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<b>Name</b>	House	<b>Reference No</b>	
<b>Address</b>	167 Cotham Road, Kew	<b>Survey Date</b>	13 December 2005
<b>Building Type</b>	Residence	<b>Grading</b>	B
<b>Date</b>	1911	<b>Previous Grading</b>	B



**Extent of Overlay**

To title boundaries.

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**Intactness**     Good     Fair     Poor

**Heritage Status**     HV     AHC     NT     Rec.    BPS Heritage Overlay

**History**

167 Cotham Road was constructed in 1911. Municipal rate records for the 1910-11 rate cycle recorded the house as unfinished.<sup>1</sup> The house is thought to have been constructed for a draper, Horace James Smith. Smith is listed as the occupant in the 1912 edition of the *Sands & McDougall Directory of Victoria*.

Attorney-General, and later Prime Minister, William Morris Hughes (1862-1952), acquired the house and was listed as its occupant by 1915 (though local historian, Dorothy Rogers claims that Hughes was in residence at the address from as early as 1912).<sup>2</sup> Hughes became Prime Minister in October 1915, following the resignation of Andrew Fisher due to ill health.<sup>3</sup> Though this was a period when Hughes travelled abroad extensively, he continued to be listed as the occupant of the house in Cotham Road until c. 1924. According to Rogers, Hughes was 'a familiar site as he rode his horse about the streets of Kew'; she also notes that Hughes hosted the Prince of Wales at the Cotham Road house in 1920.<sup>4</sup> In 1924, Hughes relocated to Sydney, acquiring a house in Lindfield.<sup>5</sup>

Charles C Blazey, Town Clerk of the City of Kew, subsequently acquired the house in 1925.<sup>6</sup> By 1939 Charles Blazey had the property converted into two flats,<sup>7</sup> described in municipal rate records as consisting of four and five rooms respectively.<sup>8</sup> Blazey retained one of the flats for his own use with the other flat, then numbered 137a Cotham Road. This flat was let to Philip L Luby (ca. 1950) and William Davis (ca. 1955), among others.<sup>9</sup> Charles Blazey died in 1965,<sup>10</sup> and the property continued to operate as two separate residences until at least 1974.<sup>11</sup> At a later unknown date the property was converted back to a single residence.

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

## Description & Integrity

The house at 167 Cotham Road, Kew, is a single-storey double-fronted Federation-style villa of brick construction on an asymmetrical plan. The hipped and gabled slate-clad roof has terracotta ridge cresting and overpainted brick chimneys. The façade has tuckpointed brickwork and features a distinctive centrally-placed square porch with parapeted walls, Art Nouveau styling, tessellated floor and wide arched openings. The porch is flanked by a gabled projecting bay with canted bay window, shingle cladding and timber-framed casement sashes with multi-paned highlight sashes. The opposing side is flanked by a return verandah with bullnosed corrugated galvanised steel roof supported by turned timber posts with timber fretwork frieze and balustrade, which terminates short of a second projecting bay. The entrance contains a half-glazed panelled timber door with leadlight surrounds, arched head and wrought iron screen and the fenestration is irregular with mostly timber-framed casement sashes. Rear additions constructed around 1996 are visible from the side lane, however the house appears otherwise externally intact as viewed from the street.

The timber paling fence and gate are not original.

## Historical Context

Both sides of Cotham Road, in the area close to Belmont Avenue, were substantially developed by 1904 with predominantly brick residences on generously sized allotments, prompted by the proximity to tram services. Subsequent infill development occurred, especially to the west, during the early years of the twentieth century, increasing the density of development along Cotham Road.<sup>12</sup>

## Comparative Analysis

In its general form, scale and Federation styling, the house at 167 Cotham Road, Kew, is similar to numerous other examples throughout the municipality. One aspect which sets it apart, however, is its eclectic combination of features including bullnosed verandah with predominantly hipped roof and distinctive entrance porch.

The house was quite late in having a bullnosed verandah combined with a hipped slate roof; this combination had been seen in Federation style prototypes as early as 1892 at 622 Riversdale Road (q.v., B-graded) and 15 Alma Road Camberwell (q.v., B-graded) by J Charlesworth and Evander McIver respectively.<sup>13</sup> Later the preferred Federation approach was to integrate the verandah under the main hipped or pyramidal roof, often expressing its presence with an outward flare in the main roof pitch. The entry porch is the most individual element in this house, and this is monumental in its scaling and presence. It stands out much more than a similarly utilised arched porch at 1195 Burke Road (q.v.).<sup>14</sup> The patterning of stripes, the brick perforation and crisply detailed cornice are Art Nouveau details. The closest Kew parallels is arguably *Ormonde*, at 51 Walpole Street (q.v., B-graded), which has a similar arched porch with a similar curved parapet. By comparison, No 167's porch is visibly heavier.

