

PLACE IDENTIFICATION FORM

ADDRESS

38 Hawthorn Grove

TYPE

- ☒ Single Residence ☐ Multiple Unit Res.
☐ Shop ☐ Outbuildings
☐ Office ☐ Industrial Building
☐ Landscape feature ☐ Public building
☐ View ☐ Other

TITLE

"Glencairn"

EXISTING DESIGNATION

HBR ☐ GBR ☐ AHC ☐ NT ☐ VAS ☐

STREETSCAPE LEVEL

1 ☒ 2 ☐ 3 ☐
 SIGNIFICANT ☐ SIGNIFICANT ☐
 STREET TREES KERB & GUTTERS

GRADING

A ☒ B ☐ C ☐ D ☐ E ☐
 KEYNOTE BUILDING ☐

RECOMMENDED FOR

HBR/GBR ☒ AHC ☒ URBAN CONSERVATION AREA ☒
 VAS ☐ PLANNING SCHEME PROTECTION ☒
 CULTURAL LANDSCAPE ☐ OTHER ☒ significant tree

SURVEY DATE Oct. 91.

NEG FILE 22.16, 17.

Title
Vol.
Fol.

THEME

- ☐ Early Settlement
☒ Mansions
☐ Victorian Garden Suburb
☐ Municipal dev.
☐ 1870s growth
☐ Garden villas
☐ Working enclaves
☐ Commercial Centres
☒ Edwardian Prosperity
☐ Interwar Housing
☐ Flats and Offices

CONSTRUCTION DETAILS

Date 1907*
 Architect Christopher ??
 Builder Cowper ??
 Elements —
 House, garden.



- ☒ Contributing garden ☐ Original or early hard landscape layout
☒ Landmark tree palms ☒ Original or early fence (postheads)

NOTABLE FEATURES/SIGNIFICANCE

See attached

INTEGRITY Good ☒
 Fair ☐
 Poor ☐

CONDITION Good ☒
 Fair ☐
 Poor ☐

CROSS REFERENCED INFORMATION

Associated significant garden ☒

The site information given above has been determined from external street level inspection.

* Requires rate book confirmation.

38 HAWTHORN GROVE

"GLENCAIRN"

History

The site of this property in Lots 79 and 80 was bought in 1888 by Edwin Franks Millar, a contractor connected with the Box Hill railway line.⁵⁶ The splendid domestic Queen Anne house at 38 Hawthorn Grove was built in 1907 for James Dyer, who called it "Toryburn". It was his third home of that name in Hawthorn Grove. He extended No. 38 with a music room for his second wife, Louise Hanson Dyer, daughter of the well-known Dr. L.L. Smith. The Dyers sang together in the Power Street Presbyterian Church and later established the Lyrebird Press in Paris. No. 38 became known as "Tara" when Count O'Laughlin and his five daughters moved there from "Tara" in Studley Park Road in the 1930s. A later owner, R. Willmore Chenoweth, who became Commissioner of Taxation, renamed the property "Glencairn" and divided it into flats.⁵⁷

Description

A mansion house of substantially single storey form, with a small attic storey. The house spreads across a wide area of the large block under a dominant, highly decorative terracotta tile roof. This is a basic hipped form with projecting gable wings arising from it at two co-ordinate points, and gable end balconied dormers. On the corner hip a turret rises from the bayed form below. The entrance is inconspicuously marked by a shallow hip below the central street facing dormer.

The verandah occupies almost the whole of the front elevation and much of the side garden aspect. It is formed by simple square posts rising out of brick piers. Plain flat arches connect the paired posts together. The dormer balconies reflect this form with fish scale pattern panels forming the balustrade.

A large side garden provides a generous setting to the scheme.

Assessment

The rapid period of development at Hawthorn Grove was in the last decade of the nineteenth century. Only a few blocks remained to be developed in the early twentieth century during the prosperous Edwardian period. No. 30 and No. 38 represent the late phase of development. The details of each are remarkably similar, although No. 38 is a much larger mansion and it is likely that they were designed by the same architect. No. 30 apparently predate No. 38 by two years.⁵⁸ Both are excellent examples of the Queen Anne style, No. 30 in single storey form, and No. 38 with the application of dormers to create

⁵⁶. Gwen McWilliam, *Hawthorn Grove*, 1977 p.37.

