Russell Street facade and the lower half of the southern-most bay of the Russell Street facade has been altered and a roller-door added.

1 Sands and McDougall Post Office Directories; MCC Records - 'Notice of Intent to Build', No.8435, lodged 24 October 1901.
2 *The Australian Leather Journal*, 16 December 1901, p 507

Central City Heritage Study. 1992

Address: 164 - 170 FLINDERS LANE

Title: former RICHARD ALLEN & SONS WAREHOUSE

Type: former WAREHOUSE

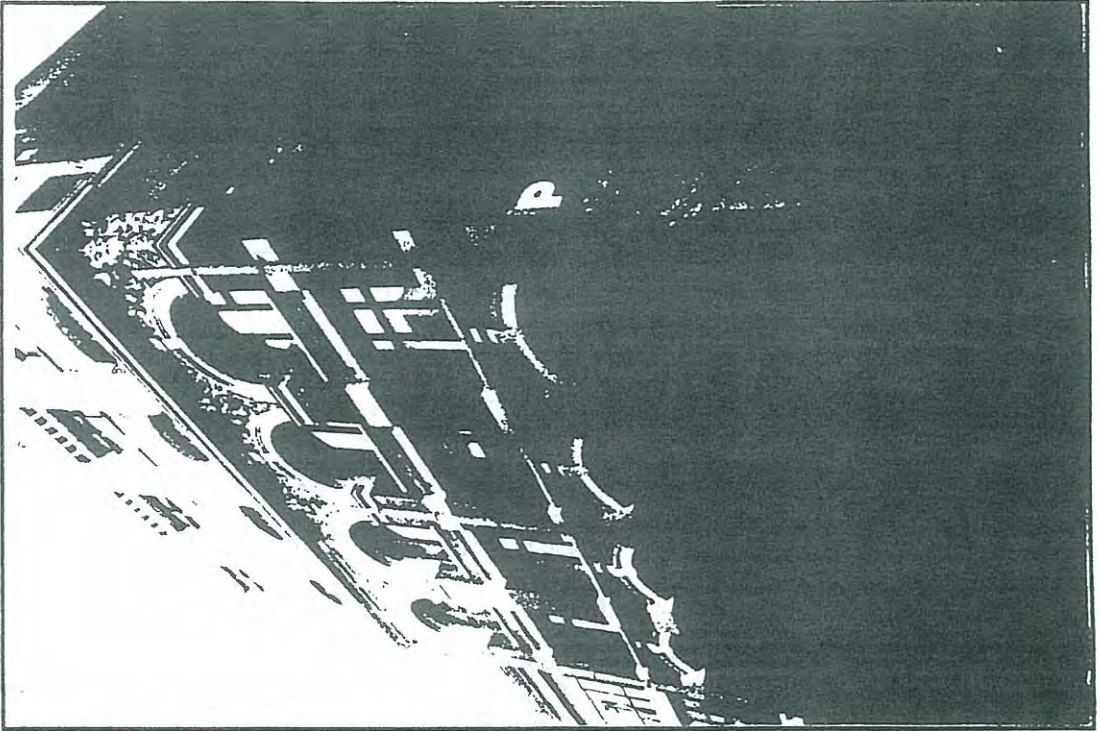
Planning Scheme Grading: 'A' building 'B' building 'C' building

Heritage Status: Proposed HBR HBR No: () AHC Notable NTA

Conservation Plan Prepared: yes/no Date & Source:

Period:

1850-75	1876-99
<input type="checkbox"/>	<input checked="" type="checkbox"/>
1900-15	1916-25
<input type="checkbox"/>	<input type="checkbox"/>
1926-39	1940-59
<input type="checkbox"/>	<input type="checkbox"/>
1960-75	1975+
<input type="checkbox"/>	<input type="checkbox"/>



Construction Date:

c. 1897-98

Source: see below*

Construction Materials

(if significant)

4th & 5th floors
rein. concrete

Significant/Original Design Elements: face brick, decorative cement render featuring lions heads with floating crowns.

Interior integral to significance

Architectural Integrity:

Good Fair Poor

Building Condition:

Good Fair Poor

Architect:

Builder

Sympathetic Alterations:

1913 - upper two storeys added

Inappropriate Alterations:

O: Reinststate as original

S: Reinststate sympathetic alternative to the original

RAM: Remove by approved method

Other Comments:

- Top two floors added - 1913
- All but front 18' demolished in 1990
- Interiors Refurbished.

*MCC Valuator's Books La Trobe Ward, The Australian Leather Journal, 16/12/1901, p. 507.

Statement of Significance:

The former Richard Allen & Sons warehouse at 164-170 Flinders Lane is of regional significance for its elegant American Romanesque and Art Nouveau detailing and as an important element within the Flinders Street warehouse precinct. Although the architect and construction date of the building have not been positively ascertained the possible first stage construction date of 1897-98 suggests that it is one of the earliest and thus more innovative examples of the type. The facade's refined decorative brickwork and render decoration are of particular note.

History & Description:

Little is known of Richard Allen and Sons Pty. Ltd. other than that they were manufacturer's agents and importers, and maintained premises at this site from at least the early 1890's. It appears that the company first tenanted a brick warehouse on this site owned by Beath and Co., later known as Beath, Schiess and Co., until some time in 1897. This building was actually situated behind a brick warehouse located directly on Flinders Lane (on the corner of Ramsden Place) also owned by Beath and Co., and in 1897 both premises were demolished and the land size consolidated to a size of 50' wide by 150' deep. By 1898 another brick warehouse measuring 58' wide by 80' with four storeys and a basement had been constructed; the remaining 70' of the depth of the site remained as land. Although building and land remained under the ownership of Beath, Schiess and Co., Richard Allen and Co. (as they were known at that time) continued on as tenants, later buying the building for 14,250 pounds in 1903. By 1899 a two-storey brick store covered part of the rear portion of the land that continued to be owned by Beath, Schiess and Co. until some time in 1906 when it was also acquired by Richard Allen, Son & Co. In 1909 the brick store was pulled down and the front building appears to have been extended to cover the full depth of the site; in 1913 an additional two floors were added.¹ An article in a trade journal in December 1901 provides fairly substantial evidence for an early construction date of 1898 with the comment that 'within a very short period Messrs. R. Allen and Co., Kornblum and Co., Bedggood and Co., Beath, Schiess and Co., and Andrews Bros., have all built, or are building, new and substantial warehouses.'²

The architect of the Richard Allen & Sons Pty. Ltd. warehouse remains unknown but its design is particularly interesting because of the use of a number of current styles in its facade - classical rustication of the cement rendered base, 'American Romanesque' arcading to the upper levels of what would have been the original building and Art Nouveau-derived foliated ornament. Constructed of red brick on a smooth faced bluestone plinth the facade is divided into four bays by giant order piers that terminate in round arches in the manner of the American Romanesque style. The piers at the lower level of the building are finished with cement render ruled into bands, and ornamented with foliated capitals. The bays feature square and segmental-arched windows separated by panels of brickwork in a basket weave pattern and the spandrels are decorated with foliated ornament and lion's heads topped by floating crowns. A cornice with small dentil mouldings separates the original part of the building from the two additional storeys. The piers to these uppermost levels are cement rendered and banded like the base, and an entablature with a bracketed architrave, a frieze featuring 'Richard Allen & Sons, Pty. Ltd.', and a simple cornice caps the building. The elevation to the side lane, once Ramsden Place, is plain brick with flat arched windows. In 1990 the building became part of the adjoining T & G. complex and all but the first eighteen metres was demolished; the remaining portion was restored and refurbished for use as offices,³ but the exterior of the building remains substantially intact.

¹ MCC Rate Book Records, Latrobe Ward; MCC Valuation Books, Latrobe Ward; Sands and McDougall Post Office Directories. Although a construction date of 1910 has been proposed for the building [Historic Buildings Council, 'C.A.D. 20th C. Buildings Typological Study 1900-1939', Meredith Gould Conservation Architects, 1992], it appears to have been built in stages from 1898-1913.

² *The Australian Leather Journal*, 16 December 1901, p. 507.

³ Melbourne Cityscope, 5 July 1990.

Central City Heritage Study: 1992

Address: 238 - 244 FLINDERS LANE

Title: FLINDERS HOUSE

Type: WAREHOUSE

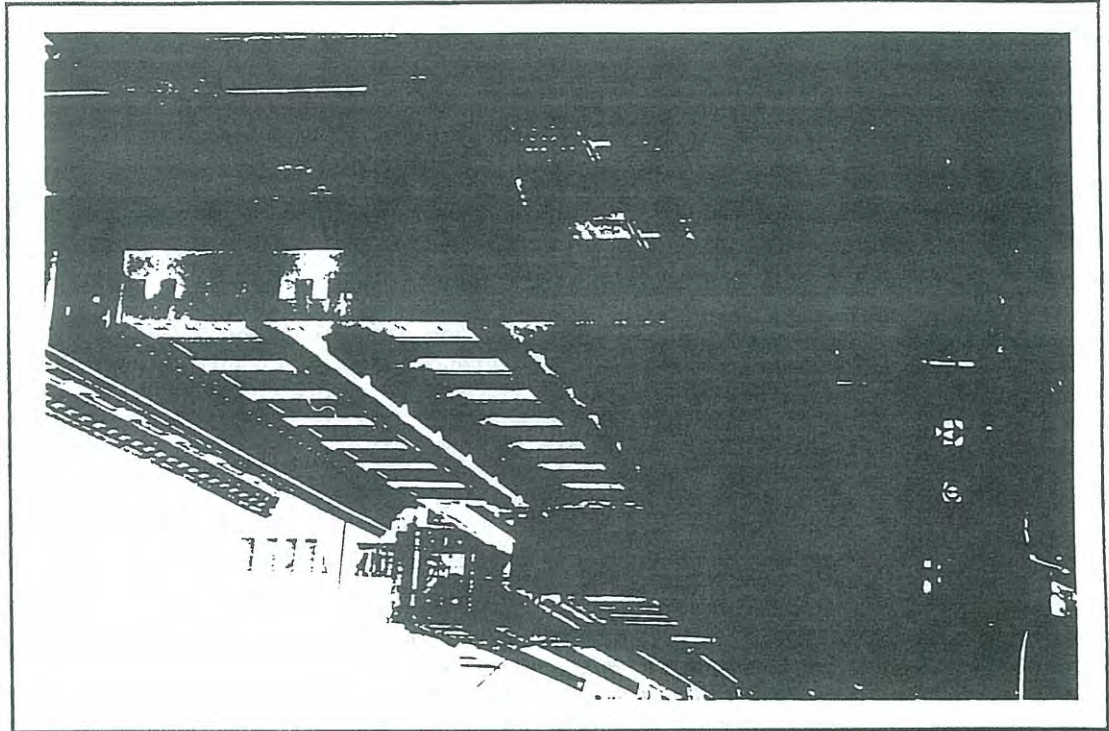
Planning Scheme Grading: 'A' building 'B' building 'C' building

