

HERITAGE ASSESSMENT: 1-5 The Avenue, Ocean Grove

The following assessment has been carried out as a result of community interest in the property and from a Planning Permit application lodged with the City of Greater Geelong seeking to redevelop the site. It has been prepared in accordance with the *Australia ICOMOS Burra Charter*, together with the Criteria for Assessment of the Register of the National Estate that is prescribed in the *Victoria Planning Provisions (VPP): Applying the Heritage Overlay* prepared by the Department of Infrastructure. Both documents are attached. This assessment has also been made with reference to the *Local Government Heritage Guidelines* prepared by the Department of Planning & Housing, State Government of Victoria, April 1991, which is referenced in the State Planning Policy Framework (SPPF) Clause 15.11-2.

1.0 History

The site at 1-5 The Avenue, Ocean Grove, is identified as Block 4, Allotment 22, Lots D308-310 in the 1888-89 Shire of Bellarine Valuation and Rates Books, and Plan of Subdivision No. 1857.¹ William Henry Bonsey, Police Magistrate of Geelong, was the first crown land purchaser of the 629-acre allotment 22.² In 1887 Charles Henry James and James Grigg purchased allotment 22 in 1887 and subdivided it as the "private" Ocean Grove Estate.³

The 1888-89 Valuation Books show a group of 7 vacant allotments, D307-313, owned by Grigg & Kimberley, the estate agents handling the sale of Ocean Grove land. A line drawn through this entry signified that the land had been sold or the land was consolidated under another entry for the same owner. In the 1890s, once a house was built on land in the Ocean Grove Estate, the lot number did not appear on the entry in the Valuation Books. Lots D307-313 did not appear again in the Valuation Books for the 1890s, which infers that a house may have been built on the land in this time.⁴

The first entry for Thomas Hawkes, merchant, appears in 1894-95 when he is shown as the occupier of a house owned by William Pride, NAV £10 (location of this house is unknown). From 1895-96 through to 1897-98, Thomas Hawkes is shown as both owner and occupier of one house, NAV £10, and another house and allotments, NAV £25. By 1917-18, there were multiple land only entries for Tom Hawkes and one entry with house, including 6 allotments D308-313, NAV £30. This appears to be the same house and land as the 1895-96 entry valued at £25.⁵

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- 1 Shire of Bellarine Valuation Books, 1888-89, 1889-90, 1890-91, 1893-94, 1894-95, 1895-96, 1896-97, 1897-98, 1917-18, 1932-33, 1933-34.
 - 2 Map 'Parish of Bellarine, County of Grant', Bellarine Historical Society Map Collection.
 - 3 Zada, S., *Ocean Grove History Murals*, Bellarine On-Line, Ocean Grove, 1999, panel 1c.
 - 4 Shire of Bellarine Valuation Books.
Zada, *op. cit.*
 - 5 Shire of Bellarine Valuation Books.

Thomas Hawkes and his brother Frederick owned and operated Hawkes Bros., hardware merchants of Geelong, since 1854. Frederick died early in the partnership, and Thomas died 26 November 1894. Thomas' son, Thomas Henry Southam Hawkes became a partner in the firm in 1893 and became sole proprietor following his father's death. Thomas Henry Southam Hawkes was the owner of the property in Ocean Grove.⁶

The Hawkes Bros. annual picnics were held at Mr. Thos. Hawkes' "private residence, Ocean Grove". These picnics were reported in the *Geelong Advertiser* in 1897 and 1899, and the *Australasian Hardware and Machinery* journal in 1904.⁷

The Hawkes' residence at Ocean Grove was called "Imbool", and descendants have used the name for at least two other homes in the region. The house built in c.1894 was a Late Victorian/Edwardian styled dwelling constructed of weatherboards with a galvanised corrugated iron roof (Figures 1-2). It had a recessive hipped roof form, together with a projecting gable and verandah at the side that was adorned with decorative cast iron valances and brackets. The Hawkes' had a jetty and boat on the river and owned land from "Imbool" down to the riverbank.⁸

In c.1918, "Imbool" was altered and extended (Figures 3-5). This work included a single storey side addition that had a projecting bay window, together with a diagonal window at the corner. The decorative cast iron verandah details were removed and replaced with curved solid timber valances and the verandah was supported by plain square timber posts. There were commanding views of the Barwon River, ocean and the Bluff at that time (Figure 6)

Valuation books for 1932-33 list multiple allotments in this area in the name of Mrs. Leila Hawkes, widow of Thomas Henry Southam Hawkes.⁹ Thomas Hawkes died in Japan in the earthquakes of 1 September 1923. His estate was left to his widow and two sons, Tom Bailey Hawkes and Jack Bailey Hawkes.¹⁰

Jack Bailey Hawkes was a champion tennis player. He "won the Australian Open in 1926, reached the Wimbledon doubles final in 1928, and played Davis Cup between 1921 and 1925".¹¹ Jack was born in 1899 and:

the family spent much of the summer at their other house, 'Imbool', on the ridge overlooking the Barwon estuary at Ocean Grove. On the level ground behind 'Imbool' was the

6 'Jubilee of a Victorian Firm', *Australasian Hardware and Machinery*, 2 May 1904, p. 152.

Obituary, *The Australasian Ironmonger*, vol. 9 no. 12, 1 Dec 1894, p. 374.

7 *Geelong Advertiser*, 27 September 1897, 30 October 1899.

'Jubilee of a Victorian Firm', *op. cit.*

8 Interviews by Susie Zada with Mrs. Elspeth Collins and Mrs. Sue Richardson, granddaughters of Thomas Henry Southam Hawkes, 2002.

9 Shire of Bellarine Valuation Books.

10 *Geelong Advertiser*, 3 April 1924.

11 *Age*, 2 October 1982, Saturday Extra p. 5.

family's asphalt tennis court. [...] On the court at 'Imbool', Russell Keays polished young Jack Hawkes's strokes and schooled him in tactics, in what responses to make, when to use spin, when to lob, how to use his service most effectively.¹²

Mrs. Leila Hawkes was listed as the owner of 'Imbool' in 1932-33, however her name was crossed out and replaced with that of Miss Gladys Bell, "Cintra" 432 St. Kilda Road, Melbourne.

It appears that in 1933-34, Miss (Margaret) Gladys Bell demolished the front part of the original house and replaced it with a two-storey residence, which she called "Broome Cottage". At this time the NAV of the property had increased to £75,¹³ although these sections have subsequently been greatly altered. She apparently kept the old kitchen and maids' quarters at the rear.¹⁴ Although the architect for the new house has not been ascertained, there were a number of Melbourne architects working on similarly styled and scaled properties in the 1930s (see Comparative Analysis for further details). While not substantiated with documentary evidence, one particular architect that may have been involved is Robert Bell Hamilton (1892-1948). According to Peter Cuffley in *Australian Houses of the Twenties and Thirties*, 'he [Hamilton] could design very practical bungalows, elaborate Tudoresque fantasies and perfectly formal Georgian or Mediterranean style houses.'¹⁵ He designed the only other known large interwar house in Ocean Grove known as "Kingston" in c.1929 for Thomas McKellar,¹⁶ together with the Barwon Heads Golf Clubhouse in 1923 in partnership with F.L. Klingender.¹⁷ Furthermore, Hamilton's mother was Jane Napier Bell, but any family connection with Gladys Bell has not been determined.

The "Broome Cottage" property including the tennis court are shown on an aerial photograph of Ocean Grove in May 1935 and Miss G. Bell appeared as a resident of Ocean Grove in the 1939 Directory.¹⁸ At this time there were only 22 properties listed in the Sands and McDougall Directory for Ocean Grove, and one property was the State School and two others included the large accommodation buildings (Ocean Grove House, formerly known as the Ocean Grove Coffee Palace, and Embla House, also known as Mafeking House).

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- 12 Smith, G.K., *The Sweet Spot : One Hundred Years of Life and Tennis in Geelong*, Hyland House Publishing, Melbourne, 1982, pp. 79-82.
- 13 Shire of Bellarine Valuation Books.
- 14 Interviews by Susie Zada and Jamie Solo, with Mrs. Jean Hose, long-term resident and neighbour of Hawkes family and Miss Gladys Bell, 1990s.
Interview by Susie Zada, with Mrs. Rosemary Adams, cousin of Miss Gladys Bell, 2002.
- 15 P. Cuffley, *Australian Houses of the Twenties and Thirties*, The Five Mile Press Ltd, Noble Park, 1989, p.84.
- 16 Huddle, Howe, Lewis & Francis, Bellarine Heritage Study, prepared for the City of Greater Geelong, 1996, and S. Zada, President, Bellarine Historical Society, based on Sands & McDougall Directory, 1939.
- 17 Authentic Heritage Services Pty Ltd, Greater Geelong Outer Areas Heritage Study, prepared for the City of Greater Geelong, 2000
- 18 Aerial photo of Ocean Grove, 29 May 1935, Ref: 7777 Map 3477. J55-9/867, Zada collection. Sands & McDougall Directory, 1939.

