Southbank and Fishermans Bend

Heritage Review

Prepared for the City of Melbourne

23 June 2017

Appendix 1 Citations for proposed new precinct heritage overlays

A1.1 City Road industrial and warehouse precinct

Place Name: City Road industrial and warehouse precinct		Heritage Overlay:		HO

Address:	City Road, Queens Bridge Street, Southbank			
Constructed:	1880s-1930s	Heritage precinct overlay:		Proposed
Integrity:	Good	Heritage overlay(s):		Proposed
Condition:	Good	Proposed grading:		Significant precinct
Significance:	Historic, Aesthetic, Social			
Thematic Context:	Victoria's framework of historical themes	5.3 – Marketing and retailing, 5.2 – Developing a manufacturing capacity		
	City of Melbourne thematic environmental history	5.3 – Developing a large, city-based economy, 5.5 – Building a manufacturing industry		

History

The south bank of the Yarra River developed as a shipping and commercial area from the 1840s, although only scattered buildings existed prior to the later 19th century. Queens Bridge Street (originally called Moray Street North, along with City Road, provided the main access into South and Port Melbourne from the city when the only bridges available for foot and wheel traffic were the Princes the Falls bridges.

The Kearney map of 1855 shows land north of City Road (then Sandridge Road) as poorly-drained and avoided on account of its flood-prone nature. To the immediate south was Emerald Hill. The Port Melbourne railway crossed the river at The Falls and ran north of City Road. By the time of Commander Cox's 1866 map, some industrial premises were located on the Yarra River bank and walking tracks connected them with the Sandridge Road and Emerald Hill.

City Road and Queens Bridge Street became important commercial thoroughfares with numerous warehouses and factories. For example, Robur Tea had two separate warehouse buildings, one on Clarendon Street and the other on Queens Bridge Street. The Castlemaine Brewery erected its two two-storey bottling stores and central five-storey brew tower in 1888 at 115-133 Queens Bridge Street. Jones Bond Store, Murphy's modellers and engineering firm Austral Otis also established factories in the area in the 1880s.

Much of City Road was devoted to businesses supplying the building industry in Melbourne's boom periods. J. Wright & Son's Carron Timber Yards were located on the corner of Sturt Street and City

Road near Princes Bridge, with the timber yards covering several blocks. James Wright was also responsible for erecting many buildings around Melbourne and in the local Southbank area, and as such had a very substantial physical impact on the character and streetscapes of Melbourne. Wright's rival was John Sharp & Sons, who erected a large premises a little further down City Road in 1912, but had operated on the site from at least the 1890s.
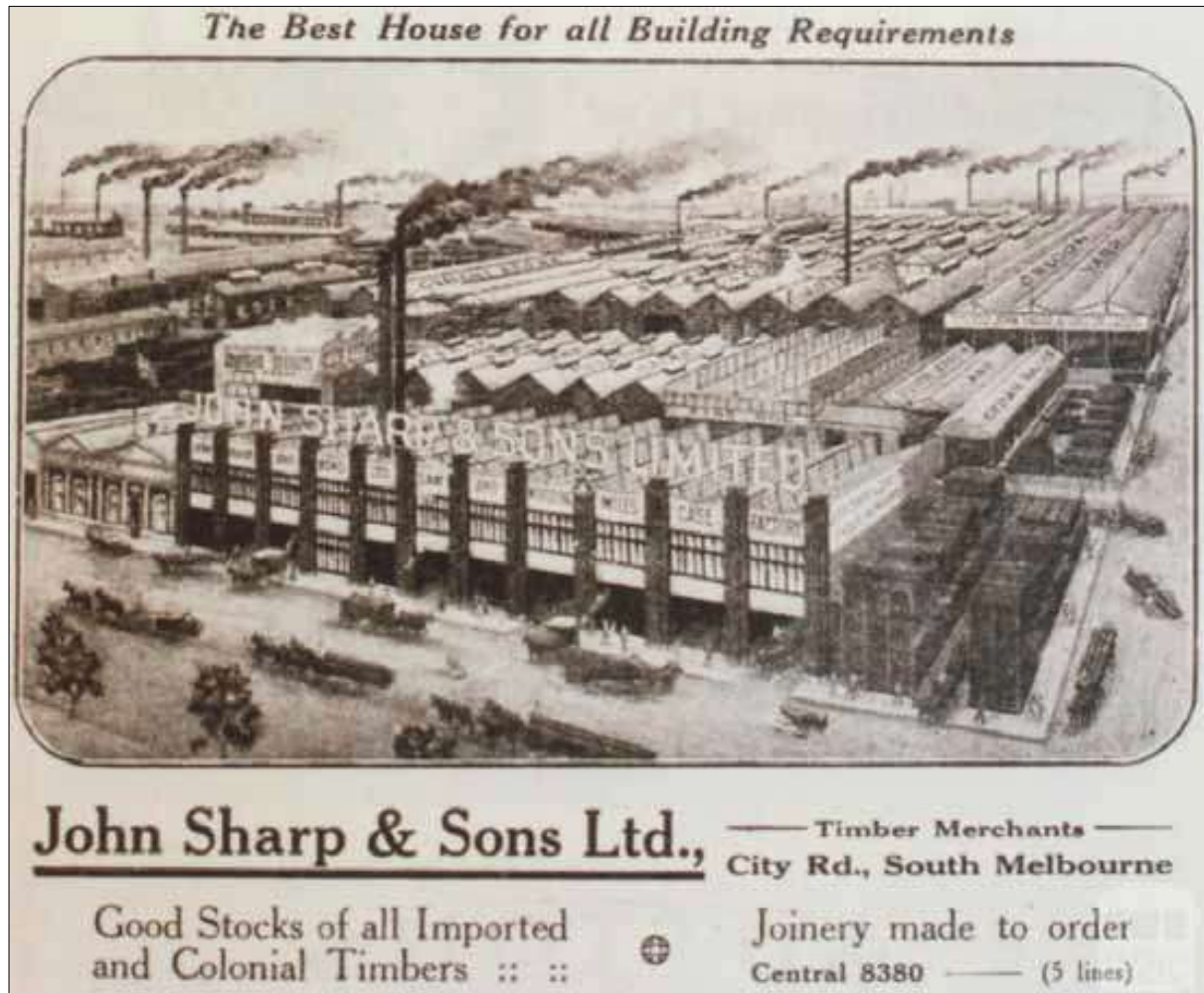
The Port Melbourne cable tramway service was opened along City Road as the second-last cable line to be opened in 1890. Numerous service lanes were created by private subdivisions in the 1870s, and inevitably were paved with bluestone pitchers. Other services essential to the operation of these businesses included banks and hotels, both of which were located on City Road, while the South Melbourne Primary School was erected to provide education to the children of the local workers.

In the 1890s a slump in industrial activity delayed development in the area, but it revived by the turn of the century. City Road gained a number of warehouses serving wholesale businesses with clothing, chemicals and machinery – the dominant products – such as Crown Chemical, Anderson's printing works and wholesale furriers Kosky Bros. Maurice Artaud built a three-storey brick warehouse and factory in 1911 for his import and hat manufacturing trade, and at the other end of City Road, W. J. Bush Ltd and Potter & Moore established a large warehouse for their perfume & cosmetics trade. Residential areas were interspersed among the factories and warehouses, but by the mid-20th century, these had been replaced by more industrial organisation.

In the early-20th century a new trade also emerged with a number of motor vehicle traders, repairers and manufacturers. Sharp's Timber was taken over by General Motors (Australia) for a little over a

decade before they moved to their new Fishermans Bend plant, and International Harvesters took over the City Road buildings. G.P. Motors was one of several motor garages, which continued to be a dominant type business in the area into the 1960s.

The greatest change in the area occurred in the 1990s when the Southgate development acted as catalyst for major change, with offices and apartments replacing many of the former industrial premises. The remaining buildings, however, still reflect their former uses and maintain the character of the area.

Description

The boundary of the City Road industrial and warehouse precinct is identified as HO1 in the planning scheme maps.

The precinct extends from near St Kilda Road to the West Gate Freeway, encompassing properties along City Road, the southern end of Queens Bridge Street, parts of Kavanagh Street and Moray Street. A number of small, bluestone-cobbled laneways are also within the precinct, reflecting the former industrial and residential character where properties were serviced through these rear laneways.

Significant and contributory development in the precinct dates from the late-19th century through to the inter-war period. Some places of heritage value may also be outside this date range, reflecting the continuing evolution of the precinct as a commercial and warehousing area with associated activities into the mid-20th century. The precinct is made up of mainly commercial, warehousing and manufacturing industry, with no surviving residential places. However, a hotel, a bank and the South Melbourne Primary School reflect the civic and support facilities this relatively self-contained community required. A number of small, brick electricity substations point to the supply of power of the industry, initially through the Melbourne Electric Supply Company.

The precinct incorporates a small range of building types, including small, single-storey factory buildings with brick masonry walls and corrugated iron roofs, as well as larger, multi-story structures with more elaborate architect-designed facade forms. The predominant styles are a mix of Edwardian and inter-war styles, including several buildings demonstrating a tall-arched American Romanesque form, which is more common in the Central Activities District in areas like Flinders Lane, but is uncommon at Southbank. Examples include Maurice Artaud & Co. at 71-75 City Road, Crown Chemicals at 63-65 City Road, and the Robur Tea Warehouse at 107 Queens Bridge Street. The variety of electricity substations in utilitarian forms are representative of the contemporary styles of their period of construction, with elements of simple Edwardian and Moderne.

Earlier surviving buildings present themselves as large, Victorian red-and-polychrome brick forms, such as the Jones Bond Store and the mansard-roofed Castlemaine Brewery. These are complemented by the castellated-polychrome South Melbourne Primary School, and reflect earlier Victorian styles in the area.

Two large, double-storey brick masonry facades dominate the south side of City Road, covering most of two whole blocks. These were the public faces of the timber yards and sawmills of James Moore and Sharp & Sons which, with Wright's Carron Timber Yards, dominated the Southbank streetscape from the end of the 19th century into the 1920s. These buildings were fairly plain in style with repeating forms of classically-derived arched windows in the case of Moore's, and Edwardian parapeted and rendered masonry form divided horizontally by capped and ribbed pilasters in the case of Sharp and Sons.

The later buildings in the precinct reflect the changing styles during the inter-war period, such as G. P. Motors with its Streamlined Moderne style giving expression to the modern motor industry.

The contributory places included in this precinct are listed in Table 14.

Table 14   Contributory places in City Road precinct

Name	Address	Individually significant or contributory
Stone-pitched lane	Blakeney Place, Sml639	Contributory
Stone-pitched lane	Lane off Sm0477, Catherine Street	Contributory
Stone-pitched lane	Sm0199 off City Road	Contributory
G. P. Motors Pty Ltd	35-41 City Road	Individually Significant
Draffin Bros. Everhot factory	43-47 City Road	Contributory
Crown Chemicals, Anderson & Sons printing works	63-65 City Road	Individually Significant
Kosky Bros. Pty Ltd furriers	67-69 City Road	Individually Significant
Maurice Artaud & Co.	71-75 City Road	Individually Significant
James Moore timber yard facade	133-139 141-155 City Road	Individually Significant
Melbourne Towing Service	167-169 City Road	Contributory
Sharps & Sons Timber, General Motors (Australia), International House	171-193, 195-205, City Road	Individually Significant
Boyd Community Hub State School No 2686, later J. H. Boyd Domestic College	207-227 City Road	Individually Significant
South Melbourne Post Office site – archaeological	229 City Road	Contributory
Main Point Hotel	235-239 City Road	Individually Significant
Gregerson Motor Garage	245-261 City Road	Contributory
Bank of New South Wales	269-283 City Road	Individually Significant
Edward Murphy warehouse and workshop	272 City Road	Individually Significant
Murphy's Building, Australian Chemicals / Scott Paint Works	276-282 City Road	Individually Significant
White & Hancock, Malcolm Moore	296-306 City Road	Individually Significant
W. J. Bush Ltd / Potter & Moore	344 City Road	Contributory
Stone-pitched lane	Lane Sm0337 adjacent to 54 Clarendon Street	Contributory
Buckeye Harvester Co., Kelly & Lewis motor garage	56-58 Clarendon Street	Contributory

Name	Address	Individually significant or contributory
Eckersley & Sons soda fountain works	93-103 Clarendon Street	Individually Significant
Tramway electricity substation 'S'	67-69 Clarke Street	Individually Significant
Electricity substation	79 Fawkner Street	Contributory
Stone-pitched lane	Fawkner Street adjacent to 11-13 Hancock St	Contributory
Stone-pitched lane	Haig Lane	Contributory
Stone-pitched lane	Lane SN549 off Hancock St	Contributory
Electricity substation	33 Hancock Street	Contributory
S & K Motors	35-37 Hancock Street	Contributory
Austral Otis engineering works, later Regent House	127-129 Kavanaugh St, 63-83 Kings Way	Individually Significant
Jones Bond store	1 Riverside Avenue & Southbank Boulevard	Individually Significant
Electricity substation	7 Moray Street	Contributory
Southern Cross Windmills	18-24 Moray Street	Contributory
MFB Station No 38	26-40 Moray Street	Contributory
Stone-pitched lane	Lane PL5195, southeast of 76-80 Power Street	Contributory
Vacuum Oil Co. stores	87-89 Queens Bridge Street	Contributory
Robur Tea Company factory & warehouse	107-127 Queens Bridge Street	Individually Significant
Castlemaine Brewery complex with brewing tower and bottling stores adjoining	129-131 Queens Bridge Street	Individually Significant
City Road Park / Castlemaine Hotel – archaeological	135 Queens Bridge Street	Contributory

Comparative analysis

The precinct retains the last substantial group of original late-19th and early-20th century buildings in the Southbank and Fishermans Bend areas. The precinct compares with the 'Rag Trade' district of Flinders Lane with its prominence of tall, American Romanesque arches. Other former concentrations of industrial and warehouse buildings, such as West Melbourne and South Carlton, have been diminished through re-development in recent decades.

Assessment of significant areas and elements

What is significant?

The City Road industrial and warehouse precinct, located on City Road, Queens Bridge Street, Clarendon Street, Fawkner Street, Moray Street and adjacent laneways in Southbank, and comprising the extent of land and significant and contributory buildings.

How is it significant?

The area is historically and aesthetically significant to Southbank and the City of Melbourne.

Why is it significant?

For its rare, surviving industrial and commercial buildings that were once the characteristic building types in the area south of the Yarra River. This area was regarded as the industrial seed-bed, supporting commercial activities with essential warehousing and wholesale supplies for Melbourne business.

The variety of industrial and warehouse building forms are distinctive expressions of the important mercantile activity that developed along the south bank of the Yarra River around the turn of the 20th century, and as such is representative of the major industrial development that occurred in the Victorian and inter-war periods.

The surviving buildings in the precinct are aesthetically significant for their range of late-Victorian, Edwardian and inter-war architectural treatments of commercial and industrial premises which, despite being utilitarian, still demonstrated a finely-resolved presentation to the street. This is evidence of the role that buildings' appearances had as part of a company's public face in marketing and promotion. Styles employed reflect the fashions of the time, whether classically-derived, arts-and-craft-inspired or Streamlined Moderne, indicating that functional spaces were seen as contributing to the aesthetic character of the city.

Contributory elements

- The scale and character of the one- to five-storey factory and warehouse buildings constructed in City Road, Queens Bridge Street and surrounding streets between the late-19th century and World War II and the predominant building forms and materials of the precinct.

- The traditional association with mercantile and motoring activities.

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* ('The Burra Charter') 2013 using the HERCON criteria. The relevant criteria are set out below:

Criterion	Description	Application
A:	Importance to the course, or pattern, of our cultural or natural history.	The distinctive mercantile and industrial character of the precinct marks it as an important aspect of the city's history.
B:	Possession of uncommon, rare or endangered aspects of our cultural or natural history.	
C:	Potential to yield information that will contribute to an understanding of our cultural or natural history	
D:	Importance in demonstrating the principal characteristics of a class of cultural or natural places and objects.	

Criterion	Description	Application
E:	Importance in exhibiting particular aesthetic characteristics.	The range of architectural styles as applied to mercantile buildings forms an unusual but cohesive grouping.
F:	Importance in demonstrating a high degree of creative or technical achievement at a particular period	
G:	Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions.	.
H:	Special association with the life or works of a person, or group of persons, of importance in our history.	

Recommendations

Include as precinct inside the Capital City Zone in the heritage overlay.

Revise Heritage Places Inventory.

References

Primary heritage study

Port Phillip Heritage Review, Version 14, 2009 93 Prepared for the City of Port Phillip by Andrew Ward, Architectural Historian.

Other heritage studies

South Melbourne Conservation Study, 1987.

Building Identification Forms 1997 (BIF).

Maps

MMBW map series. 40 feet to 1 inch. 1892. State Library of Victoria.

Mahlstedt Fire Insurance Plans, South Melbourne, c1920, c1930, c1950, State Library of Victoria.

City of Melbourne CoMMap.

Other references

Jubilee history of the City of South Melbourne and illustrated handbook. Periodicals Publishing Co, [Melbourne], 1905.

Daley, Charles & South Melbourne (Vic.). Council. The history of South Melbourne: from the foundation of settlement at Port Phillip to the year 1938. Robertson & Mullens, Melbourne 1940.

Priestley, Susan *South Melbourne: a history*. Melbourne University Press, Carlton, Victoria, 1995.

Sands & McDougall Melbourne & Suburban Directories.

South Melbourne Rate Books.

Figure 91 Proposed City Road heritage precinct

Legend

Study area
Parcel boundary
Building outline
Tree canopy

Heritage overlay evaluation
Proposed proposed City Road heritage precinct
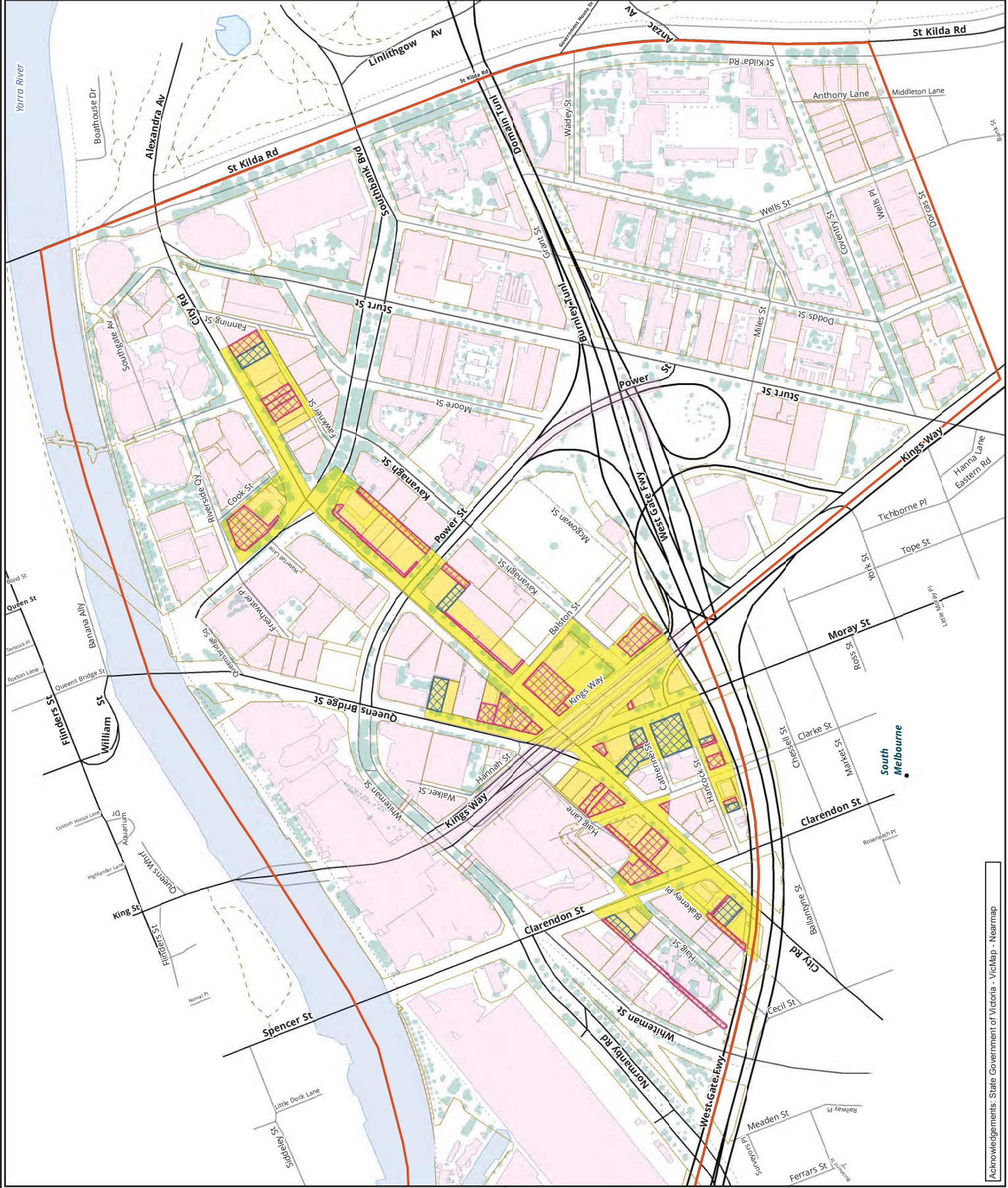Individually significant
Contributory

Biosis Pty Ltd
Ballarat, Brisbane, Canberra, Hobart, Melbourne, Newcastle, Sydney, Wangaratta & Wollongong

Metres
Scale: 1:5,000 @ A3
Coordinate System: GDA 1994 MGA Zone 55

Matter: 23066,
Date: 21 April 2017,
Drawn by: GV, Drawn by: SS K, Last edited by: jmilne
Location:\\bio-data-

Acknowledgements: State Government of Victoria – VicMap – Nearmap

A1.2 Lower South Wharf shipping sheds and berths precinct

| Place Name: Lower South Wharf shipping sheds and berths heritage precinct | | Citation No: | 0 |
| Heritage overlay: | HO |

Address:	208, 641-713, 593-629 & 593-611 Lorimer Street, Port Melbourne		
Category:	wharf	Heritage precinct overlay:	Proposed
Constructed:	1950s	Heritage overlay(s):	Proposed
Builder	Melbourne Harbour Trust	Proposed grading:	Significant precinct
First owner:	Melbourne Harbour Trust	Victorian Heritage Register:	No
Integrity:	Good	Significance:	Historic, social
Condition:	Good		
Thematic Context:	Victoria's framework of historical themes	3.1 – Establishing pathways.	
	City of Melbourne thematic environmental history	9.1 – A working class, 5.2 – Melbourne as a trading port	

History

Melbourne's river wharves had their genesis on the north bank of the Yarra River just below the rock bar, where the 'Pool' formed a natural berthage. As the city grew, wharves were constructed on both banks, and progressively extended downstream. The wharves were occasionally demolished and rebuilt when the river itself was widened. The Harbour Trust prepared a report to this effect early in its history, but the land was not reserved because, 'the Government had in contemplation the vesting of the whole of the lands in West Melbourne Swamp, and all the unsold lands south of the river, in a commission as an endowment for educational purposes.'

By the 1920s the wharves had extended to the mouth of Victoria Dock. Modernisation of South Wharf commenced with the partial reconstruction of the No. 15 shed during 1941-1943 by day labour, and then the No. 27 shed in 1942-1943, also by day labour. In 1946, No. 27 shed was replaced entirely. Other works included the installation of approximately 550 metres of crane rails from berths 27 to 30 in 1943, and deck reconstruction in 1949 (Docklands Heritage Study).

These works resulted in South Wharf west of the old middle Swinging Basin emerging during this period as a major centre of activity within the port. During the 1950s the steel trade was also relocated to No. 21, South Wharf. Steel had previously been handled by conventional means at berths 1 through 4 and the Victoria Dock. The opening of new coal wharves at Appleton Dock, also in the 1950s, meant that the Harbour Trust could transfer its coal-loading facilities from five other berths at Victoria Dock and South Wharf.

In 1957, four six-ton cranes were erected at No. 21, South Wharf, at a cost of £153,114 for steel handling. By 1962, 30-32 South Wharf had a total length of 549 metres of berthage, ranking seventh largest in the port.

When No. 6 North Wharf was closed to shipping with the construction of the Charles Grimes Bridge in 1975, one of the Stothert and Pitt three-ton portal electric wharf cranes built by Marfleet & Height, which had been erected at Nos. 27 to 30 South Wharf (Annex) at the end of 1945, was transferred to the site for training purposes (Docklands Heritage Study).

Shed 30 was constructed in 1950 as part of modernisation of Melbourne Wharves, as they shifted from systems involving manhandling cargoes from ships to rail wagons to using large cranes and containers to transfer directly from ships to road vehicles.

Part of the site of shed 21 was also used for construction of the steel-framed two-storey Port Workers' Amenities and Office Buildings by A. C. Leith of Bartlett & Partner in 1957. This was an attempt by the Harbour Trust to both meet the needs of the dockworkers and reduce the influence of the militant unions by removing some of the services that the unions had previously provided.

The site was also a focus of the 1960s and 1970s dockland wars, when union offices were set on fire, a great deal of intimidation occurred between the rival unions, and union election results were rigged. The dockland wars culminated in the disappearance of Arthur 'The Ferret' Nelson, whose car was found in the river at 21 South Wharf, and the killing of a 10-year-old boy who was a bystander to the violence between rivals within the Federated Ship Painters and Dockers Union.

Description

The South Wharf is constructed with a combination of timber piles, cross heads, walers and braces with either timber-planked decks or reinforced concrete. Several sections have had the original timber piles replaced with concrete.

Shed 21 is a large, welded steel-framed and corrugated iron clad shed with travelling cranes. It originally had seven bays but this number was reduced to 4.5 in recent years. The timber-piled

wharf also has a later-built concrete deck. Remnants of the former Webb Dock Rail Line run on the Lorimer Street verge beside the wharf. Other amenities buildings associated with the wharf were demolished about 10 years ago.

Shed 27 is a brick and corrugated iron clad shipping shed with 10 sets of sliding metal-finished doors to each side, elevation, and the timber floor is supported on timber piles with shear heads and cast iron connectors. Upper-level steel-framed windows give light at door-head height. There are no ridge lanterns and the eastern end has a brick-and-steel-framed section of two levels with a nearly flat roof, for offices, amenities and a dining room.

Shed 30 is a brick and corrugated iron clad shipping shed with 12 sets of sliding metal-finished doors to each side, elevation, and concrete floor supported on timber piles with shear heads and metal connectors. There are no ridge lanterns and the eastern end has a brick-and-steel-framed section of two levels set within the main shed roofline. This has steel-framed windows to the sides and in the gable end. The shed has been reclad in zincalum in recent decades.

Shed 31 is a brick and corrugated iron clad shipping shed with nine sets of sliding metal finished doors to each side, elevation, and a concrete floor supported on timber piles with shear heads and metal connectors. There are no ridge lanterns and the eastern end has a brick-and-steel-framed section of two levels with nearly flat roof, for offices, amenities and a dining room. A third level has been added to this in recent decades. The shed number is displayed in large, rendered, raised numerals on the side of the amenities block.

There are remnants of Shed 32 to the west, with two bays at the eastern end and six bays at the western end, although this has had the roof removed.

Contributory elements to the precinct include the following:

Table 15   Contributory places in South Wharf precinct.

Name	Address	Date	Recommended Grading	Recommended Streetscape Level	Contributory
21 South Wharf, steel sheds and cranes	208 Lorimer Street, Docklands	1950	C	3	Yes
27 South Wharf, Shed 27	641-713 Lorimer Street, Port Melbourne	1946	C	3	Yes
30 South Wharf, Shed 30	Rear, 593-629 Lorimer Street, Port Melbourne	1953	C	3	Yes
31 South Wharf, Shed 31	593-611 Lorimer Street, Port Melbourne	1953	C	3	Yes

Shed 21

Shed 27

Shed 30

Shed 31

Comparative analysis

Of the thirty or so wharf sheds on the south side of the river, only sheds 2, 4-9, 21, 27, 20 and 31 survive. Elsewhere in the port, surviving wharf sheds comprise sheds 5 North Wharf, and 1-2, 9, 14, 22 and 24 Victoria Dock. Of these, the sheds of a similar style and period (i.e. 1950s-1960s), are confined to sheds 5 North Wharf and 14 Victoria Dock, although the latter was substantially rebuilt after World War II, from the shed that was first constructed in 1916-1917. Shed 9 was similarly rebuilt but retains more of its original form. Sheds 22 and 24, Victoria Dock are welded steel-portal-frame structures of the last period of

Assessment of significant areas and elements

What is significant?

The South Wharf shipping shed group comprising sheds 21, 27, 30 and 31 and the adjacent wharves, from east of Shed 21 to the west of Shed 31.

 Contributory elements include:

- corrugated iron, timber and brick-clad pitched roof form,

- timber and concrete wharf aprons,

- timber-and-steel-clad sliding loading doors,

- steel-framed windows above door-head height, and

- two-storey amenities block at eastern ends of sheds 27 and 31.

How is it significant?

The South Wharf shipping shed group is historically and socially significant to Southbank and City of Melbourne.

Why is it significant?

The South Wharf shipping shed group is historically significant as these are some of the few surviving original structures reflecting the major post-World War II changes in wharf handling systems. They are among only a handful of wharf sheds that survived in the port, with five located downstream of the Charles Grimes Bridge.

The sheds are socially significant for the site's role in early attempts to change the power relationship between the Harbour Trust and the unions, in reducing the requirements for both labour and provision of amenities. This, however, resulted in the infamous 'dockland wars' of the 1960s and 1970s, leading to the Costigan Royal Commission.

This place has been assessed in accordance with the processes and guidelines outlined in the Australia ICOMOS *Charter for Places of Cultural Heritage Significance* ('The Burra Charter') 2013 using the HERCON criteria. The relevant criteria are set out below:

Criterion	Description	Application
A:	Importance to the course, or pattern, of our cultural or natural history.	Characteristic of former shipping and goods handling systems prior to containerisation.
B:	Possession of uncommon, rare or endangered aspects of our cultural or natural history.	The sheds are the last examples of their type in the Melbourne Docks.
C:	Potential to yield information that will contribute to an understanding of our cultural or natural history.	

Criterion	Description	Application
D:	Importance in demonstrating the principal characteristics of a class of cultural or natural places and objects.	The wharf sheds represent the former manual handling of goods prior to containerisation.
E:	Importance in exhibiting particular aesthetic characteristics.	
F:	Importance in demonstrating a high degree of creative or technical achievement at a particular period.	
G:	Strong or special association with a particular community or cultural group for social, cultural or spiritual reasons. This includes the significance of a place to Indigenous peoples as part of their continuing and developing cultural traditions.	The wharves and sheds have strong associations for their role in the union struggles and the docklands wars.
H:	Special association with the life or works of a person, or group of persons, of importance in our history.	

Recommendations

Include as a precinct outside the Capital City Zone in the heritage overlay.

Revise Heritage Places Inventory.

References

Primary heritage study

Bryce Raworth South Melbourne Conservation Study 1997 (no specific mention).

Other heritage studies

South Melbourne Conservation Study 1987 (no specific mention).

Building Identification Form 1997 (BIF).

Other references

Benjamin Hoare, *Jubilee History of the Melbourne Harbour Trust*: compiled from the original records of the Trust and from the Victorian Hansard 1842-1932.

Olaf Ruhen, *Port of Melbourne*, 1835-1976, 1976.

Peter Milner, The engineering of the Port of Melbourne, 6th National Conference on Engineering Heritage 1992.

Andrew Ward, *Docklands Heritage Study* Andrew C Ward and Associates in conjunction with Dr Peter Milner Gary Vines Ron Greenaway, 1991.

Buckrich, Judith, 'Dockland's History'.

Newspaper articles and advertising

Daily Commercial News and Shipping List (Sydney, NSW : 1891 - 1954), Wednesday 8 November 1950, p.1.

NEW STEEL BERTH FOR MELBOURNE
Work has commenced at Melbourne on No. 21 South Wharf, which will be converted into a special steel-handling berth at an estimated cost of £350,000. The work marks a further step in the Melbourne 'Harbour Trust's plan for full mechanisation of port, operations for faster turn-round of' shipping. Plans provide for a new shed and wharf and overhead cranes, enabling complete mechanical handling of steel from, ships to motor transport. A Harbour Trust official stressed the urgency of the new berth by pointing out that the Australian steel industry plans to raise its yearly output to 2,225,000 tons by 1952. At present steel is being dis-charged from ships at several different berths. By centralising steel handling the new berth will release other berths to handle general cargo. The berth will have four six-ton wharf cranes, with seven overhead bridge cranes within the .1-20-feet long shed. The cranes will be able to load bundles of steel direct from the ship to vehicles waiting on the roadway. The concrete roadway, also under construction, will be 100 feet wide. A feature of the specially designed shed will be that unloading cargo from a newly-arrived ship will not be affected by work on clearing cargo discharged by a previous vessel.

The Argus, Saturday 3 March 1956, page 21.

A. C. LEITH BARTLETT & PARTNERS.

Architects & Engineers, 458 St Kilda Road, Melbourne.

On behalf of the Melbourne Harbour Trust Commissioners, invite TENDERS for the Erection of Steel Framed 2-storey Port Workers' Amenities and Office Buildings at 21 South Wharf, Port Melbourne.

Quantities by Crisp S. Wolferstan. Documents available at Architects' Office by appointment.

Tenders close noon, Monday 26th March.

Canberra Times, Tuesday 25 January 1972, page 1.

"Arson' in dockland war

MELBOURNE, Monday. - There were two developments today in Melbourne's 'waterfront war'.

Firstly the office of the Victorian brunch of the Federated Ship Painters and Dockers Union, in Lorimer Street, South Melbourne, was burnt out by what Arson Squad detectives believe was a petrol bomb.

Secondly, the car of Mr Alfred ("The Ferret") Nelson, 47, the branch welfare officer who is missing, believed murdered, was recovered from deep water at 21 South Wharf.

The union office was found burning at 3am and in the early confusion it was believed that ballot papers and results of the branch's December 10 election had been destroyed. However, the ballot papers, the certified results and related documents are safe in a city bank.

Mr Pat Shannon, the secretary of the Victorian branch of the dockers' union, said today the ballot papers had been put in the bank immediately after the election.

"We didn't want anything happening to them", he said.

Mr Shannon said the results of the election would be announced at the general meeting of the Victorian branch of the union tomorrow.

Three well-known dockers have not been seen in public since early in December and there is curiosity on the waterfront as to whether they will attend tomorrow's general meeting.

Police patrols have been watching the house of one of the men near the Port Melbourne football ground.

Mr Nelson has been missing from his house in Collingwood since the night of December 7. His bedclothes were pulled back and his watch and small change were neatly arranged on a bedside table. His friends and the police fear he may have been abducted while he was taking a shower.

Until his car was found on the bank of the Yarra at South Wharf today, they believed he had been 'buried' in it.

Emerald Hill Record, 16 Sep 1905 p. 4, 1 May 1873 p.3.

Maps

MMBW Sewerage Plan, 1 inch to 160 feet, 1897.

Mahlstedt Fire Insurance Plans, South Melbourne, c1920, c1930, c1950, State Library of Victoria.

The City of Melbourne CoMMap.

Legend

☐ Study area
☐ Parcel boundary
▨ Tree canopy
☐ Building outline

Heritage overlay evaluation

☐ Proposed South Wharf shipping sheds and berths heritage precinct
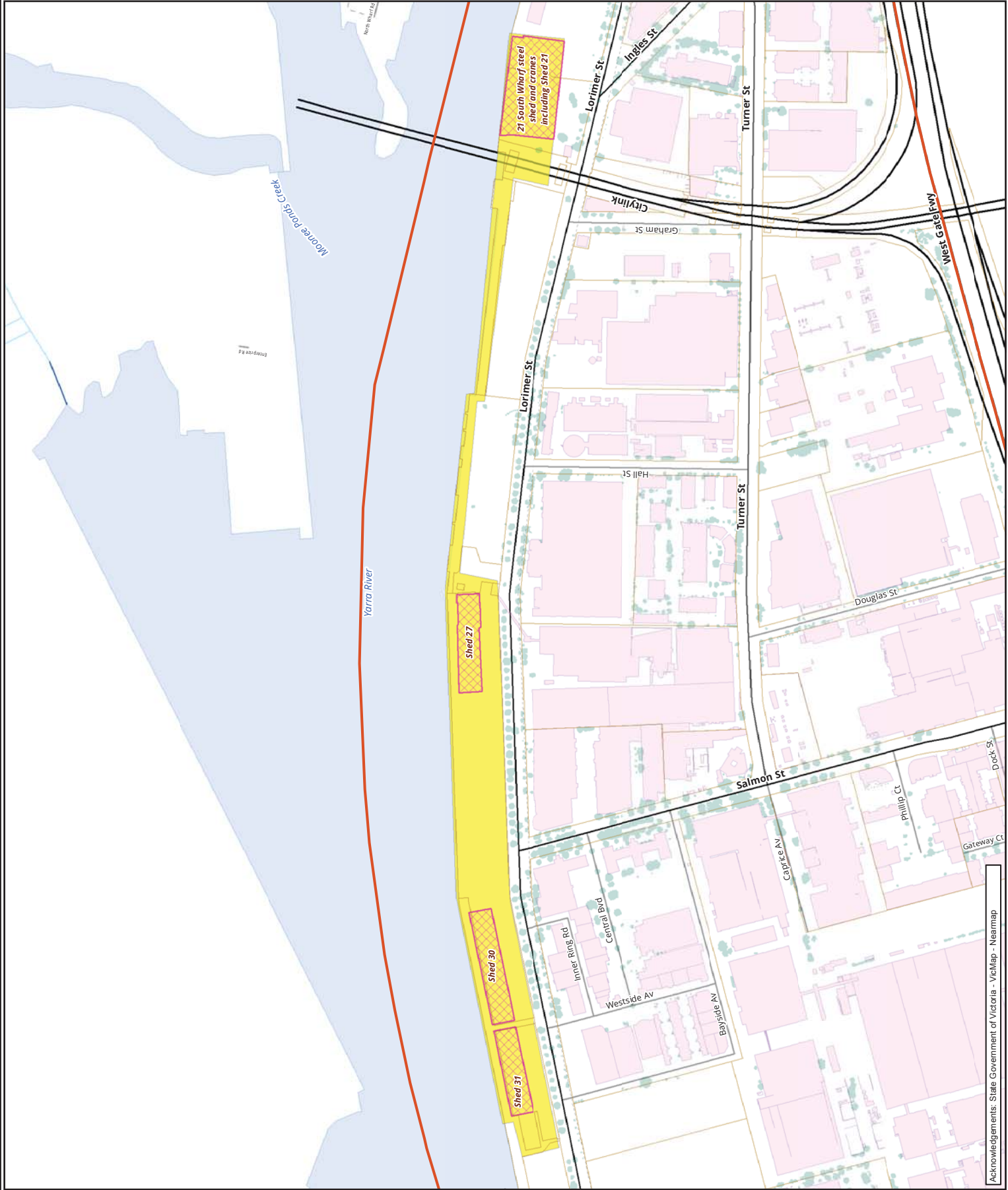
▨ Contributory place

Figure 92: Proposed South Wharf shipping sheds and berths heritage precinct

biosis®

N

Metres
Scale: 1:5,000 @ A3
Coordinate System: GDA 1994 MGA Zone 55

0   100   200

Biosis Pty Ltd
Ballarat, Brisbane, Canberra, Hobart, Melbourne,
Newcastle, Sydney, Wangaratta & Wollongong

Matter: 23066,
Date: 28 April 2017,
Drawn by: GV, Drawn by: SSK, Last edited by: imilne
Checked by: GV,
Location:P:\23\23066\Mapping\23066_F94_ShWharf.mxd

Acknowledgements: State Government of Victoria - VicMap - Nearmap

Appendix 2 Citations for existing heritage overlays to be retained

In cases, multiple places are included within the same heritage overlay, as these correspond to the Victorian Heritage Register extent of registration:

- HO760 has separate citations for the Victorian Arts Centre and Hamer Hall,
- HO910 has separate citations for the Police Barracks, Mounted Police Stables and Police hospital, and
- HO764 has separate citations for the Duke & Orr dry docks and Wharf Sheds 2 to 9.

Contents

biosis.