Heritage Status: Proposed HBR HBR No: () AHC Notable NTA

Conservation Plan Prepared: yes/no Date & Source:

Period:

1850-75 <input checked="" type="checkbox"/>	1876-99 <input type="checkbox"/>
1900-15 <input type="checkbox"/>	1916-25 <input type="checkbox"/>
1926-39 <input checked="" type="checkbox"/>	1940-59 <input type="checkbox"/>
1960-75 <input type="checkbox"/>	1975+ <input type="checkbox"/>



Construction Date:

1869 (# 1928-9)
-70
Source:

Construction/Materials

(if significant):

Significant/Original Design Elements: *fence at ground level (#233)*

Interior integral to significance

Architectural Integrity:

Good Fair Poor

Building Condition:

Good Fair Poor

Architect: J. PLOTTEL, BUNNETT & ALSOP (1928-9)

Builder

Sympathetic Alterations:

Inappropriate Alterations:

O: Reinstate as original

S: Reinstate sympathetic alternative to the original

RAM: Remove by approved method

Other Comments:

* 1869-70: design by Charles Webb
1909 : extra story: archt: Nathaniel Billing, Son & Peck
1928-9 : alterations by J. PLOTTEL, BUNNETT & ALSOP.

Flinders House, 238-244 Flinders Lane, designed in 1869 by notable architect Charles Webb on behalf of Banks Bros Bell & Co is of metropolitan architectural significance as a fine and early example of a warehouse of Renaissance Revival expression in Flinders Lane. Alterations undertaken in 1928 by J Plottel, Bunnett & Alsop on behalf of the then owners, Marks & Saulwick, included refacing the base of the facade and introducing an arcade and are of substantial interest for their distinctive and boldly prismatic Jazz expression. Flinders House is of historical significance as a major warehouse and arcade in Flinders Lane, the traditional heart of the clothing and fabric industry in Melbourne, which has been owned and occupied by a succession of companies involved with this sphere of commerce. As such, Flinders House is an important and integral part of the architectural and cultural landscape of this warehouse precinct.

History & Description:

The large building at 238-244 Flinders Lane, now known as Flinders House and incorporating Flinders Way, was originally built as a five storey warehouse for Banks Bros. Bell & Co, warehousemen. Designed by notable Melbourne architect Charles Webb and built by Turnbull & Dick, it was completed in 1869-70.¹ The resulting building was among the first warehouses in Melbourne to cast aside the traditionally utilitarian warehouse expression of simple, relatively unadorned basalt and brick in favour of a more decorative, Renaissance Revival expression. A further storey was added on behalf of Banks & Co in 1909 to designs prepared by Nathaniel Billing, Son & Peck,² and this was designed as a small attic storey above the existing cornice, complimenting the existing classical expression. Around 1910 the warehouse was occupied by Sargood & Co.

Further alterations were undertaken in 1928-29 by J Plottel, Bunnett & Alsop on behalf of the then owners, Marks & Saulwick.³ These works included a dramatic remodelling of the ground floor, introducing a shopping arcade through the centre of the building and completely refacing the base of the facade with an exotic Jazz (Art Deco) confection of faience. A proposed 'Physical Culture School', comprising male and female gymnasias and associated facilities on the top floor, was not built. The designs were prepared on the basis that Kayser would become the major tenants, and the building was to be called Kayser House,⁴ but this arrangement apparently came to nothing and the plans were altered to accommodate Marks & Saulwick as the major occupiers. At the completion of these works the building became known as Flinders House, with the arcade known as Flinders Way. In accordance with the dominant character of Flinders Lane as the centre of the clothing and fabric trade in Melbourne, the building was occupied by milliners, furriers, silk merchants and wool merchants, as well as Marks & Saulwick, hosiers.⁵

The building remains largely externally intact to this inter-war phase, although one of the shopfronts has been replaced and the other altered in some details. The 1928 arcade retains most of its original shopfronts but has lost its terrazzo floor.⁶

- 1 *Argus*, 23 March 1869, p 3. Charles Webb calls tenders for a five storey warehouse in Flinders Lane East. *Illustrated Australian News*, 15.5.69, p 114. Banks Bros Bell & Co's new warehouse, by Charles Webb; *Building Times*, 1, 4 (22 October 1869), p 29. Charles Webb has let the contract for fittings for a warehouse in Flinders Lane East to James Nation for £2,650.0s.1d; *Illustrated Australian News*, 27.12.69, p 6. perspective illustration of Banks Bros Bell & Co's new warehouse, by Charles Webb; *Building Times*, 1, 7 (12 November 1869), p 53. Charles Webb has let the contract for an additional storey to a warehouse in Flinders Lane East to Turnbull & Dick for £1,928. 10s. 0d. Alexander Sutherland (ed), *Victoria and its Metropolis* (2 vols, Melbourne 1888), II, 592, illustration of Banks & Co, clothing manufacturers, Flinders Lane.
- 2 MCC Notice of Intent to Build, reg no. 1347, 10.5.1909.
- 3 MCC Building Permit 10248, alterations and additions, 20.12.27, £15,000; these plans were amended somewhat according to MCC Building Permit 10639, 1.6.28, new shop fronts, £1,500.
- 4 *Ibid.*
- 5 Sands & Mac Dougall Directory, 1932.
- 6 The arcade is illustrated in *Royal Victorian Institute of Architects Journal*, March 1929, p xxxix.

Central City heritage study. 1992

Address: 44 - 74 FLINDERS STREET

Title: HERALD-SUN BLDG. (former HERALD & WEEKLY TIMES) Type: OFFICES/INDUSTRIAL

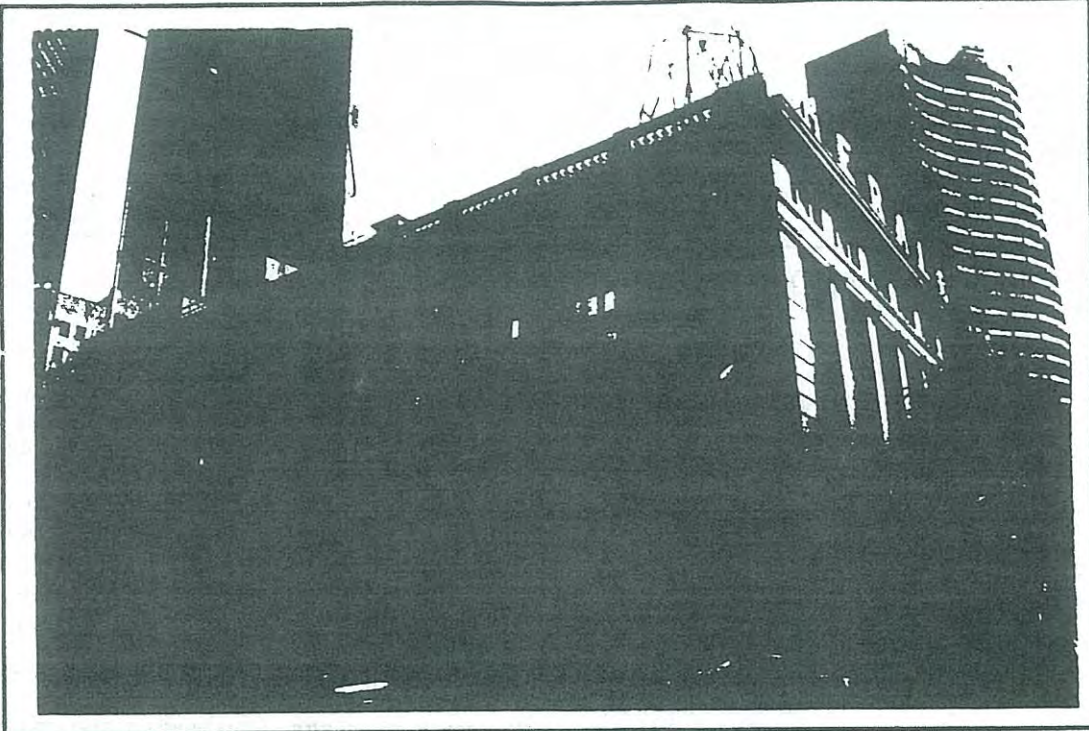
Planning Scheme Grading: 'A' building 'B' building 'C' building