Miss Bell was a well-known identity in Ocean Grove. She lived an extravagant lifestyle, and frequently travelled abroad. She was a member of the Bell and Russell families of Leigh and Shelford. According to Stephanie Kihlstrom, a descendant of the Bell family, Miss Bell 'lived at the Windsor Hotel, Melbourne, for a while. Many family stories are told of her extravagance, including a taxi trip from New York to Mexico, or something like that.'¹⁹ She donated the first boat for the Ocean Grove Surf Life Saving Club, and that boat and the second surfboat were named "Gladys Bell" and "Gladys Bell II".²⁰ Miss Bell sold the house in 1954 to her cousin, Mrs. Rosemary Adams and her husband Geoffrey Croker Adams. Mr. Adams was the owner and editor of the Colac Herald and the author of "Barwon Heads Golf Club 1907-1973".²¹ The Adams appear to have carried out a single storey extension in the 1960s.²²

When "Broome Cottage" was auctioned on 31 January 1977 (Figure 7), it was described as "Approximately 53 squares (493 square metres), having 12 main rooms and beautifully appointed. Lots D308-312 were included in the sale."²³

2.0 Description

The house at 1-5 The Avenue, Ocean Grove, is set on a contextually large and elevated site at the corner of The Avenue and Newcomb Street and has commanding views to the Barwon River estuary and Barwon Heads. There are surviving mature cypress trees to the west that appear to reflect part of the early landscaping, and some are in poor condition. The remaining grounds appear to reflect early developments, with open grassed areas, rock walls, other trees and planting, perimeter garden beds, paths and drive, and contribute to the character of the property.

The asymmetrical, horizontal timber weatherboard, interwar eclectic Georgian Revival styled house is characterised by projecting and receding early two storey hipped roof forms, together with rear single storey hipped and jerkin head wings. These roof forms are clad in terra cotta tiles, typical for interwar eclectic Georgian and Mission Revival styled and Bungalow designs. A number of early, elongated and streamlined rendered brick chimneys adorn the roofline. Broad overhangs with timber lining boards are features of the eaves. The timber framed double hung windows (both the small and large paned windows, and the slightly projecting boxed windows on the south façade of the southern single storey wing) are also early, and the vertical boarded timber shutters on the upper floor eastern windows (following a nautical theme with their incised central motifs) may also be early.²⁴

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- 19 S. Kihlstrom to S. Zada, 18 January 2003.
20 Ocean Grove Surf Life Saving Club history web site : <http://www.zades.com.au/bellhs/ogslsc.html>
21 Interviews, Mrs. Rosemary Adams.
22 Personal comment from current owners, 13 January 2003.
23 Auction brochure, Auctioneers – Bodey, Wilson, McKewan, 31 January 1977, "Ocean Grove Documents" Bellarine Historical Society.
24 These timber shutters are shown on the 1977 Auction notice, but whether they were introduced after the 1930s is unclear.

Other early features of the design include the projecting single storey hipped and gabled entrance porch to the east and the two storey verandah and balcony to the south. The east porch is supported by round and square Tuscan columns, and there is a slightly projecting central gablet. Together with the painted weatherboard construction, these features also have an affinity with American Colonial Revival design. The sides of the porch have decorative fretwork screens and purpose-built timber seating with solid curved timber ends.²⁵ The square timber coffered porch ceiling is another early feature. Beyond the porch is the central early timber framed entrance doorway and decorative sidelights. The timber framed and glazed oval windows flanking the entrance are also early. The southern two storey verandah and balcony (possibly a sleep out originally) has been glazed in on the upper floor (prior to 1977), but the ground floor has early square timber Tuscan pilasters forming three bays with multi-paned timber framed windows flanking a central timber and multi-paned double door opening. Narrow sidelights between closely spaced pilasters accentuate the corners. Surmounting the verandah transom lights is a timber entablature-like section adorned with a small dentillated band.

Internally, the layout of the two storey section is also highly reflective of the 1930s design with its substantial central entrance and stair hall, with the living, dining and passages flowing from it. The layout of the upper floor bedroom spaces also appears to be intact. Considerable alterations have been made to the rear and side single storey interiors, although the moulded timber door architraves, high timber skirtings and skirting blocks may suggest some very limited legacy of the original 1890s house. These features and spaces have little integrity given the substantial changes.

Of particular interest is the large and elaborate entrance and stair hall that reflects the affluence of the owner in the 1930s. The scale, design, elaboration and detailing is unusual for an interwar regional house near Geelong. The arched opening from the vestibule is supported by round timber Doric columns in-antis with early moulded timber architraves, with the ornamental timber staircase rising above. Other intact features include the elaborate fireplace with panelled timber surrounds and tapestry/clinker brick rectangular fireplace and hearth. The panelled timber dados and square coffered timber ceiling, together with the large single panelled stained timber doors represent other early features. Some of these features are also evident in the adjacent rooms, including the doors and fireplaces, and also the windows. Of special interest are the early tiled bathrooms, with early fittings and fixtures.

3.0 Condition & Integrity

Externally, the house at 1-5 The Avenue appears to be in fair condition. There are areas of deterioration in the timber weatherboards, window frames and sills, as well as the timber fascias, typical for a dwelling of the 1930s era. Overall, apart from some minor alterations and additions (including the rear single storey addition of the 1960s), the house

25 The timber seating and especially the solid curved timber ends appear in the auction notice of 1977. However, the owner claims that the seating has been introduced in more recent times.

appears to be largely intact from the 1930s era. Nothing of the original 1890s exterior can be discerned from the inspection. The interior spatial layout of the 1930s two storey section also appears to be intact, as are several architectural details in the main spaces, and the bathrooms.

4.0 Comparative Analysis

4.1 Contextual Background

The ensuing years after the First World War in the 1920s and 1930s witnessed new developments in architectural design and philosophy that were subject to a complex pattern of influences. One well-established and influential movement was the English Arts and Crafts Movement advocated by William Morris from the 1860s, whereby architects needed to be "truthful to the materials used", necessitating the incorporation of picturesque designs often with rustic and/or well finished timber details, fireplaces, window bays and other homely features. The complex architectural influences emanated from several places, but especially from the Arts and Crafts "Garden City" architecture in Britain, American Colonial and Californian Bungalow design, Spanish Mission Revival architecture of the U.S.A., and from Colonial Georgian buildings in N.S.W. and Tasmania.

Of particular relevance to the property at 1-5 The Avenue, Ocean Grove, however, appears to have been the influences of Californian Mission Revival, American Colonial, English Domestic Classical Revival and Australian Georgian Revival architecture of the 1920s.

The Spanish Mission style underwent a revival from the 1920s.²⁶ Its appeal related to the similar climatic and lifestyle conditions of Australia and southern California. There, the early Mission architecture had been revived in hotel and residential designs with considerable reverence.

As Ruth Daniell in *The Early Canberra House* states:

The appeal of Spanish Revival styles, translated into an Australian context, was immediate. Australian architects were looking for models from climates similar to Australia and they enthusiastically borrowed or reinterpreted some of the language of Spanish Revival style ... The appeal to the public was in the evocation of desirable lifestyle of sunshine, fun and relaxed outdoor living.²⁷

Professor Leslie Wilkinson was one of the advocates for an Australian version of the Spanish Mission, arguing that European models should be overlooked for an architectural language more appropriate to the Australian climate.²⁸ This architectural and climatic responsiveness was

26 D. Rowe, 'Building a National Image: The Architecture of John Smith Murdoch, Australia's First Commonwealth Government Architect', PhD (Architecture) Thesis, Deakin University, 1997. See also J. Clare, 'The post-Federation house in Melbourne: Bungalow and Vernacular Revival styles 1900-1930', Research Report, Faculty of Architecture and Planning, University of Melbourne, 1984.

27 R. Daniell, 'Imported Styles' in P. Freeman (ed.), *The Early Canberra House: Living Canberra 1911-1933*, The Federal Capital Federal Press of Australia Pty Ltd, Fyshwick, 1996, p.97.