⁵⁷. Ibid. pp.37-39; Loder and Bayly, *Hawthorn Grove Area*, Hawthorn Conservation Study, Jan. 1978, pp. 14, 22; Gwen McWilliam, *Kinkora Road/Hawthorn Grove*, Hawthorn Historical Society, 1990.

⁵⁸. Requires rate book checking.

38 Hawthorn Grove continued

anchors it to the ground. This characteristic of roof and verandah dominance continues to develop in the twentieth century to become the garden bungalow and eventually the Californian bungalow. The roof as a decorative element, as seen here reaches its zenith with the domestic Queen Anne, and this example at No. 38 is amongst its best examples in Melbourne.

Significance

State

1. Architecturally significant as one of the best examples of the domestic Queen Anne, Australia's first truly National style in Victoria. Among the best examples of the roof as the dominant decorative element within that style.
2. "Glencairn"^{has} historical significance, also, for its associations with such notables as the Dyers, who founded the Lyrebird Press in Paris, Count O'Laughlin and his family in the 1930s and later, with R. Willmore Chenoweth, who became Commissioner of Taxation.



38 Hawthorn Grove continued

an attic storey. The heavy square verandah posts with applied capitals are the same for each, the very steep pitch of the roof also matches, the corner turrets are very similar; the "L" end projections incorporate similar bay and treatment.

Ussher and Kemp were at the forefront of the development of the domestic Queen Anne in Melbourne and Australia. Early buildings such as Campion College (former Dalwraith) of 1906, (Studley Park Road, Kew) and Woodlands of 1888 (Woodlands Street, Essendon) were instrumental in the development of the style to suit the typical suburban form which reached its peak in the first decade of the twentieth century.

Ussher's work falls into two categories, the gabled design - usually a two storey form and the hipped design where gables on two co-ordinate points project from an overall hip - usually a single storey form. In general, Ussher's largest houses e.g. Dalwraith in Kew of 1906, adopt the gabled designs. These houses fall into the mansion category. It is the single storey designs, which usually apply to large houses rather than mansions, which have developed into the distinctive Australian style, Queen Anne domestic and which were the most popular in the first decade of the twentieth century e.g. Hedges Residence, 1897 in Canterbury and Clarke's Residence in Toorak of 1897. Ussher joined with Kemp and developed the style with the characteristic features of tiled hipped roofs, timber verandah decorations, and a strongly three dimensional form with a corner emphasis.

Several key practitioners worked within the style. Ussher and Kemp, Walter Butler, Christopher Cowper amongst others. The early development occurs in the last decade of the nineteenth century culminating in the first decade of the twentieth century. The key practitioners were widely copied by builders up to the first world war.

The Queen Anne style, combined with some of the principals of Australian homestead planning and design, around the turn of the century, to produce a new suburban style continuing to the end of W.W.1. Sometimes loosely referred to as "Edwardian" or "Federation" it is more appropriately referred to as "Garden Bungalow", because it does not relate just to the period around Federation at 1901, and because it is intimately related to the garden suburb concept. What sets the "garden bungalow" and "Queen Anne domestic" apart from the other red brick styles of the period, is a purposeful and close relationship with the garden as the dominant feature. A variety of decorative forms are used within this framework. The "garden Bungalow" eventually developed into the ubiquitous Californian Bungalow of the 1920s and 1930s.

The "domestic Queen Anne" had an ongoing influence on vernacular designs which can be seen up to the 1960s. The domestic Queen Anne buildings which survive from the turn of the century had a vital role in the development of the urban form of metropolis.

No. 30 appears to be the precursor for No. 38 which is amongst the best Queen Anne buildings in Melbourne. No. 38 includes all the key features; the return verandah; corner turret; balconied dormers with fish scale shingle cladding; strapwork gable ends; bayed windows; and a complex collection of roof forms assembled into a comfortable arrangement which always leads the eye back to the ground. Unlike Ussher and Kems designs, where the walls are equally dominant with the roof, Cowpers work almost leaves out the walls. The overwhelming roof is supported on heavy columns to the dark verandah which

Wrixon

Mr Walker
56.20 4.

Mr Everest

Mr Davis

HARCOURT STREET.

STREET.

Mr Larett
70

Mr Stackpoole

Mr J. Slater

RATHMINES

ROAD.

28.00

28.20

92

A. R. P.
30. 3. 0

93

A. R. P.
31. 0. 3

Mr Anderson

Mr Hunt

VICTORIA ROAD.

Mr J. Walster

95

A. R. P.
26. 2. 16

Mr Biggs

94

A. R. P.
26. 3. 36

BURWOOD ROAD.