Heritage Status: Proposed HBR HBR No:() AHC Notable NTA

Conservation Plan Prepared: yes/no Date & Source:

Period:

1850-75	1876-99
<input type="checkbox"/>	<input type="checkbox"/>
1900-15	1916-25
<input type="checkbox"/>	<input checked="" type="checkbox"/>
1926-39	1940-59
<input checked="" type="checkbox"/>	<input type="checkbox"/>
1960-75	1975+
<input type="checkbox"/>	<input type="checkbox"/>



Construction Date:

stage 1: 1921-3

stage 2: 1927-8

Source:

Construction/Materials
(if significant)

Significant/Original Design Elements: newspaper display cases/signage
ground floor light fittings (external)

Interior integral to significance

Architectural Integrity:

Good Fair Poor

Building Condition:

Good Fair Poor

Architect: H.W. & F.B. TOMPKINS

Builder STAGE 1: CLEMENT LANGFORD
2: THOMPSON CHALMERS

Sympathetic Alterations:

Inappropriate Alterations:

<u>MAN DOORS</u>	<u>0/5</u>

O: Reinstall as original S: Reinstall sympathetic alternative to the original RAM: Remove by approved method

Other Comments:

Statement of Significance:

The former Herald-Weekly Times newspaper office, 44-74 Flinders Street, was designed by the major architectural firm H.W. and F.B. Tompkins and constructed in a number of stages during 1921-23, 1925-26, and 1927-28. It is of State significance as the oldest functioning purpose-built newspaper office in Melbourne, and as an early, substantial and near original example of twentieth century Neo-Grec or Greek Revival design in the C.A.D. This vast corner complex also contributes significantly to the Flinders Street streetscape, which features numerous other classically-derived buildings, and is one of the landmarks of the southern boundary of the CAD.

History & Description:

On 26 February 1923 *The Herald* issued the first afternoon paper from its new building at the corner of Flinders and Exhibition Streets.¹ Erected on the ninth site to be used by *The Herald* since its commencement as the *Port Phillip Herald* in 1840 in Elizabeth Street,² the building was designed by the prominent architectural firm H.W. & F.B. Tompkins and constructed in a number of stages. A great deal of research and investigation went into the design of the building with Mr. Wise, the General Manager of 'The Herald' and H.W. Tompkins travelling overseas to closely study 'the most efficient newspaper buildings and equipment to the end that the greatest efficiency should be secured.'³ Constructed of reinforced concrete and brick the first stage of the five storey building at 62-74 Flinders Street on the corner of Exhibition Street, was erected by Clement Langford from late 1921.⁴

Giant order ionic columns rose through the three storeys above ground level and divided the facades into seven bays to Flinders Street and ten bays to Exhibition Street. Further construction occurred in 1924-6⁵ when alterations and extensions were made to the paper store within the main building - an area fronted by the two northern-most bays of the Exhibition Street facade. By early 1927 the acquisition of the *Sun News-Pictorial* and *Table Talk*, and the publication of the new *The Listener-In* made it essential that more space be provided for the additional staff and machinery.⁶ The extension of the building along the Flinders Street facade was also designed by H.W. & F.B. Tompkins, and constructed over 1927-28 by Thompson and Chalmers.⁷ With the Flinders Street facade comprising twelve bays, both facades are dominated by cement rendered, giant order ionic pilasters, interspersed with windows and supported by a Harcourt granite-faced base; a traditional attic storey, with a deep bracketed cornice and a balustraded parapet, caps the building. The upper four levels are rendered with stucco and the attic, end piers and granite base have been smooth rusticated, forming a frame for the pilastrade between. The entry doorway, once centred on the original seven bays of the Flinders Street elevation, continues to display a carved granite surround with panelled pilasters and a bracketed flat pediment above.

Like the earlier Mail Exchange and the later Nicholas Building, Port of Melbourne Authority Building and the T. & G. Building, this newspaper office has an imposing three dimensional presence on its corner location, and the oversized proportions combined with the use of the Greek temple form give it a bold and notable Beaux Arts quality.

1 *The Herald*, 26 February 1923.
2 Graeme Butler, *CAD Conservation Study Citations*, 1991, pp 92-93.
3 *The Herald*, 26 February 1923, 'The Herald's New Home' Supplement, p.1.
4 MCC Permit Application No 3654, lodged 7 October 1921. File No 169 - drawings in the Clement Langford Collection, University of Melbourne Archives.
5 MCC Permit Application No 7457, lodged 19 May 1925.
6 *Building*, February 1927, p 54.
7 Drawings accompanying MCC Permit Application No 9313, lodged 27 January 1927. *Building*, June 1928, p 148.

Central City Heritage Study: 1992

Address: 347 - 349 KING STREET

Title: former PHOENIX CLOTHING COMPANY

Type: WAREHOUSE/RETAIL/FACTORY

Planning Scheme Grading: 'A' building 'B' building 'C' building

Heritage Status: Proposed HBR HBR No: (801) AHC Notable NTA

Conservation Plan Prepared: yes/no

Date & Source:

(NT 6118)

Period:

1850-75 <input checked="" type="checkbox"/>	1876-99 <input type="checkbox"/>
1900-15 <input type="checkbox"/>	1916-25 <input type="checkbox"/>
1926-39 <input type="checkbox"/>	1940-59 <input type="checkbox"/>
1960-75 <input type="checkbox"/>	1975+ <input type="checkbox"/>

Construction Date:

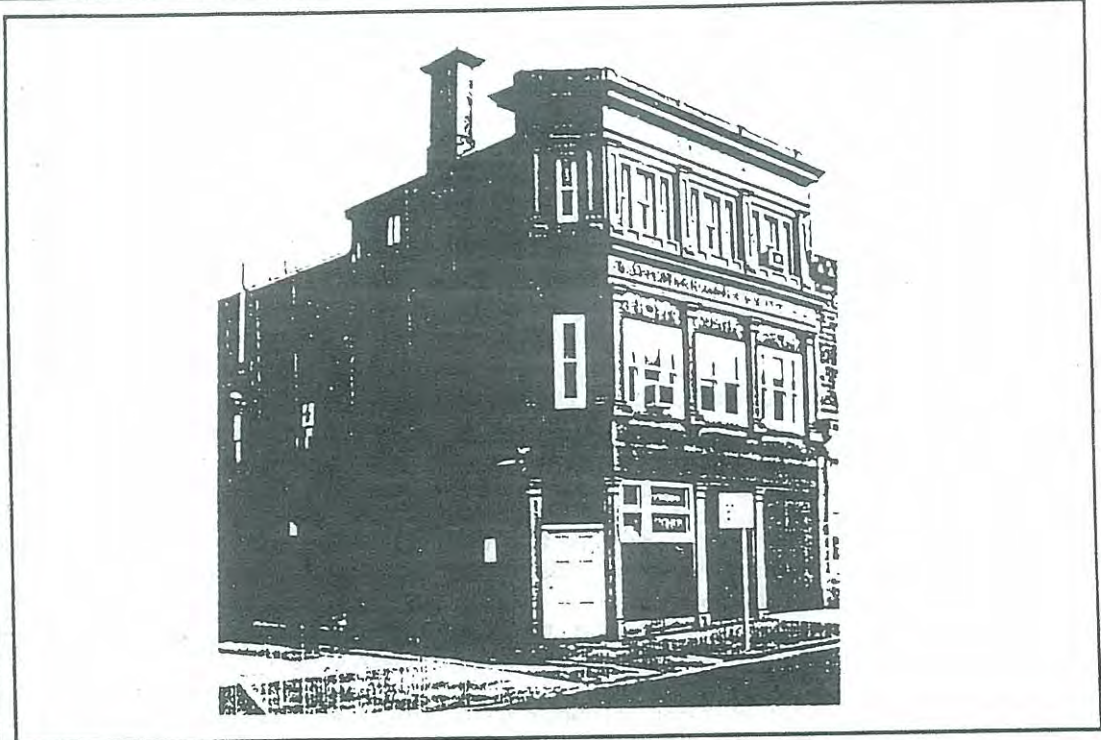
1854 - 59

Source: (see over)

Construction/Materials

(if significant)

bluestone
facade



Significant/Original Design Elements: : stone pilasters, 1st floor loggia

Interior integral to significance

: stone brick warehouse at rear.

Architectural Integrity:

Good Fair Poor

Building Condition:

Good Fair Poor

Architect:

Builder

Sympathetic Alterations:

Inappropriate Alterations:

shop fronts/faulights replaced	0
side windows altered, also prompts	0
air-con. units	RAM

O: Reinstatement as original

S: Reinstatement sympathetic alternative to the original

RAM: Remove by approved method

Other Comments:

adjacent to another bluestone building, Langdon Buildings
(HBR No. 527)

Statement of Significance:

Built between 1854 and 1859 for the Fenwick Brothers, the collection of buildings which eventually came to be known as the Phoenix Clothing Company is of state significance as an unusual three storey stone shop, residence and store complex distinguished by its first level loggia (the earliest example known in Melbourne) and by its high level of external integrity. It is also significant for its associations with Orlando Fenwick, a clothing importer and manufacturer, long term Melbourne councillor and Lord Mayor who helped influence the development of Melbourne's ports and improve the city's waterways. The building also forms a valuable complement to the adjoining Langdon's Buildings at 351-355 King Street.