The curving parapet, large stilted arches and weighty proportions are also often seen combined on larger institutional buildings of this period, such as the Conservatorium of Music in Royal Parade, Parkville, of 1909, or the State Library extensions of 1909-11,<sup>15</sup> and suggests a dalliance with the Edwardian Baroque Revival.<sup>16</sup> But it was not unusual to have institutional levels of expression in a Federation house. Contemporary architects and builders generally saw the two modes as interchangeable in their palette of forms.<sup>17</sup>

## Assessment Against Criteria

### *Amended Heritage Victoria Criteria*

*CRITERION A: The historical importance, association with or relationship to Boroondara's history of the place or object.*

The house at 167 Cotham Road, Kew is of historical significance as the residence for a number of years of Attorney-General, and later Prime Minister of Australia, William Morris Hughes (1862-1952).

*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.*

The house is a good and generally externally intact example of a brick residence of the late Federation period.

*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.*

Stylistically, 167 Cotham Road, Kew, is an interesting juxtaposition of a fairly conventional, even rather conservative Federation house with a signature entry porch that draws together elements of both the Art Nouveau and the contemporary Baroque Revival.

### **Statement of Significance**

167 Cotham Road, Kew, is of local historical and architectural significance. The house is of historical significance as the residence for several years in the late 1910s and into the 1920s of William Morris Hughes, Prime Minister of Australia (1915-1922). A good and generally externally intact example of a brick residence of the late Federation period, the house is of additional architectural interest and significance for its juxtaposition of a relatively conventional Federation design with a signature entry porch that draws together elements of both the Art Nouveau and the contemporary Baroque Revival.

### **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:*

<sup>1</sup> Borough of Kew Rate Books, 1910-11, #775, nav £25.

<sup>2</sup> Rogers, Dorothy. *A history of Kew*, 1973, p. 228.

<sup>3</sup> LF Fitzhardinge, 'William Morris Hughes', in B Nairn, G Serle (eds), *Australian Dictionary of Biography*, vol. 9, Melbourne University Presss, 1983, pp. 393-400.

<sup>4</sup> Rogers, Dorothy. *A history of Kew*, 1973, p. 228.

<sup>5</sup> *Australian Dictionary of Biography*, 1983, vol. 9, pp. 393-400. Hughes' biographer, L F Fitzhardinge, does not mention the property in Kew, but notes that when he relocated to New South Wales, Hughes kept his farm at Sassafra (in the Dandenongs), see p. 399.

<sup>6</sup> City of Kew Rate Books, 1925-26, #2251, nav £100.

<sup>7</sup> *Sands & McDougall Directory of Victoria*, 1939.

<sup>8</sup> City of Kew Rate Books, 1939-40, #2797 & 2798, each nav £63 and nav £80.

<sup>9</sup> Pattern of occupation derived from listings in the *Sands & McDougall Directory of Victoria*, various years between 1950 and 1965.

<sup>10</sup> Births, Deaths and Marriages Indexes, State Library of Victoria, Cited in G Butler & Associates, *Kew B-graded places study* (draft), 2001.

<sup>11</sup> *Sands & McDougall Directory of Victoria*, 1974.

<sup>12</sup> MMBW Plan no. 65, Municipality of Kew, scale 160':1", dated c.1904 with 1933 overlay.

<sup>13</sup> Both buildings have been recommended to be upgraded to A as part of this review.

<sup>14</sup> Details sourced from City of Kew Urban Conservation Study, 1988, Grade B listings.

<sup>15</sup> Bates, Peebles and Smart designed both the Conservatorium and the Library extensions and Dome: see Lewis, Part 2 of P Goad et al., *Bates Smart*, Thames and Hudson, Melbourne, 2004, pp. 102-111.

<sup>16</sup> The Baroque Revival or 'English Renaissance' after the 1880s is examined by Alastair Service, *Edwardian Architecture*, Thames and Hudson, London, 1977, Chs 4, 10. He notes that some British architects, such as Charles Harrison Townsend, combined conspicuous arch usage with elements of both Art Nouveau and Baroque Revivalism. Certainly the entry porch on this house has affinities with Townsend's Horniman Museum of 1896-1901 (Service, pp. 50-1).

<sup>17</sup> Discussed by C Hamann, in *A History of Australian Architecture, Part 3: 1900-1945*, Educational Media, Melbourne, 1985, series editor Leon Paroissien; and C Hamann, 'The inclusive tradition in Victoria's architecture', in AGL Shaw, ed., *Victoria's Heritage*, Allen and Unwin, Sydney, 1986.