James Moore timber yards and sawmills complex facade, 135 & 151 City Road, 68-82 Southbank Boulevard, Southbank

City of Melbourne property number: 110766

Type of place: factory

Images of place 2016-2017

Historical associations:

Creation or major development date(s) of place: 1899-1903 Victorian and Edwardian-eras

Major owners or occupiers: James Moore

Heritage Gradings

Proposed new system (C258):

- Individually significant
- Contributory to a precinct

Alphanumeric system:

- Existing: C3
- Proposed: C3

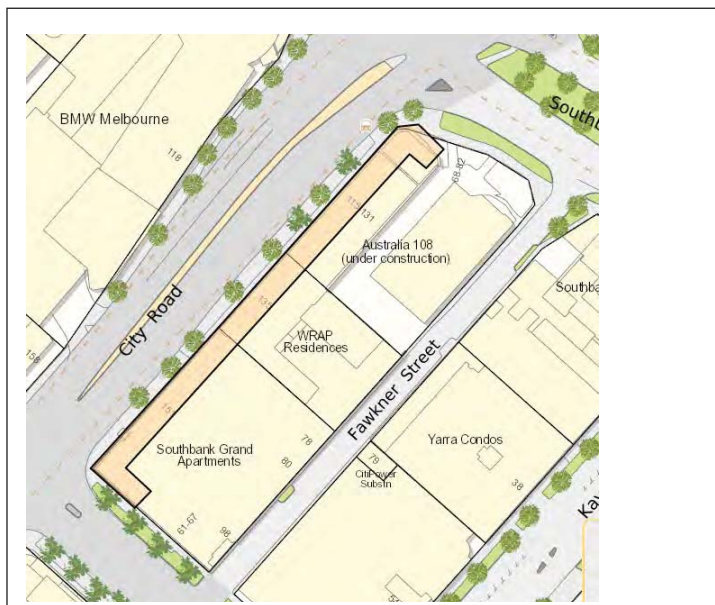**Heritage values:**

- Aesthetic values
- Historical values

Heritage status:

Heritage Overlay: HO366,

115-141 City Road, Southbank

Thematic context:

5.5 Building a manufacturing industry

5.3 Developing a large, city based economy

Boundary of heritage place

Description

Two-storey Italian Renaissance revival rendered masonry facade to City Road with approximately 10m return onto Power Street and Southbank Boulevard (formerly Ireland Street), matched by adjoining tower setback.

Partly screened by street trees, the symmetry of the long City Road facade is not obvious. Minor pedimented bays exist at both ends of this elevation whilst centrally, a large pediment once contained the name of the company within its tympanum creating the focus of the facade.

The three pedimented bays are linked by an upper parapet entablature set above the main cornice, which has a secondary entablature. At one point, cement orbs surmounted the parapet piers. The bays are defined with stuccoed pilasters that have miniature pediments at the intermediate string course. Further horizontal elements include stuccoed impost and sill courses. The timber-framed double-hung sash windows once had multi-pane glazing.

This facade is extensive in size and related in its original form –a classically-derived face-brick design with stucco mouldings – to the other Victorian and Edwardian-era industrial buildings in the area.

With the exception of the stuccoing of the lower level of 115 City Road and the painting of the face brickwork on the westerly section of the complex in 1982, the external part of the building is close to original. Today, the brickwork remains painted over and a replica end bay has been added to the west end of the facade at Power Street as wholly rendered and differentiated by a glazed vertical screen.

History

Crown Allotments 37-50/81 were granted to A. Buttner, G. Ramsden, F. Morton, E. Waring, T. Whitelow and St. Clair on 6 May 1879.

A large tract of vacant land existed here until the developer of this large complex, James Moore, commenced his timber yard in City Road during 1879-1880. This was burnt out twice, and subsequently replaced on this site with the present extensive complex in 1899.

James Moore, an Irishman, came to Australia in 1867 after developing a successful construction business in London. His business expanded rapidly in Melbourne with contracts to build the

Goldsbrough Grain Store (Bourke Street); New Zealand Loan and Agency Co. Premises (Collins Street); the Australian Mortgage Deposit Bank (Collins Street); the Commercial Bank of Australasia (Collins Street); the Melbourne Storage Company's Store (Lonsdale Street); the Spencer Street Victorian Railways Building; the Exhibition Building Annexes (1888); provision for the Victorian State Government `parliament house' at the Exhibition Buildings; Collingwood, Fitzroy and North Melbourne Town Halls; Flemington, Caulfield and Melbourne grandstands; Foster Brewing Company's Factory at Collingwood; Sugar Refining Works at Port Melbourne (Beaconsfield Parade); and contracts for the Melbourne and Metropolitan Board of Works sewer.

The enormous extent of the above contracts required that Moore establish and expand his own timber yard at City Road, and the fires necessitating that eventually he replace his timber and iron sheds with this brick building, being his numbers 1 and 7 stores. The area covered by the mill was about five acres whilst open yards covered an even larger area. A box factory, said to be the largest in the state, was connected with the above complex. Moore was also elected Mayor to Fitzroy Council.

Comparative analysis

There are no similar designs in the Southbank Fishermans Bend area in terms of the combination of age, extent and design sophistication. A grand facade for what was essentially a Victorian-era timber yard, this facade is uncommon in the State context.

Statement of Significance

What is significant?

James Moore's timber yards and sawmills complex street facade and supporting structure at 115-143 City Road, built up for the important timber merchant firm of James Moore in the period 1899-1903 and occupied by the firm into the mid-1930s.

Contributory elements include:

- two-storey Italian Renaissance revival face brick (over-painted) and rendered facade to City Road and approximately 10m return onto Southbank Boulevard (formerly Ireland Street), which includes:
- symmetrical City Road facade with minor pedimented bays at both ends of the elevation and a central large pediment that once contained the name of the company within its tympanum, as the focus of the façade;
- stuccoed pilasters defining the bays, with miniature pediments at the intermediate string course;
- parapet entablature linking the three pedimented bays, once set above the main cornice, with cement orbs on the parapet piers;
- stuccoed impost and sill courses as further horizontal elements;
- timber-framed double-hung sash windows which once had multi-pane glazing; and
- typically segmental archways at ground level.

Ground level openings have been changed, the brickwork painted over, some joinery renewed but the integrity as a large Edwardian-era commercial facade is relatively good. A replica bay has been added to the west end of the facade, separated by a glass link.

How is it significant?

James Moore's timber yards and sawmills complex street facade is significant historically and aesthetically to Southbank, South Melbourne and the City of Melbourne.

Why is it significant?

Historically: As a large and relatively well-preserved commercial façade that symbolises the extensive development created by the hardware/timber supplier and saw miller James Moore in the Victorian and Edwardian eras. Moore was also one of the colony's foremost contractors and served prominently in local government. The facade is also symbolic of a time when this part of South Melbourne, well-served by the wharves and railways, was a major industrial centre within the Colony of Victoria. (Criterion A)

Aesthetically: A well-designed and extensive commercial elevation in the prevailing Italian Renaissance revival manner that was far grander than equivalent timber yards within Victoria at that time. Also contributory to the larger role of City Road as one of the major commercial and industrial strips, in this case linking Melbourne with the waterfront of Port Melbourne. (Criterion E)

Sources used for this assessment

The following sources and data were used for this assessment:
Heritage Places Inventory 2016
Part 121-141 City Road C3, SSBCS, 1982.
3. Streetscape, Factories, Warehouses and Offices, 115-39 City Rd.
1 Photo (R.H.S.V.)
2 C. of V., V3, p75f
3 RB 1899-1900, 8325
4 C. of V. loc.cit.
5 Ibid
6 Photo, C. of V., loc. Cit

South Melbourne Conservation Study 1997
BIF 121-141 City Rd C3, image shows replicas infill at 145 City Rd

Mahlstedt & Son fire insurance plans
1928
J. Moore & Sons shown:
At this site 115-145 - between Power and Ireland Streets, two-storeys to City Road, one-storey behind, with three-story 'offices' at 115 extending down Ireland Street Number 1 store extends west from corner offices, number 7 store adjoining on west, and number 17 at the Power Street corner. All had 'Special Patent Sprinklers & Fire Alarms', steel girders and brick columns, a two-storey store over Fawkner Street at the west end of the complex, with cart way under, also south of Fawkner Street fronting Kavanagh Street, one- and two-storey blocks including number 15, 15A stores and engineers shop and at the Ireland Street corner, vacant land 'destroyed by fire'; south side of Kavanagh Street number 3 & 4 stores, one-storey; approximately 81-91 City Road as numbers 8 & 9 timber stores also number 18 & 19 timber stacks adjoining General Motors (Australia) in City Road.

1940s
No trace of Moore, with vacant site at the Power Street corner.

i-Heritage
Cites South Melbourne Conservation Study 1997 - Bryce Raworth
Construction Date: c1910
133 to 135 City Road, Southbank, 3006, 137 to 139 City Road, Southbank, 3006, 141 to 145 City Road, Southbank, 3006, 147 to 155 City Road, Southbank, 3006
'Although this expansive, two-storey building has been subdivided to form a number or small retail and office tenancies, much of the fabric of the original Italian warehouse remains. Classically inspired pilasters occur along the facade and large pediments surmount the cornice at a number or locations.'

Newspapers:
South Australian Register, 5 March 1888
Fire broke out shortly before 8 o'clock to-night at Sandridge Road, South Melbourne, in the timber mills of Mr. James Moore. The mills were three stories high, covering an area of an acre and a half, built entirely of galvanized Iron. The fire, which completely destroyed them, was first seen at the top story. The caretaker made every effort to extinguish it, and also attempted to call the brigade by telephone, which would not act. The damage is estimated at £30,000. About £5,000 was covered by insurance. The mills were erected a few months ago, after a former fire.
Record, 20 May 1893.

Rating Committee. Mr. James Moore, asking for a reduction of rates on his property on City Road, the buildings on which were recently burnt down and now made it practically vacant land. Referred to the Eating Committee.

Hamilton Spectator, 13 September 1904.

James Moore's Timer Yards and Sawmills. Interesting Exhibits of Building Materials.
James Moore's Timber Yards and Sawmills, City Road, South Melbourne, are known not only in every city, town and village in the State of Victoria, but also in every State in the Commonwealth. Mr. Moore's very fine exhibit buildings and contents were among the most interesting and instructive at the show. The exhibit building, standing as it does at the corner of the new Industrial Avenue, at once attracted the eye of the visitor. Here might be seen many samples of goods manufactured by Mr. Moore at his mammoth establishment, City Road, South Melbourne, including windows, doors, sashes, mantelpieces, field gates, butter boxes, church seats, altar rails, tea chests, desks – in fact, anything and everything in woodwork used in building houses, etc. He also exhibited some fine samples of galvanised iron. Spouting, ridging, barbed wire, fencing wire, galvanised wire, wire netting, hessian, wallpapers, etc. Here also were fine samples of wire nails made at Mr. Moore's works. He would have had one of his nail-making machines running at the show but for the great noise made by these machines when working. It would have been a most interesting item for the public to have inspected. Of the numerous articles locally manufactured and imported which Mr. Moore exhibited, one of the most interesting was one of his box nailing machines, for nailing together boxes, cases, etc. The box nailing machine, with its wonderful accuracy, great power, self-regulating, noiseless and rapid fitting together of cubic and box timber, is really a marvel of human ingenuity. Mr. Moore has a large number of these nailing machines continually at work at his mills, and by their means lie is enabled to turn out an immense number of all kinds of cases used in the various departments of trade. Another most interesting machine which Mr. Moore had on exhibit was his brand-printing machine, which, by means of plates specially cast for the purpose, imprints the numerous designs on butter boxes, wine cases, fruit cases, confectionery, starch, and numerous other kinds of boxes which are made at his mill and yards. The box-making department of Mr. Moore's is, we believe, the largest of its kind in Australia, and thousands of oases of all kinds are turned out every hour of the day at his establishment. Mr. Moore's exhibits were not alone confined to the usual class of goods one would expect to procure at a timber yard or sawmill. On account of the immense trade he does with his customers in the country, he lay himself out to supply many articles different to the ordinary business of a timber merchant, any farmer requiring fencing wire and barbed wire or netting can procure such articles from this establishment. Also Hessian, canvas, wallpapers, borders, plain and ornamental glass, ovens, coppers, registered grates, fenders, etc.

Mr. Moore also supplies all kinds of church seats, pulpits, reading desks, altar rails, etc., and a large number of churches, public halls, mechanics' institutes, etc., in Victoria have been supplied by him with these articles, from the plainest form or seat, to pulpits, choir stalls, etc., of ornate design and costly workmanship.

No doubt, after seeing the splendid array of goods in Mr. Moore's exhibit building, a great number of country folk found their way to his extensive timber yards and sawmills, at City Road, South Melbourne, to inspect his large stocks of floorings, linings, weatherboards, oregon, and other – timbers required by them in building.
From a perusal of Mr. Moore's price list for September, it would appear that all kinds of building timbers and materials may be obtained from him at a very low price indeed…
 Hamilton Spectator, 5 February 1913

Mr. James Moore.
Private cable advices state that Mr. James Moore, a well-known timber merchant of South Melbourne, died in London suddenly from pneumonia at the age of 70 years.
Record, 21 November 1925.

The Timber Mills of James Moore and Sons.
More industries, whose activities are big factors in the development of the instructional side of Australia, are accommodated in South Melbourne more than in any other suburb of Melbourne. It follows that she can show among her leading citizens a greater group of important manufacturers than any of her sister localities. A foremost figure in the direction of immense local works is Mr. Arthur Moore, of James Moore and Sons Pty. Ltd., in whose large timber mills and extensive joinery establishments 600 employees are engaged. This very busy place was visited by the Mayor (Cr. J. S. Kent), along with Cr. A. Shippen and Mr. A. Strang, Principal of Albert Park Technical School, on

Tuesday of last week. They were shown over the works by Mr. Arthur Moore and saw an immense variety of commodities in course of production, ranging from butter boxes to the bodies of electric, tramcars. The work of branding and fastening is done by machinery. Nails are made on the premises from Australian metal. In the joinery department a large company of highly skilled Australian tradesmen were turning out house furnishings of exquisite pat terns. Mr. Campbell, who is connected with the industry, proudly displayed a magnificent fanlight of beautiful craftsmanship, in Queensland maple, to crown the main entrance to a new house which is being erected for Sir William McBeath. Elsewhere as shown a superb piece of residential equipment for the same place in the form of an elliptical, spiral stairway, made to plans provided by Mr. Walter Butler, architect. In the trocar building shed operatives were engaged on four or five vehicles to complete a contract for do cars. Mr. Campbell explained the variety of Australian woods assembled in the work. The seats are made of alternating rod; of blackwood a hardwood, the litter being of the much lighter color. Panelling in the partition is made of Queensland maple and Blackwood is displayed in internal facings. When it is built it is varnished with a finish rivalling the dressing of a limousine. The output of the shed is four cars a month. The Mayor remarked that as this firm had highly organised the work of tramcar building:, he could not see how any other' establishment, which did not have that special form of organisation, could ever build vehicles of the same quality cheaper, Moore and Sons are enthusiastic supporters of technical education. Mr. Moore said the limitation of apprentices was gravely obstructing the training of tradesmen to do the skilled work of the country in the near future. The problem was indeed an arresting one. The public had pledged itself to support Australian Indus try. People .in. the coming years would be deeply disappointed, indeed, if they should find that there were very far from sufficient artisans for effectively operating local secondary production.

The Argus, 4 December 1935
VOLUNTARY LIQUIDATION
James Moore and Sons Pty. Ltd. Shareholders of James Moore and sons Pty Ltd timber merchants of South Melbourne, decided on Monday that the company should go Into voluntary liquidation and that Mr P J W Danby should be appointed liquidator In August the holder of a debenture over the assets of the company appointed Mr Danby of Messrs Wilson Danby and Giddy accountants as receiver-manager of the company A meeting of creditors will be called for December l8 to confirm the appointment of the liquidator and to consider a statement of affairs that Is being prepared Creditors will consider the position of the company and any proposals that may be made for Its construction The company was established in 1880 by the late Mr James Moore who carried on one of the largest timber merchants businesses in Australia Mr Moore died in 1913 and his beneficiaries have con-ducted the business since then At one time the company was reputed to have an annual turnover of about £1 000 000 and it employed 700 men Its weekly pay sheet amounted to £3 000 The business was affected adversely by the depression and losses were incurred in the strike of 1929 and through the beau duties imposed on timber by the Scullin Ministry.

Recommendations

- Revise Heritage Places Inventory and Heritage Overlay Schedule to show current street address.
- Apply external paint controls with policy to reintroduce original finishes and colour schemes.
- Revise heritage overlay mapping to include the facades along City Road and the return bay on Southbank Boulevard, including the replica wing at the south end, to a depth of 5 metres, to allow conservation of the context of the building.

Sharp & Sons, later General Motors (Australia) Pty Ltd complex, later International Harvester facade (part) 171-193 & 199 City Road, & 1 Balston Street, Southbank

City of Melbourne property number: 576746

Type of place: factory

Images of place 2016-2017

Historical associations:

Creation or major development date(s) of place:

1926-1927, 1939; Inter-War (WW1-WW2)

Major owners or occupiers:

General Motors (Australia) Pty Ltd,   International Harvester

Heritage Gradings:

Proposed new system (C258):

Individually significant,   Contributory to a precinct

Alphanumeric system (building A-E, streetscape 1-3):

Existing: C2   Proposed: C2

Heritage values:

Historical, Social

Heritage status:

Heritage overlay: HO368, 171 City Road, Southbank

Thematic context:

5.5 Building a manufacturing industry

5.3 Developing a large, city-based economy

Boundary of heritage place

Description

Two-storey parapeted and rendered masonry form divided horizontally by capped and ribbed pilasters into 17 bays along City Road and four (once seven) bays along Balston Street with a wider central bay in City Road bearing the firm's name. Regular punched fenestration is set in the spandrels and each opening is typically glazed in eight panels that echo the original format. Large ground floor display window openings have been refitted with new glazing having been once fitted with multi-pane glazing to transoms and two-pane plate glass below. The facade presents a modernist adaptation of the former Sharp & Sons Edwardian-character elevation.

History

Part of this former complex was thought to be built for John Sharp & Sons, timber merchants, in 1912. It was leased by General Motors Limited from 1926 until they acquired the property and rebuilt it, creating the first phase of the masonry City Road facade evident today in 1926-1927. This was part of a grand plan to construct a motor car assembly plant in every capital city of Australia, paralleling with other major motor car assemblers such as Ford.

The new building was pictured as similar to the existing but for a rendered scalloped parapet wall between the capped and ribbed brick facade piers, upper level windows with multi-pane glazing, and a central bay supporting a segmentally arched raised entablature that held the GM logo. Signs in each parapet bay included General Motors Holden's Ltd, La Salle, Vauxhall, Cadillac, etc.

By 1936 General Motors had begun the move to the new Fishermans Bend factory and vacated the City Road complex. The building was subsequently occupied by farm machinery maker International Harvester Company as their Australian headquarters, which remained here from 1939 to about 1974. The complex housed showrooms, spare parts, service departments, and offices. The International Harvester Company had previously had their offices and distribution warehouse at 543-555 Bourke Street Melbourne a block from the head office of rival the Sunshine Harvester Works..The move from Bourke Street to City Road marked the trend from the initial rural supply section of the city clustered around Kirk's horse bazaar to a locality where motor showrooms were becoming the norm, while Holden had moved to cheaper land serviced by port and rail.

The Perth daily, *Western Mail*, observed at the time that the development by International Harvester at South Melbourne and Geelong 'culminates a trading connection reaching back to the pioneer days of farming in this country. One of Cyrus Hall McCormick's original reapers was brought here 83 years ago, and McCormick (McCormick Harvesting Machine Company) and Deering (Deering Harvester Company) machines and implements have been famous among Australian farmers for generations.' In 1939, International Harvester commissioned industrial designer Raymond Loewy to design a new line of tractors with a new modern streamlined look, known as the Farmall and the McCormick-Deering tractors.

The International Harvester Company was formed in 1902 by the merger of five leading American agricultural machinery manufacturers. An Australian subsidiary was established in 1904 to manage Australian distribution and sales, and over subsequent decades International Harvester became a major competitor to local manufacturers like H. V. McKay's Sunshine Harvester Works. Later, International Harvester established its own Australian manufacturing works, producing agricultural equipment (and later tractors) at Geelong from 1939, motor trucks at Dandenong from 1952 and earthmoving and construction equipment at Port Melbourne from 1958.

International Harvester's changes for the new occupancy included the modernisation of the scalloped parapets to plain horizontals, removal of the arched entablature and new glazing at both levels with the ground level having large areas of plate glass fronting the showrooms. Retractable upper-level window awnings provided sun control. The complex was claimed as the largest and most modern motor truck and farm implement display in the southern hemisphere. Images of the building show it to be similar to existing ones, but with large, illuminated sky signs on the Power Street and City Road facade parapets.

The remaining facade is associated with a motor vehicle assembler which was of crucial importance in Australia's post-war industrial development, and with a major supplier of agricultural machinery.

Comparative analysis

Similar designs in the Southbank Fishermans Bend area include the significant General Motors (Australia) Ltd complex in Salmon Street (Moderne style, rendered) and the Commonwealth Aircraft factory and Aeronautical Research laboratories in Lorimer Street, using a different Moderne style brick Inter-War form. All are architecturally superior and significant but have similar historical associations with major industrial undertakings in this area.

Statement of Significance

What is significant?

General Motors (Australia) Pty Ltd complex, later International Harvester, facade built in 1926-1927 and modified in 1939 is all that remains of a once vast industrial complex.

Contributory elements include:

- two-storey parapeted and rendered masonry form;
- capped and ribbed pilasters divided into 17 bays along City Road and four (once seven) bays along Balston Street, with a wider central bay in City Road bearing the firm's name;
- regular punched fenestration set in the spandrels between piers, typically glazed in eight panels;
- large ground-floor display window openings but refitted with new glazing (once with multi-pane glazing to transoms and two-pane plate glass below); and
- contribution to the former industrial character of the City Road Industrial precinct.

How is it significant?

General Motors (Australia) Pty Ltd complex, later International Harvester, facade is significant historically to Southbank, South Melbourne and the City of Melbourne.

Why is it significant?

Historically, as symbolic of a once vast industrial complex built up in the inter-war period to serve the growing motorisation of community transport and large scale farming in Australia. As the Australian headquarters of the International Harvester company, part what was described as 'the largest and

most modern motor truck and farm implement display In the southern hemisphere',it is also symbolic of the move of industry to major assembly plants needing more and cheaper land located out of the central city to localities such as City Road that still had good shipping and rail access. Finally,it is a contributory part of the City Road Industrial precinct and hence symbolic of the key role this area once played in the nation's industrial development. (Criterion A)

Sources used for this assessment

The following sources and data were used for this assessment:
Sands & McDougall Directory of Victoria
1952
157-165 Stewarts & Lloyds
171-205 International Harvester

Victorian Heritage Database
National Trust of Australia (Vic)
Statement of Significance
A large relatively plain two-storey brick and stucco building first constructed for John Sharp and sons, timber merchants, in 1912 and subsequently occupied by General Motors Limited (1927-1936) and by the International Harvester Company (1940 -1974+) for showrooms and offices. The large corrugated iron workshops at the rear were first constructed for General Motors in 1927. Despite replacement of windows and alterations of the line of the parapet along City Road the building retains its original form and general appearance; it makes a significant contribution to the streetscape, and was associated with the first large timber yard established in South Melbourne, with a motor vehicle assembler which was of crucial importance in Australia's post-war industrial development, and with a major supplier of agricultural machinery.
Classified: 24/07/1989
Revised: October 1989
Report generated 30/01/17
Other names: General Motors Ltd, International Harvester Company.

Museums Victoria
Caption of item MM 115599

The International Harvester Company of America was formed in 1902 by the merger of five leading American agricultural machinery manufacturers. An Australian subsidiary was established in 1904 to manage Australian distribution and sales and over subsequent decades International Harvester became a major competitor to local manufacturers like H.V. McKay's Sunshine Harvester Works.

Later International Harvester established its own Australian manufacturing works, producing agricultural equipment (and later tractors) at Geelong from 1939, motor trucks at Dandenong from 1952 and earthmoving and construction equipment at Port Melbourne from 1958.

i-Heritage
171 to 193 City Road, Southbank, 3006
No grading
South Melbourne Conservation Study 1997 - Bryce Raworth
Architectural Style: Early Modern
Period 1926-1939, Inter-war
Source for construction date: 1930
Integrity: Fair
Condition: Good
 Description/Notable Features:
This two-storey building is constructed of cement rendered brick. Its plain surfaces and simple fenestration identify it as a representative example of an early modern Melbourne factory.
Statement of Significance
Recommended Alterations: Signage (inappropriate - remove)

History and development of International Harvester Australia Limited / International Harvester Australia Limited, by International Harvester Australia. Published South Melbourne, Vic. International Harvester Australia Limited, 1977.

Wikipedia, 2017
The International Harvester Company (abbreviated first IHC and later IH) (now known as Navistar International Corporation) was a United States manufacturer of agricultural machinery, construction equipment, trucks, and household and commercial products. In 1902, J. P. Morgan merged the McCormick Harvesting Machine Company and Deering Harvester Company, along with three smaller agricultural equipment firms, to form International Harvester. In 1974, the five-millionth IHC tractor was produced at the Rock Island Farmall plant. Throughout the 1960s and 1970s, despite good sales, IH's profit margins remained slim. The continual addition of unrelated business lines created a somewhat unwieldy corporate organization, and the company found it difficult to focus on a primary business, be it agricultural equipment, construction equipment or truck production.

The Turning Wheel - The story of General Motors through twenty-five years, by Arthur Pound
A world survey of the automotive industry was undertaken in 1925, with three main questions to be answered: Where were the motor cars of the world to be found? How many were there? Who sold them? Through 1926, the spotting of other assembly plants and warehouses on the world map continued. The plants in Australia at Brisbane, Sydney, Melbourne, Adelaide and Perth date from this time, also those at Wellington, New Zealand, and Port Elizabeth, South Africa. These formative years reveal some of the motives actuating the Corporation in extending its overseas interests and in creating its assembly plant structures. At first, of course, it had an eye to savings in freight and duty. Other advantages made themselves felt in time and proved of no less importance. There was the advantage of being able to ship cars and truck s abroad at a rate not possible under the old distributor system: heavy consignments could be taken, delivered, and financed at the points of distribution as part of ordinary procedure.

Newspapers
Industrial & Mining Standard – Vol.78, p.332, 1927.
The Melbourne Plant of General Motors (Australia) Pty. Ltd., in City-road, South Melbourne, is of modern brick construction, and as is the practice in all the five Australian plants, it has a complete installation of modern machinery and equipment.

The Register, 28 July 1926.
MOTOR MANUFACTURING. EXTENSIVE MELBOURNE PREMISES
In pursuance of its policy of establishing assembly plants in all the capital cities of Australia, General Motors (Australia) Pty Ltd has obtained for its Melbourne operations the building now occupied by John Sharp & Sons Ltd, timber merchants, in South Melbourne. The buildings have a frontage of about 450 ft. to City road, 350 ft. to Ralston Street and 473 ft. to Kavanagh Street, with access also to Power Street. There is a total floor space of about 200,000 square ft.
The existing structure is being extensively remodelled, and it is expected that the premises, when completed, will form one of the most modern factory buildings in Melbourne. It is expected that the new plant will be capable of producing motor cars about the beginning of November, and that it will be in full production by the end of the year. The acquisition of the Victorian premises is part of a general plan for the simultaneous establishment of assembly depots in all States, and gives adequate proof, the company considers, of the great confidence which it has in the industrial and economic future of Australia.

The Argus, 30 November 1926.
MOTOR COMPANY'S PLANS.
Six-acre Factory. The conversion of the timber yard and offices of John Sharp & Sons Ltd in South Melbourne into a motor car assembling plant and administrative premises for General Motors Ltd is now nearing completion. The front facade in brickwork makes a notable addition to the factory area over Princes Bridge and it is expected that the workshops when fully extended will cover about six acres of land. The building has been fitted with the latest American devices for assembling and finishing cars.

The decision of John Sharp & Sons Ltd to close the business has not surprised those who are aware of the changing conditions of the timber trade in recent years. Importations of soft woods from America since the beginning of the late war have been hampered by many irksome conditions and with a constantly receding supply of hardwoods from our diminishing forests the adequate supply of building timbers has been a difficult business for some time. The bulk of the timber in pre-war times was required for house building and the only competition that the timber trade had to meet was from bricks. Latterly concrete in various forms has made in- roads on the market and particularly in the country districts it has supplied a field that bricks did not reach. In the larger city structures such as shops and office buildings, timber once played a large part in flooring joists and so forth, now steel girders are used for this work and even in floor surfaces concrete and various compositions are used in place of timber. Again, in window frames and many interior fittings, steel is rapidly supplanting wood. If there was a full supply of Australian timbers the competition of brick and concrete would still perhaps be successfully met, but as the hardwood forests are being rapidly cut out, especially near large centres of population, the timber trade is not so well-equipped as it was in bygone days, when importation was a relatively easy business and local supplies were liberal to hold its own.

The Age, 8 September 1927.
GENERAL MOTORS EXHIBITION
Mr. Bennett, general manager, stated that the company was one of the largest financial resources, but its profits were not confined to a few persons. The employees and the customers benefited. There were over 100,000 employees, and a large proportion of them were on the shareholders list. It was an international corporation, but seven-tenths of the capital was British money, and since the English rights of the Vauxhall car had been acquired it was hoped in the near future to combine American commercial methods with British inventive genius and brains, and give the public the advantage.

Truth, 28 May 1939.
International Harvester's New Headquarters
Opening of the new headquarters at South Melbourne of the International Harvester Company last week marked another milestone in the process of this great organisation. The ceremony was performed by the Premier of Victoria, Mr. A. Dunstan. The floor space covers 4.5 acres, and the whole frontage of 426 feet is fitted with wide plate-glass windows fronting the showrooms, comprising what is claimed to be the largest and most modern motor truck and farm implement display In the southern hemisphere.

An interesting feature of the upper floor it that it contains a cinema theatre for demonstration purposes. Behind the showrooms are the mechanical departments, including an assembly plant and service station for International trucks and for tractors, also a huge spare parts section. This section covers no less a space than 20,000 square feet, and includes 60,000 parts. The floating stock of spares has an average value of £400,000. Coincident with the opening of Harvester House, the company celebrated the commencement of work at its great new factory at Geelong, where the big cupola furnaces, foundry, forge and machine shops are already working, turning out from Australian are the company's extensive line of McCormick Deering agricultural machines for farmers in every part of the Commonwealth. Full provision has been made for expansion. The site is 46 acres in extent, and has a deep-water frontage to Corio Bay. Road and railway connections pass straight Into the factory. The company's capital now stands at £2,000,000, putting it in a very favourable position to take advantage of every development in manufacture.

Weekly Times, 18 February 1939.
New International Harvester Headquarters
Great developments, in the agricultural machinery and motor truck business are foreshadowed in the impending move of the International Harvester Company of Australia Pty Ltd from the premises occupied by them for nearly 35 years in Bourke Street, Melbourne to the extensive premises in City Road, South Melbourne, formerly occupied by General Motors-Holden Ltd. Plans provide for storage and assembling of agricultural machinery, tractors and motor trucks. All appliances, including full tool equipment, are being installed for servicing International trucks in the most modern and efficient way. The spare parts department for trucks, tractors and machines will be greatly extended and facilities here will include the most modern methods of day and night lighting.

Western Mail, 15 June 1939.

This completes plans long cherished by the International Harvester Company of Australia Pty Ltd, and it culminates a trading connection reaching back t- the pioneer days of farming in this country. One of Cyrus Hall McCormick's original reapers was brought here 83 years ago, and McCormick and Deering machines and implements have been famous among Australian farmers for generations. Comfort for employees is a salient feature of the (Geelong) factory equipment, the directors holding that the best modern plant for the production of the company's products will maintain its true efficiency with a staff working in proper hygienic conditions. Shower baths, luncheon rooms, sanitary, conveniences, ventilation, and temperature control are all In accordance with the most modern practice in the world. The factory is Australian-built, to make machines and implements suited to Australian requirements. Practically the whole of the material used in the buildings, and much of the equipment used in the factory, were made in Australia. The factory is fully equipped for the production of McCormick-Deering agricultural machines and implements of the highest quality and genuine parts for McCormick-Deering tractors.and International motor trucks. '
Record, 18 February 1939.

Recommendations

Revise Heritage Places Inventory and Heritage Overlay Schedule to show current street address.

Apply external paint controls with policy to reintroduce original finishes and colour schemes.

Revise heritage overlay mapping to include the facades along City Road and the return bay on Balston Street, to a depth of five metres to allow conservation of the context of the building.

State School No. 2686, later South Melbourne Girls' School, J. H. Boyd Domestic College, 207 City Road, Southbank

City of Melbourne property number: 110368

Type of place: school

Images of place 2016-2017

Historical associations:

Creation or major development date(s) of place: 1884-1885, 1930,

Victorian-era, Inter-War (WW1-WW2)

Major owners or occupiers:

Education Ministry, Colonial Government, City of Melbourne

Designer: Henry Bastow, Chief Architect of the Education Department

Heritage gradings:

Proposed new system (C258):

Individually significant,   Contributory to a precinct

Alphanumeric system (building A-E, streetscape 1-3):

Existing: C   Proposed: A2

Heritage values:

Aesthetic, Historical, Social

Heritage status:

Heritage overlay: HO369, J. H. Boyd Girls High School, 207-229 City Road, Southbank

Victorian Heritage Register: H0769

Thematic context:

4.1 Governing the Colony and State of Victoria

8.3 Educating the people

9.2 Women's work

Boundary of heritage place

Description

This school complex, as designed, was described by Lawrence Burchell in his landmark publication, 'Victorian Schools', as the greatest of the Department's Gothic ornaments.

> *Once the gem of the Education Department, this school has suffered certain alterations presumably in 1930 during its conversion: the eastern wings large pointed-arch upper window, once adorned with perpendicular Gothic tracery, now has rectilinear mullions with hopper sashes attached, as does the lower light; the crenellations of the three-storeyed entrance block and tower have been removed whilst the gable of the northern block has been replaced with crenellations, the overall effect being to remove the Gothic elements and replace them with those of the neo-Tudor.*

An arrowhead picket fence originally ran around the boundary, but has been replaced with chain mesh fencing.

Extensive sympathetically designed red brick additions were built on the north side in 1930 when it became a domestic college, providing a relatively homogenous elevation, albeit from differing eras.

The City of Melbourne development has included a minor addition at the north end, internal and landscaping changes.

The complex is adjoining the former International Harvester facade and relates closely to the near contemporary former Castlemaine Brewery complex opposite. The former Post Office site remains as vacant land to the south while on the east there are late 20th century school wings.

History

The history of this government school commenced when the local Board of Advice recommended the purchase of 2.25 acres at the corner of Moray Street and Sandridge Road (later City Road) in 1874. The site was filled with silt from the Yarra River at a cost of £833/6 /8d. in order to raise it above floods. Construction began in 1884 to the designs of the Education Department's Chief Architect Henry Bastow, and State School No. 2686 was opened in June 1885 under head teacher, John Sharples.

By 1892, it was amalgamated with the Eastern Road government school (SS1852) and, after surviving a flood in 1928, became a Domestic Arts school in 1930 and renamed the J. H. Boyd Domestic College two years later. Boyd, a successful grazier bequeathed a large sum to establish a

school of domestic science south of the Yarra River, similar to those that had been established in Melbourne's west (Footscray). He '...truly believed that women should be taught to manage a home correctly'.

In this era the Mahlstedt maps show the school caretaker's residence facing Balston Street and at the rear of the post office, another residence with a 'concert hall' nearby with wooden floor, and fibre cement sheet roof. By the 1950s the Mahlstedt plans show 2 storey 'school rooms' with concrete floors and aluminium deck roofing (as existing) located where the school residence had been facing Balston Street and linked to the inter-war wing of the school by a covered way. By then the post office had been demolished.

In 1979 it became the J. H. Boyd Girls High School, but was closed in 1985, in the centennial year of its establishment.

In 1982 the school was identified as significant in the Southbank Conservation Study. It later became part of the Victoria University of Technology and then was refurbished by the City of Melbourne and converted to a community centre in 2012, now known as the Boyd Community Hub.

A post office and detached residence shared its site on the west until the 1950s, forming a little government centre in this busy industrial landscape.

Comparative analysis

The Victorian-era wing of this building has the distinction that it was the only school of the 19th century to be built to three storeys. Similar Gothic school designs exist at Queensberry Street, North Melbourne (SS307, 1882) and Geelong Road, Footscray (SS253, 1881) (both by Bastow); and the Faraday Street, Carlton School (SS112), designed by Reed & Barnes in 1877. These are less altered than City Road, but are unlike the Tudoresque manner of this school. (See also, Tudor revival at Melbourne Grammar central tower block, Salvation Army Training College and Melbourne High School.)

There are no similar designs in the Southbank Fishermans Bend area.

Statement of Significance

Victorian Heritage Register 2017.

What is significant?

The J. H. Boyd Girls High School was constructed in 1884-1885 to the design of the Education Department's Chief Architect Henry Bastow. It opened as State School No. 2686, replacing No. 222 St Luke's South Melbourne Church of England School in Clarendon Street, Emerald Hill. In 1929 it was amalgamated with the Eastern Road State School No. 1852. The building was reconstructed in 1930 by W.H. Bolger to become the South Melbourne Girls' School devoted to the training of girls in domestic arts. In 1932 it was renamed the J. H. Boyd Domestic College after its patron, a successful grazier, who bequeathed a large sum of money to establish a school of domestic science so 'that women should be taught to manage a home correctly'. The school occupies a prominent corner site on City Road, and is a two storey brick building with a third storey of one room and entry to a tower. It was closed as a school in 1985 after 100 years of operation. The extant section of the original school is a commanding Tudor Revival design executed in Hawthorn bricks, embellished with bands of cream brick and render mouldings. The Tudor influence is repeated in a castellated parapet and octagonal turret.

How is it significant?

The J. H. Boyd Girls High School is of architectural and historical significance to the State of Victoria.

Why is it significant?

The J. H. Boyd Girls High School is of architectural significance as one of the most ornamental and distinctive of the Education Department schools of the 19th century. It was the only 19th century State School to have a three-storey central block, reflecting its prominent location in full view of the railway line from Port Melbourne to Flinders Street. The school's size and style are evidence of the rapid growth in population and wealth in Melbourne's suburbs as a result of post-gold rush consolidation and prosperity. (Criterion E)

The J. H. Boyd Girls High School is of historical significance as a reminder of earlier philosophies of educational provision, especially for girls. Domestic Arts schools developed in the years during and after WWI, at a time when there was a wider concerted push for 'scientific' mothering education. It was considered that mothering skills were not innate and needed to be taught, in the same way that domestic skills needed to be inculcated at school. The school's emphasis on the domestic arts demonstrates the different approach to girls' and boys' education that characterised the school system for much of the 19th and 20th centuries. Less emphasis was placed on academic achievement than on domestication, to produce young women who would find their place in private rather than public life. Nevertheless, these domestic arts schools were the predecessors of the girls high schools and, despite the emphasis on domestic skills, they were a means of expanding secondary education to girls at a time when State Governments were reluctant to provide post-primary education. (Criterion A)

Sources used for this assessment

The following sources and data were used for this assessment:
SBCS, V1 FOOTNOTES
5. J. H. Boyd Domestic College
1. Burchell, pps. 149, 153.
2. R. Lapidus in Vision and Realisation, V3 p.383.
3. (a) Ibid; (b) Air Spy (SLV)
4. Burchell, p.153
5. Mahlstedt's South Melbourne Plans, c1928, (MUA)
6. Burchell, loc.cit.

Victorian Heritage Register:
Extent of Registration: To the extent of all the specified buildings and the land as defined by the Heritage Council.
The J. H. Boyd Girls High School was constructed in 1884-1885 to the design of the Education Department's Chief Architect Henry Bastow. It opened as State School No. 2686, replacing No. 222 St Luke's South Melbourne Church of England School in Clarendon Street, Emerald Hill. In 1929 it was amalgamated with the Eastern Road State School No. 1852. The building was reconstructed in 1930 by W. H. Bolger to become the South Melbourne Girls' School devoted to the training of girls in domestic arts. In 1932, it was renamed the J. H. Boyd Domestic College after its patron, a successful grazier, who bequeathed a large sum of money to establish a school of domestic science so 'that women should be taught to manage a home correctly'. The school occupies a prominent corner site on City Road, and is a two-storey brick building with a third storey of one room and entry to a tower. It was closed as a school in 1985 after 100 years of operation. The extant section of the original school is a commanding Tudor Revival design executed in Hawthorn bricks, embellished with bands of cream brick and render mouldings. The Tudor influence is repeated in a castellated parapet and octagonal turret.

How is it significant?
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The J. H. Boyd Girls High School is of historical significance as a reminder of earlier philosophies of educational provision, especially for girls. Domestic arts schools developed in the years during and after WWI, at a time when there was a wider concerted push for 'scientific' mothering education. It was considered that mothering skills were not innate and needed to be taught, in the same way that domestic skills needed to be inculcated at school. The school's emphasis on the domestic arts demonstrates the different approach to girls' and boys' education that characterised the school system for much of the 19th and 20th centuries. Less emphasis was placed on academic achievement than on

domestication, to produce young women who would find their place in private rather than public life. Nevertheless, these domestic arts schools were the predecessors of the Girls High Schools and, despite the emphasis on domestic skills, they were a means of expanding secondary education to girls at a time when State Governments were reluctant to provide post-primary education.