History & Description:

347-349 King Street was initially a portion of a Crown grant to John Freer. In 1851 Freer subdivided the site, selling this site to William Adams for £94 10 - ¹ Adams applied for and was granted a building permit the following year to build a four-roomed wooden house ² In 1853 Adams further subdivided the site selling the rear half to Henry Chamber for £175 and Orlando Fenwick the front half for £600 ³ Fenwick was a London clothing manufacturer and importer who had, lured by the Gold Ruhes, travelled to Australia. He quickly returned to his previous profession and in partnership with his brother Pascoe established a clothing business in Melbourne, Bendigo and Sandridge.

In January 1854 Fenwick obtained a building permit to construct a brick store near the corner of Latrobe and King Streets. ⁴ This building is believed to form part of the King Street frontage of the present structure at 347-349. Fenwick also purchased and built on adjacent land in Latrobe Street in this year. In 1856 Rate books show that the Fenwick brothers have a warehouse with a verandah in King Street and small iron shops in Latrobe Street. ⁵ The King Street building has been added to by 1857 as it is described as "large shop, brick store, small shops, 3 small rooms, larger shop, 4 rooms and kitchen." ⁶

Substantial alterations to the site were made in 1859 when builder John Eadie constructed a three storey bluestone addition. ⁷ In 1860 Chambers sold the rear of the site of 347-349 to Fenwick for a reduced price of £175. Additions were made consolidating the site, the Rated structures by 1863 being a brick shop, stone store, 3 flats, stone stable, sheds etc. ⁸

The Phoenix Clothing Company was established by Fenwick Brothers in 1870. Rate book entries have been completed at this time as the substantial increase in rates at this point suggest a more substantial building on the site consistent with a factory. In 1875 the factory management was handed to Mr A. T. Walkley and in 1878 the Fenwick Brothers sold the manufacturing portion of their business to Mr Walkley. He initiated further improvements in the factory and made the Company one of the major highly mechanised clothing factories in Melbourne. ⁹

Later occupiers were hardware merchants, dairy produce exporters and wool merchants.

-
- 1 RGO Memorials N383
 - 2 MCC Building Permit No. 566 3 December 1852
 - 3 RGO Memorial W630
 - 4 MCC Building Permit No. 14 5 January 1854
 - 5 MCC Rate Book, 1856 No. 1030
 - 6 MCC Rate Book, 1857 No. 1005
 - 7 MCC Building Permit No. 314 26 April 1859
 - 8 MCC Rate Book, 1864 No. 1475
 - 9 *Victoria and its Metropolis*, 1888, vol 2, p 616. Graeme Davison, *The Rise and Fall of Marvellous Melbourne*, p 45

Central City Heritage Study: 1992

Address: 101 E PARK STREET 210

Title: MYER AERIAL CROSSOVER

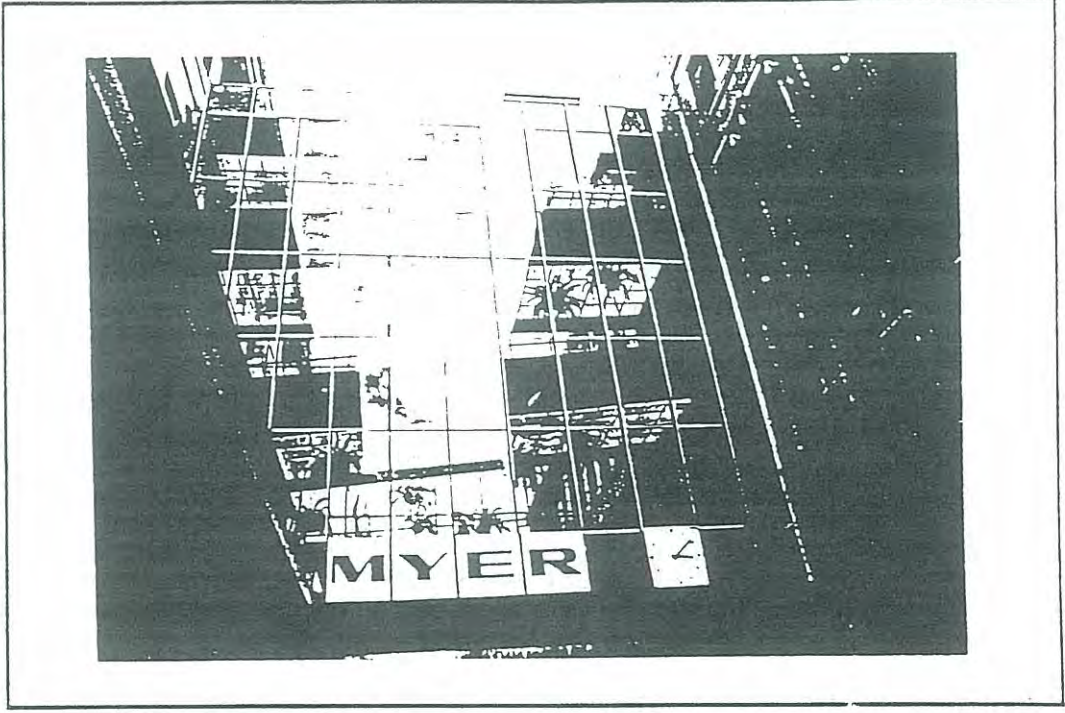
Type: PEDESTRIAN BRIDGE

Planning Scheme Grading: A building B building C building

Heritage Status: Protected - BR - BR No. A-C Notable NTA

Conservation Plan Prepared: yes no Date & Source:

Period:	
<input type="checkbox"/> 1850-75	<input type="checkbox"/> 1875-99
<input type="checkbox"/> 1900-15	<input type="checkbox"/> 1916-25
<input type="checkbox"/> 1926-39	<input type="checkbox"/> 1940-59
<input checked="" type="checkbox"/> 1960-75	<input type="checkbox"/> 1975-



Construction Date: 1963
Source: Zotic Reg.

Construction Materials
(if significant)
CURTAIN WALL

Significant/Original Design Elements: curtain wall, illuminated ceilings inside
 Interior integral to significance transparency

Architectural Integrity:
 Good Fair Poor

Building Condition:
 Good Fair Poor

Architect: TOMPKINS SHAW & EVANS

Builder: H. F. YONCKEN PTY LTD.

Sympathetic Alterations:
clocks & Myer sign incorporated into
spandrels

Inappropriate Alterations:

O: Reinstate as original S: Reinstate sympathetic alternative to the original RAM: Remove by approved method

Other Comments: First of its kind in the State

Reference: Cross Section No 126 April 1963 and No 150 April 1965
Graeme Butler, IAD Conservation Study Citations, 1991, p 122
gor Martek, "Rail Office Buildings in Post-War Melbourne" Research Report
University of Melbourne, 1985, p 107
Neville Quarry, "A guide to Melbourne architecture" Building Ideas, March 1986, p 7

Statement of Significance:

Designed and completed in 1963 to the design of long-time Myer Emporium architects Tompkins Shaw and Evans, the Myer Department Store Aerial Crossover is of state significance as Victoria's first multi-level public pedestrian enclosed bridge to cross a public thoroughfare. The architectural vocabulary of an elegantly detailed aluminium and glass curtain wall (normally used on high rise commercial office buildings) on both sides of the bridge revealing the ramped walkways within is typical of the late 1950s and early 1960s tendency to dramatically reveal the function of a building. The concept of the bridge itself is also a graphic indication of new urban ideals at the time, in this case the separation of pedestrian from vehicular traffic.

History & Description:

The Myer Department Store Aerial Cross-over, a four storey pedestrian bridge over Little Bourke Street (formerly Post Office Place) which links the Myer Emporium Bourke and Lonsdale Street stores was completed in 1963. Designed in 1962 by long-time Myer architects Tompkins Shaw and Evans¹ and built by H.F. Yuncken Pty. Ltd.², this bridge was the first structure over a public thoroughfare to be approved by the Melbourne City Council³. For this right, Myer's paid a yearly fee for a "stratum licence"⁴ which *Cross Section* at the time observed, proved that the free travel of walkers above street level was commercially expedient.⁵ The concept of the separation of pedestrian from vehicular traffic was a novel one based on the negative connotations of a "traffic jungle" at street level and the freedom implied by airborne pedestrian movement. In 1965, Neville Quarry was to confirm that contemporary view by saying of the Myer Crossover that "it is hoped that it is the first of many such overhead walkways."⁶ As Graeme Butler has pointed out, however, such a phenomenon was generally only achievable when ownership traversed multiple city blocks⁷, and until the late 1980s, this pedestrian bridge was the only one of its kind in the central city area.

The idea of a sky bridge was itself not new in Melbourne in the early 1960s. Buchan Laird and Buchan joined Elder House in 1960 to the Elder Smith Building in Kitz Lane with an enclosed two level bridge (now demolished) at the mezzanine and second floor levels⁸. In the same year, the same firm of architects linked the new Shell Building with neighbouring Shell Corner with a glass enclosed bridge.⁹ The Myer Aerial Crossover of 1963 is significant however in that it traverses a public through-street and required special dispensation from the Melbourne City Council.

The construction of the Myer Cross-over was steel, encased in reinforced concrete with floor panels of precast concrete, and a curtain wall that was literally a curtain in that it was suspended from the roof. The architectural vocabulary of an elegantly detailed aluminium and glass curtain wall (normally used on high rise commercial office buildings) on both sides of the bridge revealing the ramped walkways within is typical of the late 1950s and early 1960s tendency to dramatically reveal the function of a building. Internally this effect was accentuated by the ceiling lighting being continuous bands of white diffusers clearly visible from the street below. In later years, the word Myer was incorporated sympathetically into the bottom spandrel panels as an illuminated white sign with a clock also being incorporated into one of the three remaining unfilled panels.