28 D. Wilkinson, 'Domestic Architecture' in *Leslie Wilkinson: A Practical Idealist*, Valadon Publishing, Woollahra, 1982, pp.31-32.

supported by another leading Australian architect, Hardy Wilson. However, he argued for a return to Colonial Georgian architecture and in 1919 he exhibited several drawings on the subject and produced a publication for the Royal Victorian Institute of Architects Journal.²⁹ Peter Cuffley provides a brief statement on the architectural design and details that included Wilkinson's and Wilson's influences, which can also be clearly seen (in a localised way) at 1-5 The Avenue:

Through the influence of Hardy Wilson and Professor Leslie Wilkinson, a particular style of house became more common. Its plain surfaces of brickwork were bagged or stuccoed and then given a white or soft pinkish-cream wash. Windows displayed the pleasing small-paned geometry of the Georgian Age and were flanked by louvred shutters painted an apple green or soft blue-green. Roofs were simple gables or hips, usually clad with terracotta shingles and sometimes were tiles. Doorways were welcoming and yet quietly formal. Traditional sidelights and a fanlight presented an opportunity for a pattern of glazing bars in the old Georgian manner. Tuscan columns, slim and tall for verandahs and porches, solid and forthright for arcaded loggias, were formal without being fussy ... Stone-flagged terraces and paths were edged with alyssum, candytuft, verbena, viscaria and Phlox drummondii. Flag irises, lavender, heliotrope and red China roses occupied the garden beds while hydrangeas or plumbago provided the background. Olive trees and jacarandas created dappled sunlight patterns on lawns, garden beds and stone paving, wisteria climbed garden walls and spread across pergolas. Hedges of plumbago, olive, privet or laurel bordered and divided. Tall column cypresses contrasted with the deciduous trees, and in some places, eucalypts and angophoras opposed the classic simplicity of the architecture.³⁰

Another important influence on the interwar Georgian Revival in Australia was America's rediscovery of its colonial past. From 1927, the restoration and rebuilding of Colonial Williamsburg, the former capital of Virginia, gave further impetus towards a revival of colonial styles there.³¹ From the early 20th century, articles on the subject and examples of restorations and recent work featured in magazines and journals. Significantly, it was these types of influences that affected Australian architects, as Cuffley explains:

One of the important effects of this revival was to reassure Australians that our local tradition of using painted weatherboards was acceptable and could even be fashionable.³²

In addition to America's rediscovery of its Colonial past, was England's domestic revival in the second half of the 19th and early 20th centuries,

29 Rowe, *op.cit.*, p.181.

30 Cuffley, *op.cit.*, pp.75-76.

31 *Ibid.*, p.84.

32 *Ibid.*

as interpreted through its Arts and Crafts architects including C.F.A. Voysey, Richard Norman Shaw and Edwin Lutyens. They advocated architecture of 'simplicity, structural honesty, national or regional character with traditional local buildings, and originality blended with tradition in design.'³³ The influential work of Lutyens, for example, also included a domestic Classical style.

Most of the substantial examples of eclectic interwar Georgian and Mission Revival houses of the 1920s were the preserve of the upper-middle classes and the wealthy elite.³⁴ Grand mansions overlooking picturesque scenery were designed in Sydney's favoured locations, including Double Bay, Point Piper, Rose Bay, Woollahra and Vaucluse.³⁵ The property at 1-5 The Avenue, Ocean Grove, followed suit with its picturesque, elevated location.

In Melbourne, architects who became known for their combinations of Georgian and Mission Revival, American Colonial Revival, Arts and Crafts and Bungalow houses in the 1920s and 1930s were Rodney Alsop, F.L. Kingender, Robert Bell Hamilton, Marcus Martin, Leighton Irwin, John Newtown and Percy Meldrum, most of whom belonged to the T Square Club.³⁶

4.2 Other substantial eclectic Georgian and/or Mission Revival Houses in Victoria

- "Summerlease", near Frankston, designed by Percy Meldrum in 1930 for Mr and Mrs Norman Trener.³⁷ According to Cuffley, this house was designed on an American Colonial style and constructed in timber weatherboards. It had a simple gable roof, small paned sash windows with green shutters, and a front porch that incorporated slim, fluted columns in pairs on each side. In 1938, the *Art in Australia* magazine commented that "Summerlease" showed 'what a beautiful material weatherboard is in the hands of a capable designer.'
- "Cruden Farm", Langwarrin, designed by Desbrowe Annear in the late 1930s for [Sir] Keith and [Dame] Elizabeth Murdoch.³⁸ The two storey Georgian Revival house weatherboard house with gabled and hipped roofs was designed over and around an existing single storey cottage. It featured a portico supported by tapered columns of white painted timber which were the height of the full two storeys.
- "White Lodge", designed by Percy Meldrum in 1937 for Mrs Scott-Scott at Frankston.³⁹ This Georgian Revival house was constructed with a brick ground floor and pine weatherboards for the first floor.

33 A. Service, *Edwardian Architecture and Its Origins*, The Architectural Press, London, 1975, pp.3-5, & P. Davey, *Arts and Crafts Architecture*, Phaidon Press, London, 1995, pp.60-63.

34 Cuffley, *op.cit.*, p.78.

35 *Ibid.*

36 *Ibid.*

37 *Ibid.*, p.85.

38 *Ibid.*

39 *Ibid.*, p.86.

The simple roof of gables was constructed of old slates in tones of grey and blues. The garden walls were of the local brown stone.

- There are a range of substantial interwar houses in Ballarat that are of similar design characteristics, scale and quality as the house at 1-5 The Avenue. However, the Ballarat houses in Sturt and Crocker Streets are predominantly constructed of rendered or stuccoed brick, or face brick.

4.3 Some other substantial interwar regional buildings in the Geelong district

- "Kingston", 65 Tuckfield Street, Ocean Grove, designed by Robert Bell Hamilton in c.1929 in an interwar Old English style.⁴⁰ The house has steeply pitched intersecting gabled roof forms clad in terra cotta tiles, with brick wall construction. There is a central single storey flat roofed verandah on the west elevation forming the entrance, and the building features four tall brick chimneys and timber framed and multi paned casement windows. This property is listed as being of Local individual heritage significance in the Greater Geelong Planning Scheme (HO1608);
- Barwon Heads Golf Club House, Golf Links Road, Barwon Heads, initially designed in 1923 by Klingender and Hamilton in an interwar Californian Bungalow style.⁴¹ The predominantly two storey, asymmetrical, horizontal and vertical weatherboard, Golf House is characterised by a dominant gable roof form that traverses the site, together with minor gables, flat two storey bay windows, flat roofed verandah porch (with balcony above) and a parapetted tapestry brick and arched entrance that project toward the street frontage. Internally the front lounge and dining room are particularly intact. They are characterised by plastered walls with exposed beams, and unpainted brick fireplaces are a feature of these rooms. This building has been assessed as being of State heritage significance and is proposed for inclusion in the Greater Geelong Planning Scheme and the Victorian Heritage Register;
- Darriwill North Homestead, Steiglitz Road, Moorabool, designed by the Geelong architects Laird and Buchan in 1925 for Mrs Agnes Hope.⁴² Additions were carried out in 1927. The single storey, asymmetrical, unpainted brick, interwar Bungalow is characterised by a dominant hipped roof form, together with minor hips and a gable that project to the side and main façade. Several original, unpainted brick chimneys adorn the roofline and wide overhangs are features of the eaves. The boxed timber framed windows are supported by timber brackets. Overall, the building is of moderate-high integrity and it has been assessed as being of Regional heritage significance and is proposed for inclusion in the Greater Geelong Planning Scheme.

40 Huddle, Howe, Lewis & Francis, Bellarine Heritage Study, prepared for the City of Greater Geelong, 1996.

41 Authentic Heritage Services Pty Ltd, op.cit.

42 Ibid.

5.0 Statement of Cultural Significance

The property at 1-5 The Avenue has significance as a substantially intact interwar eclectic Georgian Revival styled house constructed of timber weatherboards with a terra cotta tile roof. The grand scale of the building, together with its eclectic Georgian Revival design with overtones of Mission and American Colonial Revival influences, and the surrounding garden with rock walls and mature plantings, is a legacy of the affluent lifestyle of the original owner, Miss (Margaret) Gladys Bell. Built in c.1933-34, it largely replaced a smaller Late Victorian/Edwardian styled single storey house that had been constructed for the former owner, Thomas Hawkes of Hawkes Bros. merchants, Geelong, in c.1894-95. Set on an elevated and large site with commanding views to the Barwon River estuary and Barwon Heads, the substantial interwar house and its design represents an intact and rare example of an upper-middle class property in regional Victoria of the 1930s. Furthermore, it represents one of the largest private homes in Ocean Grove of the interwar period.

The house at 1-5 The Avenue is architecturally significant at a REGIONAL level (AHC Criteria D.2, E.1). It demonstrates original design qualities of an intact interwar eclectic Georgian Revival style. These qualities include the two storey hipped roof forms, together with part of the rear single storey hipped wings. Other intact or appropriate qualities include the asymmetrical and picturesque composition, horizontal timber weatherboard wall cladding, terra cotta tile roof cladding, elongated and streamlined rendered brick chimneys, broad eaves with timber linings, timber framed double hung windows (both the small and large paned windows, and the slightly projecting boxed windows on the south façade of the southern single storey wing), vertical boarded timber shutters on the upper floor eastern windows, single storey hipped and gabled entrance porch supported by round and square Tuscan and Doric columns with a slightly projecting central gable, decorative fretwork porch screens and purpose-built timber seating, square timber coffered porch ceiling, central timber framed entrance doorway and decorative sidelights, timber framed and glazed oval windows flanking the entrance, southern two storey verandah and balcony with square timber Tuscan pilasters forming three bays with multi-paned timber framed ground floor windows flanking a central timber and multi-paned double door opening, narrow sidelights between closely spaced pilasters at the corners, and the timber entablature adorned with a small dentillated band. Internally, the layout, timber detailing (roof, dados, fireplace surrounds, staircase, doors and architraves) contributes to the significance, of the place, as does the intact bathrooms with fittings and fixtures. The surrounding gardens, plantings and rock walls are other aesthetic characteristics that contribute to the significance of the place.