HO369 J. H. Boyd Girls High School, 207-229 City Road, 122-136 Kavanagh Street, 41-59 Kings Way & 2-26 Balston Street, Southbank, Ref No H769.

i-Heritage
207 to 229 City Road, Southbank, 3006
South Melbourne Heritage Precinct ...
South Melbourne Conservation Study 1997 – Bryce Raworth
Architectural Style: Collegiate Tudor
Period 1876-1899, Victorian
Construction Date; 1884
Architect; Henry Bastow
Integrity; Good
Condition: Good
Original Building Type: School

History
At a recommendation of the local Board of Advice in 1874, the site of two and a quarter acres on the corner of Moray St and Sandridge Rd (now City Rd) was purchased for State School No. 2686. After 833 pounds was spent on raising the level of the land, construction began in 1884 to the designs of the Education Dept's Chief Architect Henry Bastow. The school was opened on June 1 the following year and in 1829 it amalgamated with the Eastern Rd State School No. 1852. The building was converted into a Domestic Arts School in July 1930 and was renamed the J. H. Boyd Domestic College two years later. Boyd, a successful grazier who bequeathed a large sum of money to establish a school of domestic science south of the Yarra, ' truly believed that women should be taught to manage a home correctly'. In 1979 it became the J. H. Boyd Girls High School however the school was closed in 1985, the centennial year of its establishment, and now stands vacant.

Description/Notable Features
Notable features include an elaborate / high standard design of cement rendered surfaces.
This suite of school buildings has grown through addition and modification over time, although the Tudor character has been maintained throughout. It is constructed in red and hawthorn brick with white dressings and remains in good condition. The original building remains substantially intact except for a commanding Gothic revival hall-like structure to the east that has been demolished. The extant section of the original school is a most commanding Tudor revival design executed in Hawthorn bricks embellished with bands of cream brick and render mouldings. The overall massing is picturesquely asymmetrical and is dominated by a central tower unit that houses the front door. The front door, the original leaves no longer extant, retains its gothicized joinery to the sidelights and fanlight and is set within a large Tudor arch. The tower extends up three storeys and to the north east corner has an octagonal turret. All the windows are square headed and in the Tudor vocabulary, with multi-paned double hung sash windows with multi-paned lights above, and each with a render hood moulding. The Tudor is repeated with castellation surmounting the eastern walls and the chimney having a cluster of flues expressed in the brickwork.

Statement of Significance
The former State School No 2686 is of significance as one of the most complete essays in the Tudor revival applied to a school building in Melbourne and is one of the most distinctive school buildings to have been built in South Melbourne. The addition to the east of the 1884 building is not integral to the significance, while the additions at the rear, detract from the significance.

Recommended Alterations
Other Comments The extensions to the buildings are of various dates and only that to the east, execute in red brick, makes an attempt in its design of blending with the original.

City of Melbourne maps

Boyd Community Hub:
A former State Primary school. A two- and three-storey brick building. Designed by Henry Bastow in the Tudor Revival style and built in 1885. Converted to the J. H. Boyd Domestic College in 1930. It became the J. H. Boyd Girls High School in 1979 and then became part of the Victoria University of Technology. Refurbished by the City of Melbourne and converted to a community centre in 2012.

Newspapers:
The Argus, 3 February 1932
BOYD DOMESTIC COLLEGE. Opened at South Melbourne. The South Melbourne Girls' School was reopened without ceremony yesterday as the J. H. Boyd Domestic College. The school was renamed at the request of the late Mr. J. H. Boyd, who placed £11,666 in trust in perpetuity to extend the curriculum at the school. The attendance has increased slightly to nearly 250, but there is accommodation for 300. The following scholarships are offered: F form, two, each valued at £10 a year; E form, two, each valued at £15 a year; and D form, one, valued at £20 a year. Although all tuition at the school is free, the money from the scholarships will be used for the purchase of books and materials, the amount unexpended at the end of the year to be paid to the parents. Many applications for admittance to the school are still being received by the head mistress (Miss Z. Meeres). Girls who have reached sixth grades or a higher standard are eligible for tuition. The curriculum has been extended to provide domestic arts courses or the ordinary intermediate course.

Record, 13 December 1930
SOUTH MELBOURNE GIRLS' SCHOOL. The first term for 1931 of the Girls' School at City Road, South Melbourne, will commence on February 3. Parents who wish to enrol pupils are asked to communicate with the headmistress before the end of tin school year (December 19). The building has been entirely remodelled and enlarged, and is now a very well equipped and up-to-date girls; school. Through the efforts of the advisory council, assisted by the South Melbourne City Council, the playing field has been cleaned, drained, and levelled, and now forms a good sports ground. Trees have been cut and lawns laid down, making an attractive setting for the building. In order to qualify for admission pupils must have passed the Qualifying Examination, or an approved equivalent examination, or a satisfactory entrance examination.

Record, 13 June 1885
On Monday, the first instant, Mr. John Sharples, head teacher of State School No. 2686, took possession of the handsome school building recently erected by the Education Department at the corner of Moray Street and Sandridge Road. Neither the Board of Advice nor the Department appear to have interested themselves in the matter of a formal opening, although we are told the headmaster offered to pay half the expense of a ceremonial opening. We are pleased to hear that the school has been largely benefited by the removal to the new building – the attendances having been increased by about twenty five per cent. In the erection, of this building, which is one of the prettiest school buildings in the city, the officers of the Department have availed themselves of every improvement and convenience that the past eleven years experience in working the Education Act has suggested. We congratulate Mr. Sharpies and his staff on their handsome and commodious school premises. As soon as the fencing of the school grounds has been completed we presume that the City Council will have the footpath in front of the school asphalted, and the approaches placed in a better condition than at present.

Saturday 23 April 1887
The friends of Mr. Geo. Gray, of Moray Street North, will learn with great regret that his son Frederick died on Thursday last of typhoid fever after some weeks' illness. The deceased, a promising lad of thirteen was a pupil of City-road State school, No. 2686, and the announcement of the sad news was received with deep feeling by his former schoolfellows, who sent three tasteful floral wreaths as an expression of their sorrow. Some of his old comrades of the School Cadet Corps, of which he was a popular member, paid their last tribute of respect to his memory by marching at the head of the funeral cortege, their presence lending a deeper interest to the melancholy occasion, while the seriousness of their demeanour evinced how fully the solemnity of the event had impressed itself upon their minds.

Recommendations

Revise Heritage Places Inventory and Heritage Overlay Schedule to show current street address.

Revise heritage overlay mapping to extend further east from the existing main building (Victorian-era and Inter-war wings) outline.

Main Point Hotel, 235 City Road, Southbank

City of Melbourne property number: 110369

Type of place: hotel

Images of place 2016-2017

Historical associations:

Creation or major development date(s) of place: 1903-1904, Edwardian-era

Major owners or occupiers: Emily Rubira

Designer: Joseph Parer

Heritage Gradings:

Proposed new system (C258):

Individually significant,

Contributory to a precinct

Alphanumeric system (building A-E, streetscape 1-3):

Existing: B3, Proposed: B2

Heritage values:

Aesthetic, Historical, Social

Heritage status:

Heritage overlay: HO370, 235-237 City Road, Southbank

Thematic context:

5.3 Developing a large, city-based economy

13.6 Eating and drinking

Boundary of heritage place

Description

The building is an Italian Renaissance-derived hotel design, executed in stuccoed brick. Some of the rich decorative elements include a balustraded and piered parapet, piers-surmounted by acroteria, a deeply bracketed cornice, rusticated pilasters and moulded strings. Brackets support hood moulds over the segment-arched window openings while the corner entry is covered by a richly foliated bracketed hood. Two major bar windows are at the corner. The main design element is the octagonal corner tower and metal-sheeted dome. The date and name are set in cemented parapet panels.

Once a landmark on the south bank, this hotel is now surrounded by roads and encroached upon by the Kingsway overpass. A large roof sign detracts from the hotel's aesthetic values. Signs placed in windows and set within facade panels are not contributory; the roof sign is intrusive. The glazed entry doors are new and unrelated; the upper-level door panels have been glazed. The finial is missing from the dome (Criterion E).

The hotel is contributory to the City Road industrial precinct as a major part of the Edwardian-era phase of the area's growth.

History

The site is part Crown Allotment 4/M, City of Melbourne, the grantee was J. F. Kennedy on 8 January 1864.

George William Hall was granted a publicans licence in 1869 to operate a hotel on this site. It was constructed of timber and lined with lath and plaster. After a succession of owners and licensees, in 1903 James Rubira, a Bourke Street café proprietor, and his wife Emily replaced the timber hotel with the existing brick and stucco building.

The Spanish Rubira and Parer families were linked by marriage and long-term hotel and café businesses in Melbourne – The London, Hosies and Albion hotels being some of the more prominent examples.

The hotel was de-licensed in 1926, following the activities of the Licences Reduction Board which substantially cut the number of hotels in the area.

Comparative analysis

There are no similar Edwardian-era hotel designs in the Southbank Fishermans Bend area but the Inter-war Queens Bridge hotel is another early hotel in the area.

Statement of Significance

What is significant?

The Main Point Hotel is an Italian Renaissance derived design, executed in stuccoed brick, with some rich decorative elements including the distinctive corner tower. It was built for Emily Rubira, to the design of Joseph Parer, the Spanish Rubira and Parer families being linked by marriage. Both families were long-term hotel and café operators in Melbourne, The London, Hosies and Albion hotels being some of the more prominent examples.

Contributory elements include:

- two-storey stuccoed Italian Renaissance revival form set on two street alignments;
- a balustraded and piered parapet;
- parapet piers-surmounted by acroteria;
- a deeply-bracketed cornice;
- rusticated pilasters and moulded strings;
- unusual upper-level doorway at the corner presumably leading to a wrought-iron balconette;
- brackets supporting hood moulds over the segment-arched window openings;
- double-hung timber-framed sash windows;
- a corner entry covered by a richly foliated bracketed hood;
- gas bracket base remnant under the foliated panel over the entry;
- two major bar windows at the corner;
- an octagonal corner tower capped by a fish-scale pattern, metal-sheeted dome; and
- construction date (1903) and building name set in cemented parapet panels.

Signs placed in windows and set within facade panels are not contributory; the roof sign is intrusive. The glazed entry doors are new and unrelated; the upper-level door panels have been glazed. The finial is missing from the dome.

The hotel is contributory to the City Road industrial precinct as a major part of the Edwardian-era phase of the area's growth.

How is it significant?

The Main Point Hotel is significant socially, historically and aesthetically to Southbank, South Melbourne and the City of Melbourne.

Why is it significant?

Socially and historically, as a long-term gathering place within the community since 1903 and as the site of a hotel since the 1860s, also for the link with the well-known hotelier Parer family. (Criterion A & H)

Aesthetically, for its distinctive tower and as a well-preserved Italian Renaissance revival design. (Criterion E)

Sources used for this assessment

The following sources and data were used for this assessment:
SBCS, V1 FOOTNOTES
6. Former Main Point Hotel
1. Cole Collection (SLV)
2. (a) . RB 1903, 7415
(b) M.M.B.W. 7249
3. (a) Cole Collection (SLV)
(b) The Age 29/10/1924, p.17

i-Heritage

South Melbourne Conservation Study 1997 – Bryce Raworth

> *History: South Melbourne has had at any one time as many as 80 hotels, of which this is one. George William Hall was granted a publicans licence in 1869 to operate a hotel on this site. It was constructed of timber and lined with lath and plaster. After a succession of owners and licensees, in 1903 Emily and James Rubina (sic) replaced the timber hotel with the extant brick and stucco building. Once a landmark on the south bank, this hotel is now surrounded by roads and encroached upon by the Kingsway overpass. The hotel was de-licensed in 1926, following the activities of the Licences Reduction Board, which substantially cut the number of hotels in the area.*

Description

This two-storey hotel is noteworthy for both its form and its detail. Its plan reflects the acutely angled site and features an octagonal tower at its apex. The Italianate dressings of pilasters, window hoods and balustrades recall the treatment in earlier hotels in this locale. Some modification to the fenestration at ground floor level has occurred but the building remains substantially intact. A large overhead billboard mounted on the roof of the building detracts from its appearance. In its extant state the hotel remains substantially intact as rebuilt at the turn of the century. It was designed to dominate the corner and it takes full advantage of the acute angle created by the intersection of Moray Street with City Road. The dominant feature is the octagonal corner tower with its mansard roof, while the corner is further emphasized by the corner entrance door and the balcony above it. Although effective in its use of the corner, overall the design was not advanced for the date as it applied the Renaissance Revival vocabulary across its rendered facade in a manner reminiscent of Victorian hotels. The treatment is, however, bolder, with the shallow pilasters having ruling to represent very large blocks.

The segmentally-arched windows have render hoods and are flanked by consoles, the eaves bracketed and the parapet decorated with Italianate balustrading and are all reminiscent of earlier buildings. The hotel remains externally substantially intact with some of the ground floor joinery having been altered.

South Melbourne Conservation Study 1997-1998 – Bryce Raworth

Cites 1987 South Melbourne Urban Conservation Study / Allom Lovell Sanderson Pty Ltd.

> *In its extant state, the hotel remains substantially intact as rebuilt at the turn of the century. It was designed to dominate the corner and it takes full advantage of the acute angle created by the intersection of Moray Street with City Road. The dominant feature is the octagonal corner tower with is mansard-roof, while the corner is further emphasized by the corner entrance door and the balcony above it. Although effective in its use of the corner, overall the design was not advanced for the date as it applied the Renaissance Revival vocabulary across its rendered facade in a manner reminiscent of Victorian hotels. The treatment is however bolder, with the shallow pilasters having ruling to represent very large blocks. The segmentally-arched windows have render hoods and are flanked by consoles, the eaves bracketed and the parapet decorated with Italianate balustrading and are all reminiscent of earlier buildings. The hotel remains externally substantially intact, with some of the ground floor joinery having been altered.*

City of Melbourne Maps

Building Details:

The former Main Point Hotel. A two-storey sandstone building with an octagonal tower and mansard roof, designed in Renaissance Revival style and built in 1903. Refurbished in 1990 and converted to an office/shop on the ground floor, residential on the first. There is a billboard mounted on the roof.

This property contains one shop

Primary land use: retail

Site Area: 184 m^2

Early History of the Parers by Bernard Parer, New Guinea. February 1973.

see https://www.facebook.com/AntonParerPP/posts/707451846003328 and
http://www.catalanfootprintinaustralia.net/scr/art/?id=23

Recounts the immigration of the Parer family from Spain to Australia, entering into the hotel and café business. Franciso Rubira, who married a sister, Teresa of Estevan, Francis, Felipe and Johnny was

one and his son James had Rubira's Hotel which was opposite Myers and as it ran from Bourke Street into Little Collins Street, was leased after World War I to G. J. Coles for 30 years for their first big city store. They later bought it from them.

Hotels owned by the Parer family and relations in Melbourne included:
The Duke de la Victoria, 1858-1898
Parers Crystal Cafe & Hotel, 1888-1950 (Mrs Sarah Parer, Hotelkeeper)
London Hotel (Parer & Higgins), 1888, 263 Bourke Street
Hosies Hotel (Parer & Barbeta), 1888-1898
Gippsland Hotel (Parer & Higgins), 1893; then W. H. Higgins to 1930
Exchange Hotel (John A. Parer & Higgins) cnr Swanston Street & Collins Street, 1890-at least 1902 (Estevan Parer)
Royal Mail Hotel (Francis Parer), 1902-1905; (J.A. Parer) 1905-1911; and Parer & Higgins 1911-1914
Rubira' s Hotel
John Bull Hotel (Martin Arenas), 1895-1902
Temple Court Hotel (Frederick A. Parer), 105 Queen Street, 1903
London Tavern (Francis Parer), 99 Elizabeth Street, 1892
Albion Hotel (Joseph Parer), 292 Bourke Street, 1892
Imperial Hotel (Mrs. Maggie Parer), 4 Bourke Street, 1904

Wikipedia, the free encyclopedia, 2017
Main Point (Building)
The Main Point hotel was once a prominent feature in South Melbourne. The current building was built in 1903 but replaced an earlier structure on the same site. Although it is still relatively well-preserved it is obscured by the King's Way overpass.

Original Structure
In 1869 George William Hall applied for a publican's licence for a house built of wood and plaster and situated at corner of Moray Street and Sandridge Road (now City Road). He was granted a licence and named this establishment the Main Point Hotel.

Ownership of the hotel transferred to Alexander Marks in 1870 and towards the end of 1871 the hotel was renovated. Unfortunately, Marks' original application appears to have been issued improperly. Magistrate Mr. C. Mollison PM refused to renew the license in 1872 meaning Main Point could not legally operate for several months until the issue was resolved. Marks died in November 1873 age 36.

At some point the hotel passed to J. F. Kennedy. On his death in 1899 his executrix ordered the property to be sold. Main Point was advertised as a going concern, having already been leased to a good tenant for five years at £150 per year. Emily and James Rubina are likely to have purchased the hotel at this time.

Current Structure
It is not clear why Emily and James Rubira decided to rebuild the hotel, but in 1903 they demolished the former structure and started work on the new hotel. Mr. Rubira was already operating a successful cafe and hotel at 305 Bourke Street. Rubira sold the Bourke Street cafe in 1927 for £50,000 and was therefore a man of some wealth.

The area around the Main Point hotel developed a somewhat sordid reputation. Numerous bashings and robberies are reported in this area, and hotels frequently pushed the boundaries of their licensing regulations.

Licence Deprivation
Main Point escaped an earlier attempt at licence reduction in 1908, but by 1926 again the licensing commissioner believed that there was an 'overstocking' of hotels within Melbourne causing 'keen competition' and illegal trading. De-licensing six hotels within the South Melbourne area was proposed by the licensing court, and this was thought not to inconvenience the public as the demand for accommodation was not great. Concerns were further heightened by the opening of the new Spencer Street Bridge, thus diverting more traffic away from the area of South Melbourne. In considering closure, the commissioner, Mr. Barr, described cited poor buildings, lack of

accommodation, number of hotels (in proximity) and the number of convictions as his criteria for determining license deprivation.

In giving evidence to retain its license, Mr. Rubira told the licensing court that if hotel were permitted to retain, he would consider building an establishment 'on the lines of his Bourke Street Café'. By June the fate of Main Point had been sealed and in November, the compensation packages were announced. Businesses were to cease trading by 31 December 1926. The operator of Main Point at that time, Thomas Rayner Keane, died shortly before compensation was announced but was declared insolvent in 1928.

Within very close proximity to Main Point, the Trades Hotel was also de-licensed, but the George Hotel and the Castlemaine (Commercial) Hotel remained. Over 128 hotels have been recorded in the South Melbourne area.

Post De-Licensing
The hotel appears to have continued operating as a cafe and was the scene of an assault of one employee on another employee in 1935.

The Main Point hotel has operated as home of the Costume Shop for over 20 years.

Urban Renewal
Southbank was the one of the subjects of the Victorian Government urban renewal push in the 1990s. Developers purchased large parts of Southbank and developed a number of residential and commercial sites. In 2011, the City of Melbourne released a strategic plan for the redevelopment of Southbank.

The land adjoining the Main Point hotel was purchased by Central Equity and the Main Point tower started construction in 2011. The adjoining tower will be one of the tallest buildings in Melbourne. Thankfully, the Main Point Hotel remains undisturbed in this development and regains some its prominence lost when it was obscured by the Kings Way overpass.

Other References
During World War I, two enlisted soldiers are known to have links with the hotel. Lance Corporal Slocombe listed his mother, Mrs Hastain, as residing at the Main Point Hotel. Private Mack listed his address, and the address of his next-of-kin (sister), at the Main Point Hotel in 1916.

References
'Main Point Hotel'. skhs.org.au.
 'Advertising'. *The Argus*. Melbourne, Victoria: National Library of Australia. 17 December 1869. p.8. Retrieved 30 December 2011.

'Advertising'. *The Argus*. Melbourne, Victoria: National Library of Australia. 2 December 1871. p.7. Retrieved 30 December 2011.

'MONDAY, JANUARY 8, 1872'. *The Argus*. Melbourne, Victoria: National Library of Australia. 8 January 1872. p.4. Retrieved 30 December 2011.

'Family Notices'. *The Argus*. Melbourne, Victoria: National Library of Australia. 5 November 1873. p.8. Retrieved 30 December 2011.

'Advertising.' *The Argus*. Melbourne, Victoria: National Library of Australia. 4 February 1899. p.3. Retrieved 30 December 2011.

'HOTEL LEASE SOLD.' *The Argus*. Melbourne, Victoria: National Library of Australia. 3 February 1927. p.8. Retrieved 31 December 2011.
'Advertising.' *The Argus*. Melbourne, Victoria: National Library of Australia. 28 September 1903. p.2. Retrieved 2 January 2012.
'CHARGE OF ASSAULT.' *The Argus*. Melbourne, Victoria: National Library of Australia. 12 February 1907. p.8. Retrieved 2 January 2012.

'DURING PROHIBITED HOURS'. *The Argus*. Melbourne, Victoria: National Library of Australia. 28 May 1921. p.11. Retrieved 2 January 2012.

'LICENSING ACT REDUCTION BOARD. EMERALD HILL DISTRICT.' *The Argus*. Melbourne, Victoria: National Library of Australia. 16 April 1908. p.9. Retrieved 1 January 2012.

'LICENSING COURT.' *The Argus*. Melbourne, Victoria: National Library of Australia. 10 February 1926. p.25. Retrieved 30 December 2011.

'LICENSING COURT.' *The Argus*. Melbourne, Victoria: National Library of Australia. 18 February 1926. p.14. Retrieved 30 December 2011.

'LICENCES DEPRIVATION.' *The Argus*. Melbourne, Victoria: National Library of Australia. 29 June 1926. p.5. Retrieved 30 December 2011.

'DELICENSED HOTELS.' *The Argus*. Melbourne, Victoria: National Library of Australia. 9 November 1926. p.7. Retrieved 30 December 2011.

'NEW INSOLVENTS.' *The Argus*. Melbourne, Victoria: National Library of Australia. 16 February 1928. p.14. Retrieved 30 December 2011.
http://www.skhs.org.au/SKHShotels/pdf%20Files/Map%20of%20Hotels%20in%20South%20Melbourne.pdf

'ASSAULT ON WOMAN.' *The Argus*. Melbourne, Victoria: National Library of Australia. 19 January 1935. p.21. Retrieved 2 January 2012.

City of Melbourne. 'Southbank' (PDF).

Central Equity. 'Mainpoint'.

'The AIF Project'. AIF Project. Retrieved 30 December 2011.

Newspapers
1870 - First mention of MPH. Flooding.
The Argus, 28 September 1903
Tenders invited for the erection and completion of new mint hotel and
3 four-roomed cottages all in brick situate comer of City Road and Moray Street, South Melbourne, for E. Rubira. Plans and specifications to be seen at the hotel. Tenders close Saturday, October 3. Tenders to be sent to Rubira's Café, 305 Bourke Street. Lowest or any tender not necessarily accepted. Joseph Parer, architect, 95 Page Street, Albert Park.

The Age: Monday 28 September 1925
ATTACKS BY ROUGHS. A CONSTABLE MOBBED.
Timely Arrival of Reinforcements.
In the neighbourhood of the Main Point Hotel, City Road…

The Argus, 10 February 1926
LICENSING COURT. DEPRIVATION SITTINGS.
Port Melbourne District
Inspector Brown said that while the Court could close six hotels, he would name those which might go out, namely, the Trades, Union, Centenary, Nelson, Queen's Bridge. Mendes' Royal, Main Point, Albion, and the Star und Garter Hotels. This would leave a margin of three…
(Confirmed in *The Argus*, 29 June 1926)

Recommendations

Maintain as HO370 in the Melbourne Planning Scheme.

Apply external paint controls with policy to reintroduce original finishes and colour schemes.

Revise Heritage Places Inventory and Heritage Overlay Schedule to show current street address.

Bank of New South Wales, 269-283 City Road, Southbank

City of Melbourne property number: 110373

Type of place: bank

Images of place 2016-2017

Historical associations:

Creation or major development date(s) of place: 1932, Inter-war (WW1-WW2)

Major owners or occupiers: Bank of New South Wales

Designer: Godfrey and Spowers

Heritage Gradings:

Proposed new system (C258):

Individually significant,

Contributory to a precinct

Alphanumeric system (building A-E, streetscape 1-3):

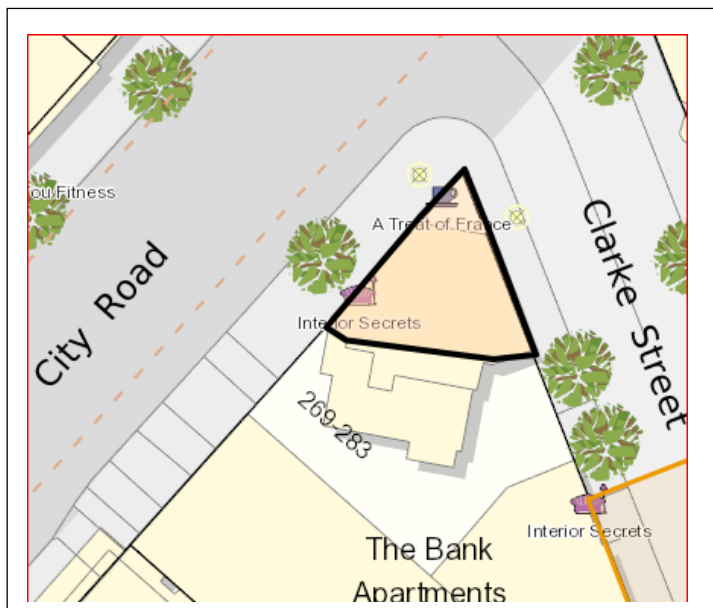Existing: B3, Proposed: B2

Heritage values:

Aesthetic, Historical, Social

Heritage status:

Heritage overlay: HO371, 269-271 City Road, Southbank

Thematic context:

5.3 Developing a large, city-based economy

Boundary of heritage place

Description

The South Melbourne branch of the Bank of New South Wales design is unconventional, compared to a bank constructed for the company in Camperdown (1935) and others designed by Godfrey & Spowers, which are all in a conservative style (hipped roof on a neo-Georgian elevation).

Jazz Moderne in style, the bank possesses a parapet, stylised cornice, entablature and string mould, in the Classical manner, but arranged and detailed in a way reflecting both Aztec and Egyptian influences, typical of the Moderne style. The string frieze are stylised papyrus capitals or lotus borders, whilst the architrave to the entrance door possesses bas-relief chevrons. The fenestration, with its vertical emphasis, may be compared with the Chapel Sesostris I at Karnak. Additional decoration occurs in bas-relief at the tympanums of window openings and in isolated panels in the stucco.

The design is unusual and a reflection of the effect of exotic styles in parallel with the move to Modernism.

History

The South Melbourne branch of the Bank of New South Wales opened its premises in City Road in 1932 and its designers, Godfrey & Spowers, were one of the most prolific designers of banks in Victoria at the time, mostly for the Bank of New South Wales and many in the inter-war period, both in Victoria and NSW.

The Bank of New South Wales was the first bank in Australia, being established in Sydney in 1817. During the 19th and early-20th century, the bank opened branches throughout Australia and Oceania. The bank merged with many other financial institutions, finally merging with the Commercial Bank of Australia in 1982 to form the Westpac Banking Corporation. The opening of this bank branch followed a period of rapid expansion soon after the Great Depression where the bank purchased Australian Bank of Commerce, which had branches in both New South Wales and Queensland, and the Western Australian Bank.

Comparative analysis

There are no similar Moderne style bank designs in the Southbank Fishermans Bend area. A search of the i-Heritage database yields only two other bank examples, both in the Melbourne CBD and of a considerably larger scale (190-192 Bourke Street and 219-225 Bourke Street, Melbourne).

Statement of Significance

What is significant?

The South Melbourne branch of the Bank of New South Wales opened its premises in City Road in 1932, and its designers were Godfrey & Spowers.

Contributory elements include:

- Jazz Moderne styling;
- parapeted two-story corner form;
- stylised cornice, entablature and string mould, in a simple classical manner;
- detailing reflecting both Aztec and Egyptian influences, typical of the Moderne style;
- scalloped string frieze are stylised papyrus capitals or lotus borders;
- bas-relief chevrons to the architrave to the entrance door;
- punched slit-like fenestration, with casement sashes to City Road and timber double-hung sash windows to the side street;
- bas-relief ornament as foliation, arabesques and shields in pressed cement at the tympanums of window openings and as isolated panels in the stucco, reflecting a medieval character;
- building name in bas-relief in the parapet entablature; and
- Modernistic pressed sheet-metal rain-water heads.

The entrance doors and vestibule have been changed and a ramp added. A major development is adjoining.

How is it significant?

The South Melbourne branch of the Bank of New South Wale is significant socially, historically and aesthetically to Southbank and the City of Melbourne.

Why is it significant?

Historically and socially, as a long-term and well-preserved commercial site in Southbank's main thoroughfare, and a publicly-accessible banking destination in South Melbourne over time. (Criterion A)

Aesthetically, as a good example of Jazz-Moderne style commercial architecture by a well-known architectural firm and bank specialist, enhanced by its corner siting. The design is unusual and shows the influence of exotic styles on design in parallel with the move to Modernism. The former bank remains as one of the few key commercial buildings built during the 1930s in the South Melbourne area. (Criterion E)

Sources used for this assessment

The following sources and data were used for this assessment:

SBCS, V1 FOOTNOTES
Graded A
7. Bank of New South Wales
1. (a) Trethowan, Banks of Victoria
(b) RB 1932 8582, seven rooms
brick, NAV 332 pounds
3. Trethowan
4. (a) Lange and Hirmer, Egypt
(Landen, 1961) illust. 90
(b) See painted lotus borders in
tombs (chiefly after P.d'A)

Lewis, M. Australian Architecture Index:
Godfrey & Spowers Branch of Bank of NSW. Drawings shown at RVIA exhibition in 1908. *Royal Victorian Institute of Architects Journal.* January 1908, p.178.

Godfrey & Spowers, 34 Queen Street. Tenders accepted for erection of brick bank and residence for the Commissioners of Savings Banks, Warragul. *Building Engineering and Mining Journal.* 21 December 1901 supplement.

Godfrey & Spowers, 34 Queen Street. Tenders accepted for erection of brick & stone bank for the Bank of NSW at Kyneton, *Building Engineering and Mining Journal.* 15 September 1903, supplement 2.

Godfrey & Spowers. Banking Premises (Savings Bank), Malvern. W. E. Cooper, Garden Vale, 2,138. Building 12 December 1911, p.90.

Godfrey & Spowers. Banking and residential premises, Melbourne. T. Cockran. June Melbourne, 5,190. Building 12 December 1911, p.90.

Godfrey & Spowers, Melbourne Bank of New South Wales mentioned in advert. *Royal Victorian Institute of Architects Journal.* July 1930, p.xxii.

Godfrey & Spowers, architects, for proposed new Bank of New South Wales at 368-374 Collins Street, Existing building, constructed in 1857, about to be demolished. Article. *The Age* 7 March 1933 in Royal Victorian Institute of Architects press cuttings (State Library of Victoria), 1933-1934.

See also record 7523 Godfrey & Spowers; Seabrook & Fildes VIC Banks, 1936 11
7522 Godfrey & Spowers VIC Banks, 1936 11 20
6481 Godfrey & Spowers Finley NSW Banks, 1937 1 14
6532 Godfrey & Spowers NSW Banks, 1937 1 14
7226 Godfrey & Spowers VIC Banks, 1937 1 14
7155 Buchan, Laird & Buchan; Godfrey & Spowers VIC Banks, 1937 10 26
7115 Godfrey & Spowers VIC Banks, 1937 9
7419 Godfrey & Spowers; Seabrook & Fildes VIC Banks, 1937 9
7524 Godfrey & Spowers; Seabrook & Fildes VIC Banks, 1937 9

i-Heritage
South Melbourne Conservation Study 1997 – Bryce Raworth
The South Melbourne branch of the Bank of New South Wales opened its premises in City Rd in 1932 and its designers, Godgrey (sic) and Spowers were one of the most prolific designers of banks in Victoria at the time.

Description
This unusual, two-storey bank combines simple massing with applied decoration derived from Norman sources. The corner entrance is surrounded by a bold architrave in chevron-patterned render and the string course is fashioned to represent a corbel table. Apart from panelling over the decorative parapet, the building remains in excellent, original condition. The building, in a manner typical of the period in which it was built, has a plana, stylized facade. It is two-storeyed, rendered and box-like in its massing, while the applied decoration over the whole is Norman in derivation. The corner entrance door is set within a bold arched opening and the architrave surrounding it has chevron patterning depicted in the render. Flanking this are two slit windows, while dividing the two floors there is a string course fashioned to represent a corbel table. The facade is otherwise plain, with decoration devoted to the render patterning above each window. The ground floor has steel-framed windows and the first floor and rear facade, double-hung timber sashes. The windows appear original however the front door has been replaced.

Statement of Significance
The former Bank of New South Wales is of significance as a substantially intact example of an early-1930s banking premises designed with modernist simplicity of line combined with revivalist

decoration. It is a good example of the work of Godfrey & Spowers, and of distinction to South Melbourne as one of the few key commercial buildings built during the 1930s in the area.

Recommended
Signage (inappropriate - remove)
Original parapet details (inappropriate - reinstate original design)

Wikipedia, the free encyclopedia, 2017
Bank of New South Wales
Founded 8 April 1817 in Sydney, New South Wales
Defunct 1982

The Bank of New South Wales (BNSW), also known commonly as The Wales, was the first bank in Australia, being established in Sydney in 1817 and situated on Broadway. During the 19th and early-20th century the Bank opened branches first throughout Australia and Oceania. It merged with many other financial institutions, finally merging with the Commercial Bank of Australia in 1982 to form the Westpac Banking Corporation. This included at Moreton Bay (Brisbane) in 1850, then in Victoria (1851), New Zealand (1861), South Australia (1877), Western Australia (1883), Fiji (1901), Papua New Guinea (1910) and Tasmania (1910).
1927: BNSW acquired the Western Australian Bank, which had been established in 1841 or 1842.
1931: BNSW acquired the Australian Bank of Commerce, which had branches in both New South Wales and Queensland.
1942: BNSW suspended operations in Papua New Guinea as the Japanese Army captured many of the towns in which it had branches and agencies, and bombed Port Moresby. It resumed operations in 1946.

Newspapers
The Argus, 19 July 1932.
Bank of New South Wales,
Established 1817.
With which are amalgamated the Western Australian Bank and the Australian Bank of Commerce Ltd. From and including Wednesday next, the 20th Inst., the business of the South Melbourne Branch will be carried on in New Premises situated at 263 City Road, South Melbourne (corner of Clarke Street).

Recommendations

Revise Heritage Places Inventory and Heritage Overlay Schedule to show current street address.
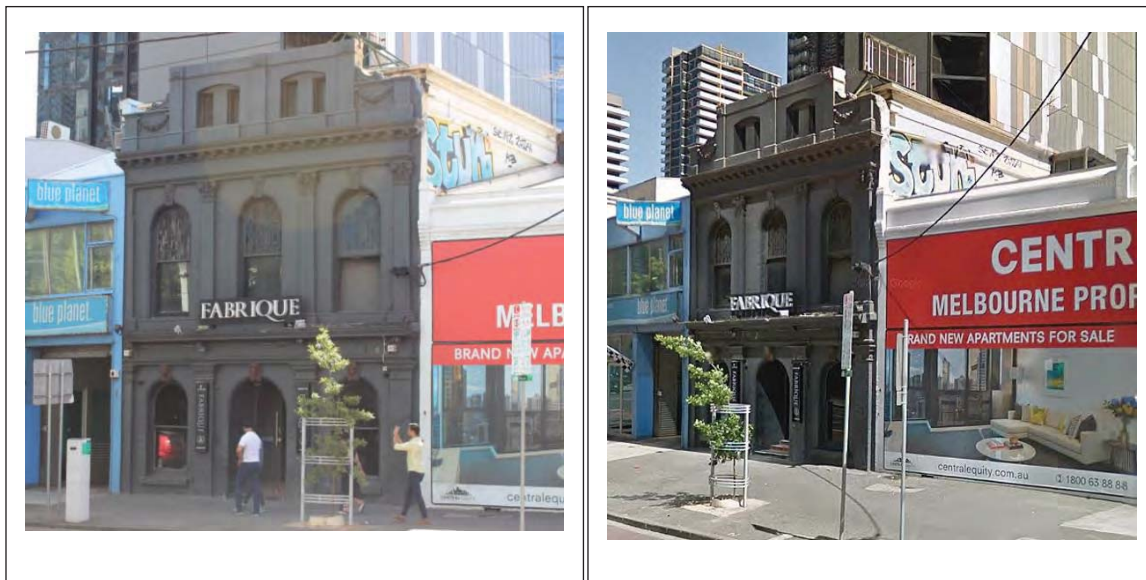
Apply external paint controls with policy to reintroduce original finishes and colour schemes.

Revise heritage overlay mapping to include only the extent of the heritage building and exclude modern tower behind.

Edward Murphy warehouse and workshop, 272 City Road, Southbank

City of Melbourne property number: 110392

Type of place: warehouse

Images of place 2016-2017

Historical associations:

Creation or major development date(s) of place: 1887-1892, Victorian-era

Major owners or occupiers: Edward Murphy

Heritage Gradings:

Proposed new system (C258):

Individually significant,

Contributory to a precinct

Alphanumeric system (building A-E, streetscape 1-3):

Existing: B2, Proposed: B2

Heritage values:

Aesthetic, Historical
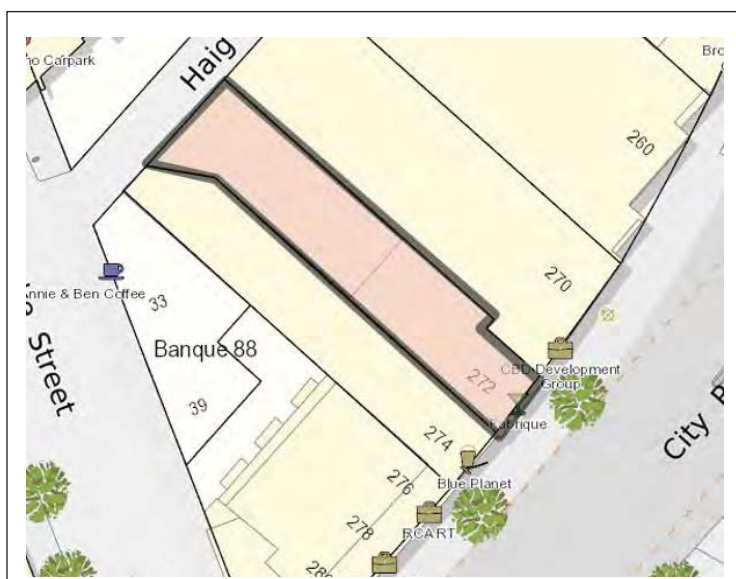
Heritage status:

Heritage overlay: HO374

Thematic context:

5.3 Developing a large, city-based economy

5.5 Building a manufacturing industry

10.1 Arts and creative life in the city

Boundary of heritage place

Description

Two-storey and of brick, this building has what has been described as a bold, arcuated facade of exposed brick with a cemented trabeated system set across it. The pilasters are Doric Order at ground floor level and Corinthian Order above, while the large arched window openings have prominent masks set onto their keystones. Cemented mouldings include a parapet cornice and string mould at the first floor level; double-hung sash windows are used throughout. The attic level may be an early addition with Victory garlands adorning the parapet panels.

At the rear in Haig Lane, a gabled brick warehouse is set hard onto the street. The brick have been painted and openings altered. The adjacent brick warehouse row at the Clarke Street corner has 'Murphy's Building A.D. 1885' on the parapet.

The facade brickwork has been painted, reducing the building's integrity, but otherwise the upper level and ground level are remarkably well-preserved.

History

Edward Murphy, ventilator manufacturer, purchased two blocks CAs 14 (272 City Road) and15/80 at the Sandridge (later City) Road and Clarke Street corner, granted 18 Nov 1879. However, he is rated as an owner-occupier 1871 in the Sandridge Road, occupying a workshop. In 1866 he was listed as a painter in a workshop at 3 Coventry Court, off Coventry Street, on land owned by Thomas Lowden. In 1890 Murphy's wife Ellen died, being noted then as a colonist of 40 years which implies arrival in c1850.

From 1874 he was advertising his 'Murphy's Patent Bi-valve Ventilator'.

Below are the list of prices of Ventilating Flowers. This is an improved bivalve ceiling Ventilator, so constructed that it will always be a means of egress for the foul air no matter how hard or from what direction the wind may be blowing.

The great improvement of this patent over all others is that it let the wind blowing from whatever direction, the escape valve must always remain open, and the foul air have unimpeded egress. Plaster and Cement. Trusses and Centre Flowers of every description at lowest rates.' In the following year he was awarded third prize in the jury awards at the Victorian Intercolonial Exhibition, 1875.

Miles Lewis has described Murphy's career in a recent paper:

…Although the latter application (1865) by T. A. Dunn was unsuccessful, a factory to manufacture centre flowers and patent ventilators was established the next year in Sandridge Road (now City Road), South Melbourne, by Edward Murphy, who seems to have obtained some later patent on what he called a bi-valve ceiling ventilator. He received orders from other colonies, employed 10 hands, was awarded gold medals at various international exhibitions, and the business was still operating in the early 20th century under Frederick Murphy.'

Two surviving Murphy ventilators have been discovered in the roof space of the house Glenfern, East St Kilda, where they appear to have been installed in 1876 above the central gas fittings of rooms in the upper floor.

From 1881-1886, Murphy was in a 10-room wooden house and workshop at Sandridge Road, owning and leasing out the adjoining workshops to the west, but by the next available rate book of 1893 he is the owner-occupier of a brick store at 129-131 City Road with an annual valuation of £120. This is the first evidence of the existing building. By then he had also erected the brick stores on his land to the west, leasing them to firms like J. W. Todd & Co. at 119-125 City Road.

