
Name	House	Reference No	
Address	46 Clyde Street, East Kew	Survey Date	22 November 2005
Building Type	Residence	Grading	B
Date	1929	Previous Grading	B



Extent of Overlay

To title boundaries.

Intactness Good Fair Poor

Heritage Status HV AHC NT Rec. BPS Heritage Overlay

History

46 Clyde Street, East Kew, a brick house of five rooms, was constructed in 1929 for Gertrude May Irving and Margaret Ivanhoe Harry.¹ Miss Irving and Miss Harry were portrait photographers, who traded under the name Irving & Harry for many years. Their studio was located in the Public Benefit Bootery building at 325 Bourke Street, Melbourne.² The house was owned jointly by Miss Irving and Miss Harry, and, from c. 1960, presumably after the death of Miss Irving, by Miss Harry until at least 1974.³

(G Butler & Associates, Kew B-graded buildings study (draft), 2001, additional research by Lovell Chen, 2005)

Description & Integrity

46 Clyde Street is a single-storied brick bungalow with two clinker-brick chimneys to either side. It is dominated by a pair of superimposed terracotta tile clad gables facing the street, one of the basic variants of the early twentieth-century bungalow form.⁴ The larger of the two gables has a very low pitch, lightly treated with cement sheet, thin timber battens at the front to heighten a Japanese appearance, and which then encompasses a smaller gable to one side, making the house read as double-fronted. In fact its original plan, concealed by the deep verandah, was almost a pure rectangle.⁵ The gables are supplemented with shingled and timber paneled fronts, kept deliberately thin and whose lightness is then emphasized by the rows of exposed rafters and joists emerging from underneath them. This is underlined by the rhythmic use of projecting rafters along the verandah and the verandah structure being borne on light-looking clustered timber posts. Below this, the thick and heavy masonry piers, trimmed in grey stucco and rough-finished brick, heighten the sense of lightness in the roof and verandah structure.

There are only two chimneys; reduction of fireplaces being a bungalow theme. The side wall is widely characteristic of Melbourne bungalows, being plain red brick, with a chimney breast on the outside, a porthole window set in an externally-mounted box-frame, and a single indented window further back, to the rear of the chimney. There is leadlighting on the front windows. As in Federation architecture, the front entrance is marked out externally: with steps through the central dip in the brick and cement rendered verandah screen, flanked by two stubby balustrades.

The existing driveway and path are later and the original fence does not survive.

There have been several additions: a carport in 1986,⁶ and a large addition to the rear in 1988.⁷ The 1988 addition includes a family room, balcony, laundry, bedroom and renovated kitchen on the ground floor, and an additional sitting and storage rooms placed up in the roof, accessed by a tight stair and visible as a dormer at the rear north-east corner. The change most visible from the street is a brick driveway fence attached to the house, probably added in the earlier 1980s (possibly with the carport) and projecting across the driveway area. The rear east elevation is substantially new.

Historical Context

As demonstrated by MMBW Detail Plan No 68, Clyde Street was relatively undeveloped prior to 1907, except for a few weatherboard residences on the east side of the street. The remaining allotments in the street were substantially developed between the 1910s and mid-1930s.⁸

Comparative Analysis

46 Clyde Street is an intact bungalow from very late in the bungalow era. While the bungalow would continue in some applications through the thirties, as in L Hume Sherrard's holiday bungalows publicized in *Home Beautiful*,⁹ 1929 was really its final year as the core presence in Australian suburban design. Already, the mode was transforming into a heavier type with more closed internal planning, and from this would come the so-called postwar vernacular of 1945-70.

No 46 Clyde Street is an exemplar of the bungalow closer to its Californian sense, horizontality combined with some Japanese motifs, governing the use of conspicuous timber beaming and exposed rafters, and, as in Charles and Henry Greene's pioneering bungalows in Los Angeles,¹⁰ setting up a firm contrast of solid and void, a 'dissolved façade' as it faces Clyde Street. For this reason the verandah parapet and piers, of a type whose heaviness was derided by Boyd in his general discussions of Australian bungalow form,¹¹ is arguably necessary and works well in building up this spatial argument. The combination of orange and other coloured brickwork and textured stucco lends an appropriately *bungalow* rusticity to the front, while allowing a significant expression of masonry in the construction.