The house and site at 1-5 The Avenue is historically significant at a LOCAL level (AHC Criterion H.1). They are associated with the affluent and flamboyant lifestyle of the original owner, Miss (Margaret) Gladys Bell, who instigated construction in 1933-34 and named the property

"Broome Cottage". Miss Bell belonged to the Bell and Russell families, graziers and pastoralists in the Leigh and Shelford areas. She donated generously to many community projects, including the Ocean Grove Surf Life Saving Club where she donated the first club boats named the "Gladys Bell" and the "Gladys Bell II". The original site is also historically significant for its associations with the original owner, Thomas Hawkes and family. With his brother Frederick, Thomas was owner of the well-established merchant business, Hawkes Bros. in Geelong. A well-known and prominent figure, Thomas Hawkes constructed a single storey house at 1-5 The Avenue in c.1894-95 (subsequently demolished). Named "Imbool", the property was the location for many Hawkes family picnics, and the tennis court (which no longer survives and the area has been subdivided) was frequently used by Jack Hawkes, Davis Cup tennis player between 1921 and 1925, as well as other national and international tennis players.

Overall, the property at 1-5 The Avenue is of REGIONAL significance.

6.0 Recommendation

It is recommended that an amendment to the Greater Geelong Planning Scheme be prepared that introduces a heritage overlay over the site and be included in the schedule to the heritage overlay pursuant to Clause 43.01 Heritage Overlay of the said planning scheme.

Definitions for Levels of Cultural Significance

The definitions for each significance value are:

National

Places that are considered significant to the nation.

They meet the Criteria of the Register of the National Estate and the Criteria of the Heritage Council of Victoria, but most importantly, these places make an outstanding contribution to Australia's cultural heritage.

State

Places that are considered significant to the State of Victoria.

They meet the Criteria of the Heritage Council of Victoria and the Criteria of the Register of the National Estate.

Regional

Places that are considered significant to the Geelong Region (within the boundaries of the City of Greater Geelong).

They meet the Criteria of the Register of the National Estate.

Local

Places that are considered significant to a local area (whether individually significant or as a contributor to the urban character and/or heritage value of the area).

They meet the Criteria of the Register of the National Estate.

Contributory

Representative places that contribute to the significance of a heritage precinct (heritage area). Through restoration or reconstruction they may be brought back to a condition that enables the place to achieve individual cultural significance.

As part of the supporting background to the heritage precinct, these places meet the Criteria of the Register of the National Estate.



Figure 1: "Imbool", 1-5 The Avenue, Ocean Grove, c. 1905.
Source: S. Richardson, Newtown.



Figure 2: "Imbool", 1-5 The Avenue, Ocean Grove, c.1905.
Source: S. Richardson. Newtown



Figure 3: "Imbool", 1-5 The Avenue, Ocean Grove, c.1918, showing alterations & additions.

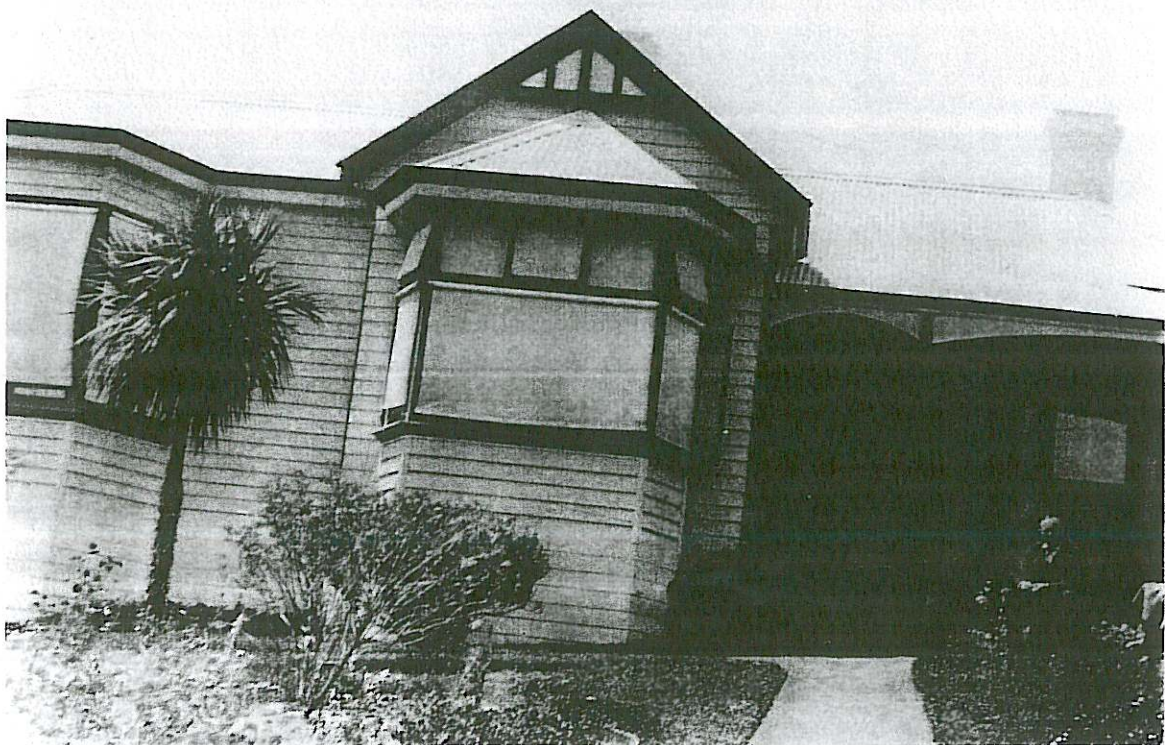


Figure 4 "Imbool", 1-5 The Avenue, Ocean Grove, c.1918, showing alterations & additions.

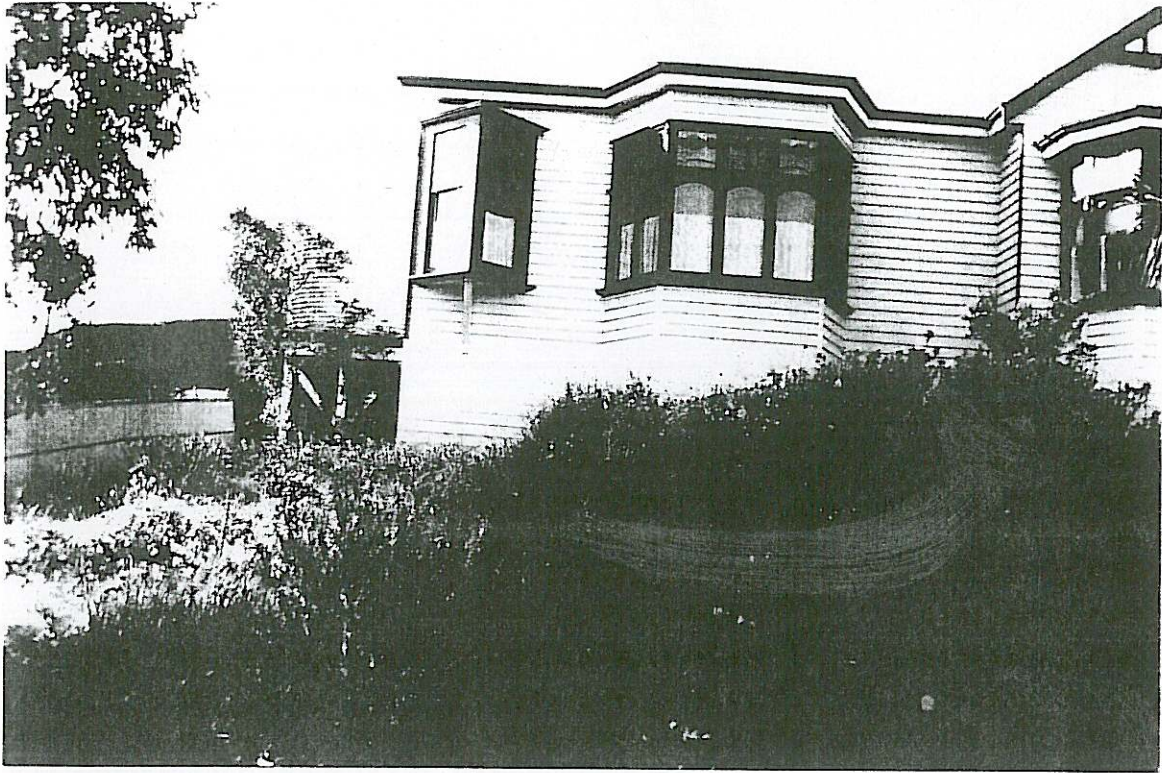


Figure 5: "Imbool", 1-5 The Avenue, Ocean Grove, c.1918, showing alterations & additions.
Source: S. Richardson, Newtown.