Around that time Murphy had an agency in Adelaide advertising 'garden fountains with varied and beautiful designs of garden fountains, vases, pedestals, and unique adjuncts'.

Murphy's firm showed their entrepreneurial spirit in 1902, offering Ballarat East a statue of Her late Majesty Queen Victoria as a '...representation of a statue of Her late Majesty in Portland cement, which is stated continually hardens in wet weather, for the sum of £60.' After a brief period the statue could be coated with enamel paint, which would give it the appearance of marble. In 1913 the firm claimed that `The leading Architects specify Murphy's Patent Ventilators for Ceilings first prize medals — London, Paris and Philadelphia.'

After the Murphy occupation ended after World War I, T. Walker & Sons, plumbers, were there over a long period.

The noted journalist and writer Edwin Greenslade Murphy (1866-1939) was born on 12 December 1866 at Castlemaine, Victoria, tenth child of Irish-born Edward Murphy, plasterer and clay modeller, and his English wife Ellen, née Greenslade. He spent five years at a South Melbourne school before going to work for his father in City Road. By the 1890s he was in Western Australia and died there.

Comparative analysis

There are now few similar designs in the Southbank Fishermans Bend area in terms of the combination of age, extent and design; many have been reduced to facades such as the former Moore's timber yard in City Road.

Statement of Significance

What is significant?

Edward Murphy, old colonist, ventilator manufacturer and plaster modeller, had this brick warehouse erected in the late-1880s after a long tenure in this part of South Melbourne as a manufacturer. His firm remained there until around World War I after a successful enterprise that gained a number of awards and commissions.

Contributory elements include:

- two-storey brick parapeted form;
- an arcuated facade of face brick with a cemented detailing;
- a cemented trabeated system laid across the facade;
- Doric Order and Corinthian Order pilasters
- large, arched window openings with prominent cement masks set onto their keystones, befitting the trade within;
- cemented mouldings including a parapet cornice and string mould at the first-floor level;
- timber-framed double-hung sash windows;
- an attic level with Victory garlands adorning the parapet panels; and
- contribution to the adjacent Victorian-era commercial streetscape, also built up by Murphy.

How is it significant?

Edward Murphy's warehouse is significant historically and aesthetically to South Melbourne and the City of Melbourne.

Why is it significant?

Historically, as a well-preserved warehouse associated with the plaster modelling and architectural ornament trade which evokes its purpose by the application of cement ornament to the facade also for the long association with the locally prominent pioneering Murphy family that had been linked with industrial development on Southbank since the 1860s. (Criterion A)

And aesthetically, for the relative sophistication as both an arcuated and trabeated workshop facade and one of the few Victorian-era commercial buildings remaining in Southbank as an indicator of the former key role of the locality in manufacturing and warehousing. (Criterion E)

Sources used for this assessment

The following sources and data were used for this assessment:

City of Melbourne maps
Two-storey brick warehouse. Built 1880. Refurbished 1972-1973.
Parish Plan E Murphy has 2 blocks CAs 14 (272) & 15/80 Grant 18 Nov 1879 at City Road / Clarke Street corner. City of South Melbourne Parish Plan Sheet 5 (M333) (31).

South Melbourne rate books
1884, 4333-4336 Edward Murphy, manufacturer South Melbourne, Victoria, Australia. Edward Murphy Sandridge Road (Block 80) owns four places: Christopher Lawrence mattress-maker iron workshop; VL 54'; EM 10R Wood £100 ; James Lynes, engineer iron workshop
1886, 8199-8203 Frederick & Edward Murphy, ventilator manuf. South Melbourne -Edward Murphy City Rd (Block 80)-EM owns 5 places: JK Blogg manuf, Brick stores; Geo Austin 6R Wood; EM workshop etc £100; Barlow… manuf. workshop £50; Davies Shephard & Swift workshop; Lynas & Gwynne engineers workshop £100
1893, 7418-7422 Edward Murphy, plasterer South Melbourne- Edward Murphy City Rd (Block 80)-JW Tod & Co EM owner 119-125 City Rd B & Iron stores £320, vacant 127 City Rd Brick stores £50 , EM at 129-131 City Road Brick store £120, Testro Dowdey coppersmiths 133 Iron store £50, Davies & Sheppard 135 Iron store.

MMBW maps
RP 25 1895 – shown as masonry to depth of adjoining to west, with various timber-framed buildings at rear

DP 505 1895 – shown as 131 with square block at frontage with various structures at rear, two pilasters shown as existing on facade in plan.

Mahlstedt & Son's fire insurance plans, plan 8.
1920s shows 272 as three-storey and square in plan with most of the site occupied by a one-storey corrugated iron store. Adjoining are 274-282 City Road as a two-storey commercial row.
c1928 shows similar but 272 is now number 8 of a complex of stores adjoining and the rear wing varies from the 1920s plan with less site coverage.

Electoral Rolls
Southern Melbourne, Melbourne South
1903 Edward Murphy, 272 City Road, photographer also John Fox M modeller, Victoria, Australia, Wills and Probate Records, 1841-2009
Name: Edward Charles Murphy of Napier St, South Melbourne
Record Type: Probates
Death Date: 25 Dec 1888
Death Place: S Melbourne
Occupation: Plasterer
Grant Date: 8 Aug 1890

Grant: A
Probate File Number: 42/916
Australia, Death Index, 1787-1985
Name: Edward Murphy
Birth Year: about 1824
Age: 75
Death Place: South Melbourne, Victoria
Father's name: Murphy Jno
Mother's name: Lucretia Driscoll
Registration Year: 1899
Registration Place: Victoria
Registration Number: 6832

Sands & McDougall Directory of Victoria
City Road north side, between Hanna and Clarke streets

1930
270 Kamer Motors (Aust) Pty Ltd
272 Walker, T., & Sons, plumbers
274-276 Dondey & Testro, Pty Ltd, coppersmiths & engineers
278 No Dust Manufacturing Company, chemical manufacturers
280 Vacant
282 Hayman, W. L., & Co, machinery merchants

1925
270 Leyland Motors, motor manufacturer
270 Armstrong & Holland Pty Ltd, machinery merchants
272 Walker. T., & Sons, plumbers
272 Fair, E. J., pat
274 Dondey & Testro, coppersmiths

1920
270 Brit & Aus Machinery Co Ltd, bulk stores
272 Walker. T. & Sons, plumbers
274 Dondey & Testro. coppersmiths
276 Ballantyne. T, engineers
278 The No Dust Co
280 Long & Denton, ventilating engineers
282 Young, J. & H., pattern makers

1915
272 Murphy, E., modeller
274 Dondey and Testro. coppersmiths
276 Ballantyne. T, engineers
276a Harness, Geo. P., portrait painter & decor
278 The No Mist Co
280 Aoelene, manufacturing
280 Millington. Arth. G., importer & manufacturers agent
282 Lacey, E., engineer

1910
272 Murphy, E.,,modeller
274 Dondey & Testro, coppersmiths
276 Harness, G., signwriter, Trueman, Thos., cabinetmaker
278 Motor Tyre Co – Clark, E. manager
280 Bradeley, T. C., engineer

1904
272 Murphy, Edwdard, ventilator works

274 Dondey & Testro, coppersmiths
276 Snowsill, William, bedstead maker
278 Lnxo Coffee Roasting Company
280 McKellow, J. J.. & Co, carpet cleaner
282 Aust Chem & Disinfectant Manufacturing Co

1893
131 E Murphy, ventilator works

i-Heritage
272 City Road Southbank 3006
South Melbourne Conservation Study 1997 – Bryce Raworth
Building and History Information
Architectural Style Classical Revival
Period 1876-99 – Victorian
Construction Date 1880
History
This warehouse is one of only three late-Victorian warehouses that were given decorated facades that remain substantially intact in the industrial area of South Melbourne, the others being at 65 and 75 City Road (q.v.v.).

Description/Notable Features
Notable features include an elaboration/ high standard design of cement rendered surfaces. This former warehouse has been partially modified but still substantially retains its classically-inspired facade of stucco pilasters over plain brickwork. While the facade has been slightly altered at parapet level and the painting over it has reduced its articulation, this building has a bold facade of exposed brick with a render trabeated system set across it. The pilasters are Doric at ground floor level and Corinthian above, while the large arched window openings have prominent masks onto their keystones. The interior of the building has been altered.

Statement of Significance
272 City Road is of significance as one of the few warehouses in the once industrial area of South Melbourne to have been given architectural embellishment across its facade. The interior is not integral to the significance of the building.

Recommended Alterations
Awning, signage (inappropriate - remove); Painted brick (inappropriate - remove by approved method)

South Melbourne Conservation Study 1997 – Bryce Raworth
Cites 1987, South Melbourne Urban Conservation Study / Allom Lovell Sanderson Pty Ltd
HISTORY AND DESCRIPTION
This warehouse is one of only three late-Victorian warehouses that were given decorated facades remain substantially intact in the industrial area of South Melbourne, the others being at 65 and 75 City Road (q.q.v.). While the facade has been slightly altered at parapet level and the painting over it has reduced its articulation, this building has a bold facade of exposed brick with a render trabeated system set across it The pilasters are Doric at ground floor level and Corinthian above, while the large arched window openings have prominent masks onto their keystones. The interior of the building has been altered.

The record of buildings along City Road in the City of South Melbourne Rate Books are not listed by street number. As a result it has not been possible to firmly establish the date of this building.

HERITAGE LISTINGS
HBR: Recommended for inclusion on the register.
GBR: N/A
RNE: Recommended for inclusion on the register.
National Trust: Not currently listed.

M. Lewis

ANZASCA PAPER 1.
J. G. KNIGHT AND THE PREHISTORY OF ARCHITECTURAL SCIENCE IN AUSTRALIA
Miles Lewis. Department of Architecture University of Melbourne:
Although the latter application by T. A. Dunn was unsuccessful, a factory to manufacture centre flowers and patent ventilators was established the next year in Sandridge Road (now City Road), South Melbourne, by Edward Murphy, who seems to have obtained some later patent on what he called a bi-valve ceiling ventilator. He received orders from other colonies, employed ten hands, was awarded gold medals at various international exhibitions, and the business was still operating in the early twentieth century under Frederick Murphy. (81- T.W.H. Leavitt &W.D. Lilburn (eds), The Jubilee History of· Victoria and Melbourne, Melbourne 1888, vol.II, pt.3, p.16; Catalogue of the Victorian Intercolonial Exhibition, Melbourne 1875, advertiser p.76; Australian Mechanic, 15 October 1872, p.112.) It is pleasing to be able to report here that two surviving Murphy ventilators have just been discovered in the roof space of the house 'Glenfern', East St Kilda, where they appear to have been installed in 1876 above the central gas fittings of all rooms, at least in the upper floor. The ventilator consists of a flat tin cone placed over the ceiling rose, with the apex of the cone leading into the bottom side of a short transverse tube of rectangular cross-section. Immediately above the inlet from the cone is a pivoting flap in the form of an inverted V, which rocks to one side or the other according to the prevailing draft. This (as I infer) is designed to automatically block the draft from forcing the gases back into the room, and to allow these gases to be sucked out by the negative pressure created at the opposite end of the tube.

Newspapers
The Record and *Emerald Hill and Sandridge Advertiser.* 19 March 1874, Pg.2.
Murphy's Patent Bi-valye Ventilator.
Below are the list of prices of Ventilating Flowers with Ventilators complete– 26-inch Flower complete. This is an improved bi-valve ceiling ventilator, so constructed that it will always be a means of egress for the foul air, no matter how hard or from what direction the wind may be blowing. The great improvement of this patent over all others is that, let the-wind blowing from whatever direction, the escape valve must always remain open, and the foul air have unimpeded egress. Plaster and Cement. Trusses and Centre Flowers of every description at lowest rates.
Agent for Melbourne: Newing, Oil and Colorman, 114 Elizabeth Street. Edward Murphy, Patentee: Sandridge Road, Emerald Hill.

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The following awards were made yesterday:
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William Dowling, 101 Montague Street, Emerald Hill. 2,170 to 2,171, ventilators, second prize.
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'MURPHY – On the 28th August, at Ilfracombe, Devon, England, Ellen, the beloved wife of Edward Murphy, of City Road, South Melbourne, and Gippsland, loving mother of Mrs. T. Bewley, Mrs. R. Tope, Mrs. J. Kelly, Mrs. F. Davis, and of John, Henry, Frederick, and Edwin Murphy, in her 66th year. A colonist for 40 years. Deeply mourned by her sorrowing family. '

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GARDEN FOUNTAINS – Mr. Edward Murphy, of City Road, South Melbourne, has a representative in Adelaide with varied and beautiful designs of garden fountains, vases, pedestals, and unique adjuncts.

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MURPHY – On the 1st May at City Road, South Melbourne, Edward, the beloved husband of Eliza Murphy, and father of John, Frederick, and Edwin Murphy, Mrs. T. Bewley, Mrs. R. Tope, Mrs. J. Kelly, Mrs. F. Davis, aged 75. A colonist of 50 years. THOMAS. On the 1st May, at his brother's residence, 31 The Avenue, Windsor. Richard Thomas, aged 63 years. At rest.

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It is quite possible that Ballarat East may yet possess a statue of Her late Majesty Queen Victoria, that is, providing the Town Council is prepared to accept one at a cheap rate. A letter has been received at the office of the council from a Mr. Edward Murphy of City Road, South Melbourne, offering to supply a representation of a statue of Her late Majesty in Portland cement, which is stated continually hardens in wet weather, for the sum of £60. The communication further mentions that after a brief period the statue could be coated with enamel paint, which would give it the appearance of marble. The offer will be considered at the next meeting of the council.

The Age, 25 May 1906, pg.6.
A SNAKE IN THE CITY.
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Record, Aug 16 1913
GARDEN FOUNTAIN AND VASE WORKS
Designs and Estimates famished for all kinds or Cement and Plaster Work.
Edward Murphy
Modeller
272 City Road, South Melbourne
Centre flowers of the Latest Designs, and Cement Press work.
Mica Flap and Other Outlet Vents, Etc.
The leading Architects specify Murphy's Patent Ventilators for Ceilings.
First Prize Medals — London, Paris and Philadelphia.
Murphy, Edwin Greenslade (Dryblower) (1866–1939)- tenth child of Irish-born Edward Murphy, plasterer and clay modeller, by Arthur L. Bennett

This article was published in *Australian Dictionary of Biography*, Volume 10, (MUP), 1986.
Edwin Greenslade (Dryblower) Murphy (1866-1939), journalist, was born on 12 December 1866 at Castlemaine, Victoria, tenth child of Irish-born Edward Murphy, plasterer and clay modeller, and his English wife Ellen, née Greenslade. He had five years schooling at South Melbourne – his handwriting remained almost illegible – before going to work for his father in City Road. He spent some time in Gippsland and then used his pleasant tenor voice to join the chorus of the Gilbert and Sullivan operas being presented by J. C. Williamson. Murphy was attracted to the gold discoveries in Western Australia; he carried a swag 350 miles (563 km) from Perth to Coolgardie, arriving in 1894. He did a little dryblowing at Fly Flat, and enjoyed the nightly sing-songs around pub pianos.
Murphy helped Billy Clare to launch his Coolgardie Miner, contributing a weekly gossip column, including jingles, using the pen-name 'Dryblower'. This originated when a friend sent one of his rhymes to the Sydney Bulletin, saying that it had been written by a local dryblower; Murphy used the name for the rest of his life.

He went north-east to the new find at I.O.U. (Bulong) where, with two mates, he struck a rich patch at the end of 1894, dollying gold worth about £2000 (a tidy sum for penniless prospectors). With one of the mates he set off in March and floated the mine, the Esmeralda, in London. It slumped and he came home, but soon returned to England where he wrote for financial and social papers and helped to expose the hoaxer Louis de Rougemont before conducting him on a lecture tour.

In London, Murphy enjoyed the theatre, especially Gilbert and Sullivan operas, in which he sometimes sang; he sent articles home about 'Fogopolis', as he called the city. On 25 September 1895 at Hackney Register Office he married Emma Eleanor Lowndes, daughter of a retired builder, and returned to Australia at the time of the South African War. Inspired by English patriotic fervour, he wrote a song, 'Hands Across the Sea', which was set to music by George Snazelle, a popular operatic figure. Returning to parched red soil from lush England, 'Dryblower' wrote 'The sun is flooding this gasping globe with myriad miles of flame'.

His crisp, humorous writing won him a job on Kalgoorlie's weekly Sun, where his chief regular feature was 'The Mingled Yarn'. After a few years he moved to Perth's *Sunday Times*, his 'Verse and Worse' column containing gems of satire. As co-proprietor with J. E. T. Woods, in April 1905 he founded the penny *Sporting Life* to print racing news; it only ran for a year and Murphy returned to the *Sunday Times* where he had to write so as 'to make profits for MacCallum Smith', the owner. He also produced a column on theatre. Murphy continued this work for over thirty-five years, occasionally missing a column when, as he said, celebrating unduly.

'Dryblower' wrote local content of songs for visiting musical comedy companies; when in 1908 the American fleet arrived, one of his lines, 'We've Got a Big Brother in America', was repeated widely. In World War I Murphy worked indefatigably for patriotic causes and his poem, 'My Son', inspired by his son Harry's enlistment, was greatly admired. Like many Australian humorists of the period Murphy responded to and encouraged popular sentiments of racism and jingoism.

He published a novel about Coolgardie, Sweet Boronia, in 1904. Four years later his *Jarrahland Jingles* appeared; it was one of the first books of substantial verse published in Western Australia and contained a preface by C. W. A. Hayward that applauded Murphy's 'playful banter' and 'stinging satire', but Hayward noted that much of it was 'quick pressure work' and gave only two poems real praise. Murphy's verses became better known than those of any other Western Australian writer and in 1926 he published *Dryblower's Verses*.

Public men feared his lampooning pen, which did not deter him from running in 1934, unsuccessfully, as an Independent candidate for the Senate.

This exuberant raconteur was thickset and ginger-haired with an aggressive turned-up nose; he was drawn by a cartoonist in 1907 with full drooping moustache, thumbs stuck boastfully in his waistcoat, straw boater and tight stove-pipe trousers. He died of cancer at East Perth on 9 March 1939, survived by his wife and three sons of his five children; 'Dryblower' was buried in the Anglican section of Karrakatta cemetery, having left an estate of £288.

Select Bibliography
V. Courtney, All I May Tell (Syd, 1956)
B. Bennett (ed), The Literature of Western Australia (Perth, 1979)
A. L. Bennett, Dryblower Murphy – His Life and Times (Perth, 1982)
Bookfellow, 30 May 1907
Daily News (Perth), 9 Mar 1939.

Recommendations

Revise Heritage Places Inventory and Heritage Overlay Schedule to show current street address.

Apply external paint controls with policy to reintroduce original finishes and colour schemes.

Revise Heritage Overlay mapping to reflect splayed section of building at rear.

Murphy's buildings, 276-282 City Road, Southbank

City of Melbourne property number: 110394

Type of place: warehouse

Images of place 2016-2017

Historical associations:

Creation or major development date(s) of place: 1885, Victorian-era

Major owners or occupiers: Edward Murphy

Heritage Gradings:

Proposed new system (C258):

Individually significant,

Contributory to a precinct

Alphanumeric system (building A-E, streetscape 1-3):

Existing: C2, Proposed: C2
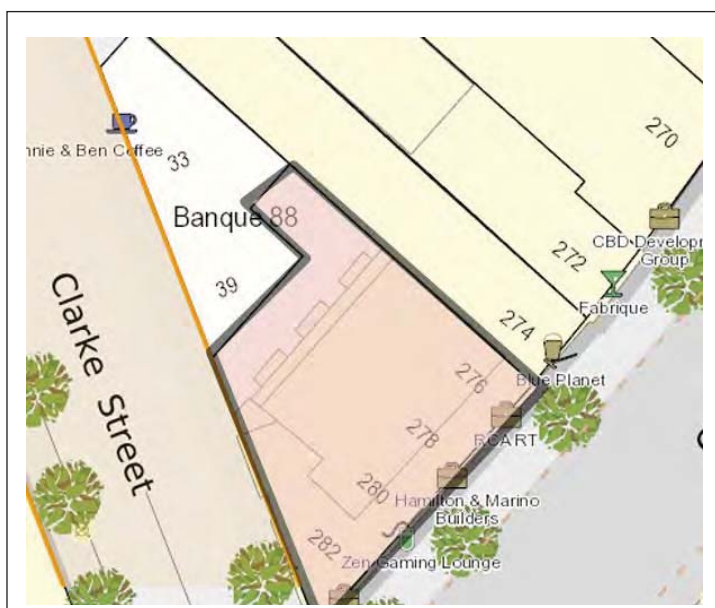
Heritage values:

Aesthetic, Historical

Heritage status:

Heritage overlay: HO375, 278-282 City Road, South Melbourne

Thematic context:

5.3 Developing a large, city-based economy

5.5 Building a manufacturing industry

Boundary of heritage place

Description

This is a brick and cement two-storey parapeted commercial row styled after the Italian Renaissance revival. The parapet has the words 'Murphy's Buildings A.D. 1885'. Window openings are segmentally arched but the former double-hung sash windows have been replaced. The parapet has piers and panels (most replaced by pipe railing) with the splayed corner as the only section near intact. The main cornice is supported on paired brackets with a plain entablature and impost mould under. There is a major string mould at the first-floor level.

The former pitched roofing has been replaced with a terrace and upper level additions (2000) set back from the street, and the brickwork has been painted. A large new development has replaced the corrugated iron clad store shown in images from around 2000.

This row and the adjoining 272 City Road are now rare within the Southbank area.

History

Edward Murphy, ventilator manufacturer, purchased two blocks CAs 14 (272 City Road) & 15/80 at the Sandridge (later City) Road and Clarke Street corner, granted 18 Nov 1879. However, he is rated as an owner-occupier in 1871 in the Sandridge Road, occupying a workshop. In 1866 he had been listed as a painter in a workshop at 3 Coventry Court, off Coventry Street, on land owned by Thomas Lowden. When Murphy's wife Ellen died in 1890, she was noted as a colonist of 40 years, which implies arrival in 1850.

From 1874 Murphy was advertising his 'Murphy's Patent bi-valve ventilator'.

> *Below are the list of prices of Ventilating Flowers. This is an improved bivalve ceiling ventilator, so constructed that it will always be a means of egress for the foul air, no matter how hard or from what direction the wind may be blowing.*
> *The great improvement of this patent over all others is that, let the wind blowing from whatever direction, the escape valve must always remain open, and the foul air have unimpeded egress. Plaster and Cement. Trusses and Centre Flowers of every description at lowest rates…*

In the following year he was awarded third prize in the jury awards at the Victorian Intercolonial Exhibition, 1875.

In 1881-1884, Murphy was in a ten-room wooden house and workshop at Sandridge Road, owning and leasing out an iron workshop to Christopher Lawrence, mattress-maker. New adjoining brick stores were erected in its place in 1885 and leased to John Blogg, mattress manufacturer, and later J. W. Todd & Co. as 119-125 City Road in the 1890s. Dondey & Testro, coppersmiths leased 274, G. Harness, sign-writer, and Thos. Trueman, cabinetmaker 276, Motor Tyre Co. at 278, and T. C. Bradeley, engineer, was at 280 in the Edwardian-era buildings. In 1900 the Australian Chemical Company was occupying the building then listed as 119 City Road, as the street numbering was later changed.

After the Murphy occupation of 272 ended after World War I, Dondey & Testro, coppersmiths, were at 274, Ballantyne, T., engineers, at 276, The No Dust Co. at 278, Long & Denton, ventilating engineers, at 280 and J. & H. Young, pattern-makers, 282.

Comparative analysis

There are now few similar designs in the Southbank Fishermans Bend area in terms of the combination of age, extent and design; many have been reduced to facades such as the former Moore's timber yard in City Road.

Statement of Significance

What is significant?

Edward Murphy, old colonist, ventilator manufacturer and plaster modeller, had this brick warehouse row erected in 1885 after a long tenure in this part of South Melbourne as a manufacturer. His firm remained there until around World War I after a successful enterprise that gained a number of awards and commissions. Murphy leased this row to a number of engineering and manufacturing tenants.

Contributory elements include:

- two-storey brick parapeted form;
- an arcuated facade of face brick with a cemented detailing;
- cemented mouldings including a parapet cornice and string mould at the first-floor level;
- formerly timber-framed double-hung sash windows; and
- contribution to the Victorian-era commercial streetscape, as built up by Murphy.

How is it significant?

Murphy's buildings, Edward Murphy's warehouse row is significant historically and aesthetically to South Melbourne and the City of Melbourne.

Why is it significant?

Historically, as a well-preserved warehouse row associated with the locally prominent pioneering Murphy family that had been linked with industrial development on Southbank since the 1860s. (Criterion A)

Aesthetically, relatively well-preserved and one of the few Victorian-era commercial buildings remaining in Southbank as an indicator of the former key role of the locality in manufacturing and warehousing. (Criterion E)

Sources used for this assessment

The following sources and data were used for this assessment:
City of Melbourne maps
1 and 2 storey brick commercial building subdivided into 4 units. Built 1885.
http://planningschemes.dpcd.vic.gov.au/schemes/vpps/43_01.pdf

Parish Plan E. Murphy has 2 blocks Cas 14 (272) &15/80 Grant 18 Nov 1879 at City Road/ Clarke Street corner. City of South Melbourne Parish Plan sheet 5 (M333 (31).

South Melbourne rate books
1873 4446, Edward Murphy, Patent ventilator, owner-occupier Sandridge Road, wood shop room and workshop £30

1880, 6587, vacant land E.M. £18 (CA15/80); E.M. owner-occupier ventilator manufacturer, wood four-room (house) and workshop £50

1884, 4333-4336. Edward Murphy, manufacturer South Melbourne, Victoria, Australia Edward Murphy Sandridge Rd (Block 80). E.M. owns four places: Christopher Lawrence mattress-maker iron workshop; VL 54; EM 10R Wood £100; James Lynes, engineer iron workshop

1886, 8199-8203 Frederick & Edward Murphy, ventilator manufacturer. South Melbourne – Edward Murphy City Road, Block 80 – E.M. owns five places: J.K. Blogg manufacturer, brick stores £250; Geo Austin 6R Wood; E.M. workshop etc. £100; Barlow manufacturer workshop £50; Davies Shephard & Swift workshop; Lynas & Gwynne engineers workshop £100.

1893, 7418-7422 Edward Murphy, plasterer South Melbourne- Edward Murphy City Road (Block 80) – J. W. Tod & Co. E.M. owner 119-125 City Road B & Iron stores £320, vacant, 127 City Road Brick stores £50, E.M. at 129-131 City Road brick store £120, Testro Dowdey coppersmiths 133 Iron store £50, Davies & Sheppard 135 Iron store.

MMBW
RP 25 1895, shown as masonry to depth of adjoining to east, with timber-framed buildings at rear.
DP 505 1895, shown as 119-129 City Road with block at frontage and various structures at rear.
Mahlstedt & Son's fire insurance plans, plan 8.
1920s shows 276-282 City Road as a two-storey masonry commercial row (stores 1-4) with central door flanked by windows to stores 2-4 and the corner door to store 1 with another in Clarke Street, backed by an corrugated iron-clad wing (stores 5).
1928 shows similar backed by an corrugated iron clad wing (stores 5, 6).

Electoral Rolls
Southern Melbourne / Melbourne South
1903 Edward Murphy, 272 City Road, photographer, also John Fox M. - modeller
Victoria, Australia, Wills and Probate Records, 1841-2009
Name: Edward Charles Murphy of Napier Street, South Melbourne
Record type: Probates
Death date: 25 Dec 1888
Death place: South Melbourne
Occupation: Plasterer
Grant date: 8 Aug 1890
Grant: A
Probate file number: 42/916
Australia, death index, 1787-1985
Name: Edward Murphy
Birth Year: about 1824
Age: 75
Death place: South Melbourne, Victoria
Father's name: Murphy Jno
Mother's name: Lucretia Driscoll
Registration year: 1899
Registration place: Victoria
Registration number: 6832

Sands & McDougall Directory of Victoria
City Road north side, between Hanna and Clarke streets

1930
270 Kamer Motors (Aust) Pty Ltd
272 Walker, T., & Sons, plumbers
274-276 Dondey & Testro, Pty Ltd, coppersmiths & engineers
278 No Dust Manufacturing Co, chemical manufacturers
280 Vacant
282 Hayman, W. L., & Co, machinery merchants

1925
270 Leyland Motors motor manufacturer
270 Armstrong & Holland Pty Ltd, machinery merchants
272 Walker. T., & Sons, plumbers
272 Fair, E. J., pat
274 Dondey and Testro, coppersmiths

1920
270 Brit & Aus Mchnry Co Ltd (bulk stores)
272 Walker. T. & Sons, plumbers
274 Dondey & Testro. coppersmiths
276 Ballantyne. T, engineers
278 The No Dust Co
280 Long & Denton, ventilating engineers
282 Young, J. & H., pattern makers

1915
272 Murphy, E., modeller
274 Dondey and Testro. coppersmiths
276 Ballantyne. T, engineers
276a Harness, Geo. P., portrait painter & decor
278 The No Mist Co
280 Aoelene, manufacturing
280 Millington, Arth. G.. importer & manufacturers agent
282 Lacey, E., engineer

1910
272 Murphy, E., modeller
274 Dondey and Testro,, coppersmiths
276 Harness, G., & Trueman, Thos., cabinetmaker
278 Motor Tyre Co. – Clark, E. manager
280 Bradeley, T. C., engineer

1904
272 Murphy, Edwd., ventilator works
274 Dondey and Testro. coppersmith
276 Snowsill, William, bedstead maker
278 Lnxo Coffee Roasting Company
280 McKellow, J. J. & Co, carpet cleaner
282 Aust Chem & Disinfectant Manufacturing Co

1893
131 E. Murphy, ventilator works
129 Council Bank of Australia, Annesley, C. M., manager
127 Vacant
125 Tod, J. W. & Co Ltd, drysalters

i-Heritage
276 TO 282 City Road Southbank 3006
 South Melbourne Conservation Study 1997 – Bryce Raworth
Period 1876-99 - Victorian
Source for construction date 1890
Integrity: fair
Condition: fair
Description/Notable Features
This former warehouse has been modified internally but still retains its classically inspired facade. The building is noteworthy for its signage. Steel railing at parapet-level appear to be a later addition. The site also accommodates a large shed of unknown age which demonstrates the earlier industrial

character of the area. (Building has recently been painted and rooftop additions constructed – July 2000).

Recommended Alterations
Signage (inappropriate – remove); Painted brick (inappropriate – remove by approved method)

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Cites 1987, South Melbourne urban conservation study / Allom Lovell Sanderson Pty Ltd
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Image shows warehouse at corner linked by masonry, single-storey wing to two-storey corrugated iron clad store in Clarke Street in poor repair.

Anzasca Paper 1: J. G. Knight and the Prehistory of Architectural Science in Australia
Miles Lewis. Department of Architecture University of Melbourne
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Record, 16 Aug1913.
GARDEN FOUNTAIN AND VASE WORKS
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Centre flowers of the latest designs and cement press work.
Mica flap and other outlet vents, etc.
The leading Architects specify Murphy's patent ventilators for ceilings.
First Prize Medals – London, Paris and Philadelphia.

ADB
Murphy, Edwin Greenslade (Dryblower) (1866-1939), tenth child of Irish-born Edward Murphy, plasterer and clay modeller.

by Arthur L. Bennett
This article was published in *Australian Dictionary of Biography*, Volume 10, (MUP), 1986.

Edwin Greenslade (Dryblower) Murphy (1866-1939), journalist, was born on 12 December 1866 at Castlemaine, Victoria, tenth child of Irish-born Edward Murphy, plasterer and clay modeller, and his English wife Ellen, née Greenslade. He had five years schooling at South Melbourne—his handwriting remained almost illegible – before going to work for his father in City Road. He spent some time in Gippsland and then used his pleasant tenor voice to join the chorus of the Gilbert and Sullivan operas being presented by J. C. Williamson. Murphy was attracted to the gold discoveries in Western Australia; he carried a swag 350 miles (563 km) from Perth to Coolgardie, arriving in 1894. He did a little dryblowing at Fly Flat, and enjoyed the nightly sing-songs around pub pianos.

Murphy helped Billy Clare to launch his Coolgardie Miner, contributing a weekly gossip column, including jingles, using the pen-name 'Dryblower'. This originated when a friend sent one of his rhymes to the Sydney Bulletin, saying that it had been written by a local dryblower; Murphy used the name for the rest of his life.

He went north-east to the new find at I.O.U. (Bulong) where, with two mates, he struck a rich patch at the end of 1894, dollying gold worth about £2,000 (a tidy sum for penniless prospectors). With one of the mates he set off in March and floated the mine, the Esmeralda, in London. It slumped and he came home, but soon returned to England where he wrote for financial and social papers and helped to expose the hoaxer Louis de Rougemont before conducting him on a lecture tour.

In London Murphy enjoyed the theatre, especially Gilbert and Sullivan operas, in which he sometimes sang; he sent articles home about 'Fogopolis', as he called the city. On 25 September 1895 at Hackney Register Office he married Emma Eleanor Lowndes, daughter of a retired builder, and returned to Australia at the time of the South African War. Inspired by English patriotic fervour, he wrote a song, 'Hands Across the Sea', which was set to music by George Snazelle, a popular operatic figure. Returning to parched red soil from lush England, 'Dryblower' wrote, 'The sun is flooding this gasping globe with myriad miles of flame'.

His crisp, humorous writing won him a job on Kalgoorlie's weekly *Sun*, where his chief regular feature was 'The Mingled Yarn'. After a few years he moved to Perth's *Sunday Times*, his 'Verse and Worse' column containing gems of satire. As co-proprietor with J. E. T. Woods, in April 1905 he founded the penny *Sporting Life* to print racing news; it only ran for a year and Murphy returned to the *Sunday Times* where he had to write so as 'to make profits for MacCallum Smith', the owner. He also produced a column on theatre. Murphy continued this work for over thirty-five years, occasionally missing a column when, as he said, celebrating unduly.

'Dryblower' wrote local content of songs for visiting musical comedy companies; when in 1908 the American fleet arrived, one of his lines, 'We've Got a Big Brother in America', was repeated widely. In World War I Murphy worked indefatigably for patriotic causes and his poem, 'My Son', inspired by his son Harry's enlistment, was greatly admired. Like many Australian humourists of the period Murphy responded to and encouraged popular sentiments of racism and jingoism.

He published a novel about Coolgardie, Sweet Boronia, in 1904. Four years later his *Jarrahland Jingles* appeared; it was one of the first books of substantial verse published in Western Australia and contained a preface by C. W. A. Hayward that applauded Murphy's 'playful banter' and 'stinging satire', but Hayward noted that much of it was 'quick pressure work' and gave only two poems real praise. Murphy's verses became better known than those of any other Western Australian writer and in 1926 he published *Dryblower's Verses*.

Public men feared his lampooning pen, which did not deter him from running in 1934, unsuccessfully, as an Independent candidate for the Senate.

This exuberant raconteur was thickset and ginger-haired with an aggressive, turned-up nose; he was drawn by a cartoonist in 1907 with full drooping moustache, thumbs stuck boastfully in his waistcoat, straw boater and tight stove-pipe trousers. He died of cancer at East Perth on 9 March 1939, survived

by his wife and three sons of his five children; 'Dryblower' was buried in the Anglican section of Karrakatta cemetery, having left an estate of £288.
Select Bibliography

V. Courtney, All I May Tell (Syd, 1956)
B. Bennett (ed), The Literature of Western Australia (Perth, 1979)
A. L. Bennett, Dryblower Murphy – His Life and Times (Perth, 1982)
Bookfellow, 30 May 1907
Daily News (Perth), 9 Mar 1939.'

Recommendations

Revise Heritage Places Inventory and Heritage Overlay Schedule to show current street address.

Apply external paint controls with policy to reintroduce original finishes and colour schemes.

Revise heritage overlay mapping to include only the existing heritage place

White & Hancock's warehouse, later White, Hancock & Mills Pty Ltd, 300 City Road, Southbank

City of Melbourne property number: 110397

Type of place: warehouse
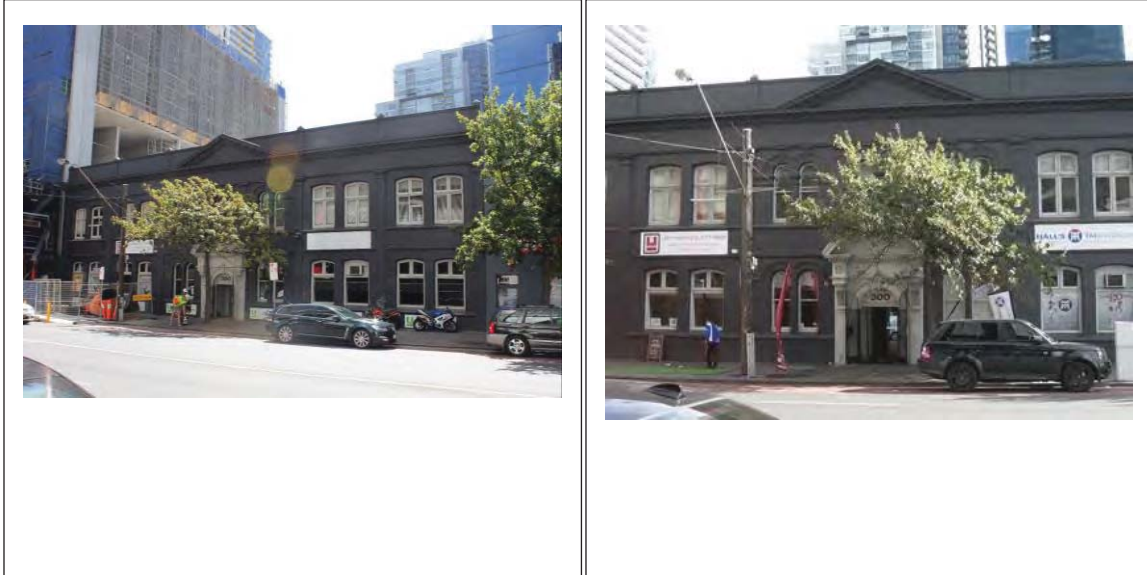
Images of place 2016-2017

Historical associations:

Creation or major development date(s) of place: 1916, Victorian-era

Major owners or occupiers: White & Hancock / White, Hancock and Mills Pty. Ltd.

Designer: Unknown

Heritage Gradings:

Proposed new system (C258):

Individually significant,

Contributory to a precinct

Alphanumeric system (building A-E, streetscape 1-3):

Existing: C2, Proposed: C2

Heritage values:

Aesthetic, Historical

Heritage status:

Heritage Overlay: HO376

Thematic context:

5.3 Developing a large, city-based economy

5.5 Building a manufacturing industry

Boundary of heritage place

Description:

Two-storey parapeted brick Classical revival Edwardian-era warehouse with six facade bays arranged either side of an ornate cemented entry. Above the entry is a large parapet gable. The central three bays have paired arcuated fenestration with hood moulds set above and below a cemented panel. The entry has a boldly-modelled bracketed tympanum set over another segmental archway at the doorway. Double-hung sash windows are used throughout the central bays but the rest of the street elevation has casement sashes typical of the Edwardian-era with paired top lights set in segmentally-arched openings. The design is reminiscent of the work of Twentyman & Askew.

A sheet-metal-clad skillion form warehouse is located where previous corrugated-iron-clad stores have been shown on early maps but it appears reshaped and reclad with steel decking. The rest of the site has more recent brick single-storey warehouse development.

Haig Lane backs onto the site and is appropriately stone-paved for heavy traffic. The nearby Victorian-era commercial streetscape of Murphy's buildings compliments this warehouse.

The bricks have been painted, reducing the integrity of the building, the dark colouring obscuring the facade detailing.

History

This place is located on Crown Allotments 11-13 of Block 79 which were granted to J. Walker (CA11) and William Thistlewaite (CAs12-13), 22 April 1879.

William W. White, manufacturer, was owner-occupier and later occupier of an iron store at what was then known as 87 City Road in the Victorian-era. The owner was James Joyce of Geelong, in the late-19th Century. In the early-20th Century, White was listed at 298 City Road, as White & Son, filter & disinfectant manufacturers.

This building appears to have been erected in 1916 when the factory was registered with South Melbourne Council. This coincided with a change of address and name, 296-306 City Road and White & Hancock, Specialists In Poultry and Bird Foods, and marked a new era for the firm. The firm was prominent in the industry, being the authority quoted in the *Weekly Times* on chicken matters.

A later version of the firm was White, Hancock & Mills Pty Ltd. James Smith Mills, a managing director of White, Hancock & Mills, served in the audit branch of the R.A.A.F. during the Second World War

and later devoted much of his time to Red Cross work. He was a member of Hawthorn City Bowling Club for many years, and a member of the board of management of the Chalmers Presbyterian Church, Auburn. The building was sold in 1941. Machinery merchants Malcolm Moore Ltd and Fred Milnes were there in the Inter-war period.

Comparative analysis:

There are now few similar designs in the Southbank Fishermans Bend area in terms of the combination of age, extent and design; many have been reduced to facades such as the former Moore's timber yard in City Road.