There are many bungalows of similar typology in Boroondara, that is, single or concealed attic-storey double-fronted with superimposed gables. Many of these are State Savings Bank designs dotted along Mont Albert Road, Surrey Hills, Athelstan Road, Camberwell, and elsewhere. One similar B-graded example is 102 Wellington Street, Kew.

Assessment Against Criteria

Amended Heritage Victoria Criteria

CRITERION D: The importance of a place or object in exhibiting the principal characteristics or the representative nature of a place or object as a part of a class or type of places or objects.

46 Clyde Street, East Kew, is a representative and relatively intact example of the fully developed bungalow form. It fuses Californian aspects, the reflection of Japanese timber construction and its transformation of Arts and Crafts fabric into thin, screen-like surfaces and lines, and the Pasadena bungalow's 'dissolved façade' and emphatic horizontality into a brick form utilising an array of other local materials including cement stucco and cement sheeting.

CRITERION E: The importance of the place or object in exhibiting good design or aesthetic characteristics and/or in exhibiting a richness, diversity or unusual integration of features.

46 Clyde Street, East Kew, is accomplished in its use of line and its employment of contrast between mass and lightness in structural expression. The manipulation of solid and void generates a strong visual expression of the idea of the domestic retreat.

Statement of Significance

46 Clyde Street, East Kew, is of local historical and architectural significance as a representative and relatively intact example of the fully developed bungalow form. It fuses Californian aspects, the reflection of Japanese timber construction and its transformation of Arts and Crafts fabric into thin, screen-like surfaces and lines, and the Pasadena bungalow's 'dissolved façade' and emphatic horizontality - into a brick form utilising an array of other local materials including cement stucco and cement sheeting. The design is accomplished in its use of line and its employment of contrast between mass and lightness in structural expression. The manipulation of solid and void generates a strong visual expression of the idea of the domestic retreat.

Grading Review

Unchanged.

Recommendations

Recommended for inclusion in the Schedule to the Heritage Overlay of the Boroondara Planning Scheme.

Identified By

Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988

References

General: Pru Sanderson Design Pty Ltd, Kew Urban Conservation Study, 1988, G Butler & Associates, Kew B-graded places study (draft), 2001.

Specific:

¹ City of Kew Rate Books, 1929-30, #1950, nav £68.

² *Sands & McDougall Directory of Victoria*, various years, 1930-1950.

³ *Sands & McDougall Directory of Victoria*, various years between 1950 and 1974.

⁴ See Butler's discussion of Bungalow types in *The Californian Bungalow in Australia*, Lothian, Melbourne, 1992, pp. 14-19. In early American terminology the superimposed gable type was referred to as a 'tent house', though having a permanent fabric. It was the overwhelming favourite in Sydney Bungalow design, but was more evenly represented here alongside transverse roof bungalows, and central dormer bungalows owing more to the US East Coast bungalow movement.

⁵ Sperway Constructions, working drawing of additions and alterations, dated 23 June 1988. Drawing sourced from City of Kew Building Index, #3774, dated 20 July 1988.

⁶ Details sourced from the City of Kew Building Index, #2361, dated 17 June 1986.

⁷ Sperway Constructions, working drawing of additions and alterations, dated 23 June 1988. Drawing sourced from City of Kew Building Index, #3774, dated 20 July 1988.

⁸ MMBW Plan no. 68, Municipality of Kew, scale 160':1", dated c.1904 with 1936 overlay.

⁹ Illustrated in Peter Cuffley, *Australian Houses of the 'Twenties and 'Thirties*, Five Mile, Melbourne, 1989, pp. 34.

¹⁰ See Randell Mackinson, *Greene and Greene: Architecture as a Fine Art*, Peregrine Smith, Salt Lake City, 1977.

¹¹ In particular, in *Australia's Home*, Melbourne University Press, 1952, and *The Walls Around Us*, Cheshire, Melbourne, 1963.