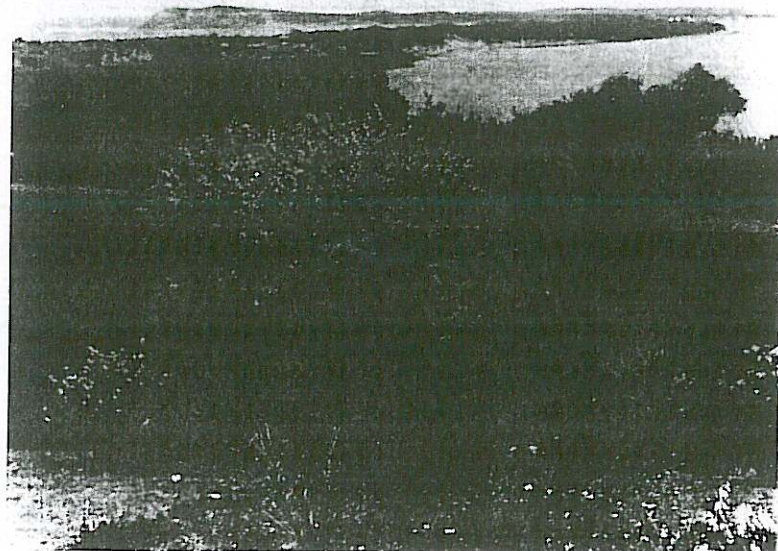


Figure 6: View of the Barwon River, ocean and the Bluff from "Imbool", 1-5 The Avenue, Ocean Grove, c.1918.
Source: S. Richardson, Newtown.

AUCTION



"BROOME COTTAGE" 2 Powell St. West, Ocean Grove
on the property

Monday, January 31, '77
at 11.30 a.m.

Auctioneers—



BODEY, WILSON, McKEWAN

MEMBERS REAL ESTATE & STOCK INSTITUTE OF VICTORIA

77 GHERINGHAP STREET, GEELONG. 3220

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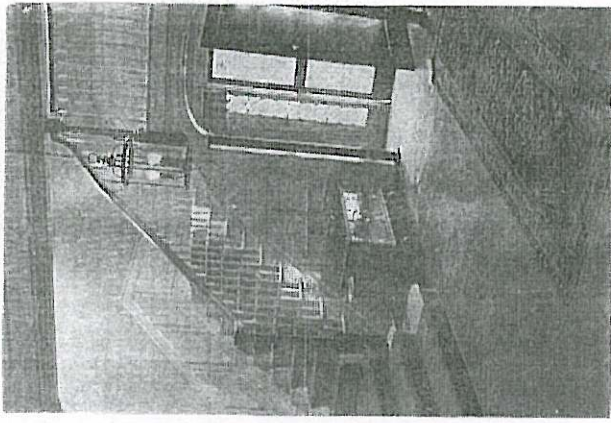
BROOME COTTAGE WESTERLY ASPECT

THIS STately HOUSE CALLED "BROOME COTTAGE" IS OF TWO STOREYS, SET ON LAND OF NEARLY AN ACRE WHICH COMMANDS THE FINEST VIEWS FROM OCEAN GROVE OF THE RIVER ESTUARY AND OCEAN.

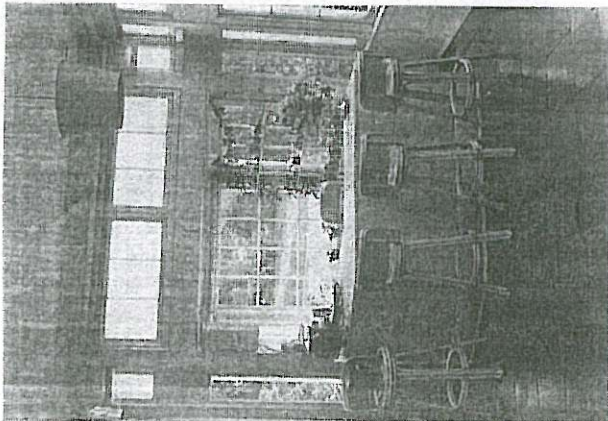
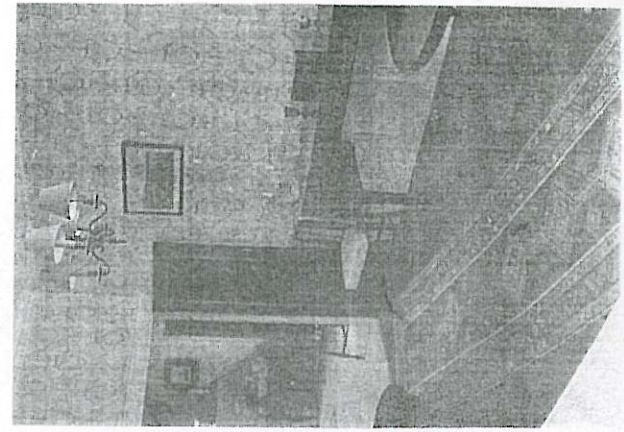
The house is approximately 53 squares (493 square metres), having 12 main rooms and beautifully appointed.

FEATURES

- ★ Large entrance hall with imposing staircase and fire place.
- ★ Sitting room of character.
- ★ A sun room with built-in bar and stone paved floor.
- ★ Comfortable study.
- ★ Separate dining room of ample proportions.
- ★ Main bedroom with en suite.
- ★ Two other bedrooms downstairs.
- ★ Three bedrooms, sun room upstairs, together with separate bathroom and toilet facilities.
- ★ Modern kitchen.
- ★ The central heating and hot water are provided by an efficient oil fired system.
- ★ The large stone paved patio on the west side of the house is a secluded sun trap for outdoor living.
- ★ Wine cellar and storeroom in the basement.
- ★ A garden of excellence with variety and colour which complements the setting of this house.

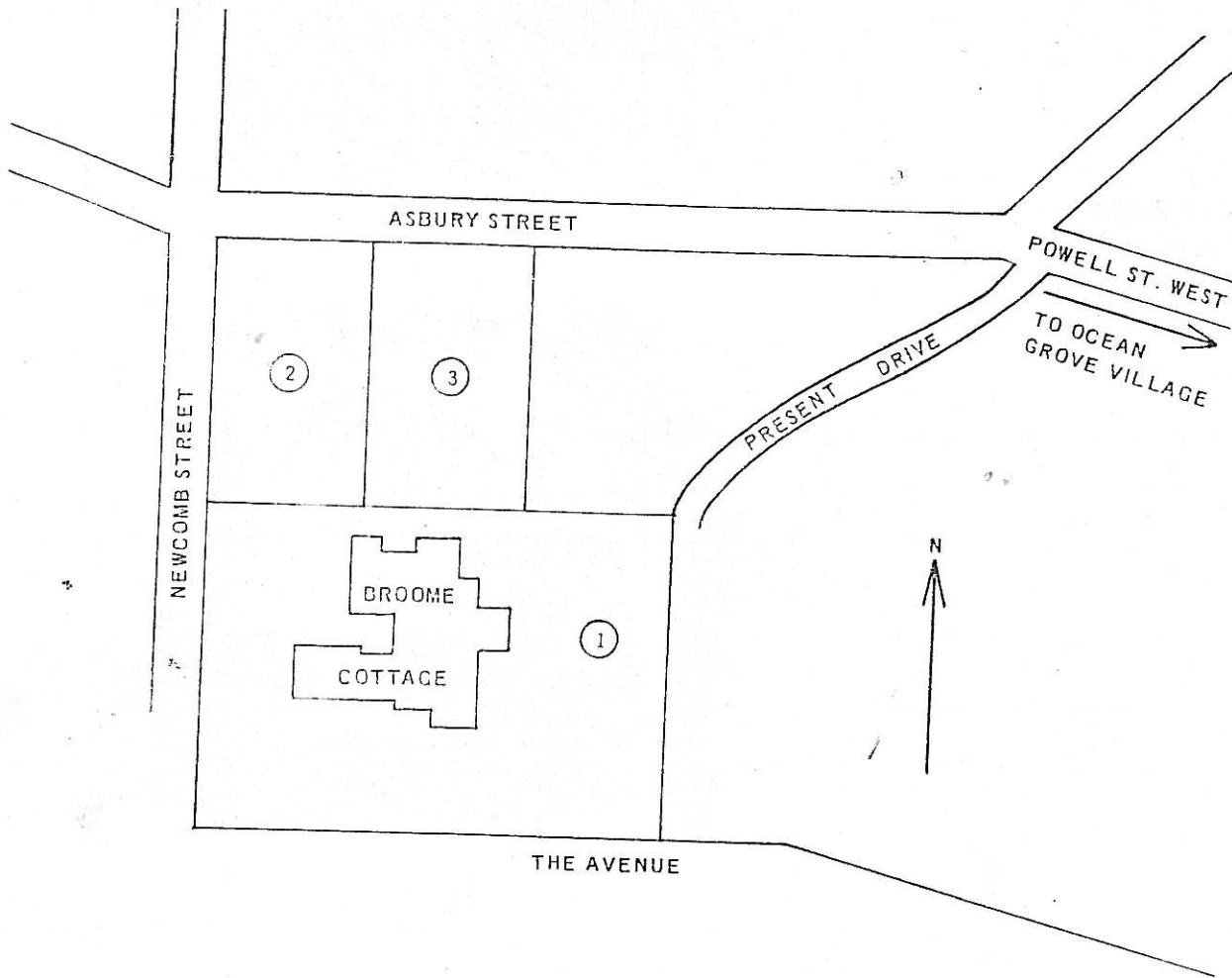


ENTRANCE HALL & STAIRWAY



THE BAR FACING EAST





TERMS OF SALE

THE PROPERTY WILL BE OFFERED INITIALLY AS A WHOLE.
 IF NOT SOLD, THE HOUSE LOT WILL BE OFFERED,
 AND IF SOLD, LOTS 2 AND 3 WILL THEN BE OFFERED SEPARATELY.
 (See plan above)

THE TERMS OF SALE ARE AS FOLLOWS :—

Cash — 10% deposit on signing the Contract.
 Balance within 120 days.
 Or Vendor's Terms (Defined at date of Sale).