¹ *Cross Section*, No 126 April 1963 and No 150 April 1965

² *Cross Section*, No 126 April 1963

³ *ibid*

⁴ *ibid*

⁵ *ibid*

⁶ Neville Quarry, "A guide to Melbourne architecture" *Building Ideas*, March 1965 p 7

⁷ Graeme Butler, CAD Conservation Study Citations 1991 p 122

⁸ *Architecture and Arts* July 1961 p 32; Igor Martek, "Tall Office Buildings in Post-War Melbourne" Research Report, University of Melbourne, 1985 p 107

⁹ *Architecture and Arts* October 1960 p 42; Martek, *loc. cit.*

Central City Heritage Study: 1992

Address: 450 LITTLE ZORKE STREET

Title: FEDERAL COURT (former HIGH COURT) Type: COURT HOUSE

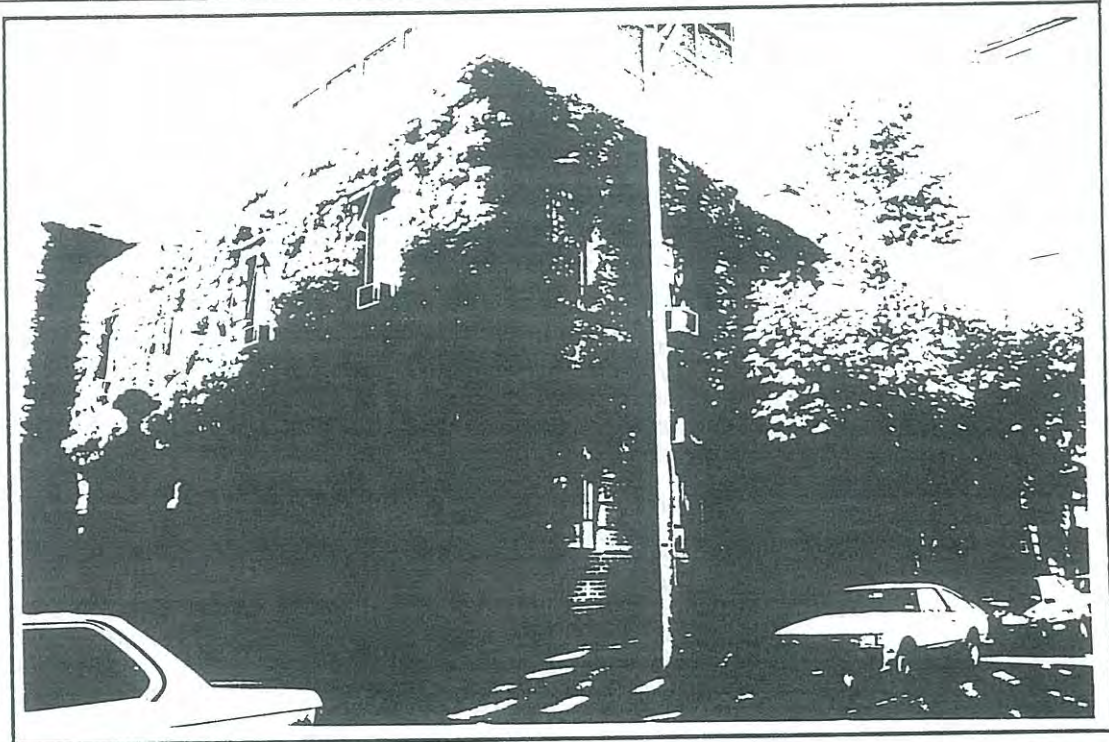
Planning Scheme Grading: 'A' building 'B' building 'C' building

Heritage Status: Proposed HBR HBR No: () AHC Notable NTA

Conservation Plan Prepared: yes/no Date & Source:

Period:

1850-75	1876-99
1900-15	1916-25
1926-39	1940-59
<input checked="" type="checkbox"/>	
1960-75	1975-



Construction Date:

stage 1: 1925-7
2: 1935

Source:

Construction Materials

(if significant)

face brick
(coursed)

Significant/Original Design Elements: *limestone surrounds to entries*
 Interior integral to significance *courtroom interiors/skylight details*

Architectural Integrity:

Good Fair Poor

Building Condition:

Good Fair Poor

Architect: COMMONWEALTH DEPT. of WORKS

Builder

Sympathetic Alterations:

Inappropriate Alterations:

AIR-CONDITIONING UNITS TO WINDOWS RAM

O: Reinststate as original

S: Reinststate sympathetic alternative to the original

RAM: Remove by approved method

Other Comments:

Statement of Significance:

The former High Court, 450 Little Bourke Street, designed and built 1925-36, is of State historical and architectural significance. Historically the building is of significance as the first permanent home of the High Court in Australia, illustrating the dominance of Melbourne in early federal politics before Canberra began to fully function as the Federal capital. Its later use as the Federal Court of Australia continued its association with judicial matters. Architecturally the original building represents an early design from the Commonwealth Department of Works. The major additions in 1935-36 were also designed by the same Department and continued the use of severe classical details, indicating the importance attached to the use of this refined mode for public buildings. A significant building within Melbourne's legal precinct, it is in sympathy with the adjoining Law Courts in height and scale.

History & Description:

Constructed in two major stages, the former High Court building at 450 Little Bourke Street, now the Federal Court, was designed within the Commonwealth Department of Works under two different directors - J.S. Murdoch and H.J. Mackenel. The High Court is the highest judicial body in Australia, hearing challenges to the validity of Federal and State laws, and this building was its first permanent home; although the High Court now sits regularly in all State Capitals, it met solely in this building for many years. The Federal Court was established in 1976 to deal with a wide variety of legal matters and was based in this building following the removal, in 1980, of the High Court to its new headquarters in Canberra. The land on which this first High Court building was built belonged to the Victoria State Government who agreed to pay the cost of its construction. The property was then leased to the Commonwealth Government in 1928 on a 30 year lease with an option to buy. Many years later the question of ownership of the building itself is still a bitterly unresolved issue between the State and Commonwealth Governments.¹

Designed in 1925 in a severe classical mode distinguished primarily through its bold use of decorative brickwork after the manner of rusticated stone, the first stage of the building appears to have been completed in 1927. The single storey building was symmetrically planned with three courts across the middle, surrounded by justices' rooms, ancillary offices, and a library, accessed by a framework of corridors. Constructed of brick with a coursed basalt blockwork base, reinforced concrete floor and roof, and restrained parapet detailing, the exterior walls were modulated by inseting every fifth brick course, creating a rusticated ashlar effect which was to become popular during the ensuing decade and a half. The three courts were constructed almost to double height and this gave what would have been a long, low-lying building additional volume and presence.²

The second stage of construction in 1935-36 saw the addition of a first floor to the building thereby creating additional justices' rooms and offices. Courts 2 and 3, symmetrical about the centrally placed Court 1, also had a further storey added above them, making the now two storey building, appear three storeys high in parts.³ The construction of these alterations continued the use of red face brick walling with horizontal coursing, and the roofline remained flat with parapet edging, although drawings show that a pitched tile roof was originally intended. In 1946 a first floor addition was made to the library⁴ which had remained unaltered since 1925. The exterior, while substantially intact, is somewhat obscured by the vigorous growth of a hardy creeper but the original finely detailed, dressed basalt surrounds to the central projecting entrance porch and the side entrances are still clearly evident.

1 National Trust of Australia (Victoria) Interim 'Statement of Significance' File No 5176, Notes from HBC File No 603497D. CBD Study Area 7, Report for the HBPC by Keith Reid and John R Reid, 1976.

2 Copies of Working Drawings in National Trust File No 5176. Sands and McDougall Post Office Directories

3 Copies of Working Drawings in National Trust File No 5176

4 Copies of Working Drawings in HBC File No 603497D

Central City Heritage Study: 1992

Address: 66-70 LITTLE ROCK STREET

Title: LITTLE KEATA

Type: RETAIL RESIDENCE

Planning Scheme Grading: A building B building C building

Heritage Status: Proposed -BR -BR No. A-C Notable NTA

Conservation Plan Prepared: yes/no Date & Source:

Period:

1850-75 1876-99

1900-15 1916-25

1926-39 1940-59

1960-75 1975-

Construction Date:

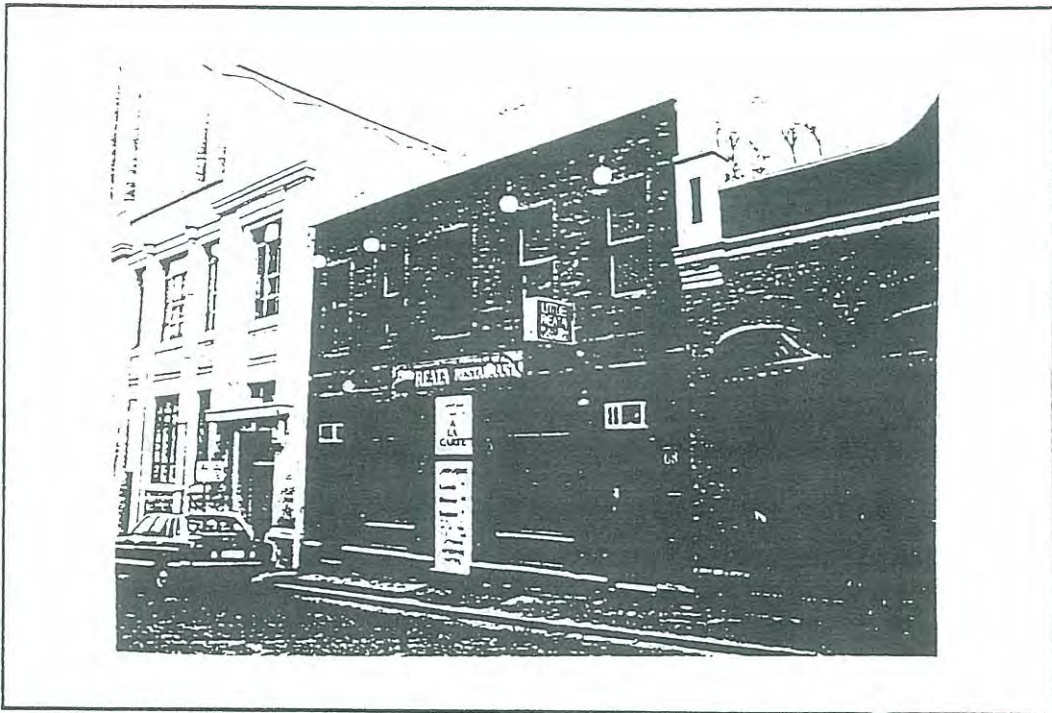
1857 - 1858

Source: MCC Notes of West No's 320, 203

Construction Materials

(if significant)