Statement of Significance

What is significant?

Poultry and bird foods supplier and filter manufacturers White & Hancock had this warehouse, built by 1916, and occupied it for a long period. They were part of the extensive industrial and distribution development that existed at Southbank over a long period, aided by good railway and shipping access.

Contributory elements include:

- two-storey parapeted brick warehouse form of approximately 10m depth;
- Edwardian-era Classical revival styling
- six facade bays arranged either side of an ornate cemented entry;
- large parapet pediment above the entry;
- paired arcuated fenestration with hood moulds set above and below a cemented panel in the central three bays;
- a boldly modelled bracketed tympanum set over another segmental archway at the doorway at the entry;
- double-hung sash windows used throughout thee central bays;
- casement sashes typical of the Edwardian-era, with paired top lights set in segmentally arched openings for the rest of the street elevation;
- contribution to nearby commercial streetscape of the Murphy buildings, as enhanced by the stone paved Haig Lane backing onto the site.

How is it significant?

White & Hancock's warehouse is significant historically and aesthetically to Southbank.

Why is it significant?

Historically, for its representation of the extensive industrial and distribution development that existed at Southbank over a long period, aided by a good railway and shipping access, and its long association with the firm White & Hancock, who were well-known in the poultry industry. (Criterion A)

Aesthetically, for the ornate Edwardian classicism of the facade, particularly the entry bays, judged within Edwardian-era warehouse and manufacturing structures. (Criterion E)

Sources used for this assessment

The following sources and data were used for this assessment:

Mahlstedt & Sons fire insurance map 8
1928, shown as White & Hancock filter manufacturers etc. in two-storey masonry wing across site (296, 306) with various one-storey rear wings and yard.
1920s-40s, shown as Malcolm Moore Ltd, machinery merchants, in two-storey masonry wing across site (296, 300, 306) with one-storey rear wings and yard to lane part-occupied by an iron store.
1950s, shown as two-storey masonry wing across site (296, 300, 306) with one-storey rear masonry wings to lane and part-iron store.

Sands & McDougall Directory of Victoria
1942

292-4 Conn Bros Pty Ltd, mtr rdtr mnfrs
296-306 Milnes, Fred, & Co, machinery merchants
308-10 Geary's Motor Truck Service, motor engineers

1930
292-4 Vacant
296-306 White, Hancock & Mills Pty Ltd, food
308-12 Vacant

1925
Clarke Street
296-306 White & Hancock, poultry food
308-310 Trevorrow, J. T. & Son, engineers

1920, 1919, 1918, 1917
294 Vacant
296-306 White & Hancock, poultry foods specialists
308-10 Lowe. W. H., & Co, electrical engineers

1915, 1916
290 Convey. Mrs M.. case maker
298 White & Son, filters & disinfectants
308-10 Fischer, H. F., art furniture manufacturers

1910
290 Convey, Mrs M., ease maker
298 White & Son, filter & disinfectants
308 Australian Chemical, Mfg Co.
310 National Press printing works

1904
294 Vacant
298 White & Son, filter & disinfectant manufacturers
308 Cotterell, Frederick. A. Co, plate glass works

1893
Clarke Street
117 Layton, Frederick
115 Roberts, Walter R., mus
113 Cowan, W. & B.
111 Faroe, Jonas, builder
109 Gerberb, Matthew
107 Lapish, J., slate merctr
105 White, W. M., filter manufacturer
91 Cotterell & Meadow, plate glass works
87 Heater , Robert H., coats
85 Vacant

South Melbourne Conservation Study – Bryce Raworth Pty Ltd
Building Identification Form (1997)
Description
This retail development is noteworthy for its classically-inspired details. The stucco mouldings around the doors and windows are of special interest, as are the ornate cornice details. The giant order pilasters are of plain brick. This combination of brick and stucco is commonplace in the central areas of Melbourne, but it is unusual in areas south of the river.

South Melbourne rate books:
1869-1872 William Thistlewaite vacant land in Clarke Street CA 6&5/J;
1881-1883 has land in Moray Street also.

1887-1889, 6873 William W. White manufacturer owner-occupier iron store £165 Block 79.
1898-1900, 7279 William W. White manufacturer occupier, owner-James Joyce, Geelong. 87 City Road, iron store £40 Block 79.
7234 William W. White manufacturer occupier, owner-Charles O'Halloran solicitor, Melbourne, iron store next 107 £50

City of Melbourne maps
Building Details:
Two-storey brick building. Designed in the Classical Revival style and built around 1900. Refurbished in 1994.
MMBW DP 505, 1895, shows most of site vacant with one building on east boundary numbering 105, next west is 91.
Parish Plan Block 79: lots 11-13: J Walker granted 11, W. Thistlewaite. 12-13. 22 April 1879.

Newspapers:
Record, 22 January 1916, pg.2.
South Melbourne City Council Ordinary Meeting
Legislative and Finance Committee
5. Factories Approved Of.
That the registration of the following factories be approved of: White & Hancock, 296-306 City Road.

Weekly Times, 1 July 1916, pg.50.
One of many question and answers provided to readers by White & Hancock on chicken or hen breeding and feeding.

The Age, 26 August 1916, pg.14.
First large local advert.
ARE YOU RAISING YOUR CHICKS FOR PROFIT?
YOU CAN COUNT YOUR CHICKS AFTER THEY'RE HATCHED IF YOU FEED THEM ON WHITE'S BEST FOOD IN AUSTRALIA. Backed up by 25 years' practical experience.

Weekly Times, 29 November 1919, pg.14.
FEED RIGHT AND YOUR HENS WILL LAY.
The profits in poultry are in EGGS. Profits in eggs are made during the coming months, when other people's eggs are scarce, and when the price goes up high. We manufacture special foods for egg production, and for egg production in particular. Accordingly, the kind of food the hens get determines how many eggs you will collect. Experienced poultry men and those 'in the know' are using WHITE'S LAYING FOOD with great results. They tell us that without doubt it is the best food in Australia today for egg production. This wonderful food contains in plenty all the materials from which eggs are made, and for keeping the entire flock in the pink of condition. By its judicious use you will have plenty of eggs in the scarce season. We also manufacture large supplies of pure Blood Meal and Meat Meal. White's Specialty Shell Grits, used by thousands; Oyster Shell Grit, Oyster Shell Meal, Perfection Chick Foods, Poultry Tonics, Disinfectants, Shell Gravel for all caged birds. Parrot and Canary Mixtures. Price list on application. WHITE'S LAYING FOOD.

Weekly Times, 18 December 1920, pg.14.
Advert: 'Evervthing for Birds.'
296-306 City Road, South Melbourne.

Record, 29 January 1927, pg.8.
OUR FIREMEN.
Prevention is not half as spectacular as cure, so its happens that the finest work of our firefighters is never recorded. A little fire at 296-306 City Road is a case in point. Messrs. White and Hancock, owners and occupiers, carry manufacturing business in kindlers, disinfectants, etc., and use in their manufacture resin, and like inflammable material. South Melbourne was apprised by street alarm. They hurried away, and valuable moments were lost because the man who broke the alarm did not await their arrival. The building is of brick with an iron roof, and was well alight when the brigade arrived. The men got quickly to work and had the fire tinder control in about half an hour. Had the fire

got out of hand the consequences would have been serious. A quantity of boiling resin had ignited, and though the contents of the building suffered severely, the building was only slightly damaged.

The Age, 15 February 1941.
296-306 City Road, South Melbourne.
(Almost Comer of Clarendon Street)
TWO-STORIED BRICK FACTORY
Approx. floor space 5,800 sq. ft. land 99 x 122 ft. to R.O.W. at rear, giving access to Clarendon Street. Approx. 8,000 sq. ft. vacant land for extensions.
UNDOUBTEDLY AN UNEQUALLED POSITION.
For Positive Realisation. Under Instruction from Messrs. WHITE, HANCOCK & MILLS PTY LTD.

The Age, 20 June 1946, pg.2.
Mr. J. S. Mills
Mr. James Smith Mills of Gowan Avenue, Camberwell, who died on Monday, was formerly managing director of White, Hancock &Mills, manufacturers of South Melbourne. During the war, Mr. Mills served in the audit branch of the R.A.A.F. and devoted much of his time to Red Cross work. He was a member of Hawthorn City Bowling Club for many years, and a member of the board of management of the Chalmers Presbyterian Church, Auburn. He is survived by, a widow, son and daughter. Rev. A. G. Harrison officiated at the burial at Burwood Cemetery yesterday afternoon.

Recommendations

Revise Heritage Places Inventory and Heritage Overlay Schedule to show current street address.
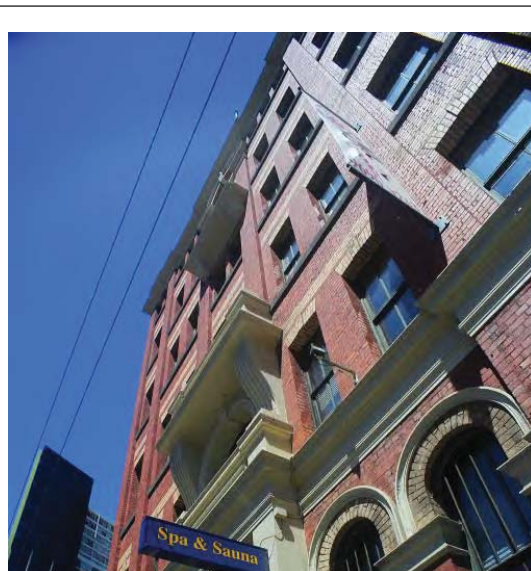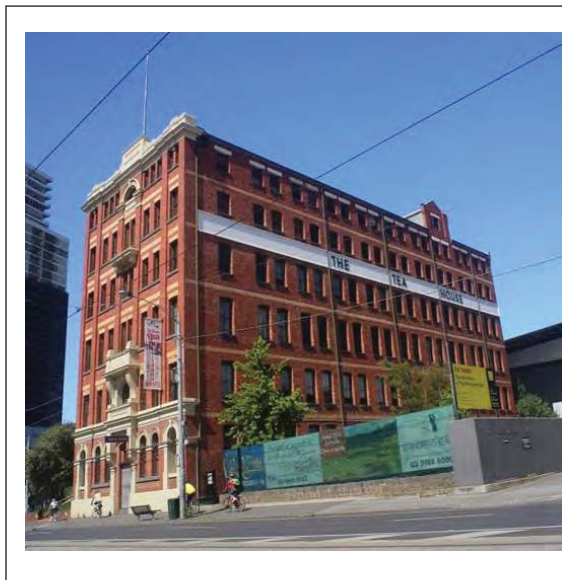
Apply external paint controls with policy to reintroduce original finishes and colour schemes.

Revise heritage overlay mapping to include existing heritage place.

Fergus & Mitchell, later Robur Tea warehouse, 28 Clarendon Street, Southbank

City of Melbourne property number: 110485

Type of place: warehouse

Images of place 2016-2017

Historical associations:

Creation or major development date(s) of place: 1888, Victorian-era

Major owners or occupiers: Fergus & Mitchell

Designer: Nahum Barnet

Heritage Gradings:

Proposed new system (C258):

Individually significant

Alphanumeric system (building A-E, streetscape 1-3):

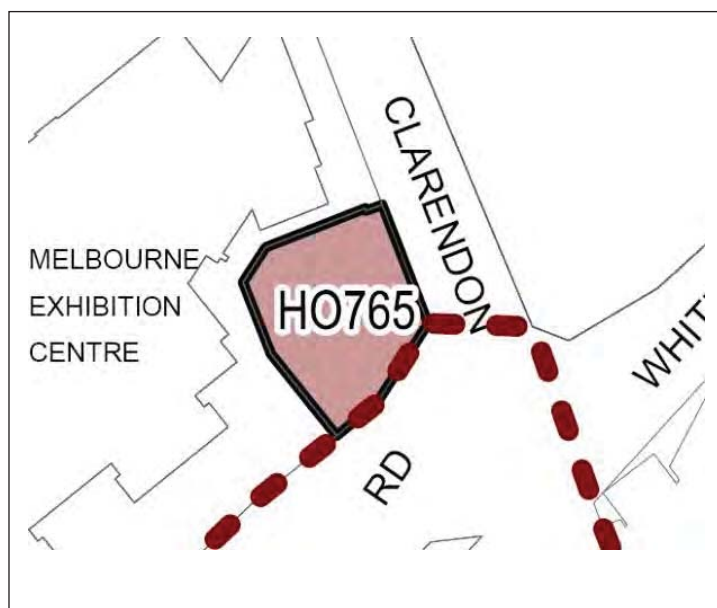Existing: A3, Proposed: A3

Heritage values:

Aesthetic, Historical

Heritage status:

Heritage overlay: HO765, Robur Tea Building, 28 Clarendon Street, Southbank

Victorian Heritage Register: H0526

Thematic context:

5.3 Developing a large, city-based economy

Boundary of heritage place

Description

The Robur Tea Building is a six-storey warehouse that dominates the local area. It is built of red brick with cream string courses at each floor level. Although some modifications to the ground floor openings have occurred, the upper floors have remained intact, retaining their original double-hung sash windows. A new service tower has been constructed adjacent to the southern facade. The building has been a landmark near the south bank of the Yarra since it was built. Its six-storeyed structure extended far higher than any building in the vicinity and has maintained this dominance over the area. It is built in red brick, and is box-like in form and largely unembellished, except for the main east facade. All the facades are pierced by a plethora of double-hung sash windows and the floors are delineated by cream brick coursing between each floor. On the east facade the central entrance is announced by a surround of outsize render ornamentation that runs to the floor above and is reflected by the arched balconied unit that extends up the top two floors. The whole is terminated by a render parapet announcing '1888'.

The building relates to the nearby Queens Bridge Street warehouse group and was built by James Moore of the nearby City Road complex. It is also close to the Duke & Orr dock and cargo sheds set along the Yarra River to the west.

History

South Melbourne Conservation Study 1997 – Bryce Raworth:

> *Commonly known as the Robur Tea Building in deference to one of its occupants, this building was in fact constructed as a stationer's warehouse and factory. The firm of printers and manufacturing stationers Fergusson & Mitchell required new premises by the late-1880s. A site had been chosen next to the former Langland's Foundry on the Yarra Bank fronting onto Clarendon Street and, in 1886, tenders were advertised for the six-storey brick building. James Moore built in association with engineer John Grainger, who used an innovative solution to the problem of the buildings foundations, a system of 450 timber piles and concrete rafts, a technique not attempted again until after World War I. Nahum Barnet, the designer of the building, was a most prominent architect in Melbourne during the city's growth period immediately after the economic depression of the 1890s.*

Comparative analysis

Refer to Victorian Heritage Register 2017, H0526 Statement of Significance.

Statement of Significance

Victorian Heritage Register 2017, H0526.

Last updated on September 28, 1999.

What is significant?

The Robur Tea Building is named after one of its better-known occupants, but it was in fact built between 1887 and 1888 as a warehouse for Fergus & Mitchell, manufacturing stationers. The architect was Nahum Barnet, the engineer John Grainger and the builder James Moore. The building is constructed of load-bearing red brick and provides six above-ground floors which are separated by cream brick courses. The largely unadorned walls are amply supplied with windows. The timber floors are supported by cast iron columns and steel beams. The building is a simple box shape with ornamentation confined to a rendered central entrance surround on the east facade which is reflected by an arched balcony the height of the top two floors.

How is it significant?

The Robur Tea Building is of scientific (technical), architectural and historical significance to the State of Victoria.

Why is it significant?

Several innovative techniques were employed in its construction. The most notable feature of the building is the solution to the problem of foundations. The building was erected on a swampy site and initial advice to the owners was that a building of the size proposed was not feasible. The engineer John Grainger was engaged and he devised a system of 450 ironbark piles and concrete rafts to support the six-storey structure. It was a remarkable solution and no directly comparable buildings exist because such difficult foundations were not tackled again until after World War I. Another innovation was the use of steel beams supporting the floors, one of the earliest uses of such technology in Victoria. These innovations are a tribute to John Grainger, architect and engineer, who, in partnership with several reputed architects, contributed to such noted structures as Princes Bridge, the swing bridge over the La Trobe River at Sale, the administration block of the Melbourne Town Hall, Elizabeth House and Collins House and the conversion of Cliveden Mansions, East Melbourne.

The Robur Tea Building is of architectural significance as one of the finest and most prominent examples of a 19th century warehouse in Melbourne. It was for many years one of the tallest buildings outside the CBD, its height and freestanding character making it a South Melbourne landmark even today. The functional requirements of a warehouse are clearly evident in its simple box-like shape, but a certain amount of pride is expressed in the restrained decoration of the eastern facade. (Criterion E)

The Robur Tea Building is of architectural significance as a noted work of Nahum Barnet. Barnet was a most prominent architect in the four decades that saw Melbourne emerge from the 1890s depression and flourish during the Edwardian period. Certain architectural details indicate that this building was seminal in Barnet's development as an architect. In particular, the central arched motif links the six storeys of the facade, a detail that became a major element in his central city buildings. Buildings such as the Auditorium Building, Paton Building and the Davison Building at the corner of Collins Street and Elizabeth Street are typical of his city buildings. Barnet's practice was extensive, however, and included such buildings as the Villa Chandos in East Melbourne, the Florida Mansions in St Kilda and the Toorak Road Synagogue.

The Robur Tea Building is of historical significance as a reminder of the character and location of 19th century commerce in Melbourne. The Robur Tea Building is one of the few remaining traces of the industrial and warehousing establishments that, until the 1970s and 1980s, dominated the south bank of the Yarra, in an area where swampy land made substantial building difficult and residential development unattractive. These older uses have now been 'swamped' in their turn by leisure and luxury apartment developments. While the building has been known for some time as the Tea House, it is worth remembering that it was originally constructed as a stationer's warehouse and factory, and is now one of the few remaining factory buildings in the centre of the city. Its later use as a tea

warehouse also serves as a reminder that this part of the riverbank was once a thriving wharf area, before bigger ships and changed cargo handling methods led to the construction of larger-capacity port facilities further towards the mouth of the Yarra. (Criterion A)

See more at: http://vhd.heritagecouncil.vic.gov.au/places/1037#sthash.NMMPJsOW.dpuf

Sources used for this assessment

The following sources and data were used for this assessment:

Victorian Heritage Register 2017, H0526
28 Clarendon Street, Southbank, Melbourne City
Last updated on September 28, 1999
i-Heritage
28 to 34 Clarendon Street, Southbank 3006
Precinct Conservation Managment Plan
South Melbourne Conservation Study 1997 – Bryce Raworth

Architectural Style Warehouse
Period 1876-1899 – Victorian
Construction Date 1889
Architect Nahum Barnet
Integrity: fair
Condition: good

History
Commonly known as the 'Robur Tea Building' in deference to one of its occupants, this building was in fact constructed as a stationer's warehouse and factory. The firm of printers and manufacturing stationers Fergusson and Mitchell required new premises by the late-1880s. A site had been chosen next to the former Langland's Foundry on the Yarra Bank fronting onto Clarendon Street, and in 1886 tenders were advertised for the six-storey brick building. James Moore built in association with engineer John Grainger, who used an innovative solution to the problem of the buildings foundations, a system of 450 timber piles and concrete rafts, a technique not attempted again until after the First World War. Nahum Barnet, the designer of the building, was a most prominent architect in Melbourne during the city's growth period immediately after the economic depression of the 1890s.

Description/Notable Features
The Robur Tea Building is a six-storey warehouse that dominates the local area. It is built of red brick with cream string courses at each floor level. Although some modifications to the ground floor openings have occurred, the upper floors have remained intact, retaining their original double-hung sash windows. A new service tower has been constructed adjacent to the southern facade. The building has been a landmark near the south bank of the Yarra since it was built. Its six-storeyed structure extended far higher than any building in the vicinity and has maintained this dominance over the area. It is built in red brick, and is box like in form and largely unembellished except for the main east facade. All the facades are pierced by a plethora of double-hung sash windows and the floors are delineated by cream brick coursing between each floor. On the east facade the central entrance is announced by a surround of outsize render ornamentation that runs to the floor above and is reflected by the arched balconied unit that extends up the top two floors. The whole is terminated by a render parapet announcing '1888'.

Statement of Significance
The former Fergusson and Mitchell building is of significance as a South Melbourne landmark that has dominated the skyline of the north end of Clarendon Street for nearly a century. It is one of the most prominent and best-designed warehouses to have been built in Melbourne near the end of the 19th century and is a significant element in the industrial landscape south of the Yarra. The manner in which the building remains as a freestanding structure, not encroached upon by taller buildings is integral to its significance, however the addition of the access tower to the south facade had detracted from its significance.

Other Comments

The nature of the render ornamentation is in its bold articulation, typical of the late-Victorian period, and in its combination with the red brick of the facade, reminiscent of the buildings of the decade that was to follow. The building has been refurbished within and an access tower built in red brick added to the south facade.

National Trust of Australia (Vic), Victorian Heritage Database, 2017.
Last updated on October 4, 2005
The principal feature on the site is a six-storey brick building, formerly used principally for the storage of tea chests and still retaining vestiges of the hydraulic lifts which made such a development possible.

The Tea House is a rare example of late-19th century 'high-rise' development outside the central business district and one of the few sites in South Melbourne to be serviced by the Melbourne Hydraulic Power Company's mains.

The site is also significant for its associations with both the Langlands and Fulton foundry companies – the successors to the first foundry and engineering works established in Victoria in 1842.
Classified: 24 July 1989.

See more at: http://vhd.heritagecouncil.vic.gov.au/places/64558#sthash.ZXsSeLD2.dpuf

Recommendations

Revise Heritage Places Inventory and Heritage Overlay Schedule to show current street address.

Queen's Bridge, Queens Bridge Street, Southbank

City of Melbourne property number:

Type of place: bridge

Images of place 2016-2017

Historical associations:

Creation or major development date(s) of place: 1887-1890, Victorian-era

Major owners or occupiers: Victorian Government

Designer: Frederick M Hynes, Chief Design Engineer for the 'Harbour Jetties and Coast Works Department' of the Public Works Department.

Heritage Gradings:

Proposed new system (C258):

Individually significant

Alphanumeric system (building A-E, streetscape 1-3):

Existing: A, Proposed: A1

Heritage values:

Aesthetic, Historical

Heritage status:

Heritage overlay: HO791, Queens Bridge over Yarra River, Queens Bridge Street, Melbourne
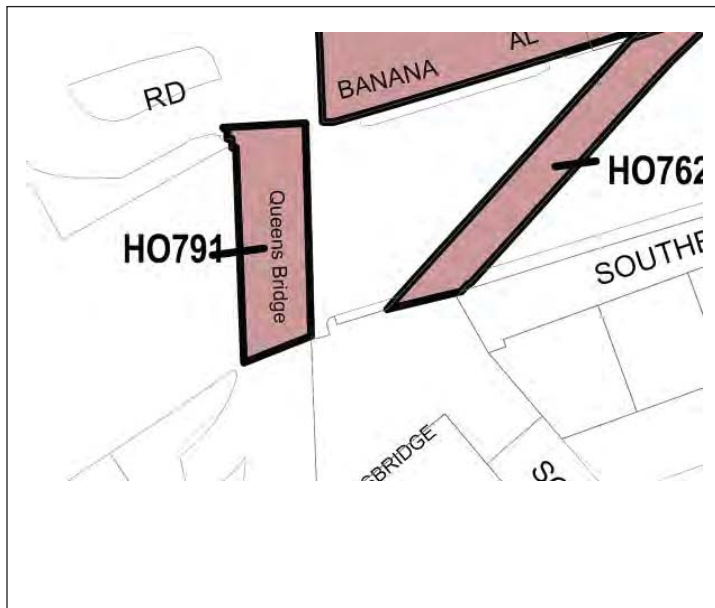
Victorian Heritage Register: H1448

Thematic context:

4.1 Governing the Colony and State of Victoria

5.3 Developing a large, city-based economy

6.7 Transport

Boundary of heritage place

Description

South Bank Conservation Study V1, 1982:

> '...a bridge which would extend 314 feet on five spans, three of 68, 8-inch, and two of 54 feet. Like the streets of Melbourne, it would be 99 feet wide with two 14 6"-wide walkways and provision for a tramway down its centre. Constructed largely of iron plate, the bridge rested on eight iron cylinders, filled with cement concrete, whilst the abutments were to be of basalt and Stawell freestone.'

Refer also to Victorian Heritage Register 2017:

Queens Bridge, Queens Bridge Street, Melbourne, Melbourne City

> Queens Bridge is built in a very flat arch, reflecting the minimal rise and fall of the Yarra River. It is a five-span structure constructed of wrought iron continuous plate girders. The bridge rests on iron cylinders filled with concrete in groups of eight, with arched bracing between. The abutments are built in basalt and Stawell freestone. The bridge has an ornamental cast iron balustrade and a series of inverted foliated consoles beneath the balustrade.

History

Refer to Victorian Heritage Register Statement of Significance.

Comparative analysis

Refer to Victorian Heritage Register Statement of Significance.

Statement of Significance

Victorian Heritage Register 2017.

Queens Bridge, Queens Bridge Street, Melbourne

Last updated on – February 9, 2000.

What is significant?

Queens Bridge, which crosses the Yarra at the southern extension of Market Street, replaced an earlier timber footbridge erected in 1860 known as Falls Bridge. The present structure, named after Queen Victoria, was designed by Frederick M Hynes, the Chief Design Engineer for the 'Harbour Jetties and Coast Works Department' of the Public Works Department. The chief contractor for its construction was David Munro, who also erected the Princes Bridge and the Sandridge Railway Bridge over the Yarra River. The bridge was officially opened by the Governor Lord Hopetoun on 18 April 1890. Queens Bridge is built in a very flat arch, reflecting the minimal rise and fall of the Yarra River. It is a five-span structure constructed of wrought iron continuous plate girders. The bridge rests on iron cylinders filled with concrete in groups of eight, with arched bracing between. The abutments are built in basalt and Stawell freestone. The bridge has an ornamental cast iron balustrade and a series of inverted foliated consoles beneath the balustrade.

How is it significant?

Queens Bridge is of architectural, aesthetic and historical importance to the State of Victoria.

Why is it significant?

Queens Bridge is of architectural and aesthetic importance for its unusual very flat arch which reflects the minimal rise and fall of the Yarra River. The iron cylinders filled with concrete which support the bridge are architecturally important as an unusual and innovative method of bridge construction. Queens Bridge is of aesthetic importance as an elegant feature on the Yarra River with its contrasting substantial structure and fine detailing. The bridge is an important landmark and is a contributory element in the distinct series of bridges which cross the Yarra within the city vicinity. The bridge represents a notable example of the work of David Munro who was also responsible for the construction of Princes Bridge and Sandridge Railway Bridge and who was a prominent contractor and speculator during Melbourne's boom period of the 1870s and 1880s. (Criterion E)

Queens Bridge is of historical and social importance for its role in the early establishment of main thoroughfares in and around the city. A bridge was first built at this location in 1860. These early thoroughfares and, in particular, river crossings contributed greatly in forming the shape of the city. The bridge played a significant role in linking port, recreational and industrial facilities with the city, facilitating the economic, suburban and demographic development of Melbourne. (Criterion A)

See more at: http://vhd.heritagecouncil.vic.gov.au/places/786#sthash.G4ER1GnV.dpuf

Sources used for this assessment

The following sources and data were used for this assessment:

SBCS V1 FOOTNOTES
17. Queens Bridge
1. *The Illustrated Australasian News*, December 1887
2. (a) ibid
(b) Gov. Gaz. 31/1/1890,474
3. op. cit. 1/5/1890
4. op. cit. -12/1887

Victorian Heritage Register 2017
Queens Bridge, Queens Bridge Street Melbourne, Melbourne City
Last updated on – February 9, 2000

What is significant?

Queens Bridge, which crosses the Yarra at the southern extension of Market Street, replaced an earlier timber footbridge erected in 1860 known as Falls Bridge. The present structure, named after Queen Victoria, was designed by Frederick M. Hynes, the chief design engineer for the Harbour Jetties and Coast Works Department of the Public Works Department. The chief contractor for its construction was David Munro, who also erected the Princes Bridge and the Sandridge Railway Bridge over the Yarra River. The bridge was officially opened by the Governor Lord Hopetoun, on 18 April 1890. Queens Bridge is built in a very flat arch, reflecting the minimal rise and fall of the Yarra River. It is a five-span structure constructed of wrought iron continuous plate girders. The bridge rests on iron cylinders filled with concrete in groups of eight, with arched bracing between. The abutments are built in basalt and Stawell freestone. The bridge has an ornamental cast iron balustrade and a series of inverted foliated consoles beneath the balustrade.

How is it significant?
Queens Bridge is of architectural, aesthetic and historical importance to the State of Victoria.

Why is it significant?
Queens Bridge is of architectural and aesthetic importance for its unusual very flat arch which reflects the minimal rise and fall of the Yarra River. The iron cylinders filled with concrete which support the bridge are architecturally important as an unusual and innovative method of bridge construction. Queens Bridge is of aesthetic importance as an elegant feature on the Yarra River with its contrasting substantial structure and fine detailing. The bridge is an important landmark and is a contributory element in the distinct series of bridges which cross the Yarra within the city vicinity. The bridge represents a notable example of the work of David Munro who was also responsible for the construction of Princes Bridge and Sandridge Railway Bridge, and who was a prominent contractor and speculator during Melbourne's boom period of the 1870s and 1880s.

Queens Bridge is of historical and social importance for its role in the early establishment of main thoroughfares in and around the city. A bridge was first built at this location in 1860. These early thoroughfares, and in particular river crossings contributed greatly in forming the shape of the city. The bridge played a significant role in linking port, recreational and industrial facilities with the city, facilitating the economic, suburban and demographic development of Melbourne.

See more at: http://vhd.heritagecouncil.vic.gov.au/places/786#sthash.G4ER1GnV.dpuf

City of Melbourne maps 2017
Queens Bridge between Queens Bridge Street and Flinders Street

Responsible Authority: City of Melbourne
Street Extent: Bridge over Yarra River between Queens Bridge and Market Streets.
i-Heritage: no entry
Heritage Places Inventory July 2015: no listing

Recommendations
Revise Heritage Places Inventory and Heritage Overlay Schedule to show current street address.

Sandridge Rail Bridge, Queens Bridge Square, 1 Queens Bridge Street, Southbank

City of Melbourne property number: 573923

Type of place: bridge

Images of place 2016-2017

Historical associations:

Creation or major development date(s) of place: 1886-1888, Victorian-era

Major owners or occupiers: Victorian Government

Designer: Victorian Railways Engineer in Chief, Robert Watson (1883-1891)

Heritage Gradings:

Proposed new system (C258):

Individually significant

Alphanumeric system (building A-E, streetscape 1-3):

Existing: A1, Proposed: A1

Heritage values:

Aesthetic, Historical

Heritage status:

Heritage overlay: HO762, Sandridge railway line bridge, over Yarra River, Southbank and Melbourne

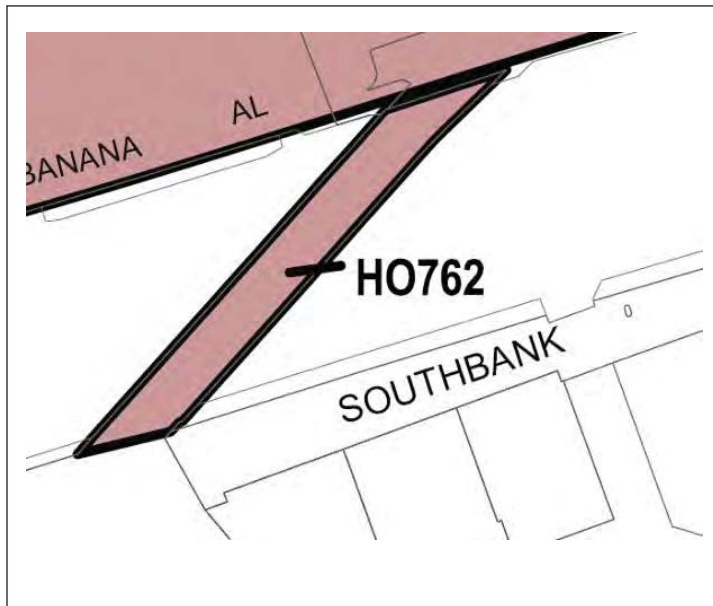**Victorian Heritage Register:** H0994

Thematic context:

6.7 Transport

4.1 Governing the Colony and State of Victoria

5.3 Developing a large, city-based economy

Boundary of heritage place

Description

Refer to Victorian Heritage Register 2017 H0994:
Sandridge railway line bridge over Yarra River, Melbourne and Southbank Statement of Significance

> *The Sandridge railway line bridge is constructed from steel with hollow iron columns filled with concrete to support the plate girders and cross girders. The columns, set parallel to the stream flow in groups of three, were intended to reduce the impact of flooding. On either side of the river the steel girders are supported by bluestone and brick buttresses. On the south side the structure is continued as a brickwork viaduct. The location of Flinders Street Station, the widening of the river and the great strength of its all-metal construction resulted in the unusual slanted angle of the bridge across the river, with the tracks at an angle of about 33 degrees to the stream flow. In 1925 overhead electrical masts were added and the original timber deck was replaced with rail and concrete slabs. The bridge is no longer used.*

History

Refer to Victorian Heritage Register 2017 H0994.

> *The Sandridge Railway Line Bridge was the third successive bridge at this location to carry the rail link from Flinders Street Station to Port Melbourne and St Kilda. The bridge is on the line of the original Hobsons Bay Railway Company line to Sandridge, the first passenger railway line in Australia in 1854. The bridge was designed by the Victorian Railways Department and the contract let to David Munro & Co in 1886. It is a metal girder bridge with five spans totalling 178 metres and with a maximum span of 36.9 metres. The four railway lines were opened for railway traffic in 1888.*

Comparative analysis

Refer to Victorian Heritage Register 2017 H0994.

Statement of Significance

Victorian Heritage Register 2017 H0994.

Last updated on February 23, 2000.

What is significant?

The Sandridge railway line bridge was the third successive bridge at this location to carry the rail link from Flinders Street Station to Port Melbourne and St Kilda. The bridge is on the line of the original Hobson's Bay Railway Company line to Sandridge, the first passenger railway line in Australia in 1854. The bridge was designed by the Victorian Railways Department and the contract let to David Munro & Co in 1886. It is a metal girder bridge with five spans totalling 178 metres and with a maximum span of 36.9 metres. The four railway lines were opened for railway traffic in 1888. The Sandridge railway line bridge is constructed from steel with hollow iron columns filled with concrete to support the plate girders and cross girders. The columns, set parallel to the stream flow in groups of three, were intended to reduce the impact of flooding. On either side of the river the steel girders are supported by bluestone and brick buttresses. On the south side the structure is continued as a brickwork viaduct. The location of the Flinders Street Station, the widening of the river and the great strength of its all-metal construction resulted in the unusual slanted angle of the bridge across the river, with the tracks at an angle of about 33 degrees to the stream flow. In 1925, overhead electrical masts were added and the original timber deck was replaced with rail and concrete slabs. The bridge is no longer used.

How is it significant?

The Sandridge railway line bridge is of historical, technical and architectural significance to the State of Victoria.

Why is it significant?

The Sandridge railway line bridge is historically significant as a surviving link across the River Yarra of Australia's first passenger railway line. The bridge has a strong historical association with the Port Melbourne and St Kilda railway lines which played a vital role in the development of Melbourne as a great commercial city of the nineteenth century. Each of these two lines was provided with twin tracks, making the bridge the first railway bridge in Victoria with more than two tracks. The bridge played a significant role in linking both port and recreational facilities with the city, facilitating the economic, suburban and demographic development of Melbourne. It is also historically significant as a notable example of the work of engineer, speculator and contractor David Munro, whose other work included Queens Bridge and Princes Bridge. (Criterion A)

The Sandridge Railway Line Bridge is technically significant as possibly the earliest example of the use of steel bridge girders on the Victorian railway system. The columns, innovative in construction design, are similar in design to Queens Bridge. The bridge is of considerable size, both in terms of its maximum span and its length. Its maximum span is among the ten longest metal girder bridge spans in Australia. The bridge is also an unusual example of bridge design for its skewed angle over the Yarra River.

The Sandridge Railway Line Bridge is architecturally significant as an essentially intact and rare example of a building type, and as the only known example of a railway bridge in Victoria carrying substantial ornamentation. The bridge demonstrates a notable application of classical decorative schemes in its piers, columns, pediments, fanlight motifs and arched braces across the piers. (Criterion E)

See more at: http://vhd.heritagecouncil.vic.gov.au/places/1301#sthash.S0opNmnf.dpuf

Sources used for this assessment

The following sources and data were used for this assessment:
Victorian Heritage Register 2017 H0994
SANDRIDGE RAILWAY LINE BRIDGE OVER YARRA RIVER, MELBOURNE and Southbank, MELBOURNE CITY - See more at:
http://vhd.heritagecouncil.vic.gov.au/places/1301#sthash.S0opNmnf.dpuf

i-Heritage 2017
SANDRIDGE RAIL BRIDGE Southbank 3006
Conservation Study Details – South Melbourne Heritage Precinct
South Melbourne Conservation Study 1997 – Bryce Raworth
Period 1876-99 - Victorian
Source for Construction Date 1888
Builder David Munro
Integrity Fair
Condition Good

History
In September 1854 the Melbourne and Hobson's Bay Railway Company opened it line to Sandridge (now Port Melbourne), which crossed the Yarra by way of a timber trestle bridge. However, by 1883, a new steel structure had replaced the old wooden bridge (a second bridge having been built circa 1859): an indication of the growth in importance of the line to Port Melbourne. David Munro, builder of both Prince's and Queen's Bridges (q.v.), won the contract for the rail bridge's construction, the final cost being #140,000 which was substantially more than the tendered amount. The bridge was constructed under the Minister of Railways, Duncan Gillies and the Engineer in Chief, Robert Watson. The bridge is constructed of hollow iron columns filled with concrete, riveted iron arches, and with basalt masonry and ashlar forming the abutments. The four lanes across the bridge were opened for traffic in June 1888.

Statement of Significance
The Sandridge Rail Bridge is of significance as one of the earlier rail bridges to remain in use in Melbourne. The intact nature of the bridge and the viaduct are integral to the significance of the whole.

Other Comments
The Sandridge Rail Bridge was decommissioned with the closure of the Port Melbourne rail service.

References
G. Butler, 'South Bank Architectural and Historical Study', Vol. 1, September 1982, p.55.
National Trust of Aust (Vic.), 'Research into the Sandridge Rail Bridge', 4 September 1985.
National Trust Register.

Wikipedia,
Robert Watson (engineer)
https://en.wikipedia.org/wiki/Robert_Watson_(engineer)

Victorian Railways
In his capacity as Resident Engineer in the Victorian Railways, Watson superintended the construction of the Geelong-Ballarat railway line, the Sandhurst and Echuca line, the North East railway line and its branches, the Gippsland line and branches, and many of the lines to the Western District. The line from Bacchus Marsh to Ballan, constructed some 30 years after his original survey, follows literally the route he marked out, notably in the difficult part immediately after leaving Bacchus Marsh where there is a steep ascent of 300 feet in a distance of less than a mile. Having satisfactory carried out these works, he was granted 12 months' leave of absence on account of ill health, and visited Europe, accompanied by his wife, who died in England. He returned to Melbourne and resumed work in the Railway Department.

In 1878, a political crisis led to the Government dismissing the Engineer in Chief Thomas Higinbotham along with 137 other public services in what became known as 'Black Wednesday', 8 January 1878. Watson took over as Engineer in Chief. In 1880 a new Ministry expressed a wish to redress what had been regarded as a great injustice and wrong by re-instating Higinbotham. Watson was offered the position of Senior Resident Engineer – without any alteration in the salary he had been receiving – and his position was to be only temporary, as changes were contemplated which would make it possible for him to resume the office of Engineer in Chief. However, he elected to retire and Mr. Higinbotham was re-instated. Watson instead took on a challenging expedition for the Queensland Government to explore the country from the east coast to the Gulf of Carpentaria, with a view to the

construction of a railway. At the sudden death of Higinbotham in 1880, William Elsdon took over for two years before his retirement in 1882, and Watson was then asked to return to his former position as Engineer in Chief, which he held up to the time of his death.
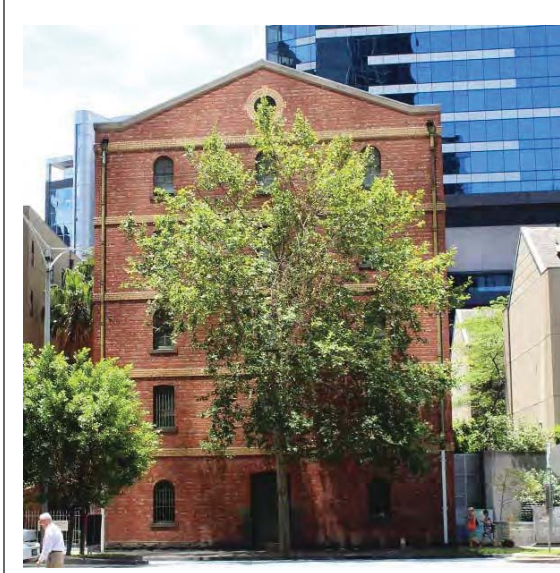
Recommendations

Revise Heritage Places Inventory and Heritage Overlay Schedule to show current street address.