INSPECTIONS :

By appointment through the Agents (and on specific open days
 to be decided.)



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The Burra Charter

(The Australia ICOMOS Charter for Places of Cultural Significance)

Preamble

Considering the International Charter for the Conservation and Restoration of Monuments and Sites (Venice 1964), and the Resolutions of the 5th General Assembly of the International Council on Monuments and Sites (ICOMOS) (Moscow 1978), the Burra Charter was adopted by Australia ICOMOS (the Australian National Committee of ICOMOS) on 19 August 1979 at Burra, South Australia. Revisions were adopted on 23 February 1981, 23 April 1988 and 26 November 1999.

The Burra Charter provides guidance for the conservation and management of places of cultural significance (cultural heritage places), and is based on the knowledge and experience of Australia ICOMOS members.

Conservation is an integral part of the management of places of cultural significance and is an ongoing responsibility.

Who is the Charter for?

The Charter sets a standard of practice for those who provide advice, make decisions about, or undertake works to places of cultural significance, including owners, managers and custodians.

Using the Charter

The Charter should be read as a whole. Many articles are interdependent. Articles in the Conservation Principles section are often further developed in the Conservation Processes and Conservation Practice sections. Headings have been included for ease of reading but do not form part of the Charter.

The Charter is self-contained, but aspects of its use and application are further explained in the following Australia ICOMOS documents:

- Guidelines to the Burra Charter: Cultural Significance;

- Guidelines to the Burra Charter: Conservation Policy;
- Guidelines to the Burra Charter: Procedures for Undertaking Studies and Reports;
- Code on the Ethics of Coexistence in Conserving Significant Places.

What places does the Charter apply to?

The Charter can be applied to all types of places of cultural significance including natural, indigenous and historic places with cultural values.

The standards of other organisations may also be relevant. These include the Australian Natural Heritage Charter and the Draft Guidelines for the Protection, Management and Use of Aboriginal and Torres Strait Islander Cultural Heritage Places.

Why conserve?

Places of cultural significance enrich people's lives, often providing a deep and inspirational sense of connection to community and landscape, to the past and to lived experiences. They are historical records, that are important as tangible expressions of Australian identity and experience. Places of cultural significance reflect the diversity of our communities, telling us about who we are and the past that has formed us and the Australian landscape. They are irreplaceable and precious.

These places of cultural significance must be conserved for present and future generations.

The Burra Charter advocates a cautious approach to change: do as much as necessary to care for the place and to make it useable, but otherwise change it as little as possible so that its cultural significance is retained.

Articles

Article 1. Definitions

For the purposes of this Charter:

- 1.1 *Place* means site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views.
- 1.2 *Cultural significance* means aesthetic, historic, scientific, social or spiritual value for past, present or future generations.
Cultural significance is embodied in the *place* itself, its *fabric, setting, use, associations, meanings, records, related places* and *related objects*.
Places may have a range of values for different individuals or groups.
- 1.3 *Fabric* means all the physical material of the *place* including components, fixtures, contents, and objects.
- 1.4 *Conservation* means all the processes of looking after a *place* so as to retain its *cultural significance*.
- 1.5 *Maintenance* means the continuous protective care of the *fabric* and *setting* of a *place*, and is to be distinguished from repair. Repair involves restoration or reconstruction.
- 1.6 *Preservation* means maintaining the *fabric* of a *place* in its existing state and retarding deterioration.
- 1.7 *Restoration* means returning the existing *fabric* of a *place* to a known earlier state by removing accretions or by reassembling existing components without the introduction of new material.
- 1.8 *Reconstruction* means returning a *place* to a known earlier state and is distinguished from *restoration* by the introduction of new material into the *fabric*.
- 1.9 *Adaptation* means modifying a *place* to suit the existing use or a proposed use.
- 1.10 *Use* means the functions of a *place*, as well as the activities and practices that may occur at the *place*.
- 1.11 *Compatible use* means a use which respects the *cultural significance* of a *place*. Such a use involves no, or minimal, impact on cultural significance.
- 1.12 *Setting* means the area around a *place*, which may include the visual catchment.
- 1.13 *Related place* means a *place* that contributes to the *cultural significance* of another *place*.

Explanatory Notes

The concept of place should be broadly interpreted. The elements described in Article 1.1 may include memorials, trees, gardens, parks, places of historical events, urban areas, towns, industrial places, archaeological sites and spiritual and religious places.

The term cultural significance is synonymous with heritage significance and cultural heritage value.

Cultural significance may change as a result of the continuing history of the place.

Understanding of cultural significance may change as a result of new information.

Fabric includes building interiors and sub-surface remains, as well as excavated material.

Fabric may define spaces and these may be important elements of the significance of the place.

The distinctions referred to, for example in relation to roof gutters, are:

- maintenance — regular inspection and cleaning of gutters;
- repair involving restoration — returning of dislodged gutters;
- repair involving reconstruction — replacing decayed gutters.

It is recognised that all places and their components change over time at varying rates.

New material may include recycled material salvaged from other places. This should not be to the detriment of any place of cultural significance.

Articles

- 1.14 *Related object* means an object that contributes to the *cultural significance* of a *place* but is not at the place.
- 1.15 *Associations* mean the special connections that exist between people and a *place*.
- 1.16 *Meanings* denote what a *place* signifies, indicates, evokes or expresses.
- 1.17 *Interpretation* means all the ways of presenting the *cultural significance* of a *place*.

Conservation Principles

Article 2. Conservation and management

- 2.1 *Places of cultural significance* should be conserved.
- 2.2 The aim of *conservation* is to retain the *cultural significance* of a *place*.
- 2.3 *Conservation* is an integral part of good management of *places of cultural significance*.
- 2.4 *Places of cultural significance* should be safeguarded and not put at risk or left in a vulnerable state.

Article 3. Cautious approach

- 3.1 *Conservation* is based on a respect for the existing *fabric, use, associations* and *meanings*. It requires a cautious approach of changing as much as necessary but as little as possible.
- 3.2 Changes to a *place* should not distort the physical or other evidence it provides, nor be based on conjecture.

Article 4. Knowledge, skills and techniques

- 4.1 *Conservation* should make use of all the knowledge, skills and disciplines which can contribute to the study and care of the *place*.
- 4.2 Traditional techniques and materials are preferred for the *conservation* of significant *fabric*. In some circumstances modern techniques and materials which offer substantial conservation benefits may be appropriate.

Explanatory Notes

Associations may include social or spiritual values and cultural responsibilities for a place.

Meanings generally relate to intangible aspects such as symbolic qualities and memories.

Interpretation may be a combination of the treatment of the fabric (e.g. maintenance, restoration, reconstruction); the use of and activities at the place; and the use of introduced explanatory material.

The traces of additions, alterations and earlier treatments to the fabric of a place are evidence of its history and uses which may be part of its significance. Conservation action should assist and not impede their understanding.

The use of modern materials and techniques must be supported by firm scientific evidence or by a body of experience.

Articles

Article 5. Values

- 5.1 *Conservation of a place* should identify and take into consideration all aspects of cultural and natural significance without unwarranted emphasis on any one value at the expense of others.
- 5.2 Relative degrees of *cultural significance* may lead to different *conservation* actions at a place.

Article 6. Burra Charter process

- 6.1 The *cultural significance* of a *place* and other issues affecting its future are best understood by a sequence of collecting and analysing information before making decisions. Understanding cultural significance comes first, then development of policy and finally management of the place in accordance with the policy.
- 6.2 The policy for managing a place must be *based* on an understanding of its *cultural significance*.
- 6.3 Policy development should also include consideration of other factors affecting the future of a *place* such as the owner's needs, resources, external constraints and its physical condition.

Article 7. Use

- Where the *use* of a place is of *cultural significance* it should be retained.
- 7.2 A *place* should have a *compatible* use.

Article 8. Setting

Conservation requires the retention of an appropriate visual *setting* and other relationships that contribute to the *cultural significance* of the *place*.

New construction, demolition, intrusions or other changes which would adversely affect the setting or relationships are not appropriate.

Explanatory Notes

Conservation of places with natural significance is explained in the Australian Natural Heritage Charter. This Charter defines natural significance to mean the importance of ecosystems, biological diversity and geodiversity for their existence value, or for present or future generations in terms of their scientific, social, aesthetic and life-support value.

A cautious approach is needed, as understanding of cultural significance may change. This article should not be used to justify actions which do not retain cultural significance.

The Burra Charter process, or sequence of investigations, decisions and actions, is illustrated in the accompanying flowchart.