Basalt rubble walls, dressed quoins, architraves



Significant/Original Design Elements: basalt rubble walls, early example of shop front

Interior integral to significance Window joinery

Architectural Integrity:

Good Fair Poor

Building Condition:

Good Fair Poor

Architect:

Builder

Sympathetic Alterations:

Inappropriate Alterations:

upper illuminated sign, painted stonework	RAM
air units added	RAM
extensive signage	RAM
windows replaced, docked	RAM

C Reinstated as original

S Reinstated sympathetic alternative to the original

RAM Remove by approved method

Other Comments:

i Butler, CAP Conservation Study Citations 1991, p. 125
Lewis, Res. CAP 1991, p. 28, 5

Statement of Significance:

Built between 1857 - 1858, the two shops and residences at 66-70 Little Collins Street faced in basalt rubble with dressed quoins and architraves are of state significance as the earliest known two storey stone shop and residence pair in Victoria

History & Description:

Builder, John Bayne, owned and built the two shops and residences at 66-70 Little Collins Street between 1857 - 1858. On 20 April 1857 Bayne submitted a notice of intent to build to the Melbourne City Council, for a two storey house in Little Collins Street East, near Stephen Street.¹ On 5 March 1858 he submitted another notice of intent for 155 Little Collins Street, to construct a "house"² It seems unlikely that Bayne ever lived in the houses himself, maintaining the buildings as an investment, renting them out to a wide variety of small businesses.

Two storeys in height, the buildings are walled in basalt rubble with dressed quoins and architraves. The show-window openings have what appears to be early window joinery. The entrance to the upper level residential area of the building was through a central door at street level marked by a top light and matching window. The shop entrances are at street level on either side of this entrance. Comparable early stone-faced shops and residences are few in the Metropolitan area (cf. Chetwynd Street, West Melbourne, 1867).³ This Little Collins Street building is the earliest known two-storey stone shop and residence pair in the State. The building is currently a restaurant and bar trading under the title of Little Reata.

1 MCC Notice of intent to build, no. 320.

2 MCC Notice of intent to build, no. 203.

3 G. Butler, CAD Conservation Study Citations 1991 City of Melbourne, p 125

Central City Heritage Study: 1992

Address: 317 - 321 LITTLE COLLINS STREET

Title: former HOTEL BARCLAY Type: HOTEL/RETAIL

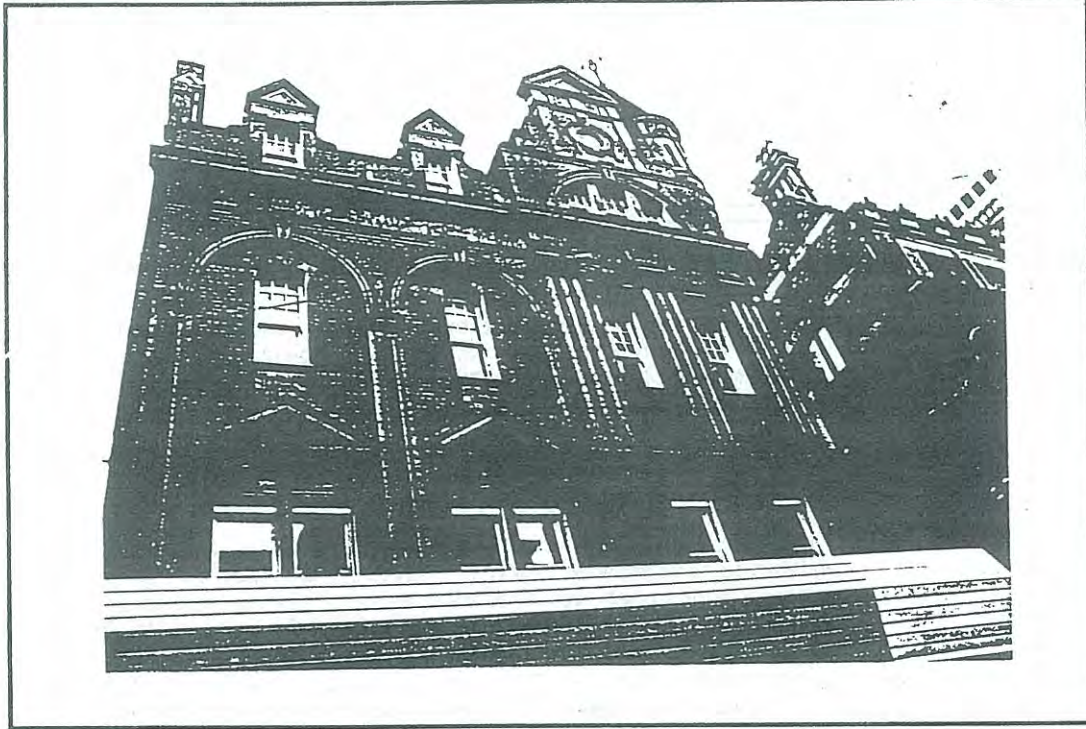
Planning Scheme Grading: 'A' building 'B' building 'C' building

Heritage Status: Proposed HBR HBR No: () AHC Notable NTA

Conservation Plan Prepared: yes/no Date & Source:

Period:

1850-75	1876-99
<input type="checkbox"/>	<input checked="" type="checkbox"/>
1900-15	1916-25
<input type="checkbox"/>	<input type="checkbox"/>
1926-39	1940-59
<input type="checkbox"/>	<input type="checkbox"/>
1960-75	1975+
<input type="checkbox"/>	<input type="checkbox"/>



Construction Date:
1891 - 2

Source:

Construction/Materials
(if significant)

Significant/Original Design Elements: face brick

Interior integral to significance

Architectural Integrity:

Good Fair Poor

Building Condition:

Good Fair Poor

Architect: HINDMAN & BATES + SMITH & JOHNSON

Builder

Sympathetic Alterations:

Inappropriate Alterations:

bricks painted	RAM
ground level steps & canopy	S/O

O: Reinststate as original S: Reinststate sympathetic alternative to the original RAM: Remove by approved method

Other Comments:

- relates well to neighboring City of Melbourne Building, Elizabeth Street.

Statement of Significance:

The former Hotel Barclay, 317-321 Little Collins Street, built 1891-92, is of regional architectural significance as a fine and largely externally original example of the influence in Melbourne of contemporary Queen Anne revival commercial work in England. Built as the Colonial Bank Hotel, incorporating shops & offices, it is also an important example of the work of the prominent Melbourne architectural firms of Hyndman & Bates and Smith & Johnson, in this instance architects in association. This significance is enhanced by its strong stylistic relationship with Ellerker & Kilburn's adjacent former City of Melbourne Building Society building, 112-118 Elizabeth Street, of 1888.

History & Description:

The former Hotel Barclay, 317-321 Little Collins Street, was built 1891-92 on a site occupied by the Colonial Bank Hotel since at least 1862. The new building retained the name and functions of its predecessor into the twentieth century, but also provided accommodation for refreshment rooms and various offices from this time.¹ Although its red brickwork and render dressings are painted at present, this building is a fine and largely externally original example of the influence in Melbourne of contemporary Queen Anne revival commercial work in England. The ground floor and canopy are much altered, but the first and second floors and attic storey remain largely intact and are detailed in a manner clearly derivative of the Queen Anne Revival work in England of Richard Norman Shaw and his contemporaries. Notable features in this context are the picturesque profile of the building, the use of red brick with ornate render dressings, the rounded corner and tower which take full advantage of the corner site, prominent chimneys and gabled pediments, and the use of the sunflower motif popularised by the contemporary Aesthetic movement in the finial to the tower roof. The warehouse to the rear, along the east side of the former Bull Alley (now Balcombe Place), adopts a more restrained, utilitarian red brick expression overall, but with basalt corbelling around a former archway at its southern end and loading doors to the floors above.

The former Hotel Barclay and Ellerker & Kilburn's adjacent, larger and more prominently sited former City of Melbourne Building Society building, 112-118 Elizabeth Street, of 1888, illustrate the move away from the stuccoed Italianate classicism of the 1880s and look forward to the relatively restrained red brick architecture of the Federation period. This pair of buildings thus provides a substantial and very handsome representation of the direction and nature of the change in architectural taste which took place in Melbourne, as elsewhere, in the late nineteenth century.

The former Hotel Barclay is also an important example of the work of the prominent Melbourne architectural firms of Hyndman & Bates and Smith & Johnson, in this instance architects in association.² The firm of Hyndman & Bates, who appear likely to have been the dominant firm in this association, represented the continuation of the firm of Reed and Barnes which had been responsible for so much of the Melbourne's great nineteenth century architecture.