Jones Bond store, 1 Riverside Quay, Southbank

City of Melbourne property number: 110336

Type of place: warehouse

Images of place 2016-2017

Historical associations:

Creation or major development date(s) of place: 1888, Victorian-era

Major owners or occupiers: Jones, W. B.

Designer: Lloyd Tayler (Stores B & C)

Heritage Gradings:

Proposed new system (C258):

Individually significant, Contributory to a precinct

Alphanumeric system (building A-E, streetscape 1-3):

Existing: Proposed: A3

Heritage values:

Aesthetic, Historical
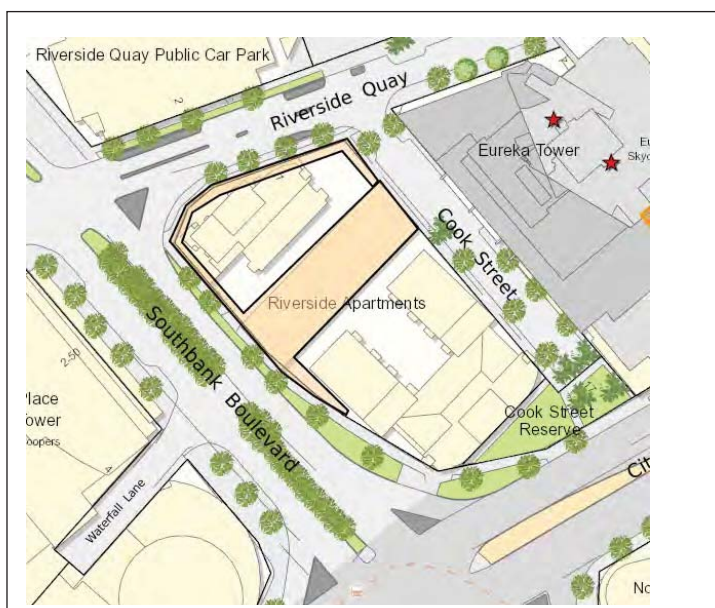
Heritage status:

Heritage overlay: HO763, Jones Bond Store, 1 Riverside Quay, Southbank

Victorian Heritage Register: H0828

Thematic context:

5.2 Melbourne as a trading port

5.3 Developing a large, city-based economy

Boundary of heritage place

Description

Refer to Victorian Heritage Register 2017 H0828:
Jones Bond store, 1 Riverside Quay, Southbank, Melbourne City

What remains of this place in 2017 are:

- north, west and part eastern brick walls of Store A noted in 1982 as built c1888-1894; and
- Stores B & C (1888); and

The other stores, including Building 11, have been demolished.

History

South Bank conservation study, 1982:

> *William B. Jones was first listed on the Sandridge Road in the 1866 Melbourne directory, with the description as follows: 'Lighterman and free store keeper (and of Safety Fuse Company), 149 Collins Street West, 93 Little Flinders Street West and Kerosene stores, Sandridge Road.' Ratebook descriptions of 1865-1866 until 1868-1869, list the following as in Jones occupation: 'Three timber and iron kerosene stores (Nos. 1, 2, 3) and a four-room timber house with stables'. By 1868-1869, two additional stores (Nos. 4, 5) are listed, whilst in 1870-1871 these appear to have been replaced by the Waverley Bond, a stone store built with heavy buttressing, presumably to withstand potential explosions. In 1872-1873, a brick store is mentioned for the first time. This is rated separately as Store No. 1 in 1873-1874, along with a No. 3 store, also of brick and near twice the net annual value (£150 and £250). A photograph from 1873-1874 shows the Waverley Bond facing a brick store across Maffra Street (later No. 5) with a collection of timber stores further to the west. By 1874-1875, the New York store is first cited as being of brick, as are Stores No. 2 and No. 6 (140 feet x 72 feet in area). In 1888, architect Lloyd Tayler called for tenders for a brick store in Maffra Street for W. B. Jones. In August 1888, Tayler accepted tenders for a five-storey brick store in South Melbourne. Tayler completed the cycle by calling for a price to demolish seven brick stores on the site. An M.M.B.W. plan of 1894 shows the complex as having had the demolitions take place.*

Since this 1982 description, an eight-storey concrete apartment building (Riverside Apartments) with ground-level parking and retail has been erected on the site replacing remnants of the other stores. Designed by Hayball Leonard Stent and John Zourkas & Co., Riverside Apartments were built by Baulderstone & Hornibrook in 1995, incorporating the former Jones Bond store.

Refer Victorian Heritage Register 2017 H0828.

Comparative analysis

Refer to Victorian Heritage Register 2017 H0828.

Statement of Significance

Victorian Heritage Register 2017 H0828:
Jones Bond store, 1 Riverside Quay, Southbank, Melbourne City.

`What is significant?

The Jones Bond store was a large complex of store buildings, the first being constructed on the site around 1865. The extant registered buildings are stores B and C and building No. 11. These probably date from 1888. The B and C stores were constructed of English-bond face brickwork with cast-iron columns and timber floors and roof trusses. The five storeys are delineated by corbelled brick string courses, and arched and flat arched window heads alternate with each floor. An oculus in each gable is surrounded by cream brick with quoins on the four axes. Building 11 was constructed of brick and bluestone and has a shallow gable roof.

How is it significant?

The Jones Bond Store is of historical and architectural significance to the State of Victoria.

Why is it significant?

The Jones Bond Store is of historical significance as one of the largest extant 19th century store complexes in Victoria, and one of the few remaining links with Southbank's early industrial and maritime past. The buildings provide evidence of the character of late-19th century warehousing and are a reminder of the fact that the river bank in this vicinity was once a hive of shipping activity. They show how warehouses and shipping freight facilities were more closely integrated in the fabric of the city in the years before containerisation and heavy freight haulage demanded more specialised and separate freight precincts. The simple but substantial character of the buildings reflects Melbourne's growing importance as a port city in the post-gold rush years. (Criterion A)

The Jones Bond store is of architectural significance because it documents a development in building design, namely the multi-storey warehouse, a development which was influenced by the introduction of hydraulic lift technology in the mid-1880s. (Criterion E)

See more at: http://vhd.heritagecouncil.vic.gov.au/places/1064#sthash.Gqv7o82w.dpuf.

Sources used for this assessment

The following sources and data were used for this assessment:

SBCS, V1 Footnotes
12. Jones Bonded Stores
1. Sands and McDougall Melbourne Directories (SLV)
2. Brearley, Adaptive Use and the Jones Bond Store, (RMIT thesis, 1978): abstract of rate descriptions.
3. RB 1868-9,3543-2
4. RB 1870-1,3951
5. RB 1873-4,4467f
6. Photo, RHSV
7. RB 1874-5,4582f
8. *Australian Building and Contractor's News*, 21.July.1888; *Building Engineering and Mining Journal*, 18 August 1888, Supp.pg.5 -7, 1888, supp.P7.

i-Heritage
No entry

City of Melbourne maps 2017
Riverside Apartments:
Eight-storey concrete apartment building with ground level parking and retail. Designed by Hayball Leonard Stent and John Zourkas & Co and built by Baulderstone & Hornibrook in 1995. Incorporates the former Jones Bond Store. A five-storey brick former warehouse designed by Lloyd Tayler and built in 1890.
This property contains 120 residential properties and one food and drink outlet.

Primary land use: Retail, Residential, Parking
Site Area: 4,208 m2

Victorian Heritage Register 2017, H0828
See more at: http://vhd.heritagecouncil.vic.gov.au/places/1064#sthash.Gqv7o82w.dpuf.
Extent of Registration (see included map)
Amendment of Register of Historic Buildings
Historic Building No. 828 – Jones Bond stores B and C and Store 11, Southbank Boulevard, South Melbourne. (The buildings known as Jones Bond Store Buildings B and C and Store 11 located on the land entered in the Register Book Certificate of Title Volume 9978 Folio 150, shown hatched on Plan A endorsed by the Chairperson, Historic Buildings Council and held by the Director, Historic Buildings Council.) [*Victoria Government Gazette*, No. G7, 20 February 1991, p.331]

Trove images
Collins, John T. (1973). South Melbourne. Jones Bond Stores. http://nla.gov.au/anbd.bib-an49191816

Newspapers
The Argus, 14 June 1888, pg.6.
Commercial Intelligence. The Argus Office, Wednesday evening.
This morning the sale of Jones Bond, which covers 6¼ acres on the south side of the Yarra, was completed for the sum of £300,000, being an advance of £60,000 on the amount of the previous purchase.

Recommendations
Revise Heritage Places Inventory and Heritage Overlay Schedule to show current street address.

Revise Heritage Overlay Mapping to show existing main building and associated wall to the north of Riverside Quay as well as fragment to the south on Southbank Boulevard

Duke & Orr's dry dock, South Wharf and Cargo Sheds 1-27 & 29-65, South Wharf Promenade, 2 Clarendon Street, South Wharf

City of Melbourne property number: 110484

Type of place: wharf, docks

Images of place 2016-2017

Historical associations:

Creation or major development date(s) of place: 1888, 1891, 1929-1931,

Victorian-era, Edwardian, interwar (WW1-WW2)

Major owners or occupiers: George Sampson Duke, C.F. Orr, (Robert) Wright, Orr & Co.

Heritage Gradings:

Proposed new system (C258):

Individually significant

Alphanumeric system (building A-E, streetscape 1-3):

Existing: Proposed: A2

Heritage values:
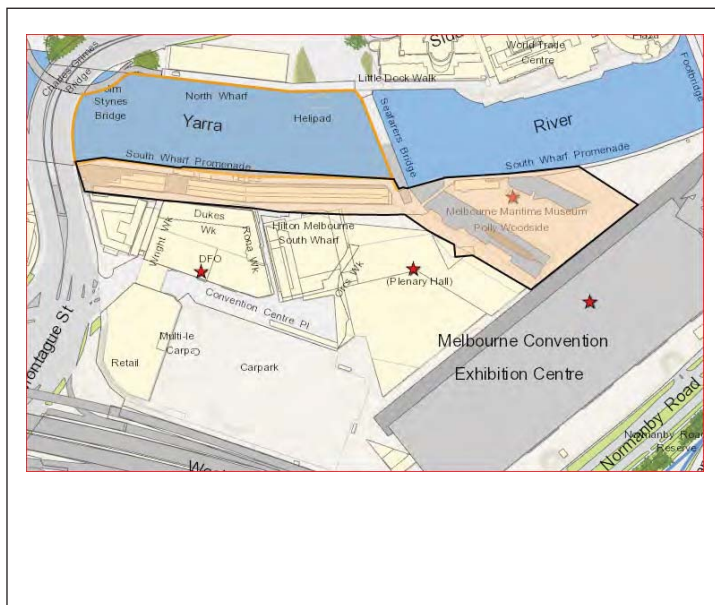
Historical, Scientific

Heritage status:

Heritage overlay: HO764, Duke & Orr's dry dock, 2A Clarendon Street, South Wharf, and Cargo Sheds, 4,5,6,7,8,9; 4-9 South Wharf Road, South Wharf

Victorian Heritage Register: H1096

Thematic context:

5.2 Melbourne as a trading port

5.3 Developing a large, city-based economy

Boundary of heritage place

Description

Victorian Heritage Register 2017:

> *Duke and Orr's dry dock is a large timber-lined dock which currently houses the historic barque 'Polly Woodside'. It was built in 1875 and was largely reconstructed in 1901 with a new pump house, plant and machinery. The dock, gates, machinery and pump house are largely intact, although the basin of the dock has been partially filled and reduced in length. The dock is now approximately 107m long, 24m wide and 7m deep.*

This description does not cite the Wright Orr & Company dry dock to the east which is also significant. Also, the pump house cited above is now housed in part of the adjoining Convention Centre.

History

Victorian Heritage Register H1096 2017.

Contextual History:
History of Place:
In 1874 the Melbourne shipwright, George Sampson Duke, obtained a lease over three acres of Crown Land on the south bank of the Yarra to build a dry dock. The site had previously been occupied as a dock by Thos. Norton. Duke's Dock was completed in the first half of 1875. Its original dimensions were 310 feet long, 40 feet wide at the gate and 54 feet wide in the middle. It was capable of holding vessels with a draught of 14 feet. It had a timber floor, walls and gate. Due to a government river-widening project Duke lost a portion of his lease, receiving additional land on a 21-year lease as compensation. Using this new land, Duke extended his dock at the southern end by 300 feet and created a double docking space. In 1881 the outer gate was moved back clear of the land owned by the Melbourne Harbour Trust so that the Trust could construct a moveable bridge. In the process Duke lost 120 feet of dock and received £6,250 compensation. Changing shipping requirements by the 1900s led to further reconstruction of the dock. By 1904 the dock had been reconstructed to the following dimensions: length – 520 feet on top and 510 feet at the bottom; width – 71 feet top and 61 feet 9 inches at the bottom; depth 23 feet. New mitre gates were constructed and new pumps, engines and boilers installed. In 1910 Duke's dock was merged with Orr's smaller dock immediately upstream to form Duke and Orr's Dry Amalgamated Docks Ltd. Orr's dock was closed in the mid-1930s. The dock was mostly closed between 1923 and 1926 for repair works for damage caused by

several floods. In 1935, after the floor of the dock blew out in a flood, the floor was completely replaced with concrete and the length of the dock extended to 527 feet. As the shipping industry continued to change in the 20th century, the dock became less functional and was eventually closed in 1975 after the construction of a new bridge at Johnson Street closed access to it by ships. In 1977 the site was ceded to the National Trust of Australia (Victoria) and became the berth of the 'Polly Woodside'.

See more at: http://vhd.heritagecouncil.vic.gov.au/places/2309#sthash.DLZjHScI.dpuf.

Comparative analysis

Refer to Victorian Heritage Register H1096 2017.

Surviving dry docks include: Williamstown Alfred graving dock constructed by contractors for the Victorian Government between 1864 and 1873 at a vastly greater scale than this example and government-owned.

Statement of Significance

Victorian Heritage Register H1096 2017.

Last updated on October 5, 1999.

What is significant?

Duke and Orr's Dry Dock is a large timber lined dock which currently houses the historic barque Polly Woodside. It was built in 1875 and was largely reconstructed in 1901 with a new pump house, plant and machinery. The dock, gates, machinery and pump house are largely intact, although the basin of the dock has been partially filled and reduced in length. The dock is now approximately 107 metres long, 24 metres wide and 7 metres deep.

How is it significant?

Duke and Orr's Dry Dock is of historical and scientific (technical) significance to the State of Victoria.

Why is it significant?

Duke and Orr's Dry Dock is one of the few surviving relics of a once-extensive shipbuilding and repair industry that stretched along the south bank of the Yarra River for 5 kilometres below the Queen Street Bridge. Its location is a reminder of the once close proximity between the CBD and its port facilities, a proximity that was interrupted by changed cargo handling methods and larger ships. At the time of its closure in August 1975 it was the oldest and longest-operating privately-owned dry dock in Victoria, having been in almost continuous operation for one hundred years. Associated buildings provide an important and authentic aspect of the dock's historical context, as do the cobbled bluestone laneways that formed Tyne Street and Phayer Street which contribute a significant historical aspect to the precinct. (Criterion A)

Duke and Orr's Dry Dock is of scientific (technical) significance being the last timber walled dry dock to operate in Australia, and because of its unique steam plant which includes the oldest known surviving installation of Victorian-built, underfired tubular boilers in the metropolitan area, and the only extant pair of Victorian-built tandem compound vertical steam pumping engines.

See more at: http://vhd.heritagecouncil.vic.gov.au/places/2309#sthash.DLZjHScI.dpuf

Sources used for this assessment

The following sources and data were used for this assessment:

Victorian Heritage Register
Ref No H1096 & Ref No H891: Cargo Sheds 4, 5, 6, 7, 8, 9
Victorian Heritage Register H2116: Polly Woodside.

City of Melbourne maps show a differing address to Victorian Heritage Register:
1-27 South Wharf Promenade, South Wharf, 3006
Building Details:

At Duke's Dock there is the museum 'Polly Woodside - Melbourne's Tall Ship Story' which houses the 'Polly Woodside', an iron-hulled barque built in 1885 and a single-storey iron and timber building built in 2011. Also is an older single-storey wharf shed reconstructed and incorporated into a cafe and bar that was designed by Mark Healy of Six Degrees and constructed by Context Engineering in 2011. The 'Polly Woodside' is among the best in the world as a surviving example of a late 19th century barque rigged, iron-hulled, ocean-going trading ship, and was awarded the World Ship Trust Medal for achievement in the preservation of maritime heritage.
This property contains two businesses, one shop and one food and drink outlet.

Engineers Australia website
Pump House at the Duke & Orr Dry Dock

Thursday, 27 November 2014, Engineering Heritage Victoria and the Department of State Development, Business and Innovation conducted a ceremony to recognise the significance of the Duke & Orr Dry Dock Pump House with an Engineering Heritage Marker. The ceremony was conducted as a part of Convention 2014 and the Pump House is physically located alongside the Melbourne Convention and Exhibition Centre (MCEC) In the second half of the 19th century the Port of Melbourne was growing fast and becoming increasingly significant to the import and export of goods. The Victorian Gold Rushes had fuelled great prosperity and trade boomed.

Part of the port infrastructure required was dry docks to repair and service visiting ships. From 1868 several dry docks were built at South Wharf. The latest and largest of these operated until 1975; privately owned and operated, providing services ranging from hull cleaning, painting, repair to propellers and rudders and sometimes repair of severe damage from groundings and collisions. The operation of dry docks required machinery to pump the water out of the dock after a vessel has been floated into it. In the 19th century this was invariably carried out with steam pumping plant. Only the Duke & Orr Dry Dock remains, now housing the barque 'Polly Woodside'. This dock was rebuilt to take large ships in 1904 and at that time a new Pump House with a very large steam-pumping engine was built. This Pump House remains remarkably intact as a relic of the age of steam.

The steam engine at the heart of this Pump House was built by Robison Bros & Co Ltd only a few hundred metres from where it was installed. Some describe this as two engines and the two halves of the engine could be uncoupled and operated independently in the event of a breakdown in one half of the engine. There is no record of this ever happening and the engine remains in good condition more than a century after it was installed and after working through three quarters of the 20th century. The engine has four cylinders in two banks of tandem compound cylinders. The high pressure cylinders are uppermost and all cylinders are controlled by piston valves. A large centrifugal pump is driven directly from the crankshaft at each end of the engine. The engine could empty the dock in an hour when the dock was much larger than it is today.
– Owen Peake Hon FIEAust CPEng, Engineering Heritage Victoria
https://www.engineersaustralia.org.au/portal/news/pump-house-duke-orr-dry-dock-%E2%80%93-anything-dry

National Trust of Australia (Vic)
Last updated on May 30, 2008.
The former Duke & Orr's Dry Dock is of historical significance at a State ,level as one of the few surviving relics of a once extensive ship building and repair industry that extended along the Yarra banks in South Melbourne for 3 miles (4.8km) below the Yarra Falls or Queen Street Bridge. At the time of its closure in August 1975, Duke & Orr's Dry Dock was the oldest and longest operating privately-owned dry dock in Victoria, having been in almost continuous operation for one hundred years.

Duke's & Orr's Dry Dock is also of technological (scientific) significance at a State level as being the last timber-walled dry dock to operate anywhere in Australia and because of its unique locally-built steam pumping plant. This plant included the oldest known surviving installation of Victorian-built, underfired multi-tubular boilers in the metropolitan area and the only extant pair of Victorian-built tandem compound vertical steam pumping engines.

Associated timber, corrugated iron and fibro-cement buildings which once formed part of the dock complex, although of only local architectural significance in their own right, provide an important and authentic aspect of the dock's context, contributing visual reminders of the way the precinct looked during its heyday of the 1900s-1940s. Likewise, the cobbled bluestone laneways that form Tyne Street and Phayer Street provide a significant contributing historic aspect of the precinct.

See also: Polly Woodside B2775 & South Wharf Cargo Sheds 4-9 B1313
http://vhd.heritagecouncil.vic.gov.au/places/65584#sthash.gfHhZajv.dpuf

Graeme Butler South Bank Conservation Study, 1982 and 2014 South Bank talk
Cargo Sheds, South Wharf:
Shed 2 on original site (removed 1982, rebuilt at 'Polly Woodside'), Shed 1; Sheds 5-7
Number 1 (also number eight shed) for the Melbourne Harbour Trust by builders, A. Ringholm and Co. in 1891 (320 feet x 35 feet).

Extended as number 2 in June of that year by 80 feet to the west.
Sheds at nos. 4, 5, 6 & 7 South Wharf constructed after the Spencer Street bridge was built, 22nd of March, 1929.

The Harbour Trust lost 3,552 feet of useful wharfage as a result and contracts were let during 1929 to build the shed at no. 4 (100 feet x 30 feet) for £2,274 and sheds at nos. 5, 6, & 7 berths (740 feet x 50 feet) for £5,646.

Used for the interstate trade, being close to the new interstate swinging basin downstream.
No. 4 berth was isolated between the two dry docks, whilst nos. 5-7 extended towards the swinging basin.

Recommendations

Revise Heritage Places Inventory and Heritage Overlay Schedule to show current street address.

Revise heritage overlay map to omit HO913 adjoining (former Buchannan & Brock – not in schedule and demolished). Reconcile the street address of the Victorian Heritage Register entries with the heritage overlay.

Review the Victorian Heritage Register plan H1096 to address Duke & Orr's dry dock pump house, now part of Melbourne Convention & Exhibition Centre, 1 Convention Centre Place, South Wharf; address goods shed 2 and the former Wright Orr & Company dry dock to the east which are all contributory parts of the complex.

Amend heritage overlay map to exclude elements of the new Convention Centre that impinge on the site, but include the Pump House, which is now encased in glass as part of the Convention Centre.

Further work is needed to establish the historical background of the complex; this should be reflected in the Victorian Heritage Register Statement of Significance.

biosis.

Cargo sheds, berths 2, 4, 5, 6, 7, 8, 9 South Wharf, 29 South Wharf Promenade, South Wharf

City of Melbourne property number: 110988

Type of place: warehouse

Images of place 2016-2017

Historical associations:

Creation or major development date(s) of place: 1891 (berth no. 9) – Victorian-era, 1929-1931 (berths nos.4, 5-8) – Inter-war (WW1-WW2)

Major owners or occupiers: Melbourne Harbour Trust

Designer: possibly Arthur Cutler

Heritage Gradings:

Proposed new system (C258):

Individually significant

Alphanumerical system (building A-E streetscape 1-3):

Existing: A,   Proposed: A2
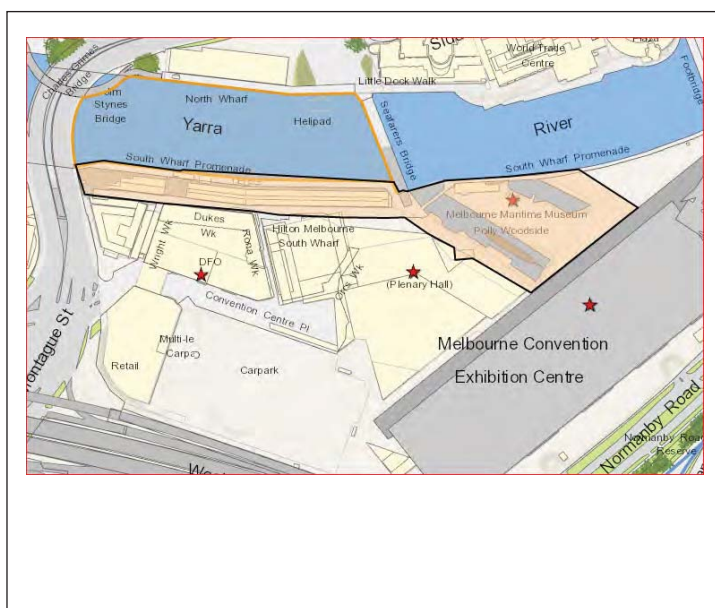
Heritage values:

Heritage status:

Heritage overlay: HO764, Cargo Sheds 4, 5, 6, 7, 8, 9, 4-9 South Wharf Road, South Wharf

Victorian Heritage Register: H0891

Thematic context:

5.2 Melbourne as a trading port

5.3 Developing a large, city-based economy

Boundary of heritage place

Description

Refer to Victorian Heritage Register: Cargo sheds 4, 5, 6, 7, 8, 9,
4-9 South Wharf Road, South Wharf, Melbourne City

Goods shed, formerly Berth Two, South Wharf
Typical of goods sheds, both maritime and for railways, the roof profile is bowed in section with monitor-type lighting extending along the earlier of the two sheds. Wrought-iron trusses provide the roof structure, corrugated iron, the roof cladding, whilst the balance is of timber columns, set to piles under and clad with vertical softwood boarding. An unusual aspect is the boxed-eaves and circle-segment section timber fascias.

Goods sheds at berths 4, 5, 6 & 7, South Wharf

Their form was typical of this century with a gentle gable-profile and monitor roof lighting over, but otherwise, with their timber cladding carried on the tradition of wharf buildings.

History

Derived from SBCS V1, 1982.

The Melbourne Harbour Trust was established in 1877 to operate and improve shipping facilities in Melbourne's ports and harbours. The Harbour Trust was reorganised in 1978 to form the Port of Melbourne Authority.

The Trust arose from agitation for the establishment of a trust on the lines of those on the Thames in London, the Mersey at Liverpool and especially that on the Clyde (which was run by Glasgow's leading merchants) in the 1860s and 1870s.

No. 1 berth goods shed (formerly No. 8 berth shed) was constructed on South Wharf for the Melbourne Harbour Trust by builders A. Ringholm & Co. in 1891 (320 feet x 35 feet). It was extended in June of that year by 80 feet to the west. This extension was probably to the design of architect Arthur Cutler and was then named No. 9 berth shed, but was later known as No. 2 shed. Shed 2 has since been removed to the 'Polly Woodside' dry dock site and Shed 1 demolished.

Shed 2 was among the last of its type both at the Yarra and at any port in Victoria. In 1982, the preservation of the shed, in situ, was thought vital to any sense of maritime history in the State.

The bowed roof design is identical to that used on piers, documented as early as 1863 at Port Albert, and perpetuated in a continuous curving line along the Yarra River as far as Queen's Bridge (1890) where shipping trafficked until the construction of Spencer Street Bridge in 1930.

The Coode Canal of 1879-1886 refocussed the Melbourne docks, and the creation of Victoria Dock in 1887-1891 in West Melbourne (now Victoria Harbour) took emphasis away from the Yarra River.

Sheds at berths 4, 5, 6 & 7 South Wharf, were constructed as a result of the complete removal of goods storage on the river above the Spencer Street bridge which blocked up-river navigation. The Harbour Trust lost 3,552 feet of wharfage as a result and contracts were let during 1929 to build the shed at No. 4 (100 feet x 30 feet) for £2,274, and sheds at berths 5, 6 & 7 berths (740 feet x 50 feet) for £35,646. These were used for interstate trade, being close to the new interstate swinging basin downstream. No. 4 berth was isolated between the two dry docks, whilst numbers 5, 6 & 7 extended towards the swinging basin, with a slight angle to the axis of the shed to follow the river.

These sheds were considered in 1982 to be of historical interest as an appropriate riverside building, which illustrates an approach to wharf buildings similar to that used last century and, with the shed at No. 1 berth, are the last on the river near Melbourne. The basalt-pitched approaches to the sheds are an essential part of their function; the pitchering of roadways receiving heavy wagon use being still the practice in the 1930s.

See MHT, 'Twenty Years of Progress, 1913-1931', p.15.

Comparative analysis

Refer to Victorian Heritage Register:
Cargo Sheds 4, 5, 6, 7, 8, 9
4-9 South Wharf Road, South Wharf, Melbourne City

Statement of Significance

Victorian Heritage Register
CARGO SHEDS 4, 5, 6, 7, 8, 9, 4-9 SOUTH WHARF ROAD SOUTH WHARF, MELBOURNE CITY
Last updated on – October 18, 1999
1. The Cargo Sheds No. 4 and Nos. 5-9 South Wharf represent the last (in situ) remaining link with the cargo and berthing facilities of the 19th century river port of Melbourne, originally extending to Queens Bridge, and is now the most eastern part of the Port of Melbourne.
2. The Sheds and their associated wharfing illustrate the small-scale methods of cargo-handling direct from ship to wharf in the era of trans-shipment and before the introduction of roll-on roll-off and container shipment. They have been in use for cargo-handling for over 60 years.
3. They also represent an important transitional link between the period of smaller, shallow draught trading vessels and the age of larger vessels involving greater draughts, tonnage and length.
4. Cargo Shed No. 9 Wharf, built in 1884, is the oldest cargo shed in situ along the river within the Port of Melbourne. Whilst its fabric has been partially destroyed by fire, the remaining shed provides sufficient evidence to illustrate the style of construction including the unusual truss design, alignment with the river, and association with the once-thriving maritime industry within close proximity of the city of Melbourne. It is a unique survivor of a once-common building practice in the transport industry.
5. Cargo Sheds No. 4 and Nos. 5-8 South Wharf between 1929-1931 reflect the construction principles of the early 20th century, including roller shutter doors at regular intervals rather than sliding doors, flexible open-floor plans enabling berths to be allocated as required, and ridge lantern lighting for security and lighting.
6. The access roads to sheds Nos. 5-9 (South Wharf Road) display evidence of bluestone cobbles, and contains some of the earliest macadamised roadway within the Port of Melbourne.
7. The sheds and wharves are also closely associated with the heart of Melbourne's shipbuilding and marine engineering industry, carried out on the south bank of the river from the 1850s. As the focal point for Melbourne's commercial shipping trade, the Yarra River in the vicinity of Spencer Street Bridge was an important location for the repair, maintenance and construction of cargo vessels. It is significant that this area survives in close proximity to the commercial centre of the City of Melbourne. The historical importance of the sheds and wharves is therefore enhanced by their location within an area that still retains its 19th century maritime character.

The sheds themselves also make a significant contribution to the maritime precinct. Other elements include the Robur Tea House and Buchanan and Brock, engineering workshop, the Duke & Orr dock, former Titan Wire Products factory, the amalgamated marine engineers building and the 'Polly Woodside'..(Criterion A)

See more at: http://vhd.heritagecouncil.vic.gov.au/places/2339#sthash.07NrVIB5.dpuf

Sources used for this assessment

The following sources and data were used for this assessment:

Victorian Heritage Register 2017
Cargo sheds 4, 5, 6, 7, 8 & 9
4-9 South Wharf Road, South Wharf, Melbourne City (Southbank South Wharf Promenade)
Victorian Heritage Database online provides no history.

Statement of Significance cites Shed 9 as 1884, referred to as 1891 in Victorian Heritage Database report.

Extent of Registration
Amendment of Register of Historic Buildings
Historic Building No. 891
Cargo sheds and wharves Nos. 4 to 9, South Wharf, City of South Melbourne.
To the extent of:
1. the cargo sheds and wharf structures numbers 4 to 9, South Wharf marked B-1, B-2 and B3, and associated wharf structures, shown on Plans 601749M(A) and 601749M(B), endorsed by the Chairperson, Historic Buildings Council and held by the Director, Historic Buildings Council; and
2. that part of the land marked L-1 and L-2 on Plan 601749M(A) and 601749M(B), being part of the land vested in the Port of Melbourne Authority pursuant to the Port of Melbourne Authority Act 1958 No. 6312.
Victoria Government Gazette, No.G18, 5 May 1994, pp.1101-1102.

See more at: http://vhd.heritagecouncil.vic.gov.au/places/2339#sthash.07NrVIB5.dpuf

Wikipedia
Melbourne Harbour Trust
The Melbourne Harbour Trust was established in 1877 to operate and improve shipping facilities in Melbourne's ports and harbours. In the 1860s and 1870s, agitation for the establishment of a trust on the lines of those on the Thames in London, the Mersey at Liverpool and especially that on the Clyde (which was run by Glasgow's leading merchants), came predominantly from the Melbourne Chamber of Commerce. However, Williamstown and Geelong interests opposed the measure, while Alfred Clark (Williamstown member of parliament) warned that 'if ships were to be taken up the river then grass will grow on the piers and streets of Williamstown.' The Trust reflected Melbourne mercantile interests but the new government was hostile towards it.

Prior to its establishment there had been little coordinated management or development of Melbourne ports facilities, with only some haphazard wharves and jetties constructed along the Yarra River, at Sandridge (Port Melbourne) and at Williamstown, Victoria. Vessel movements and berthings, navigational aids and wharfage rates were previously the responsibility of the Ports and Harbours Branch under the Department of Trade and Customs.

The Trust, as it became known, was only created after several boards of inquiry into means to improve access for shipping to Melbourne and a specific Act of Parliament in 1867. The first election and appointment of 15 commissioners, who represented various interests in the port, was held on 30 March 1877, with a meeting on 11 April 1877 to elect office bearers.

British engineer Sir John Coode was commissioned to advise on port improvements. Coode produced a scheme involving a large dock basin (Victoria Dock) and straightening the river through a new cut, now known as the Coode Canal. However, the works could not commence until 1883 when a coalition

government united the previously opposing groups. Under Coode's Plan, heavily modified by the Trust's own engineer, Joseph Brady, the Yarra was deepened and cleared of obstructions and the Coode Canal was excavated, opening in 1886, straightening the river's meandering lower course. Excavation of Victoria Dock was underway in 1891, and opened in 1896. The Sandridge Lagoon was filled and the deep-water channel to Port Melbourne was dredged. Dock construction under the original Harbour Trust scheme continued into the 1920s.

By 1927, the Trust was employing more than 1,000 men and Melbourne was the eighth largest deep-water port in the British Empire. After 1945, new facilities were developed downstream, including Appleton (1956), Webb (1960) and Swanson (1969) docks, each of which was named after chairmen of the trust: William Thomas Appleton (1859-1930), chairman 5 April 1911 to 22 January 1913; John Percival Webb, OBE chairman from 27 May 1941 to 31 August 1971; and Victor Swanson,1960-1972.

eMelbourne website, 2017
Melbourne Harbour Trust

This body was formed in 1877 to improve facilities for shipping. Restricted berthing space and the shallow and tortuous course of the Yarra River meant smaller craft only could approach the city from Port Phillip Bay. Larger vessels moored at Hobsons Bay. Early improvement envisioned a ship canal, river works and docks at West Melbourne. The problem was who should undertake such works, and at whose expense. The Melbourne Chamber of Commerce advocated a trust like those on the Thames (London), the Mersey (Liverpool) and, especially, the Clyde, the latter run by Glasgow's leading merchants. Rival localities opposed the measure. Williamstown's Member of Parliament, Alfred Clark, warned that if ships were to be taken up the river then 'grass will grow on the piers and streets of Williamstown'.

The Trust reflected Melbourne mercantile interests and faced a hostile incoming administration and political deadlock involving the two houses of parliament. British engineer Sir John Coode was commissioned but not until 1883, when a coalition government united opposing groups, did his planned works proceed. The Yarra was deepened and cleared of obstructions, and in 1886 the Coode Canal was formed, straightening the river's meandering lower course. By the 1890s an extensive program of public works was underway, including Victoria Dock (1891), the draining of Sandridge Lagoon and a deep-water channel to Port Melbourne.

In the 20th century the Harbour Trust oversaw the development of the Port of Melbourne. The Trust's membership was reduced to five in 1913, with representatives from the chambers of Agriculture and Commerce – exporters and ship owners – dispensing with those from municipal government. By 1927 the Trust employed more than 1,000 men and ran the eighth largest deep-water port in the British Empire. After 1945 new facilities were developed downstream, including Appleton (1956), Webb (1960) and Swanson (1969) docks. In 1978, the Trust was reconstituted as the Port of Melbourne Authority. Subsequent restructuring in 1997 saw the Melbourne Port Corporation take over property and assets, while the Victorian Channels Authority berthing responsibilities and Melbourne Port Services privatised and put out to tender.

David Dunstan, 'Victoria Harbour Docklands Conservation Management Plan'
Prepared by Lovell Chen for Places Victoria & City of Melbourne, 2012.

Graeme Butler South Bank Conservation Study, 1982 and 2014 South Bank talk
Cargo Sheds, South Wharf

Shed 2 on original site (removed 1982, rebuilt at 'Polly Woodside'), Shed 1; sheds 5, 6, 7.
No. 1 shed (formerly No. 8 shed) was constructed on South Wharf for the Melbourne Harbour Trust by builders, A-Ringholm & Co. in 1891 (320 feet x 35 feet). Extended as No. 2 in June of that year, by 80 feet to the west.
Sheds Nos. 4, 5, 6 & 7, South Wharf, constructed after Spencer Street bridge built, 22 March 1929. The Harbour Trust lost 3,552 feet of useful wharfage as a result and contracts were let during 1929 to build the shed at No. 4 (100 feet x 30 feet) for £2,274 and sheds at nos. 5, 6, & 7 berths (740 feet x 50 feet) for £ 5,646.
Used for the interstate trade, being close to the new interstate swinging basin downstream.

No. 4 berth was isolated between the two dry docks, whilst Nos. 5, 6 & 7 extended towards the swinging basin.

SBCS V1
26. Goods Sheds at
(a) No. 1 Berth
(b) Nos. 4, 5, 6 & 7 berths, South Wharf, Yarra
No. 1 shed (formerly No. 8 shed) was constructed on South Wharf for the Melbourne Harbour Trust by builders, A-Ringholm & Co. in 1891 (320 feet x 35 feet). It was extended in June of that year by 80 feet to the west. The latter work was probably to the design of architect Arthur Cutler (1) and was named No. 9 shed (demolished).

Typical of goods sheds, both maritime and for the railways, the roof profile is bowed in section with monitor type lighting extending along the earlier of the two sheds. Wrought-iron trusses provide the roof structure, corrugated iron, the roof cladding, whilst the balance is of timber columns, set to piles under and clad with vertical softwood boarding. An unusual aspect is the boxed-eaves and circle-segment section timber fascias. The design is identical to that used on piers, documented as early as 1863 at Port Albert and perpetuated in a continuous curving line along the Yarra River as far as Queens Bridge (1890) (2) where shipping trafficked until the construction of Spencer Street Bridge in 1930. This is the last of these both at the Yarra and at any port in Victoria. The preservation of this shed, insitu, is vital to any sense of maritime history in the State.

Sheds at Nos. 4, 5, 6 & 7, South Wharf, were constructed as a result of the complete removal of goods storage on the river, after the Spencer Street Bridge was built, blocking off up river navigation, on 22 March 1929. The Harbour Trust lost 3,552 feet of wharfage as a result and contracts were let during 1929 to build the shed at No. 4 (100 feet x 30 feet) for £2,274 and sheds at Nos. 5, 6 & 7 berths (740 feet x 50 feet) for £35,646 pounds. These were used for the interstate trade, being close to the new interstate swinging basin downstream. No. 4 berth was isolated between the two dry docks, whilst Nos. 5, 6 & 7 extended towards the swinging basin with a slight angle to the axis of the shed to follow the river. Their form was typical of this century, with a gentle gable-profile and monitor roof lighting over, but otherwise, with their timber cladding carried on the tradition of wharf buildings. These sheds are of interest only in this respect, as an appropriate riverside building, which illustrates an approach to wharf buildings similar to that used last century and, with the shed at No.1 berth, are the last on the river near Melbourne. The basalt-pitchered approaches to the sheds are an essential part of their function; the pitchering of roadways receiving heavy wagon use being still the practice in the 1930's (See MHT, Twenty Years of Progress, 1913-31, p.15). This aspect should be accounted for in future development of the area and the sheds.

FOOTNOTES
26. Goods Sheds
1. (a) NT file No. 1313: quotes MHT Annual Reports
(b) Architects Index (State Library of Victoria) Tenders 4/7/1891 Australian
Builder and Contractor's News, 4 July 1891, p.6: Additions to a store on South Wharf.
2. Photo, 1925 (MUA)

Recommendations

Revise Heritage Places Inventory and Heritage Overlay Schedule to show current street address.

Victorian Heritage Register citation needs revision to address existing conditions, resolve construction dates, update the street addresses and remove reference to Buchannan & Brock and Titan Wire Products factory, which have been demolished. The VHR Statement of Significance should also address the relocated shed 2.