The policy should identify a use or combination of uses or constraints on uses that retain the cultural significance of the place. New use of a place should involve minimal change, to significant fabric and use; should respect associations and meanings; and where appropriate should provide for continuation of practices which contribute to the cultural significance of the place.

Aspects of the visual setting may include use, siting, bulk, form, scale, character, colour, texture and materials.

Other relationships, such as historical connections, may contribute to interpretation, appreciation, enjoyment or experience of the place.

Articles

Article 9. Location

- 9.1 The physical location of a *place* is part of its *cultural significance*. A building, work or other component of a place should remain in its historical location. Relocation is generally unacceptable unless this is the sole practical means of ensuring its survival.
- 9.2 Some buildings, works or other components of *places* were designed to be readily removable or already have a history of relocation. Provided such buildings, works or other components do not have significant links with their present location, removal may be appropriate.
- 9.3 If any building, work or other component is moved, it should be moved to an appropriate location and given an appropriate use. Such action should not be to the detriment of any *place* of *cultural significance*.

Article 10. Contents

Contents, fixtures and objects which contribute to the *cultural significance* of a *place* should be retained at that place. Their removal is unacceptable unless it is: the sole means of ensuring their security and *preservation*; on a temporary basis for treatment or exhibition; for cultural reasons; for health and safety; or to protect the place. Such contents, fixtures and objects should be returned where circumstances permit and it is culturally appropriate.

Article 11. Related places and objects

The contribution which *related places* and *related objects* make to the *cultural significance* of the *place* should be retained.

Article 12. Participation

Conservation, *interpretation* and management of a *place* should provide for the participation of people for whom the place has special *associations* and *meanings*, or who have social, spiritual or other cultural responsibilities for the place.

Article 13. Co-existence of cultural values

Co-existence of cultural values should be recognised, respected and encouraged, especially in cases where they conflict.

Explanatory Notes

For some places, conflicting cultural values may affect policy development and management decisions. In this article, the term cultural values refers to those beliefs which are important to a cultural group, including but not limited to political, religious, spiritual and moral beliefs. This is broader than values associated with cultural significance.

Conservation Processes

Article 14. Conservation processes

Conservation may, according to circumstance, include the processes of: retention or reintroduction of a *use*; retention of *associations* and *meanings*; *maintenance*, *preservation*, *restoration*, *reconstruction*, *adaptation* and *interpretation*; and will commonly include a combination of more than one of these.

Article 15. Change

- 15.1 Change may be necessary to retain *cultural significance*, but is undesirable where it reduces cultural significance. The amount of change to a *place* should be guided by the *cultural significance* of the place and its appropriate *interpretation*.
- 15.2 Changes which reduce *cultural significance* should be reversible, and be reversed when circumstances permit.
- 15.3 Demolition of significant *fabric* of a *place* is generally not acceptable. However, in some cases minor demolition may be appropriate as part of *conservation*. Removed significant fabric should be reinstated when circumstances permit.
- 15.4 The contributions of all aspects of *cultural significance* of a *place* should be respected. If a place includes *fabric*, *uses*, *associations* or *meanings* of different periods, or different aspects of cultural significance, emphasising or interpreting one period or aspect at the expense of another can only be justified when what is left out, removed or diminished is of slight cultural significance and that which is emphasised or interpreted is of much greater cultural significance.

Article 16. Maintenance

Maintenance is fundamental to *conservation* and should be undertaken where *fabric* is of *cultural significance* and its maintenance is necessary to retain that *cultural significance*.

Explanatory Notes

There may be circumstances where no action is required to achieve conservation.

When change is being considered, a range of options should be explored to seek the option which minimises the reduction of cultural significance.

Reversible changes should be considered temporary. Non-reversible change should only be used as a last resort and should not prevent future conservation action.

Articles

Article 17. Preservation

Preservation is appropriate where the existing *fabric* or its condition constitutes evidence of *cultural significance*, or where insufficient evidence is available to allow other *conservation* processes to be carried out.

Article 18. Restoration and reconstruction

Restoration and *reconstruction* should reveal culturally significant aspects of the *place*.

Article 19. Restoration

Restoration is appropriate only if there is sufficient evidence of an earlier state of the *fabric*.

Article 20. Reconstruction

20.1 *Reconstruction* is appropriate only where a *place* is incomplete through damage or alteration, and only where there is sufficient evidence to reproduce an earlier state of the *fabric*. In rare cases, reconstruction may also be appropriate as part of a use or practice that retains the *cultural significance* of the place.

20.2 *Reconstruction* should be identifiable on close inspection or through additional *interpretation*.

Article 21. Adaptation

21.1 *Adaptation* is acceptable only where the adaptation has minimal impact on the *cultural significance* of the place.

21.2 *Adaptation* should involve minimal change to significant fabric, achieved only after considering alternatives.

Article 22. New work

22.1 New work such as additions to the *place* may be acceptable where it does not distort or obscure the *cultural significance* of the place, or detract from its *interpretation* and appreciation.

22.2 New work should be readily identifiable as such.

Explanatory Notes

Preservation protects fabric without obscuring the evidence of its construction and use. The process should always be applied:

- where the evidence of the fabric is of such significance that it should not be altered;
- where insufficient investigation has been carried out to permit policy decisions to be taken in accord with Articles 26 to 28.

New work (e.g. stabilisation) may be carried out in association with preservation when its purpose is the physical protection of the fabric and when it is consistent with Article 22.

Adaptation may involve the introduction of new services, or a new use, or changes to safeguard the place.

New work may be sympathetic if its siting, bulk, form, scale, character, colour, texture and material are similar to the existing fabric, but imitation should be avoided.

Articles

Article 23. Conserving use

Continuing, modifying or reinstating a significant *use* may be appropriate and preferred forms of *conservation*.

Article 24. Retaining associations and meanings

- 24.1 Significant *associations* between people and a *place* should be respected, retained and not obscured. Opportunities for the *interpretation*, commemoration and celebration of these associations should be investigated and implemented.
- 24.2 Significant *meanings*, including spiritual values, of a *place* should be respected. Opportunities for the continuation or revival of these meanings should be investigated and implemented.

Article 25. Interpretation

The *cultural significance* of many places is not readily apparent, and should be explained by *interpretation*. Interpretation should enhance understanding and enjoyment, and be culturally appropriate.

Conservation Practice

Article 26. Applying the Burra Charter process

- 26.1 Work on a *place* should be preceded by studies to understand the place which should include analysis of physical, documentary, oral and other evidence, drawing on appropriate knowledge, skills and disciplines.
- 26.2 Written statements of *cultural significance* and policy for the *place* should be prepared, justified and accompanied by supporting evidence. The statements of significance and policy should be incorporated into a management plan for the place.
- 26.3 Groups and individuals with *associations* with a place as well as those involved in its management should be provided with opportunities to contribute to and participate in understanding the *cultural significance* of the place. Where appropriate they should also have opportunities to participate in its *conservation* and management.

Article 27. Managing change

- 27.1 The impact of proposed changes on the *cultural significance* of a *place* should be analysed with reference to the statement of significance and the policy for managing the place. It may be necessary to modify proposed changes following analysis to better retain cultural significance.
- 27.2 Existing *fabric*, *use*, *associations* and *meanings* should be adequately recorded before any changes are made to the *place*.

Explanatory Notes

These may require changes to significant fabric but they should be minimised. In some cases, continuing a significant use or practice may involve substantial new work.

For many places associations will be linked to use.

The results of studies should be up to date, regularly reviewed and revised as necessary.

Statements of significance and policy should be kept up to date by regular review and revision as necessary. The management plan may deal with other matters related to the management of the place.

Article 28. Disturbance of fabric

- 28.1 Disturbance of significant *fabric* for study, or to obtain evidence, should be minimised. Study of a *place* by any disturbance of the fabric, including archaeological excavation, should only be undertaken to provide data essential for decisions on the *conservation* of the place, or to obtain important evidence about to be lost or made inaccessible.
- 28.2 Investigation of a *place* which requires disturbance of the *fabric*, apart from that necessary to make decisions, may be appropriate provided that it is consistent with the policy for the place. Such investigation should be based on important research questions which have potential to substantially add to knowledge, which cannot be answered in other ways and which minimises disturbance of significant fabric.

Article 29. Responsibility for decisions

The organisations and individuals responsible for management decisions should be named and specific responsibility taken for each such decision.

Article 30. Direction, supervision and implementation

Competent direction and supervision should be maintained at all stages, and any changes should be implemented by people with appropriate knowledge and skills.

Article 31. Documenting evidence and decisions

A log of new evidence and additional decisions should be kept.

Article 32. Records

- 32.1 The records associated with the *conservation* of a *place* should be placed in a permanent archive and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.
- 32.2 Records about the history of a *place* should be protected and made publicly available, subject to requirements of security and privacy, and where this is culturally appropriate.

Article 33. Removed fabric

Significant *fabric* which has been removed from a *place* including contents, fixtures and objects, should be catalogued, and protected in accordance with its *cultural significance*.

Where possible and culturally appropriate, removed significant fabric including contents, fixtures and objects, should be kept at the place.