The historical significance of the building relates to the maintenance of the site's hotel function over the period from c. 1862 until very recently. The hotel, now replaced by retail and offices, became known as the Hotel Barclay c. 1940, and was still operating as such until at least the early 1970s.³

1 Sands & MacDougall Directories, 1862-1900.

2 Letter file 5/3 'Colonial Bank Hotel & Warehouse', July 1891, Bates, Smart & McCutcheon Collection, Archives, University of Melbourne; *Australasian Builders and Contractor's News*, 4.7.1891, p. 6.

3 Sands & MacDougall Directories, 1939 (listed as Colonial Bank Hotel), 1941 (listed as Barclay Hotel) & 1971.

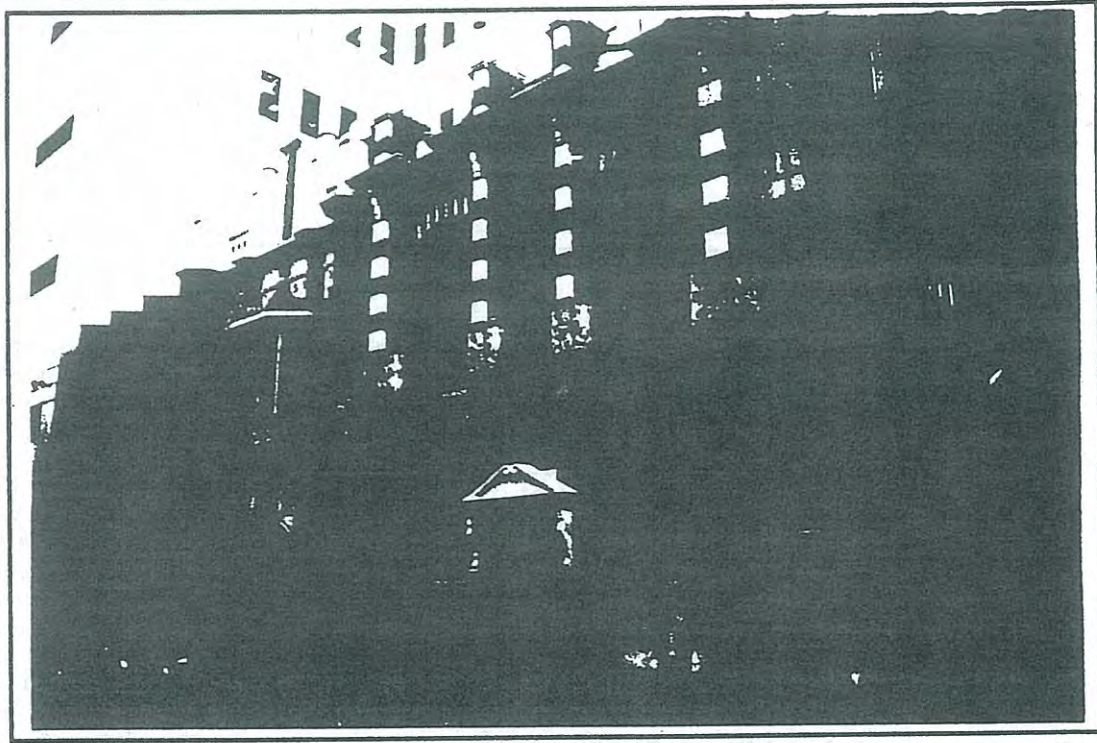
Central City Heritage Study: 1992

Address: 198 - 200 LITTLE LONSDALE STREET

Title: Type: former WAREHOUSE

Planning Scheme Grading: 'A' building 'B' building 'C' building
 Heritage Status: Proposed HBR HBR No:() AHC Notable NTA
 Conservation Plan Prepared: yes/no Date & Source:

Period:
 1850-75 1876-99
 1900-15 1916-25
 1926-39 1940-59
 1960-75 1975+



Construction Date:
 1904
 Source: see below*

Construction/Materials
 (if significant)

Significant/Original Design Elements: face brick decorative cement render
 Interior integral to significance

Architectural Integrity:
 Good Fair Poor.

Building Condition:
 Good Fair Poor

Architect: J. EDMUND BURKE

Builder F. B. SEWELL

Sympathetic Alterations:

Inappropriate Alterations:
 WINDOWS ALTERED o/s
 WROUGHT IRON BALUSTRADE TO o/s
 BASEMENT REMOVED

O: Reinstatement as original S: Reinstatement sympathetic alternative to the original RAM: Remove by approved method

Other Comments:
 Interior Refurbished.
 * Notice of Intent to Build: 12th July 1904, no. 9382, Valuator's Book, Gipsy Ward, 1904

Statement of Significance:

198-200 Little Lonsdale Street is of regional significance as an unusual small-scale example of the American Romanesque Revival style predominant in Melbourne warehouse design during the Federation period. Completed by the end of 1904, this striking red brick two-storey warehouse with basement was constructed by F B Sewell and designed by the architect J. Edmund Burke. One of the few remaining buildings in a once substantially brick warehouse streetscape, this small building is an important example of the application of Art Nouveau inspired decoration to early twentieth century warehouses in Melbourne's lesser streets. This role is strengthened by the building's strong visual relationship with the adjacent registered building, 202-204 Little Lonsdale Street.

History & Description:

Built on the site of the two narrow four-room houses owned by the Cavanagh Trust, the two-storey brick warehouse with basement at 198-200 Little Lonsdale Street was designed by the architect J. Edmund Burke. Tenders for the warehouse, commissioned by a Miss Cavanah [sic] closed on 30 June 1904 and the selected builder F B Sewell of Elsterwick appears to have commenced construction some two weeks later in the middle of July.¹

An agency for the London-based hardware firm, Robert Tucker and Co., occupied the building from its completion some time late in 1904 until the 1930's. Hardware firms and importers were prominent in the area up until the early 1940's but later tenants of this warehouse changed its use to that of a printer's storehouse and then offices for Taxation Services of Australia. More recent alterations have made the building, along with 202-204 Little Lonsdale Street, part of a bar and dance club adjacent to the Melbourne Central shopping centre, thus demonstrating the shift in emphasis of the area from hardware merchandising to commercial and leisure activities.²

The vigorous composition of the facade of what was basically a small warehouse effectively demonstrates how the apparent size of a building can be manipulated to appear greater by the use of dramatically vertical elements. The three bay facade is constructed of a dominant red brick on a basalt base and is accentuated by bands of cement render and articulated by tall brick piers with radius edges. A flat protruding cornice overhangs the upper part of the facade and a simple cement rendered parapet above is emphasised by the continuation of the brick piers beyond the parapet line. Each pier is surmounted by a large cement ball. The narrower central bay is filled to its full width by a window to the upper storey and a doorway to the street level entrance. This entrance is dramatically articulated by a Queen Anne scrolled cement pediment supported on oversized decorative brackets. The two adjoining bays are slightly wider and are mainly infilled with glazing and feature a bold arched head to each of the upper storey windows, and shallower arched heads to the basement windows. The few areas of each of the three bays that are unglazed feature vermiculated centrepieces to cement rendered spandrel panels. Vertical boarding is used to infill the brickwork panels above the upper level arches, and the piers feature bands of art nouveau derived foliation. The upper part of the piers also exhibit narrow pilasters featuring strips of cement render and exposed brickwork, in the blood-and-bandages manner of the Queen Anne style. While the main structure of the facade is substantially intact and a former unsympathetic coat of paint has been removed to reveal the original brick and render appearance, the glazing to some of the windows have been replaced. In addition, decorative curved wrought iron balustrades protecting the pavement level basement windows have been removed.³

1 MCC Valuation Books, Gipps Ward, MCC Records - 'Notice of Intent to Build', No 9382, lodged 12 July 1904.
2 Sands and McDougall Post Office Directories, Graeme Butler, *CAD Conservation Study Citations*, 1991, p.135
3 For an early photograph see *Building*, June 1913, p.101 - 'Two Warehouses - Flinders Lane [sic]'

Central City Heritage Study: 1992

Address: HEAPE COURT (REAR 361-365 LITTLE LONSDALE ST.)

Title: Type: WAREHOUSE

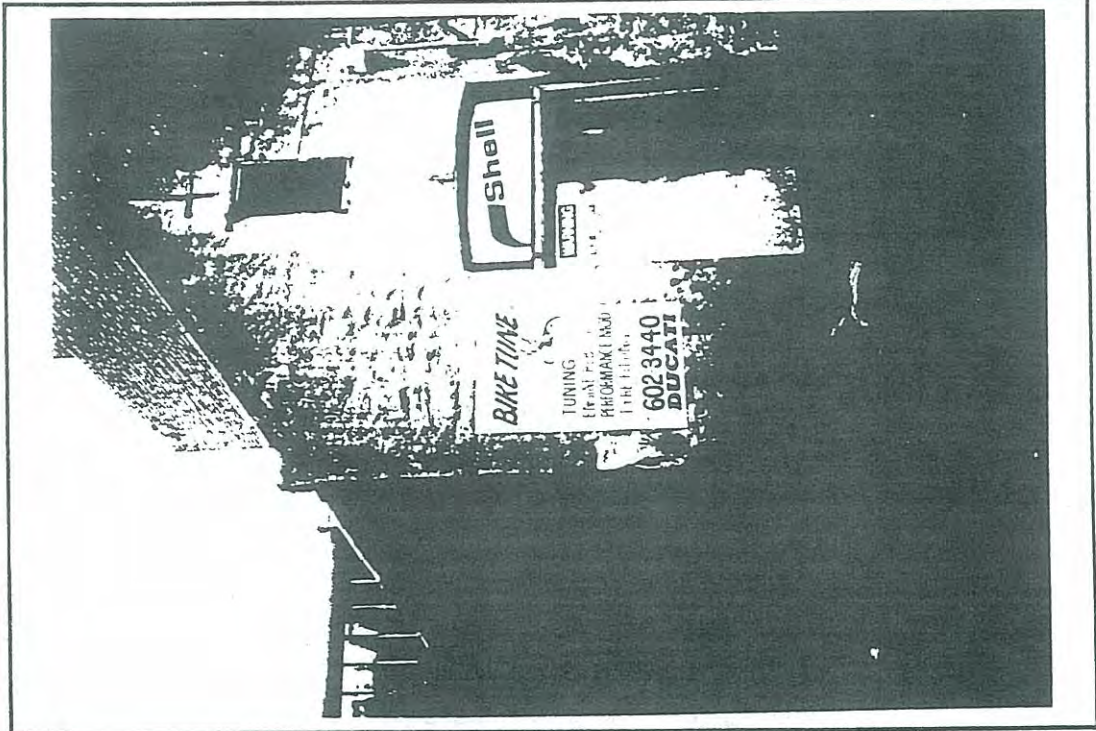
Planning Scheme Grading: 'A' building 'B' building 'C' building