Hamer Hall, part of the Arts Centre Melbourne, 100 St Kilda Road, Southbank

City of Melbourne property number: 566577

Type of place: concert hall

Images of place 2016-2017

Historical associations:

Creation or major development date(s) of place: 1982, Post-WWII

Major owners or occupiers: Victorian government

Designer: Roy Grounds, John Truscott (interior)

Heritage Gradings:

Proposed new system (C258):

Individually significant? Yes

Alphanumeric system (building A-E, streetscape 1-3):

Existing: Proposed: A1

Heritage values:
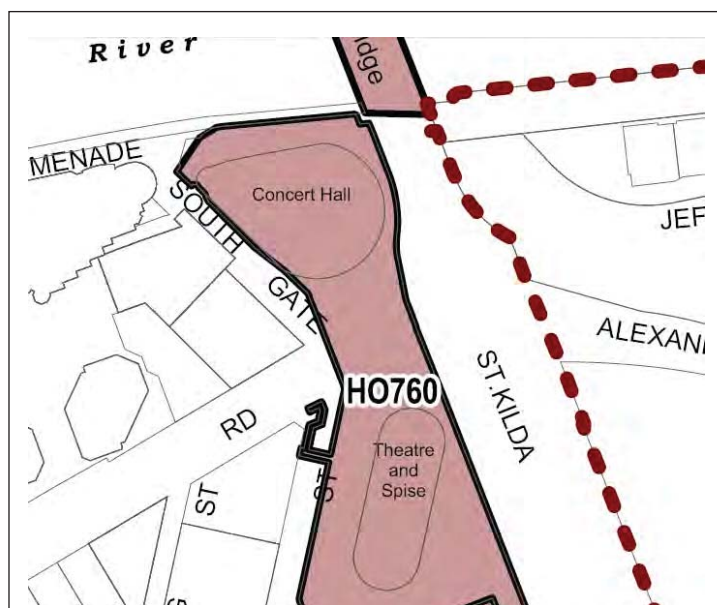
Aesthetic, Historical Social

Heritage status:

Heritage overlay: HO760, Victorian Arts Centre, 2-128 St Kilda Road, and 1-9 Sturt Street & 93-115 Southbank Road, Southbank

Victorian Heritage Register: H1500

Thematic context:

10.1 Arts and creative life in the city

3.2 Expressing an architectural style

Boundary of heritage place

Description

Refer Victorian Heritage Register H1500, 2017.

Victoria Arts Centre, 2-128 St Kilda Road & 1-9 Sturt Street & 93-115 Southbank Road, Southbank

History

Victorian Heritage Register H1500, 2017.

After the National Gallery of Victoria opened in 1968 as the first stage of the Victorian Arts Centre, attention turned to the completion of the remainder of the complex. This included a concert hall, theatres and spire, which had all been conceived by Roy Grounds in his original master plan in 1960, as one building under a spire, and linked to the gallery via a covered porch. He died before seeing the final completion of this project which he began in 1959.

The site selected for this complex, just south of the Yarra, was first proposed in 1943, proclaimed in 1957, and construction of the gallery component finally commenced in 1962. A competition was not held for the design of the Arts Centre and in 1959, Grounds, Romberg and Boyd were appointed architects. In awarding this commission, emphasis was placed on Grounds' 30 years of experience, and he subsequently became responsible for the job. He then devoted much of his time from the 1960s to the 1980s to this building complex. The rectangular gallery building was constructed to the south of the selected site in St Kilda Road, a triangular art school constructed to the west in 1970, and the area to the north, known as the North End, was allocated to the theatre and concert facilities, located under a circular spire.

Nine years after producing the master plan and with the gallery complete, Grounds turned his attention to the design of the theatre and concert facilities. Initial plans had been for a new gallery building and a multi-purpose auditorium, however plans for the auditoria components grew, and the State government was persuaded to annex land all the way to the Yarra. The design for the State Theatre was altered to accommodate 2,000 patrons and concerns over the implications of structural works associated with underground proposals, particularly after the collapse of the West Gate Bridge in 1970, forced Grounds to look at alternatives. The Theatres Building was modified and extended above St Kilda Road level as an undistinguished bush-hammered concrete building, and the spire, lifted to house the fly-tower, became an enormous latticed space frame. The Concert Hall, also originally intended to be underground, became a massive, sandstone coloured precast panelled, cylinder. As a result, Ground's initial concept for the complex was greatly compromised.

Responsibility for the project lay with the Building Committee, established in 1956, and comprising a number of representative members from the community, local councils, regional Victoria, the Victorian Government and the National Gallery of Victoria. These included Kenneth Myer, who was chairman from 1965 to 1989, Professor Joseph Burke and later Professor Margaret Manion from the Fine Arts Department at Melbourne University, Councillor Michael Winneke and Sir Ian Potter. For 25 years this committee were a consistent force in the completion of the complex. It became the Victorian Arts Centre Trust in 1980, with actor and film director, George Fairfax, as its first General Manager, a position he held until 1989. Originally appointed as a technical officer, and later, Chief Executive Officer in 1972, Fairfax played an influential role in the development of the Arts Centre.

Work began on the theatre site in 1973, with excavation work not completed until 1977-1978, two years later than expected. Work on the more stable concert hall site began in 1976. As work began on the substructures, fully-developed sketch plans of the buildings and their interiors were completed. Academy Award-winning expatriate set designer John Truscott was employed to decorate the interiors, and his theatrical connections added another dimension to the project. His work on the interiors was constrained only by a requirement to leave elements already constructed, such as Ground's faceted cave Concert Hall interior, to which he applied jewelled finishes, and his steel mesh-draped ceiling in the State Theatre, to which he added perforated brass balls. The lushness of Truscott's interiors contrasted with the sombre character of Ground's exterior. The Concert Hall opened in November 1982, while substantial work remained to be done on the Theatres site. The rest of the Arts Centre was opened progressively in 1984, with the Theatres building officially opened in October that year. This signified the completion of one of the largest public works projects in Victorian history, which had been undertaken over a period of almost 25 years.

Comparative analysis

Refer to Victorian Heritage Register H1500, 2017.

Statement of Significance

Victorian Heritage Register H1500, 2017.

Last updated on June 9, 2005.

What is significant?

After the National Gallery of Victoria opened in 1968 as the first stage of the Victorian Arts Centre, attention turned to the completion of the remainder of the complex. This included a concert hall, theatres, and a spire, all of which had been conceived by Roy Grounds in his original master plan in 1960, as one building under a spire, and linked to the gallery via a covered porch. He died before seeing the final completion of this project that he began in 1959. The site selected for this complex, just south of the Yarra, was first proposed in 1943, proclaimed in 1957, and construction of the gallery component finally commenced in 1962. A competition was not held for the design of the Arts Centre and, in 1959, Grounds, Romberg and Boyd were appointed architects. In awarding this commission, emphasis was placed on Grounds' 30 years of experience and he subsequently became responsible for the job. He then devoted much of his time, from the 1960s to the 1980s, to this building complex.

The rectangular gallery building was constructed to the south of the selected site in St Kilda Road, a triangular art school constructed to the west in 1970, and the area to the north, known as the North End, was allocated to the theatre and concert facilities, located under a circular spire. Nine years after producing the master plan, and with the gallery complete, Grounds turned his attention to the design of the theatre and concert facilities. Initial plans had been for a new gallery building and a multi-purpose auditorium, however plans for the auditoria components grew and the State government was persuaded to annex land all the way to the Yarra. The design for the State Theatre was altered to accommodate 2,000 patrons and concerns over the implications of structural works associated with underground proposals, particularly after the collapse of the West Gate Bridge in 1970, forced Grounds to look at alternatives. The Theatres Building was modified and extended above the St Kilda Road level as an undistinguished bush-hammered concrete building, and the spire, lifted to house the fly tower, became an enormous latticed space frame. The Concert Hall, also originally intended to be underground, became a massive sandstone-coloured precast panelled cylinder. As a result, Ground's initial concept for the complex was greatly compromised. Responsibility for the project lay with the Building Committee, established in 1956, and comprised a number of representative members from

the community, local councils, regional Victoria, the Victorian Government and the National Gallery of Victoria. These included Kenneth Myer, who was chairman from 1965 to 1989, Professor Joseph Burke and later Professor Margaret Manion from the Fine Arts Department at Melbourne University, Councillor Michael Winneke and Sir Ian Potter. For 25 years this committee were a consistent force in the completion of the complex. It became the Victorian Arts Centre Trust in 1980, with actor and film director George Fairfax as its first General Manager, a position he held until 1989. Originally appointed as a technical officer and then Chief Executive Officer in 1972, Fairfax played an influential role in the development of the Arts Centre. Work began on the theatre site in 1973, with excavation work only completed in 1977-1978, two years later than expected. Work on the more stable Concert Hall site began in 1976. As work began on the substructures, fully-developed sketch plans of the buildings and their interiors were completed. Academy Award-winning expatriate set designer John Truscott was employed to decorate the interiors and his theatrical connections added another dimension to the project. His work on the interiors was constrained only by a requirement to leave elements already constructed, such as Ground's faceted cave Concert Hall interior, to which he applied jewelled finishes, and his steel mesh-draped ceiling in the State Theatre, to which he added perforated brass balls. The lushness of Truscott's interiors contrasted with the sombre character of Ground's exterior. The Concert Hall opened in November 1982, while substantial work remained to be done on the Theatres site. The rest of the Arts Centre was opened progressively in 1984 with the Theatres building officially opened in October that year. This signified the completion of one of the largest public works projects in Victorian history, which had been undertaken over a period of almost 25 years.

How is it significant?

The Victorian Arts Centre is of architectural, aesthetic, historical and social significance to the State of Victoria.

Why is it significant?

The Victorian Arts Centre is of architectural significance as a major work by noted Australian architect Roy Grounds who, together with his former partners Robin Boyd and Frederick Romberg, was one of the most influential architects of his generation, pioneering modernist design. Together with the gallery, the Arts Centre occupied much of his time from the 1960s to 1980s. Grounds' significance as an architect was confirmed when he was awarded the RAIA Gold Medal in 1968 and was knighted the same year. The Arts Centre is of architectural and aesthetic significance for the high standards of design and detail evident in the distinctive interiors of the performance and ancillary spaces, designed by John Truscott. (Criterion E)

The Victorian Arts Centre is of historical significance as one of the largest public works projects in Victoria's history. This ambitious project, undertaken over a period of almost 25 years, encompassed complex planning, design, documentation and construction phases. It has associations with prominent individuals in Victoria's cultural history including George Fairfax and John Truscott. The Arts Centre is of historical significance as a major cultural institution and as the primary focus for the arts in Victoria. Once constructed, the complex, with its distinctive spire, provided Melbourne with an important visual image. The Arts Centre is of social significance for the unusual level of public interest and support it afforded. A large number of Victorians were involved with the planning and financing of the complex and a number of major and minor corporate and individual sponsors were involved. (Criterion A)

See more at: http://vhd.heritagecouncil.vic.gov.au/places/1067#sthash.XQ4BW9MC.dpuf

Sources used for this assessment

The following sources and data were used for this assessment:
Victorian Heritage Database 2017
cites Victorian Heritage Register H1500:
Victorian Arts Centre, 2-128 St Kilda Road and 1-9 Sturt and 93-115 Southbank Road, Southbank, Melbourne City.
See more at: http://vhd.heritagecouncil.vic.gov.au/places/1067#sthash.XQ4BW9MC.dpuf

Recommendations

Add to Heritage Places Inventory 2017. Review Victorian Heritage Register Statement of Significance to clarify contributory elements - for example interiors and recent additions.

Arts Centre Melbourne precinct – Concert Hall, Theatre and Spire, 2 St Kilda Road, Southbank

City of Melbourne property number: 110733

Type of place: concert hall, theatre

Images of place 2016-2017

Historical associations:

Creation or major development date(s) of place: 1984, post-WW2

Major owners or occupiers: Victorian government

Designer: Roy Grounds, John Truscott (concert hall interior)

Heritage Gradings:

Proposed new system (C258):

Individually significant

Alphanumeric system (building A-E, streetscape 1-3):

Existing: Proposed: A1

Heritage values:

Aesthetic, Historical, Social
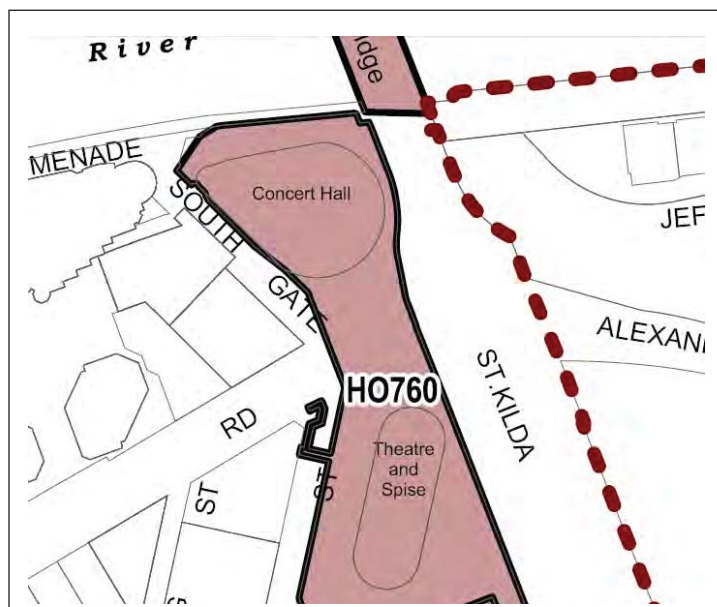
Heritage status:

Heritage overlay: HO760, Victorian Arts Centre, 2-128 St Kilda Road, 1-9 Sturt Street & 93-115 Southbank Road, Southbank

Victorian Heritage Register: H1500

Thematic context:

10.1 Arts and creative life in the city

3.2 Expressing an architectural style

Boundary of heritage place

Description

Refer Victorian Heritage Register H1500, 2017.

Victorian Arts Centre, 2-128 St Kilda Road & 1-9 Sturt Street & 93-115 Southbank Road, Southbank

The draft statement of significance and the above history were produced as part of an Online Data Upgrade Project 2005. Sources were as follows: Allom Lovell & Associates, Victorian Arts Centre Conservation Management Plan, Melbourne 1995 V. Fairfax, A Place Across the River, They Aspired to Create the Victorian Arts Centre, Melbourne 2002.

History

Victorian Heritage Register H1500, 2017

After the National Gallery of Victoria opened in 1968 as the first stage of the Victorian Arts Centre, attention turned to the completion of the remainder of the complex. This included a concert hall, theatres and spire, which had all been conceived by Roy Grounds in his original master plan in 1960 as one building under a spire, and linked to the gallery via a covered porch. He died before seeing the final completion of this project that he began in 1959.

The site selected for this complex, just south of the Yarra, was first proposed in 1943, proclaimed in 1957, and construction of the gallery component finally commenced in 1962. A competition was not held for the design of the Arts Centre and in 1959, Grounds, Romberg and Boyd were appointed architects. In awarding this commission, emphasis was placed on Grounds' 30 years of experience and he subsequently became responsible for the job. He then devoted much of his time, from the 1960s to the 1980s, to this building complex. The rectangular gallery building was constructed to the south of the selected site in St Kilda Road, a triangular art school constructed to the west in 1970, and the area to the north, known as the North End, was allocated to the theatre and concert facilities, located under a circular spire.

Nine years after producing the master plan, and with the gallery complete, Grounds turned his attention to the design of the theatre and concert facilities. Initial plans had been for a new gallery building and a multi-purpose auditorium, however plans for the auditoria components grew, and the State government was persuaded to annex land all the way to the Yarra River. The design for the

State Theatre was altered to accommodate 2,000 patrons and concerns over the implications of structural works associated with underground proposals, particularly after the collapse of the West Gate Bridge in 1970, forced Grounds to look at alternatives. The Theatres Building was modified and extended above St Kilda Road level as an undistinguished bush-hammered concrete building, and the spire, lifted to house the flytower, became an enormous latticed space frame. The Concert Hall, also originally intended to be underground, became a massive, sandstone coloured precast panelled, cylinder. As a result, Ground's initial concept for the complex was greatly compromised.

Responsibility for the project lay with the Building Committee, established in 1956, and comprising a number of representative members from the community, local councils, regional Victoria, the Victorian Government and the National Gallery of Victoria. These included Kenneth Myer, who was chairman from 1965 to 1989, Professor Joseph Burke and later Professor Margaret Manion from the Fine Arts Department at Melbourne University, Councillor Michael Winneke and Sir Ian Potter. For 25 years this committee was a consistent force in the completion of the complex. It became the Victorian Arts Centre Trust in 1980, with actor and film director George Fairfax as its first General Manager, a position he held until 1989. Originally appointed as a technical officer and then Chief Executive Officer in 1972, Fairfax played an influential role in the development of the Arts Centre.

Work began on the theatre site in 1973, with excavation work not completed until 1977-1978, two years later than expected. Work on the more stable Concert Hall site began in 1976. As work began on the substructures, fully-developed sketch plans of the buildings and their interiors were completed. Academy Award-winning expatriate set designer, John Truscott, was employed to decorate the interiors and his theatrical connections added another dimension to the project. His work on the interiors was constrained only by a requirement to leave elements already constructed, such as Ground's faceted cave Concert Hall interior, to which he applied jewelled finishes, and his steel mesh-draped ceiling in the State Theatre, to which he added perforated brass balls. The lushness of Truscott's interiors contrasted with the sombre character of Ground's exterior. The Concert Hall opened in November 1982, while substantial work remained to be done on the Theatres site. The rest of the Arts Centre was opened progressively in 1984, with the Theatres building officially opened in October that year. This signified the completion of one of the largest public works projects in Victorian history, which had been undertaken over a period of almost 25 years.

Comparative analysis

Refer Victorian Heritage Register H1500, 2017.

Statement of Significance

Victorian Heritage Register H1500, 2017.

Last updated on June 9, 2005.

What is significant?

After the National Gallery of Victoria opened in 1968 as the first stage of the Victorian Arts Centre, attention turned to the completion of the remainder of the complex. This included a concert hall, theatres and spire, which had all been conceived by Roy Grounds in his original master plan in 1960 as one building under a spire, and linked to the gallery via a covered porch. He died before seeing the final completion of this project that he began in 1959. The site selected for this complex, just south of the Yarra, was first proposed in 1943, proclaimed in 1957, and construction of the gallery component finally commenced in 1962. A competition was not held for the design of the Arts Centre and in 1959, Grounds, Romberg and Boyd were appointed architects. In awarding this commission, emphasis was placed on Grounds' 30 years of experience and he subsequently became responsible for the job. He then devoted much of his time from the 1960s to the 1980s to this building complex.

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accommodate 2,000 patrons and concerns over the implications of structural works associated with underground proposals, particularly after the collapse of the West Gate Bridge in 1970, forced Grounds to look at alternatives. The Theatres Building was modified and extended above St Kilda Road level as an undistinguished bush-hammered concrete building, and the spire, lifted to house the fly tower, became an enormous latticed space frame. The Concert Hall, also originally intended to be underground, became a massive, sandstone-coloured, precast, panelled cylinder. As a result, Ground's initial concept for the complex was greatly compromised. Responsibility for the project lay with the Building Committee, established in 1956, and comprised a number of representative members from the community, local councils, regional Victoria, the Victorian Government and the National Gallery of Victoria. These included Kenneth Myer, who was chairman from 1965 to 1989, Professor Joseph Burke and later Professor Margaret Manion from the Fine Arts Department at Melbourne University, Councillor Michael Winneke and Sir Ian Potter. For 25 years this committee were a consistent force in the completion of the complex. It became the Victorian Arts Centre Trust in 1980, with actor and film director, George Fairfax, as its first General Manager, a position he held until 1989. Originally appointed as a technical officer and then Chief Executive Officer in 1972, Fairfax played an influential role in the development of the Arts Centre. Work began on the theatre site in 1973, with excavation work not completed until 1977-1978, two years later than expected. Work on the more stable concert hall site began in 1976. As work began on the substructures, fully-developed sketch plans of the buildings and their interiors were completed. Academy Award-winning expatriate set designer, John Truscott, was employed to decorate the interiors and his theatrical connections added another dimension to the project. His work on the interiors was constrained only by a requirement to leave elements already constructed, such as Ground's faceted cave Concert Hall interior, to which he applied jewelled finishes, and his steel mesh-draped ceiling in the State Theatre, to which he added perforated brass balls. The lushness of Truscott's interiors contrasted with the sombre character of Ground's exterior. The Concert Hall opened in November 1982, while substantial work remained to be done on the Theatres site. The rest of the Arts Centre was opened progressively in 1984, with the Theatres building officially opened in October that year. This signified the completion of one of the largest public works projects in Victorian history, which had been undertaken over a period of almost 25 years.

How is it significant?

The Victorian Arts Centre is of architectural, aesthetic, historical and social significance to the State of Victoria.

Why is it significant?

The Victorian Arts Centre is of architectural significance as a major work by noted Australian architect, Roy Grounds, who, together with his former partners Robin Boyd and Frederick Romberg, was one of the most influential architects of his generation, pioneering modernist design. Together with the gallery, the Arts Centre occupied much of his time from the 1960s to 1980s. Grounds' significance as an architect was confirmed when he was awarded the RAIA Gold Medal in 1968 and was knighted the same year. The Arts Centre is of architectural and aesthetic significance for the high standards of design and detail evident in the distinctive interiors of the performance and ancillary spaces, designed by John Truscott. (Criterion E)

The Victorian Arts Centre is of historical significance as one of the largest public works projects in Victoria's history. This ambitious project, undertaken over a period of almost 25 years, encompassed complex planning, design, documentation and construction phases. It has associations with prominent individuals in Victoria's cultural history including George Fairfax and John Truscott. The Arts Centre is of historical significance as a major cultural institution and as the primary focus for the arts in Victoria. Once constructed, the complex, with its distinctive spire, provided Melbourne with an important visual image. The Arts Centre is of social significance for the unusual level of public interest and support it afforded. A large number of Victorians were involved with the planning and financing of the complex and a number of major and minor corporate and individual sponsors were involved. (Criterion A)

See more at: http://vhd.heritagecouncil.vic.gov.au/places/1067#sthash.XQ4BW9MC.dpuf

Sources used for this assessment

The following sources and data were used for this assessment:

Victorian Heritage Database 2017 cites Victorian Heritage Register
H1500 Victorian Arts Centre, 2-128 St Kilda Road and 1-9 Sturt Street and 93-115 Southbank Road, Southbank, Melbourne City.

See more at: http://vhd.heritagecouncil.vic.gov.au/places/1067#sthash.XQ4BW9MC.dpuf

Melbourne Planning Scheme
Map 08HO2
Shows as 'Concert Hall' and 'Theatre & Spise' (sic)

Recommendations

Add to Heritage Places Inventory 2017. Review Victorian Heritage Register Statement of Significance to clarify contributory elements.

National Gallery of Victoria, 180 St Kilda Road, Southbank

City of Melbourne property number: 110736

Type of place: Art gallery

Images of place 2016-2017

Historical associations:

Creation or major development date(s) of place: 1968, Post-WW2

Major owners or occupiers: Victorian government

Designer: Grounds, Romberg and Boyd

Heritage Gradings:

Proposed new system (C258):

Individually significant

Alphanumeric system (building A-E, streetscape 1-3):

Existing: A1,   Proposed: A1

Heritage values:

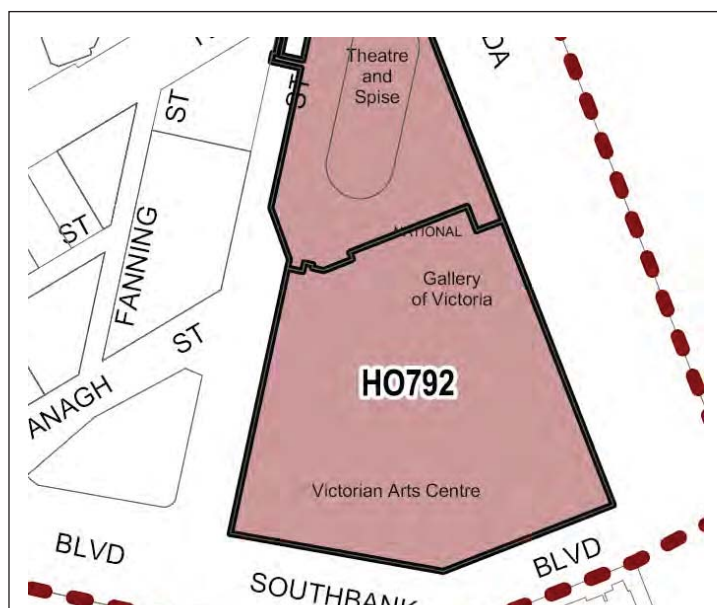Aesthetic, Historical, Social

Heritage status:

Heritage overlay: HO792, National Gallery of Victoria, 130-200 St. Kilda Road & 93-115 Southbank Road, Southbank

Victorian Heritage Register: H1499

Thematic context:

3.2 Expressing an architectural style

10.1 Arts and creative life in the city

Boundary of heritage place

Description

Refer Victorian Heritage Register H1500, 2017:

Victorian Arts Centre, 2-128 St Kilda Road & 1-9 Sturt Street & 93-115 Southbank Road, Southbank.

History

Refer Victorian Heritage Register H1500 Statement of Significance, 2017.

Comparative analysis

Refer Victorian Heritage Register H1500, 2017.

Statement of Significance

Victorian Heritage Register H1500, 2017.

Last updated on June 9, 2005.

What is significant?

After the National Gallery of Victoria opened in 1968 as the first stage of the Victorian Arts Centre, attention turned to the completion of the remainder of the complex. This included a concert hall, theatres and spire, which had all been conceived by Roy Grounds in his original master plan in 1960 as one building under a spire, and linked to the gallery via a covered porch. He died before seeing the final completion of this project that he began in 1959. The site selected for this complex, just south of the Yarra, was first proposed in 1943, proclaimed in 1957, and construction of the gallery component finally commenced in 1962. A competition was not held for the design of the Arts Centre and in 1959 Grounds, Romberg and Boyd were appointed architects. In awarding this commission, emphasis was placed on Grounds' 30 years of experience, and he subsequently became responsible for the job. He then devoted much of his time from the 1960s to the 1980s to this building complex.

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How is it significant?

The Victorian Arts Centre is of architectural, aesthetic, historical and social significance to the State of Victoria.

Why is it significant?

The Victorian Arts Centre is of architectural significance as a major work by noted Australian architect, Roy Grounds, who, together with his former partners Robin Boyd and Frederick Romberg, was one of the most influential architects of his generation, pioneering modernist design. Together with the gallery, the Arts Centre occupied much of his time from the 1960s to 1980s. Grounds' significance as an architect was confirmed when he was awarded the RAIA Gold Medal in 1968 and was knighted the same year. The Arts Centre is of architectural and aesthetic significance for the high standards of design and detail evident in the distinctive interiors of the performance and ancillary spaces, designed by John Truscott. (Criterion E)

The Victorian Arts Centre is of historical significance as one of the largest public works projects in Victoria's history. This ambitious project, undertaken over a period of almost 25 years, encompassed complex planning, design, documentation and construction phases. It has associations with prominent individuals in Victoria's cultural history including George Fairfax and John Truscott. The Arts Centre is of historical significance as a major cultural institution and as the primary focus for the arts in Victoria. Once constructed, the complex, with its distinctive spire, provided Melbourne with an important visual image. The Arts Centre is of social significance for the unusual level of public interest and support it afforded. A large number of Victorians were involved with the planning and financing of the complex and a number of major and minor corporate and individual sponsors were involved. (Criterion A)

See more at: http://vhd.heritagecouncil.vic.gov.au/places/1067#sthash.XQ4BW9MC.dpuf

Sources used for this assessment

The following sources and data were used for this assessment:

Victorian Heritage Database 2017 cites Victorian Heritage Register H1500 Victorian Arts Centre, 2-128 St Kilda Road & 1-9 Sturt Street & 93-115 Southbank Road, Southbank, Melbourne City.

See more at: http://vhd.heritagecouncil.vic.gov.au/places/1067#sthash.XQ4BW9MC.dpuf

Wikipedia
Arts Centre Melbourne
The Arts Centre Melbourne, originally known as the Victorian Arts Centre and briefly officially called the Arts Centre, is a performing arts centre consisting of a complex of theatres and concert halls in the Melbourne Arts Precinct, located in the central Melbourne suburb of Southbank in Victoria, Australia. It was designed by architect Sir Roy Grounds. The master plan for the complex (along with the National Gallery of Victoria) was approved in 1960 and construction began in 1973 following some delays. The complex opened in stages, with Hamer Hall opening in 1982 and the Theatres Building opening in 1984.

The Arts Centre is located by the Yarra River and along St Kilda Road, one of the city's main thoroughfares, and extends into the Melbourne Arts Precinct.

Major companies regularly performing in the theatres include Opera Australia, The Australian Ballet, the Melbourne Theatre Company, The Production Company, Victorian Opera, Bell Shakespeare, Bangarra Dance Theatre and the Melbourne Symphony Orchestra. The Arts Centre also hosts a large number of Australian and international performances and production companies.

The Arts Centre is listed on the Victorian Heritage Register…

i-Heritage
130 to 200 St Kilda Road, Southbank, 3006
South Melbourne Conservation Study 1997 – Bryce Raworth

Period: 1939 – Post War
Integrity: good
Condition: good
Description/Notable Features
This National Gallery of Victoria is an impressive Melbourne landmark. It is noteworthy for its sheer granite walls rising from a ground floor water feature and for its hovering roof with its broad, overhanging eaves.

# Recommendations

Add to Heritage Places Inventory 2017.

Review Victorian Heritage Register Statement of Significance to clarify contributory elements, for example, including external sculpture, and major interiors such as the Great Hall.

Victoria Police Barracks, later part of the Victorian College of the Arts 234, St Kilda Road, Southbank

City of Melbourne property number: 108654

Type of place: barracks
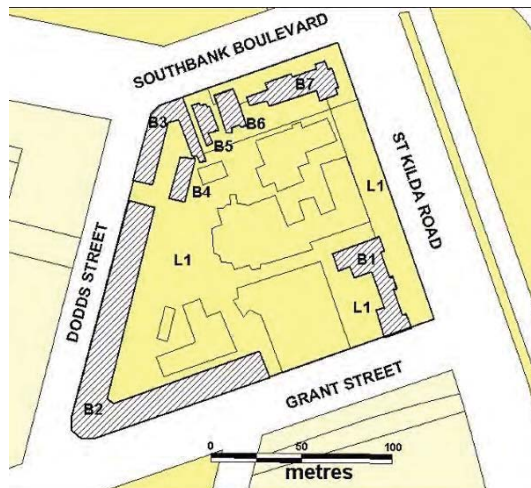
Images of place 2016-2017

Historical associations:

Creation or major development date(s) of place: 1913, 1925-1926, Inter-war

Major owners or occupiers: Victorian Government

Designer: E. Evan Smith, Chief Architect, Public Works Department

Heritage Gradings:

Proposed new system (C258):

Individually significant

Alphanumeric system (building A-E, streetscape 1-3):

Existing: A2,   Proposed: A1

Heritage values:

Aesthetic, Historical, Social

Heritage status:

Heritage overlay: HO910, Former Victoria Police Depot, 234 St Kilda Road, 1-39 Dodds Street & 148-170 Southbank Boulevard, Southbank
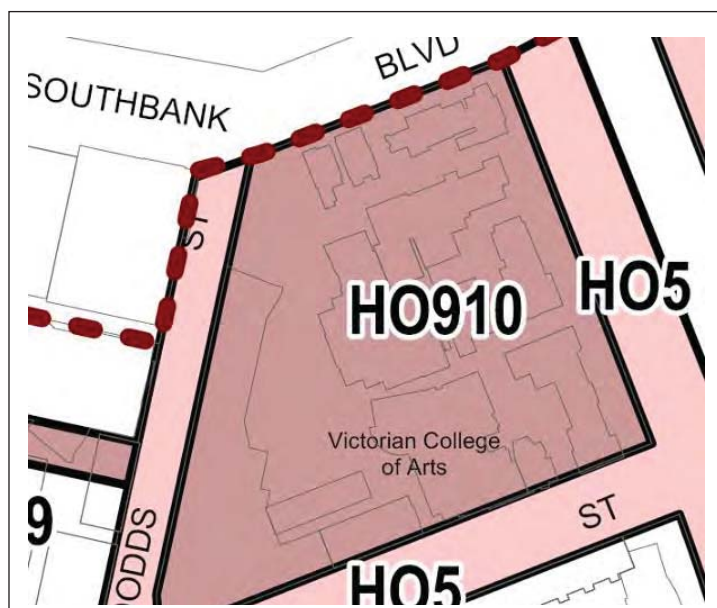
Victorian Heritage Register: H1541

Thematic context:

3.2 Expressing an architectural style

4.7 Policing the city

Boundary of heritage place

Description

South Melbourne Conservation Study 1997 – Bryce Raworth

> *This elegant three-storey structure draws inspiration from Classical Revival sources. It is constructed of cement rendered brickwork with a terracotta tiled roof. The ground floor features a portico of Corinthian columns and rusticated wall surfaces, while the upper floors are adorned by only simple, round-headed windows at the first floor and segmental windows above. It is a three-storeyed, rendered building in a pavilioned form. There are classical references to the decoration across the facade, including the banded rustication to the ground floor, the Tuscan columns to the portico and the Greek revival references such as the wrought iron railings to the balconettes and the Adamesque fanlight above the front door. The building remains in a substantially intact state, including the multi-paned double-hung sash windows and the bevelled glazing to the lobby doors. The form and references of the building are similar to those of the Victoria Barracks buildings that face onto St Kilda Road.*

Refer to Victorian Heritage Register Statement of Significance.

History

Refer to Victorian Heritage Register Statement of Significance.

Comparative analysis

Refer to Victorian Heritage Register 2017 H1541.

Statement of Significance

Victorian Heritage Register 2017 H1541.

Last updated on 5 October 1999.

What is significant?

The Former Victoria Police Depot, including the stables, the riding school, and drill hall (1912-1913), police hospital and dispensers residence (1914), police stores and workshop, (1916-1920), Police Barracks (1925) and Rough Riders residence (1929), was constructed between 1912 and 1929 as the

headquarters for police training and mounted police operations in Victoria. The building resulted from the federal government's decision to establish the Victoria Barracks as the headquarters for the newly-formed Commonwealth Department of Defence in 1906. As the Victoria Police had occupied a significant proportion of the Barracks since 1881, provisions were made by the Government to relocate the Police to the nearby St Kilda Road site. The St Kilda Road site of the former Barracks has important associations with the history of Melbourne as the location of Canvas Town in 1852-1854 and the Immigrants Home from 1856-1914. The Victorian College of the Arts began occupying the police buildings on the site from 1973. They subsequently erected substantial buildings and now occupy all of the site except for the Police Stables, which remain in their original use by the police as the operational headquarters for the Mounted Police in Victoria. The whole of the land is significant as the curtilage of the island site of the Victoria Police Depot, notwithstanding the buildings that have been erected or modified by the Victoria College of the Arts.

How is it significant?

The former Victoria Police Depot is architecturally and historically important to the State of Victoria.

Why is it significant?

The Former Victoria Police Depot is historically significant as a police training establishment of the early-20th century, and also a police hospital. The former Police Depot demonstrates the association of the site with the Victoria Police and, in particular, the Mounted Police Branch since 1912. The St Kilda Road site of the former Depot has important associations with the history of Melbourne as the location of Canvas Town in 1852-1854, and the Immigrants Home from 1856-1914. (Criterion A)

The Police Barracks within the Police Depot (now the administration building for the Victorian College of the Arts) is historically significant for its association to the police strike of November 1923 and subsequent royal commission in 1924, which found that many police barracks and stations provided poor living conditions for officers. As a result, the old Immigrants Home buildings previously used by the Police recruits were demolished and construction of the new barracks was commenced. The new building set new standards for the accommodation of recruits with the provision of comfortable living conditions and recreational grounds and facilities. (Criterion A)

The former Rough Riders' residence within the Police Depot is historically significant as a representative example of a police residence, but also as one for special use, as it was erected to accommodate those involved with breaking in new horses acquired for police work.

The Police Depot is architecturally significant in providing an extremely rare and unique solution to the institution's requirements. The architectural form of the stables, riding school and drill hall demonstrates the reliance on the horse as a means of transport for police work at that time. The combination of stables, octagonal entrance hall, riding school and drill hall was regarded with pride at the time it was built. The stables is one of the largest stable buildings to have been constructed and to still stand in metropolitan Melbourne. The original design for the riding school and former drill hall was for one large open space divided in the centre by a mezzanine-level viewing platform. The riding school is located in the wing extending east from the octagonal entrance hall. (Criterion E)

The former police hospital is historically and architecturally significant as the first purpose-built police hospital to be constructed in Victoria, and one of the few police buildings to still remain in metropolitan Melbourne. Its design was based on the pavilion principle, which expressed the late-19th and early-20th century attitudes to hospital design. The design was intended to provide ample sunlight and ventilation for the convalescing patients, and included a two-levelled veranda on the north and south elevations. The hospital building included a dispensary, reflecting the function carried out by the dispenser in medical practice at that time. The hospital also included a single-storey operating theatre attached to the western end of the building. The associated former dispenser's residence remains virtually intact. It is significant in medical history as it demonstrates the role of the dispenser in the early-20th century medicine in providing 24-hour medical assistance to the police hospital. The Rough Riders' residence is historically significant in the history of mounted police in Victoria, as it is contemporaneous with the continual training of police horses on this site in the period after the introduction of motor transport to police work. In the 20th century the emphasis was changed from general transport use in city and rural areas. Horses had to be trained for ceremonial work and the control of hostile crowds, a use that continues to be necessary today. The police stores and workshop buildings as remaining elements of the entire complex help link the buildings and contribute to an understanding of the historical use and appearance of the site.

The former Police Barracks is architecturally significant as a notable example of the Georgian Revival style that developed in Australia during the early-20th century. The building is a rare example of the combination of this building type with the Georgian Revival style, as it was an aesthetic usually reserved for private residences or commercial buildings such as banks and offices. The design of the former Police Barracks is a major example of the work of the architect E. Evan Smith. As Chief Architect of the Public Works Department from 1922-1929, Smith was responsible for many buildings, none of which were as controversial or publicly discussed as this. Smith's signature style of Georgian Revival also forms an important part of Australia's architectural history, as it was the first time that an earlier style practised in this country was revived.

See more at: http://vhd.heritagecouncil.vic.gov.au/places/1065#sthash.Kg5biVyx.dpuf

Sources used for this assessment

The following sources and data were used for this assessment:

Victorian Heritage Register 2017 H1541
Part: Former Victoria Police Depot
234 St Kilda Road,1-39 Dodds Street & 148-170 Southbank Boulevard, Southbank, Melbourne City.

Extent of Registration
1. All the buildings marked as follows on Diagram 1541 held by the Executive Director:
B1 Former Police Barracks (1925)
B2 Former stables, drill hall and riding school (1912-1913)
B3 Former workshops and stores (1916-1920) including the original perimeter wall to Dodds Street and Southbank Boulevard
B4 Former workshops and stores (1916-1920)
B5 Former Rough Riders' residence (1929)
B6 Former dispensers residence (1914)
B7 Former police hospital (1914)
2. All the land bounded by Dodds Street, Southbank Boulevard, St Kilda Road and Grant Street marked L1 on Diagram 1541 held by the Executive Director.
See more at: http://vhd.heritagecouncil.vic.gov.au/places/1065#sthash.aBbEc6i6.dpuf

City of Melbourne maps
Victorian College of the Arts:

> *Part of the Victorian College of the Arts. A campus complex of around 15 buildings, the notable building being the administration building, known as the Elizabeth Murdoch Building, facing St Kilda Road. Formerly a police barracks it is a three-storey rendered brick building designed by E. Evan Smith in the Classical Revival style and built in 1925. The campus also contains a secondary college.*

> *The Victorian College of the Arts offers studies in visual arts, film and television, animation, screenwriting, dance, theatre, production and design, contemporary music and music theatre. Their facilities include the Lenton Parr Music, Visual and Performing Arts Library, the VCA Digital Studios, fine arts studios and workshops. The Student Gallery is a dedicated student exhibition space open to the public.*

South Bank Conservation Study V1
FOOTNOTES
23. Former Mounted Police stables and Victoria Police Hospital, Police Depot
1. C. Kellaway, NT File No. 3824: quotes PWD summary of contracts (PRO) Argus 25/1/1912, Argus 27 July 1912, contract drawings (PRO)
2. ibid
3. ibid
4. ibid

i-Heritage 2017
204 to 234 St Kilda Road, Southbank, 3006.
South Melbourne Conservation Study 1997 – Bryce Raworth

Architectural Style Classical Revival
Period: 1916-1925 – Inter-war
Construction Date: 1925
Architect: E. Evan Smith
Integrity: good
Condition: good

History
This substantial two storeyed building was constructed in 1925 as part of the continuing replacement of the earlier police barracks further to the south along St Kilda Road. Shillabeer & Sons, the contractors, built to the design of the Department of Public Works Chief Architect, E. Evan Smith. It was recorded that the contract price for the building was £24,453.