Article 34. Resources

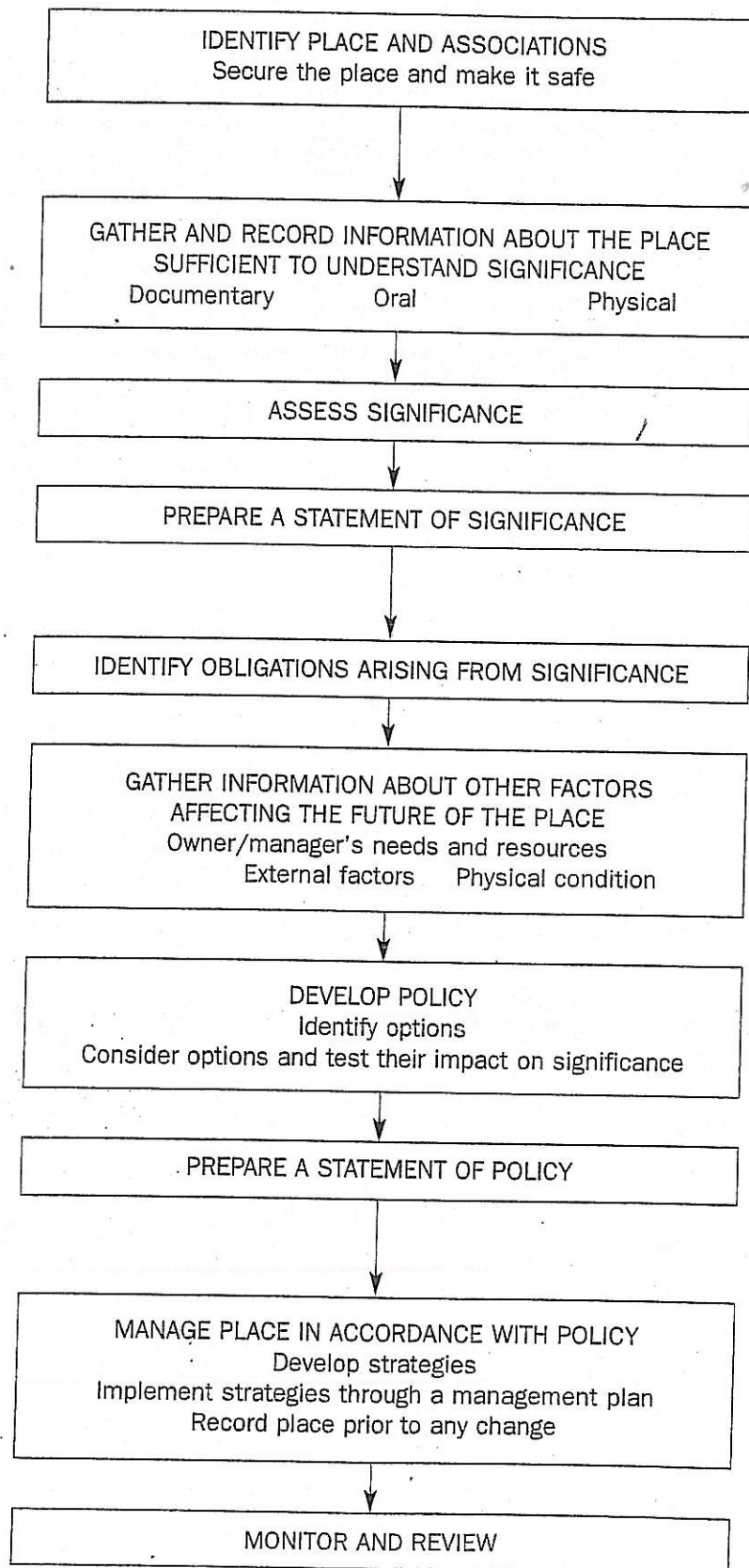
Adequate resources should be provided for conservation.

Words in italics are defined in Article 1.

The best conservation often involves the least work and can be inexpensive.

The Burra Charter Process

Sequence of investigations, decisions and actions



Understand Significance

Develop Policy

Manage

Further research and consultation may be necessary

Parts of it may need to be repeated

The whole process is iterative

The purpose of this VPP Practice Note is to give guidance about the use of the Heritage Overlay in new format planning schemes.

What places should be included in the heritage overlay?

- Any place that has been listed on the Australian Heritage Commission's *Register of the National Estate*.
- Any place that has been recommended for planning scheme protection by the Heritage Council.
- Places listed on the *National Trust Register* of the National Trust of Australia (Victoria), provided the significance of the place can be shown to justify the application of the overlay.
- Places identified in a local heritage study, provided the significance of the place can be shown to justify the application of the overlay.

All places that are proposed for planning scheme protection, including places identified in a heritage study, should be documented in a manner that clearly substantiates their scientific, aesthetic, architectural or historical interest or other special cultural or natural values.

Places listed on the *Register of the National Estate* (except Commonwealth places) or on the *National Trust Register* of the National Trust of Australia (Victoria) do not have statutory protection unless they are protected in the planning scheme.

The heritage process leading to the identification of the place should be undertaken with rigour. The documentation for each place should include a statement of significance that clearly establishes the importance of the place.

What are recognised heritage criteria?

Recognised heritage criteria should be used for the assessment of the heritage values of the heritage place. Heritage criteria which could be adopted for the assessment of heritage places include those adopted by the Australian Heritage Commission or Heritage Victoria. The Australian Heritage Commission's assessment criteria have the benefit of encompassing natural and cultural heritage places, including aboriginal places.

Under the Australian Heritage Commission's eight broad criteria, a place may possess significance or other special value for future generations as well as the present community because of:

- Criterion A: its importance in the course, or pattern, of Australia's natural or cultural history
- Criterion B: its possession of uncommon, rare or endangered aspects of Australia's natural or cultural history
- Criterion C: its potential to yield information that will contribute to an understanding of Australia's natural or cultural history
- Criterion D: its importance in demonstrating the principal characteristics of:
- (i) a class of Australia's natural or cultural places; or
 - (ii) a class of Australia's natural or cultural environments
- Criterion E: its importance in exhibiting particular aesthetic characteristics valued by a community or cultural group
- Criterion F: its importance in demonstrating a high degree of creative or technical achievement at a particular period
- Criterion G: its strong or special associations with a particular community or cultural group for social, cultural or spiritual reasons
- Criterion H: its special association with the life or works of a person, or group of persons, of importance in Australia's natural or cultural history.

The Australian Heritage Commission has adopted more specific sub-criteria for each of the above eight criteria.

Other heritage criteria exist for the assessment of heritage places and have been used over the years. They include the criteria used by the Victorian Heritage Council and those set out in the Department of Infrastructure's 1991 publication, *Local Government Heritage Guidelines*. These or other criteria sets may be acceptable. The most important thing is that the assessment of heritage places has been rigorous and that heritage controls are applied judiciously and with justification.

Additional resources may be required

When introducing the Heritage Overlay, councils should consider the resources required to administer the heritage controls and to provide assistance and advice to affected property owners. This might include providing community access to a heritage adviser or other technical or financial assistance.

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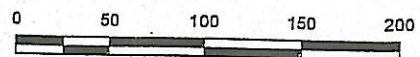
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SUBJECT SITE



1 - 5 THE AVENUE, OCEAN GROVE



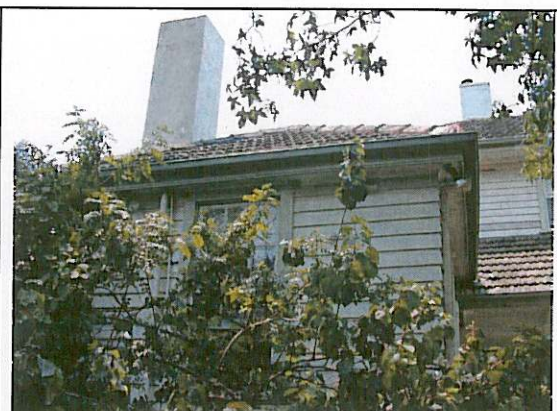
1-5 The Avenue, Ocean Grove

Appendix 2

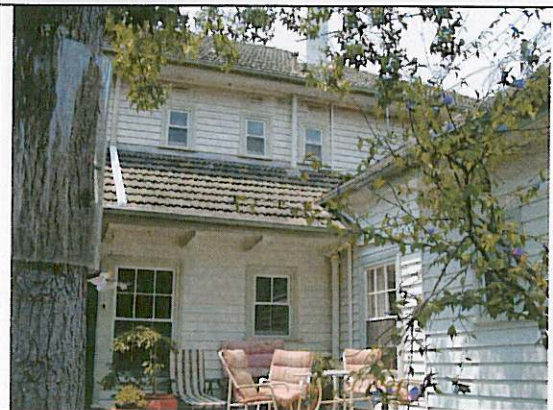
photos taken 13/01/2003 and 12/02/2003



West elevation



West elevation



West elevation





Interior stair case



Interior fireplace



View south towards est



East elevation showing front door entrance



East elevation



East elevation



East elevation



South elevation from The Avenue



South elevation from The Avenue



West elevation from Newcomb Street



South or front elevation