Heritage Status: Proposed HBR HBR No:() AHC Notable NTA

Conservation Plan Prepared: yes/no Date & Source:

Period:

1850-75 <input checked="" type="checkbox"/>	1876-99 <input type="checkbox"/>
1900-15 <input type="checkbox"/>	1916-25 <input type="checkbox"/>
1926-39 <input type="checkbox"/>	1940-59 <input type="checkbox"/>
1960-75 <input type="checkbox"/>	1975+ <input type="checkbox"/>



Construction Date: 1854
Source: see over

Construction/Materials (if significant)
cashy example of brick & basalt construction

Significant/Original Design Elements: 1850s warehouse (rare).
 Interior integral to significance

Architectural Integrity:
 Good Fair Poor

Building Condition:
 Good Fair Poor

Architect:

Builder

Sympathetic Alterations:

Inappropriate Alterations:
signage rendered southern face RAM
bricks painted RAM

O: Reinstatement as original S: Reinstatement sympathetic alternative to the original RAM: Remove by approved method

Other Comments:

Statement of Significance:

The warehouse at the rear of 361-365 Little Lonsdale Street is of state significance as a building demonstrating the character, scale, and form of mid-nineteenth century warehouses in Melbourne. It is an unusually early brick and basalt structure (1854) that exhibits the traditional brick building techniques of the initial gold rush period. Its significance is enhanced through its contribution to the complex of warehouse buildings which give Heape Court its distinctive character, including 303-305 Elizabeth Street and the rear of 359 Little Lonsdale Street. These buildings and their narrow lanes demonstrate a character, scale, and form peculiar to warehouse districts of nineteenth century urban Melbourne. Together, they create an unusual and notable precinct. Their continued use as buildings of light-industrial activity and storage reinforce the continuing character of this important precinct. The warehouse at the rear of 361-365 Little Lonsdale Street remains substantially intact, although its southern face has been rendered and many of its openings altered in detail or closed up.

History & Description:

The building at the rear of 361-365 Little Lonsdale Street is a simple gable roofed structure in brick and basalt of 1854 that exhibits the traditional building techniques of the 1850s, and is a rare survivor in the CAD from this early period of Victoria's development. Built as a (second) store for Joseph Burton Pynsent, a city merchant and general outfitter, after August 1854,¹ the building is shown on Bibbs' 1855 map of Melbourne.

Pynsent's store was sold to John Quatermain in 1876,² but was used as a warehouse and/or small shop by a great number of different merchants and tradespeople from the surrounding area throughout the ensuing years. Since the late 1930s the building has been used as a motorcycle repair shop.³ It remains essentially intact, although its southern face has been rendered and some openings to adjacent buildings closed up. The original floor, presumably timber has been replaced with concrete to suit its modern use, a number of the windows have been altered or replaced, and the roof has been replaced with corrugated iron. The internal space is punctuated by a mezzanine floor which appears to be either early or original.

The complex of warehouse buildings which give Heape Court its distinctive character and constitute its history, the rear of 361-365 Little Lonsdale Street, 303-305 Elizabeth Street, and the rear of 359 Little Lonsdale Street, are of significance as a series of buildings that with the narrow lanes within which they are set demonstrate a character, scale, and form of warehouse districts of nineteenth century urban Melbourne. 303-305 Elizabeth Street, designed by Charles and James Webb and built in 1853 as Pynsent's first store in this area,⁴ is a similarly early basalt warehouse which, despite extensive alterations on its Elizabeth Street face, remains representative in scale, form and materials of Melbourne's warehouses in this period. The rear of 359 Little Lonsdale Street, built in 1887,⁵ is a typical medium scale brick warehouse building of Melbourne's Boom years.

Together, these buildings create in Melbourne an unusual and notable precinct. Their continued use as buildings of light-industrial activity and storage reinforce the continuing character of this important precinct.

1 Pynsent purchased the land in May 1854; C Kellaway, unpublished research report on Heape Court, May 1990. A building permit was granted in August; MCC Building Permit no. 1516, 23 August 1854.
2 MCC Rate books, 1876-77.
3 Sands & McDougall [Melbourne] Directories, various, 1876-1940.
4 Melbourne Herald, 22 April 1853, p. 1.
5 MCC Building Permit no. 3077, 4 October 1887.

Central City Heritage Study: 1992

Address: 283 - 321 LONSDALE STREET

Title: MYER (LONSDALE STREET)

Type: RETAIL

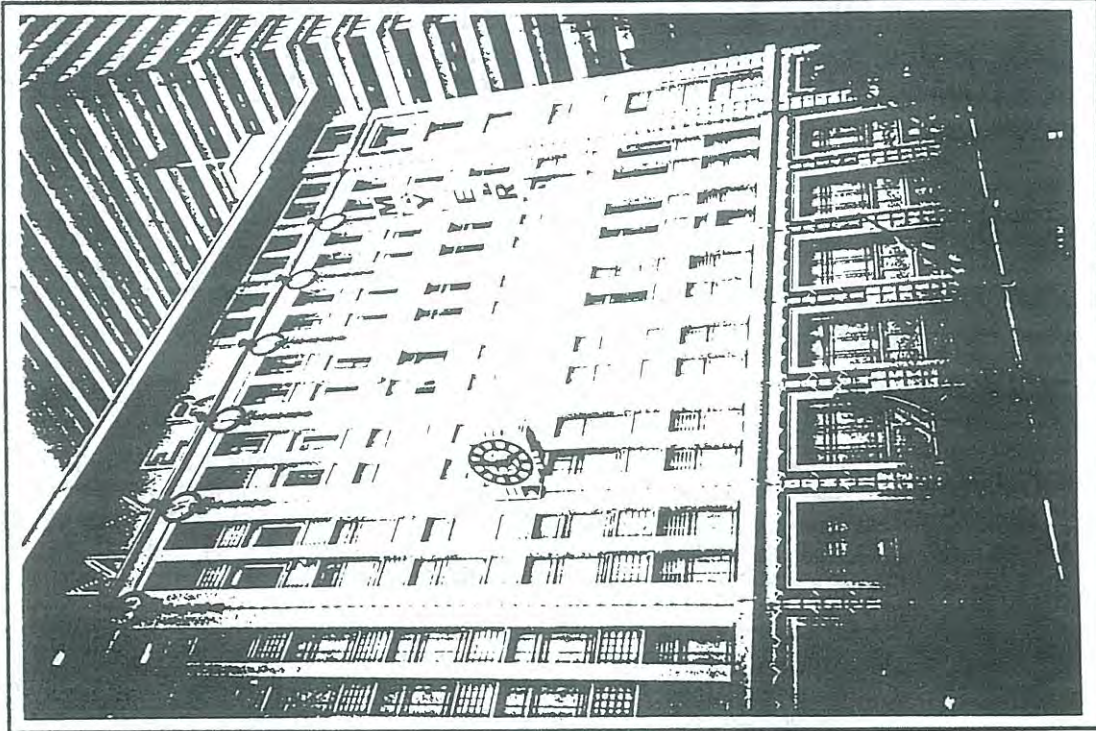
Planning Scheme Grading: 'A' building 'B' building 'C' building

Heritage Status: Proposed HBR HBR No: () AHC Notable NTA

Conservation Plan Prepared: yes/no Date & Source:

Period:

1850-75	1876-99
<input type="checkbox"/>	<input type="checkbox"/>
1900-15	1916-25
<input type="checkbox"/>	<input type="checkbox"/>
1926-39	1940-59
<input checked="" type="checkbox"/>	<input type="checkbox"/>
1960-75	1975+
<input type="checkbox"/>	<input type="checkbox"/>



Construction Date:

1924-6
1928-9

Source: *see below

Construction/Materials

(if significant)

Significant/Original Design Elements: - clock, flagpole

Interior integral to significance

- doors

Architectural Integrity:

Good Fair Poor

Building Condition:

Good Fair Poor

Architect: H.W. & F.B. TOMPKINS

Builder

Sympathetic Alterations:

wall colour
new shopfronts

Inappropriate Alterations:

- painting over of windows
- pedestrian crossover over three levels of facade

RAM

RAM

O: Reinstate as original

S: Reinstate sympathetic alternative to the original

RAM: Remove by approved method

Other Comments:

* Permit Applications: Mcc Permit Applic. No. 7136, 22.1.25
No. 8638, 22.6.26
No. 11122, 3.12.28.