Description/Notable Features
Notable features include an elaborate/high-standard design of cement rendered surfaces.
This elegant three-storey structure draws inspiration from Classical Revival sources. It is constructed of cement rendered brickwork with a terracotta tiled roof. The ground floor features a portico of Corinthian columns and rusticated wall surfaces, while the upper floors are adorned by only simple, round-headed windows at the first floor and segmental windows above. It is a three-storeyed, rendered building in a pavilioned form. There are classical references to the decoration across the facade, including the banded rustication to the ground floor, the Tuscan columns to the portico and the Greek revival references such as the wrought iron railings to the balconettes and the Adamesque fanlight above the front door. The building remains in a substantially intact state, including the multi-paned double-hung sash windows and the bevelled glazing to the lobby doors. The form and references of the building are similar to those of the Victoria Barracks buildings that face onto St Kilda Road.
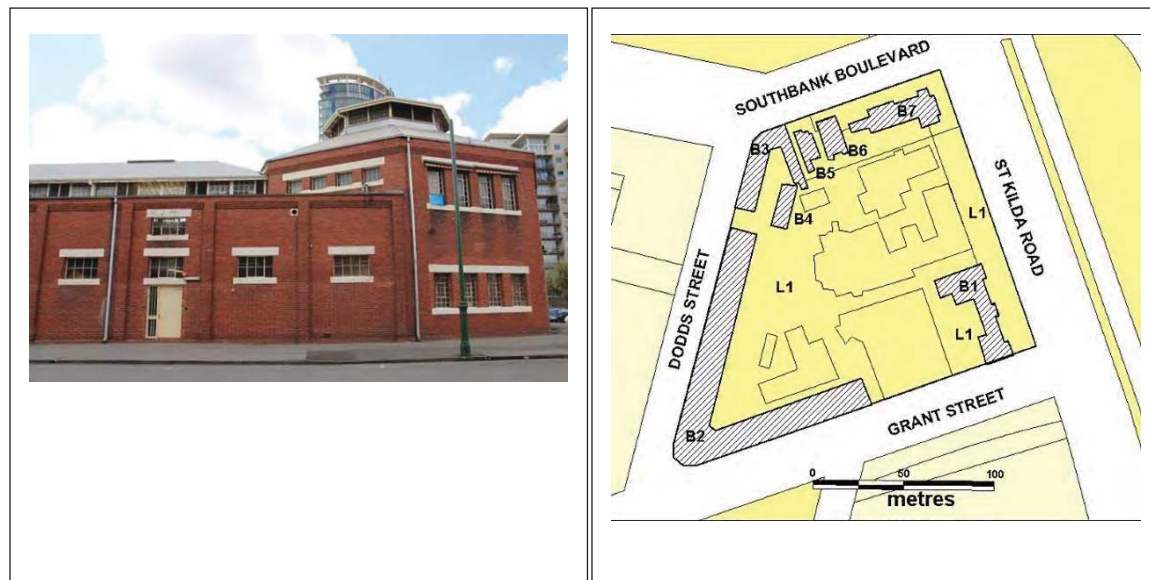
Recommendations
Revise Heritage Places Inventory and Heritage Overlay Schedule to show current street address.

Victoria Police Mounted Branch stables, part Victoria Police Depot complex, 234 St Kilda Road & 13 Dodds Street, Southbank

City of Melbourne property number: 110737

Type of place: stables

Images of place 2016-2017

Historical associations:

Creation or major development date(s) of place: 1912-1913, Edwardian-era

Major owners or occupiers: Victorian Government

Designer: J. B. Cohen, Chief Architect of Public Works Department

Heritage Gradings:

Proposed new system (C258):

Individually significant

Alphanumeric system (building A-E, streetscape 1-3):

Existing: A2,   Proposed: A1

Heritage values:

Aesthetic, Historical, Social

Heritage status:

Heritage overlay: HO910, Former Victoria Police Depot, 234 St Kilda Road, 1-39 Dodds Street & 148-170 Southbank Boulevard, Southbank
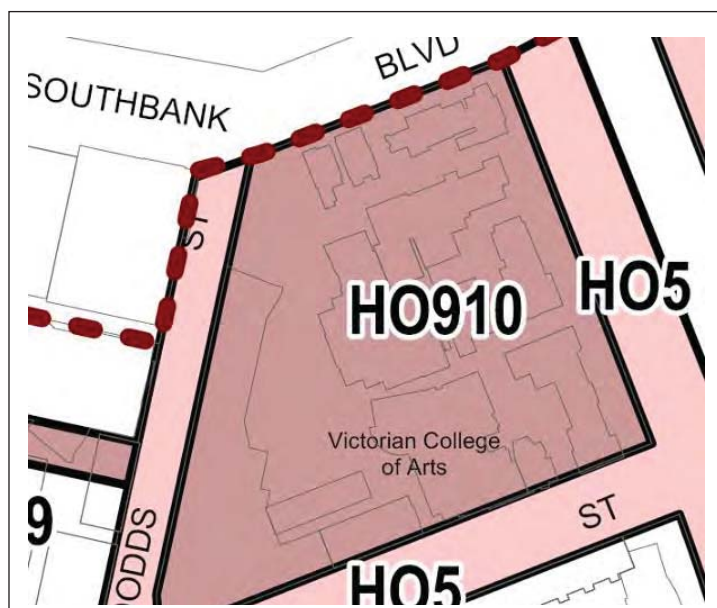
Victorian Heritage Register: H1541

Thematic context:

4.1 Governing the Colony and State of Victoria

4.6 Administering justice

Boundary of heritage place

Description

South Melbourne Conservation Study 1997 – Bryce Raworth

> *Built of face-red brickwork the stables were designed with a bold octagonal entrance hall at the Grant Street corner, and 52 loose boxes arranged on either side of a central circulation area. A riding school, drill hall and armoury extended up Grant Street from the entrance. Both the octagonal hall and the building strung along Dodds Street are top-lit with clerestories.*

Refer also to Victorian Heritage Register 2017 H1541, 2017.

History

Refer to Victorian Heritage Register Statement of Significance.

Comparative analysis

Refer to Victorian Heritage Register Statement of Significance, Assessment Against Criteria.

Statement of Significance

Victorian Heritage Register 2017 H1541, 2017.

Last updated on 5 October 1999

What is significant?

The Former Victoria Police Depot, including the stables, the riding school and drill hall (1912-1913), police hospital and dispensers' residence (1914), police stores and workshop (1916-1920), Police Barracks (1925) and Rough Riders' residence (1929), was constructed between 1912 and 1929 as the headquarters for police training and mounted police operations in Victoria. The building was a result of the Federal Government's decision to establish the Victoria Barracks as the headquarters for the newly formed Commonwealth Department of Defence in 1906. As the Victoria Police had occupied a significant proportion of the Barracks since 1881, provisions were made by the Government to relocate the police to the nearby St Kilda Road site. The St Kilda Road site of the former Barracks has important associations with the history of Melbourne as the location of Canvas Town in 1852-1854 and the Immigrants Home from 1856-1914. The Victorian College of the Arts

began occupying the police buildings on the site from 1973. They subsequently erected substantial buildings and now occupy all of the site, except the police stables which remain in their original use by the police as the operational headquarters for mounted police in Victoria. The whole of the land is significant as the curtilage of the island site of the Victoria Police Depot notwithstanding the buildings that have been erected or modified by the Victoria College of the Arts.

How is it significant?

The former Victoria Police Depot is architecturally and historically important to the State of Victoria.

Why is it significant?

The Former Victoria Police Depot is historically significant as a police training establishment of the early-20th century and a police hospital. The Former Police Depot demonstrates the association of the site with the Victoria Police and in particular the Mounted Police Branch since 1912. The St Kilda Road site of the former Depot has important associations with the history of Melbourne as the location of Canvas Town in 1852-1854 and the Immigrants Home from 1856-1914. (Criterion A)

The Police Barracks within the Police Depot (now the administration building for the Victorian College of the Arts) is historically significant for its association to the police strike of November 1923 and subsequent Royal Commission in 1924, which found that many police barracks and stations provided poor living conditions for officers. As a result, the old Immigrants Home buildings previously used by the Police recruits were demolished and construction of the new barracks was commenced. The new building set new standards for the accommodation of recruits with the provision of comfortable living conditions and recreational grounds and facilities. (Criterion A)

The former Rough Riders' residence within the Police Depot is historically significant as a representative example of a police residence, but also as one for a special use as it was erected to accommodate those involved with breaking in new horses acquired for police work.

The Police Depot is architecturally significant in providing an extremely rare and unique solution to the institution's requirements. The architectural form of the stables, riding school and drill hall demonstrates the reliance on the horse as a means of transport for police work at that time. The combination of stables, octagonal entrance hall, riding school and drill hall was regarded with pride at the time it was built. The stables is one of the largest stable buildings to have been constructed and to still remain in metropolitan Melbourne. The original design for the riding school and former drill hall was for one large open space divided in the centre by a mezzanine viewing platform. The Riding School is located in the wing extending east from the octagonal entrance hall. (Criterion E)

The former police hospital is historically and architecturally significant as the first purpose-built police hospital to be constructed in Victoria and one of the few police buildings to still remain in metropolitan Melbourne. Its design was based on the pavilion principle, which expressed the late-19th and early-20th century attitudes to hospital design. The design was intended to provide ample sunlight and ventilation for the convalescing patients, and included a two-levelled veranda on the north and south elevations. The hospital building included a dispensary, reflecting the function carried out by the dispenser in medical practice at that time. The hospital also included a single-storey operating theatre attached to the western end of the building. The associated former dispenser's residence remains virtually intact. It is significant in medical history as it demonstrates the role of the dispenser in the early 20th century medicine, in providing 24-hour medical assistance to the police hospital. The Rough Riders' residence is historically significant in the history of mounted police in Victoria, as it is contemporaneous with the continuing training of police horses on this site in the period after the introduction of motor transport to police work. In the 20th century the emphasis was changed from general transport use in city and rural areas. Horses had to be trained for ceremonial work and the control of hostile crowds, a use that continues to be necessary today. The police stores and workshop buildings as remaining elements of the entire complex help link the buildings and contribute to an understanding of the historical use and appearance of the site.

The former Police Barracks is architecturally significant as a notable example of the Georgian Revival style that developed in Australia during the early-20th century. The building is a rare example of the combination of this building type with the Georgian Revival style, as it was an aesthetic usually reserved for private residences or commercial buildings such as banks and offices. The design of the former Police Barracks is a major example of the work of the architect E. Evan Smith. As Chief Architect of the Public Works Department from 1922-1929, Smith was responsible for many buildings,

none of which were as controversial or publicly discussed as this. Smith's signature style of Georgian Revival also forms an important part of Australia's architectural history as it was the first time that an earlier style practised in this country was revived.

See more at: http://vhd.heritagecouncil.vic.gov.au/places/1065#sthash.Kg5biVyx.dpuf

Sources used for this assessment

The following sources and data were used for this assessment:

Victorian Heritage Register 2017 H1541
Part Former Victoria Police Depot,
234 St Kilda Road,1-39 Dodds Street & 148-170 Southbank Boulevard, Southbank, Melbourne City.

Extent of Registration
1. All the buildings marked as follows on Diagram 1541 held by the Executive Director:
B1 Former Police Barracks (1925)
B2 Former stables, drill hall and riding school (1912-1913)
B3 Former workshops and stores (1916-1920) including the original perimeter wall to Dodds Street and Southbank Boulevard
B4 Former workshops and stores (1916-1920)
B5 Former Rough Riders' residence (1929)
B6 Former dispenser's residence (1914)
B7 Former police hospital (1914)
2. All the land bounded by Dodds Street, Southbank Boulevard, St Kilda Road and Grant Street marked L1 on Diagram 1541 held by the Executive Director

See more at: http://vhd.heritagecouncil.vic.gov.au/places/1065#sthash.aBbEc6i6.dpuf

City of Melbourne maps
Victorian College Of The Arts:
> *Part of the Victorian College of the Arts. A campus complex of around 15 buildings, the notable building being the administration building, known as the Elizabeth Murdoch Building, facing St Kilda Road. Formerly a police barracks it is a three-storey rendered brick building designed by E. Evan Smith in the Classical Revival style and built in 1925. The campus also contains a secondary college.*
> *The Victorian College of the Arts offers studies in visual arts, film and television, animation, screenwriting, dance, theatre, production and design, contemporary music and music theatre. Their facilities include the Lenton Parr Music, Visual and Performing Arts Library, the VCA Digital Studios, fine arts studios and workshops. The Student Gallery is a dedicated student exhibition space open to the public.*

i-Heritage 2017
13 to 39 Dodds Street, Southbank, 3006.
South Melbourne Conservation Study 1997 – Bryce Raworth, adopted

Period: 1900-1915 - Edwardian
Construction Date: 1912
Builder: Coates Brothers
Integrity: good
Condition: fair
Original building type: stables

History
By 1912 it was considered that a new Police Depot had become necessary, as the old barracks in St Kilda Road had been handed over to the Commonwealth Defence Department for military purposes. Later that year the Minister for Public Works called for tenders for a new depot, the 'whole scheme [to] provide a barracks for 60 men, a hospital, a riding school, a menage, a drill hall, extensive stores for all the police department, stables for 75 horses, workshops for mechanics, horse breaking yards, quarters for sub-officers, and wagon and van sheds. As part of this complex, Coates Brothers

undertook to construct the stables for a contract price of £14,064. Built of face-red brickwork the stables were designed with a bold octagonal entrance hall at the Grant Street corner, and 52 loose boxes arranged on either side of a central circulation area. A riding school, drill hall and armoury extended up Grant Street from the entrance. Both the octagonal hall and the building strung along Dodds Street are top-lit with clerestories.

Description/Notable Features
Octagonal entrance hall and wings

Statement of Significance
The Police Stables are of significance as one of the largest stable buildings to have been built in metropolitan Melbourne and for their role in the history of the Victoria Police Force and, in particular, the mounted branch. They are also of significance for their bold architectural solution in both the octagonal entrance hall and the wings extending from it.

Recommended Alterations
Removal of roller shutter doors, external air conditioning and awnings.

Recommendations

Revise Heritage Places Inventory and Heritage Overlay Schedule to show current street address.

Police hospital, part Victorian Mounted Police Depot complex, 234 St Kilda Road, Southbank

City of Melbourne property number:

Type of place: Victorian Government

Images of place 2016-2017

Historical associations:

Creation or major development date(s) of place: 1914, Edwardian-era

Major owners or occupiers: Victorian government

Designer: J. B. Cohen, Chief Architect of Public Works Department

Heritage Gradings:

Proposed new system (C258):

Individually significant

Alphanumeric system (building A-E, streetscape 1-3):

Existing: A2,   Proposed: A1

Heritage values:

Aesthetic, Historical, Social
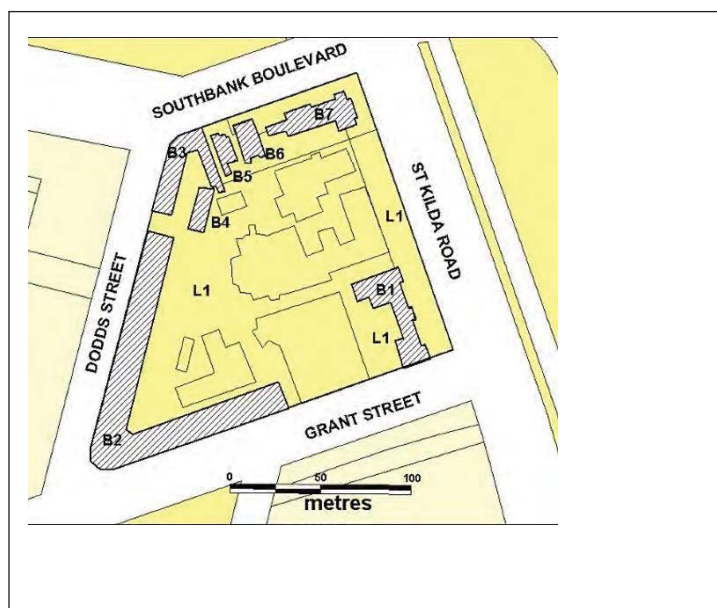
Heritage status:

Heritage overlay: HO910, Former Victoria Police Depot, 234 St Kilda Road, 1-39 Dodds Street & 148-170 Southbank Boulevard, Southbank

Victorian Heritage Register: H1541

Thematic context:

4.7 Policing the city

Boundary of heritage place

Description

Refer to Victorian Heritage Register H154 Statement of Significance.

History

Refer to Victorian Heritage Register H154 Statement of Significance.

Comparative analysis

Refer to Victorian Heritage Register H154 Statement of Significance.

Statement of Significance

Victorian Heritage Register 2017 H1541, 2017.

Last updated on 5 October 1999.

What is significant?

The Former Victoria Police Depot, including the stables, the riding school and drill hall (1912-1913), police hospital and dispenser's residence (1914), police stores and workshop, (1916-1920), police barracks (1925) and Rough Riders' residence (1929), was constructed between 1912 and 1929 as the headquarters for police training and mounted police operations in Victoria. The building resulted from the Federal Government's decision to establish the Victoria Barracks as the headquarters for the newly formed Commonwealth Department of Defence in 1906. As the Victoria Police had occupied a significant proportion of the Barracks since 1881, provisions were made by the Government to relocate the police to the nearby St Kilda Road site. The St Kilda Road site of the former Barracks has important associations with the history of Melbourne as the location of Canvas Town in 1852-1854 and the Immigrants Home from 1856-1914. The Victorian College of the Arts began occupying the police buildings on the site from 1973. They subsequently erected substantial buildings and now occupy all of the site except the police stables, which remain in their original use by the police as the operational headquarters for mounted police in Victoria. The whole of the land is significant as the curtilage of the island site of the Victoria Police Depot, notwithstanding the buildings that have been erected or modified by the Victoria College of the Arts.

How is it significant?

The former Victoria Police Depot is architecturally and historically important to the state of Victoria.

Why is it significant?

The Former Victoria Police Depot is historically significant as a police training establishment of the early-20th century and a police hospital. The Former Police Depot demonstrates the association of the site with the Victoria Police and in particular the mounted police branch since 1912. The St Kilda Road site of the former Depot has important associations with the history of Melbourne as the location of Canvas Town in 1852-1854 and the Immigrants Home from 1856-1914. (Criterion A)

The Police Barracks within the Police Depot (now the administration building for the Victorian College of the Arts) is historically significant for its association to the police strike of November 1923 and subsequent royal commission in 1924, which found that many police barracks and stations provided poor living conditions for officers. As a result, the old Immigrants Home buildings previously used by the police recruits were demolished and construction of the new barracks was commenced. The new building set new standards for the accommodation of recruits with the provision of comfortable living conditions and recreational grounds and facilities.

The former Rough Riders' residence within the Police Depot is historically significant as a representative example of a police residence, but also as one for a special use as it was erected to accommodate those involved with breaking in new horses acquired for police work. (Criterion A)

The Police Depot is architecturally significant in providing an extremely rare and unique solution to the institution's requirements. The architectural form of the stables, riding school and drill hall demonstrates the reliance on the horse as a means of transport for police work at that time. The combination of stables, octagonal entrance hall, riding school and drill hall was regarded with pride at the time it was built. The stables is one of the largest stable buildings to have been constructed and to still remain in metropolitan Melbourne. The original design for the riding school and former drill hall was for one large open space divided in the centre by a mezzanine-level viewing platform. The riding school is located in the wing extending east from the octagonal entrance hall. (Criterion E)

The former police hospital is historically and architecturally significant as the first purpose-built police hospital to be constructed in Victoria and one of the few police buildings to still remain in metropolitan Melbourne. Its design was based on the pavilion principle, which expressed the late-19th and early-20th century attitudes to hospital design. The design was intended to provide ample sunlight and ventilation for the convalescing patients, and included a two-levelled veranda on the north and south elevations. The hospital building included a dispensary, reflecting the function carried out by the dispenser in medical practice at that time. The hospital also included a single-storey operating theatre attached to the western end of the building. The associated former dispenser's residence remains virtually intact. It is significant in medical history as it demonstrates the role of the dispenser in the early-20th century medicine, in providing 24-hour medical assistance to the police hospital. The Rough Riders' residence is historically significant in the history of mounted police in Victoria, as it is contemporaneous with the continuing training of police horses on this site in the period after the introduction of motor transport to police work. In the 20th century the emphasis was changed from general transport use in city and rural areas. Horses had to be trained for ceremonial work and the control of hostile crowds, a use that continues to be necessary today. The police stores and workshop buildings as remaining elements of the entire complex help link the buildings and contribute to an understanding of the historical use and appearance of the site.

The former Police Barracks is architecturally significant as a notable example of the Georgian Revival style that developed in Australia during the early-20th century. The building is a rare example of the combination of this building type with the Georgian Revival style, as it was an aesthetic usually reserved for private residences or commercial buildings such as banks and offices. The design of the former Police Barracks is a major example of the work of the architect E. Evan Smith. As Chief Architect of the Public Works Department from 1922-1929, Smith was responsible for many buildings, none of which were as controversial or publicly discussed as this. Smith's signature style of Georgian Revival also forms an important part of Australia's architectural history, as it was the first time that an earlier style practised in this country was revived.

See more at: http://vhd.heritagecouncil.vic.gov.au/places/1065#sthash.Kg5biVyx.dpuf

Sources used for this assessment

The following sources and data were used for this assessment:

Victorian Heritage Register 2017 H1541
Part Former Victoria Police Depot
234 St Kilda Road,1-39 Dodds Street & 148-170 Southbank Boulevard, Southbank, Melbourne City.
Extent of Registration
1. All the buildings marked as follows on Diagram 1541 held by the Executive Director:
B1 Former Police Barracks (1925)
B2 Former stables, drill hall and riding school (1912-1913)
B3 Former workshops and stores (1916-1920) including the original perimeter wall to Dodds Street and Southbank Boulevard
B4 Former workshops and stores (1916-1920)
B5 Former Rough Riders' residence (1929)
B6 Former dispenser's residence (1914)
B7 Former police hospital (1914)
2. All the land bounded by Dodds Street, Southbank Boulevard, St Kilda Road and Grant Street marked L1 on Diagram 1541 held by the Executive Director.

See more at: http://vhd.heritagecouncil.vic.gov.au/places/1065#sthash.aBbEc6i6.dpuf'

SBCS V1 FOOTNOTES
23. Former Mounted Police Stables and Victoria Police Hospital, Police Depot
1. C. Kellaway, NT File No. 3824: quotes PWD summary of contracts (PRO) *Argus* 25 January1912, Argus 27 July 1912, contract drawings (PRO)

i-Heritage 2017
13 to 39 Dodds Street, Southbank, 3006
South Melbourne Conservation Study 1997 – Bryce Raworth Adopted
Period: 1900-1915 – Edwardian
Construction Date: 1912
Builder: Coates Brothers
Integrity: good
Condition: fair
Original building type: stables

History
By 1912 it was considered that a new Police Depot had become necessary, as the old barracks in St Kilda Road had been handed over to the Commonwealth Defence Department for military purposes. Later that year the Minister for Public Works called for tenders for a new depot, the 'whole scheme [to] provide a barracks for 60 men, a hospital, a riding school, a menage, a drill hall, extensive stores for all the police department, stables for 75 horses, workshops for mechanics, horse-breaking yards, quarters for sub-officers, and wagon and van sheds. As part of this complex, Coates Brothers undertook to construct the stables for a contract price of £14,064. Built of face-red brickwork the stables were designed with a bold octagonal entrance hall at the Grant Street corner, and 52 loose boxes arranged on either side of a central circulation area. A riding school, drill hall and armoury extended up Grant Street from the entrance. Both the octagonal hall and the building strung along Dodds Street are top lit with clerestories.

Description/Notable Features
Octagonal entrance hall and wings.

Statement of Significance
The police stables are of significance as one of the largest stable buildings to have been built in metropolitan Melbourne and for their role in the history of the Victoria Police Force and in particular, the mounted branch. They are also of significance for their bold architectural solution in both the octagonal entrance hall and the wings extending from it.

Recommended Alterations
Removal of roller shutter doors, external air conditioning and awnings.

Recommendations

Revise Heritage Places Inventory and Heritage Overlay Schedule to show current street address.

Castlemaine Brewery Malthouse, 113 Sturt Street, Southbank

City of Melbourne property number:

Type of place:

Images of place 2016-2017

Historical associations:

Creation or major development date(s) of place: 1892, Victorian-era

Major owners or occupiers: Castlemaine Brewery Company

Designer: Richard Buckley Whitaker

Heritage Gradings:

Proposed new system (C258):

Individually significant

Alphanumeric system (building A-E, streetscape 1-3):

Existing: B3,   Proposed: B3

Heritage values:

Aesthetic, Historical

Heritage status:

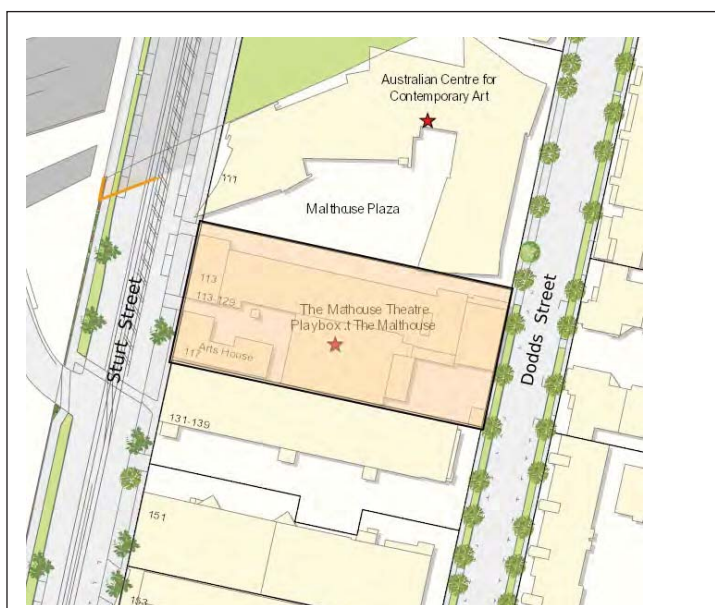**Heritage overlay:** HO390, 113 Sturt Street, Southbank

Thematic context:

5.5 Building a manufacturing industry

15.4 Preserving the fabric of the past

10.1 Arts and creative life in the city

Boundary of heritage place

Description

This three-storey malthouse building was converted into a theatre during the 1980s. It is finished in red brick with contrasting brickwork used for pilasters and horizontal banding at first- and second-floor levels. Blind arcading on the exterior of the building has been modified to create window openings to the second-floor level. The steel roof and its unusual ventilation monitors have recently been replaced, as has much of the interior.

The former Malthouse remains substantially intact in terms of its overall form and volumes, however has been stripped of much of its architectural detailing. Despite this, it is evocative of the scale and nature of the operation of this major South Melbourne industry. The facade onto Sturt Street originally had a very high-hipped roof with three large vents extending out from the ridge, while the facade had small pediment units applied to the expressed brick piers that remain extant.

The building is also associated historically and visually with the nearby Queens Bridge Street Castlemaine brewery complex.

Beside this Victorian-era malthouse is the modernist Barrett Bros & Burston & Co Pty Ltd cream, brick office building, designed by architects Yuncken & Freeman by 1969, as photographed by Wolfgang Sievers in that year.

History

One of these Victorian breweries was Fitzgerald's Brewery Bond Store, located on Castlemaine-Maldon Road in Castlemaine, which was established in by Nicholas Fitzgerald and his brother Edward, the sons of an Irish brewer, soon after they arrived in the colony in 1857. The business expanded, and by 1872 it had locations in Melbourne, New South Wales and Queensland. In 1871, under the name 'Castlemaine Brewery Company', they commenced operations on the west side of Queens Bridge Street (then called Moray Street North) with J. B. Perrins as managing director, erecting a separate malthouse three years later (Butler 1982 p.46). The newspaper, *The Argus*, recorded that, 'Tenders are invited for the erection of a Malt House, plans available at Castlemaine Brewery, Moray Street, South Melbourne,' presumably referring to the premises on the west side of the street (24 December 1874, p.2). This is notable as many other breweries in Melbourne saw a decline at this time, with the number of breweries in Melbourne reducing from 26 to only 13 in just under 20 years between 1871 to 1890. The brewery was described in 1890 as one of the most extensive, most prosperous breweries existing in Australia (Garryowen).

In 1892, a new, larger malthouse was erected for the Castlemaine Brewing Co, on Sturt Street, South Melbourne. This was designed by Richard Buckley Whitaker.

The Castlemaine Brewery Company merged with the Carlton United group in 1907 and much of the original Queens Bridge Street complex was demolished. The second brew tower on the east side of Queens Bridge Street (1888) was converted to other uses, and the Sturt Street malthouse taken over by Barrett Bros. & Burston.

The malthouse was little-used in the later 20th century until 1986 when Carlton and United Breweries donated the building to the State Government of Victoria to become the new home for the Playbox Theatre Company, which had previously been located in Russell Street under Founding Director, Carrillo Gantner. The building was converted for use as rehearsal rooms and offices, theatre bar and café, a bespoke workshop and a foyer. The 180-seat Beckett Theatre was installed in the east tower and the 500-seat Merlyn Theatre was constructed on the adjacent site. The original triple-vent roof of the west kiln tower was reconstructed around 2000.

Comparative analysis

The Castlemaine Brewery malthouse reflects the period, function and architectural style of its parent brewery in Queens Bridge Street which, with the Jones Bond Store and the Clarendon Street Tea House, provide the full range of large, multi-storey brick industrial buildings in the Southbank area.

The Barrett Burston Richmond Maltings has relatively intact malthouses with both floor and barrel maltings. A much-modified malthouse from the Southern Brewery in Abinger Street, Richmond, has been converted into apartments. The Ballarat Brewery brew tower and Joe White Maltings and James Hood & Co. in Collingwood are other recently operating malthouses. Although the steep-hipped roof with ventilators is a reconstruction, no other malthouse retains a similar original roof form.

Statement of Significance

What is significant?

Built for the important Castlemaine Brewery Company in 1892, this malthouse was erected to the design of architect Richard Buckley Whitaker. At that time, the Castlemaine Brewing Company was described as one of the most extensive, prosperous breweries existing in Australia.

Successful maltster firms such as Barrett Bros. (barley store), then Barrett Bros. & Burston & Co. Pty Ltd, had a long tenure of the building before it was given by Carlton and United Breweries to the State Government in 1986 and opened as the new home of the Playbox Theatre in 1989.

Contributory elements include:

- Two- and three-storey, bi-chrome brick malt house, with bays facing Sturt and Dodds streets, linked by a long central wing;
- walls of red brick with contrasting brickwork used for pilasters and horizontal banding at first- and second-floor levels; window openings at ground level facing onto Sturt Street;
- blind arcading on the exterior of the main wings, modified to create window openings to the upper floor level, with small arches;
- steeply-pitched hip-roofed Sturt Street wing, clad with corrugated iron, has distinctive ventilation monitors for the former hop storage area in the roof (recreated);
- trabeated side walls with piers and spandrels, infilled with brick;
- segmentally-arched openings to the side walls, typically fitted with double-hung sash windows or vertically-boarded loading doors; and
- internal elements of cast-iron columns, timber trusses and upper floors.

The facade onto Dodds Street originally had a similar high-hipped roof to that existing at Sturt Street, with three large vents extending out from the ridge, but this has been removed and a single-storey brick bay added (as an engineering shop). Brickwork patching has been poorly matched and steel plates with tension rods added to some walls.

The adjoining recent development has provided contemporary counterpoint of the malthouse in a visually-related manner while adding to what is now a significant collection of structures and artefacts.

 How is it significant?

The Castlemaine Brewery Company malthouse is significant socially, historically and aesthetically to Southbank, South Melbourne and the City of Melbourne.

Why is it significant?

Socially and historically, as a rare, large and well-preserved part of one of South Melbourne's largest industries, the buildings being integral to the significance in their reflection of the scale and nature of operation of the nationally prominent Castlemaine Brewery. Later, as the home of important live theatre productions since the 1980s and a symbol of expansion of the arts into repurposed significant structures, accompany the rising interest in heritage places and experimental theatre in that period. (Criterion A)

Aesthetically, as a picturesque and visually distinctive building form that is evocative of its specialised use and linked in this way to the significant Castlemaine Brewery Tower in Queens Bridge Street. (Criterion E)

Sources used for this assessment

The following sources and data were used for this assessment:

Ratebooks
Castlemaine Brewery Malthouse, 113 Sturt Street
Year No. on Roll Occupier Occupation Owner Occupation Description of Property Rate Detail (N.A.V.)
Rate Detail (Paid)
1891 8337 Vacant Land James Perrin Allot 17 £100 £7.10
        8338 Vacant land James Perrin Allot 16 £100 £7.10

i-Heritage
113 to 129 Sturt Street, Southbank, 3006.
South Melbourne Conservation Study 1997 – Bryce Raworth
Period 1876-1899 – Victorian
Construction Date: 1882
Integrity: fair
Condition: good

History
Nicholas and Edward Fitzgerald, with their managing director J. B. Perrins, established the South Melbourne branch of the Castlemaine Brewery in November 1871, described in 1890 as 'one of the most extensive, most prosperous breweries existing in Australia.' Their first malthouse was built in 1874, and in 1882 a three-storey establishment was erected opposite, at 129 Queens Bridge Street. Fitzgerald became the managing director of the Castlemaine Brewery Co., and it was at this time that the Malting House in Sturt Street was erected. The current inscription on the facade of the building indicates that some time after 1901 Barrett Bros. and Burston Co. were occupying the Castlemaine property. In 1901 the Barrett Bros. had their malting house in Richmond, while James and Samuel Burston were operating a pneumatic and general maltsters in Melbourne.

Description/Notable Features
Notable features include unpainted decorative brickwork.
This three-storey malthouse building was converted into a theatre during the 1980s. It is finished in red brick with contrasting brickwork used for pilasters and horizontal banding at first- and second-floor levels. Blind arcading on the exterior of the building has been modified to create window openings to the second-floor level. The steel roof and its unusual ventilation monitors have recently been replaced, as has much of the interior.
The former Malthouse remains substantially intact in terms of its overall form and volumes, however has been stripped of much of its architectural detailing. Despite this, it is evocative of the scale and nature of the operation of this major South Melbourne industry. The facade onto Sturt Street originally had a very high-hipped roof with three large vents extending out from the ridge, while the facade had small pediment units applied to the expressed brick piers that remain extant.

Statement of Significance

The former Castlemaine Brewery Malthouse is of significance as a rare, large and substantially intact surviving part of one of South Melbourne's largest industries. The building facing onto Sturt Street, as well as those behind, are integral to the significance in their reflection of the scale and nature of operation of the brewery.

Recommended Alterations
Poor repairs to brickwork (inappropriate - no recommendations).

City of Melbourne maps
Building Details: A former malthouse for the Castlemaine Brewery. Designed by Richard Buckley Whitaker and built in 1892. Converted to a theatre complex in 1989 with three main buildings of two and three storeys. Refurbished in 2006.
Melbourne and Metropolitan Board of Words detailed plan 1895 shows as `Malting House' on similar plan with pitched row from Sturt Street leading to small, pitched yard.

Malthouse website, 2017.

OUR HISTORY

We are supported by a vibrant history spanning four decades. It has been 40 years since Founding Director, Carrillo Gantner, formed the Hoopla Theatre Foundation in 1976, which later became Playbox Theatre Company; 30 years since the Malthouse building was converted into an agile and contemporary theatre complex; and 12 years since Playbox was re-imagined as Malthouse Theatre by Michael Kantor in 2004.

In 1986, Carlton and United Breweries gifted the historic Malthouse building at 113 Sturt Street, Southbank, to the State Government of Victoria to be developed as the new home of Playbox. Rebranded as The Coopers Malthouse in 2014, the building comprises two theatre spaces, the 500-seat Merlyn theatre and 180-seat Beckett Theatre; the Tower space; rehearsal rooms and offices; the theatre bar and café; and a bespoke workshop.

From Playbox to Malthouse Theatre, our Company has consistently been a counterpoint to the mainstream. We have provided theatre-makers with the freedom to create adventurous, daring work; and to experiment and to take great artistic risks. These remain key tenets of Malthouse Theatre's core values and mission today.

The impact of Malthouse Theatre's 40 years on the Melbourne arts and culture community, and on our broader artistic identity, is substantial. We have created a unique, recognisable theatre making style that rebels against the traditional limitations of the discipline and resonates locally, nationally and globally.

http://malthousetheatre.com.au/about-us/about-malthouse-theatre

FORMER YORKSHIRE BREWERY CMP
Lovell Chen: 105
See comparative analysis.

4.4.3 Barrett Burston Maltings, 33-45 Gibdon Street, Burnley
Originally known as the Terry's Burnley Brewery before becoming the Barrett & Burston Maltings, this complex consists of a brewery, malt house and concrete silos and was established in 1892. The silos were constructed in the 1930s and their original capping is unusually, still intact. They are the earliest examples examined here. The silos with their distinctive capping form a notable element in the local landscape – one of a number of silos which were previously common in the area. The Barrett Burston Maltings operated from a number of sites in Richmond, including latterly the Daly Bros. Maltings site, in Abinger Street, Richmond. Barrett Burston Maltings continues to operate today with malt plants located also in NSW and Queensland.

State Library of Victoria
Picture: Exterior, Phoenix Hotel, 82 Flinders Street, Melbourne, and portion of Barrett Brothers Malt house, 84 Flinders Street, Melbourne

Author/Creator: Fowler, Lyle 1891-1969 photographer.
Author/Creator: Commercial Photographic Co., photographer.
Cite as: Harold Paynting Collection, State Library of Victoria.
Date created: ca.1956

Trove
Major-General James Burston
A plaque commemorates Major-General James Burston who commanded the Seventh Infantry Brigade at Gallipoli during World War I, and was a businessman in Victoria. His father, Samuel Burston, bought the maltings of J. Gough & Sons in Flinders Street, trading as Samuel Burston & Co. Although he had no previous experience as a maltster, he became one of the leading innovators in the trade. After a visit to Europe in the early 1880s, he rebuilt the Flinders Street Malthouse, using the new Saladin or pneumatic process for making malt. The product proved a success and he was soon exporting it to all the colonies. James joined the business at 14. In the years preceding his father's death in 1886 he ran the business with his younger brother George William (1859-1924). It became a limited-liability company in 1890, with James as managing director.

After a disastrous fire the factory was rebuilt in 1892. Later the firm took over the maltings of the Victoria Brewery Co. and, in 1912, merged with Barrett Bros, its chief competitor, to form Barrett Bros. and Burston Co. Pty Ltd with James as one of its four original directors. Samuel Burston and Co. Ltd remained separate. James Burston's chief interest outside the business was the Victorian Volunteers. He joined as a private in 1873, was commissioned lieutenant in 1879, and promoted captain in the Second Infantry Battalion in 1885, major in 1889 and lieutenant-colonel in 1895. Burston's battalion won the Brassey marching and firing competition four times, and in 1897 he represented Victoria at the Diamond Jubilee celebrations in London.

While in England, he attended a course at Aldershot at his own expense. In 1908 he was appointed staff officer to the officer commanding the Victoria Field Force. In 1900 he was elected unopposed to the Melbourne City Council, serving as lord mayor in 1908-1909 and 1909-1910. His concerns were the city finances, the beautification of the Yarra and the public gardens, the problem of dusty streets, and the memorial to King Edward VII.

He retired from the council in 1912. When World War I broke out, Burston, who had twice been on the unattached list and was now 58, resumed active duty and was made chairman of the Officers' Selection Committee, September 1914 to April 1915. He was then appointed to the Australian Imperial Force to command the Seventh Infantry Brigade, which embarked on 2 June 1915 and arrived at Port Said on 30 June. He reached Gallipoli in September, where the brigade was stationed at Chalac Dere and the Apex. Despite his determined efforts the physical conditions proved too much for his health and at the end of October he was appointed officer-in-charge of reinforcements at Mudros, commanding 15,000 men at an inspection by Lord Kitchener. In February 1916 Burston went to London on special leave before returning to Australia where he was promoted to honorary brigadier general and placed on the reserve of officers in September. He retired in January 1920 with the honorary rank of major general.

Burston was president of the Melbourne Permanent Building Society and vice-president of the Universal Permanent Building and Investment Society, which were later amalgamated through his efforts. He was, for some years, chairman of the Bank of Victoria.

Mahlstedt & Son, Fire Insurance Maps
Map 9, 1928, shows as masonry-3 level, Barrett Bros. Barley Store, with single-storey corrugated iron clad stores to the north, east and south. Four roof vents are indicated on west and east main wings.

1950s-1960s
shows as masonry-3 level Barrett Bros. & Burston Maltsters' with minor single-storey corrugated iron clad stores to the east and south plus a three-level brick addition to the southeast. A one-storey masonry engineering shop was located on Dodds Street, and the new offices shown along with six steel malt bins to the east of them.

State Library of Victoria

Air-spy aerial images 1950s show Sturt Street roof altered but with original form on Dodds Street wing, along with three roof monitor vents. Earlier images show both roof forms.

Wikipedia
Malt House
A malt house, or maltings, is a building where cereal grain is converted into malt by soaking it in water, allowing it to sprout and then drying it to stop further growth. The malt is used in brewing beer, whisky and in certain foods. The traditional malt house was largely phased out during the 20th century in favour of more mechanised production. Many malt houses have been converted to other uses, such as Snape Maltings which is now a concert hall...During the 19th century many small breweries disappeared. Improved techniques allowed larger breweries and specialist maltsters to build their own maltings and operate year round. These were often housed in multi-storey buildings. It was also more efficient to transport malt than barley to the brewery, so many large breweries set up their own maltings near railways in the barley growing districts of eastern England.

Towards the end of the 19th century, pneumatic malting was introduced, in which the barley is aerated and the temperature carefully controlled, accelerating the germination. Large malting floors were no longer necessary, but power consumption was high, so floor malting held on well into the 20th century. Only a handful of traditional malting floors are still in use.

https://en.wikipedia.org/wiki/Malt_house

Recommendations

Revise Heritage Places Inventory and Heritage Overlay Schedule to show current street address.

Apply external paint controls with policy to reintroduce and maintain original finishes and colour schemes.

Apply internal alteration controls to original timber lining and fittings, and cast iron post and wrought iron beams internal structures.

Amend mapping for HO390 so that it covers the significant buildings. (The existing heritage overlay map shows the overlay on the block to the north in error.)