ROAD.

96

A. R. P.
21. 0. 0

97

A. R. P.
21. 0. 24

99

A. R. P.
21. 0. 0

98

A. R. P.
21. 0. 24

100

A. R. P.
28. 0. 0

101

A. R. P.
28. 0. 32

102

A. R. P.
21. 1. 38

Westyan Church

Mr Seymour

RIVE DALE ROAD.

Hawthorn
Conservation
Harcourt Street
Area

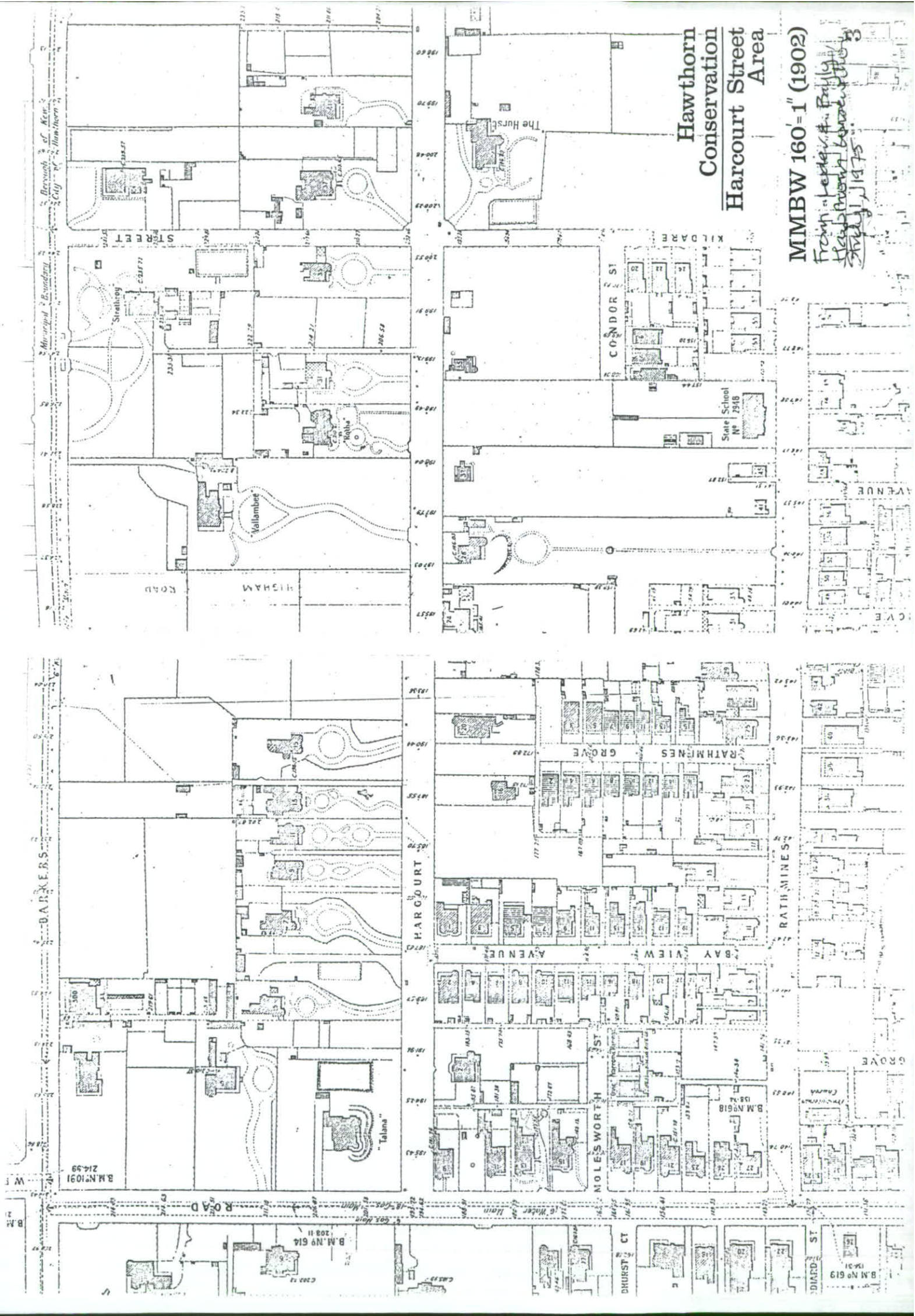
Borough Map
(part) 1866

From Loder & Bunter
Conservation Study

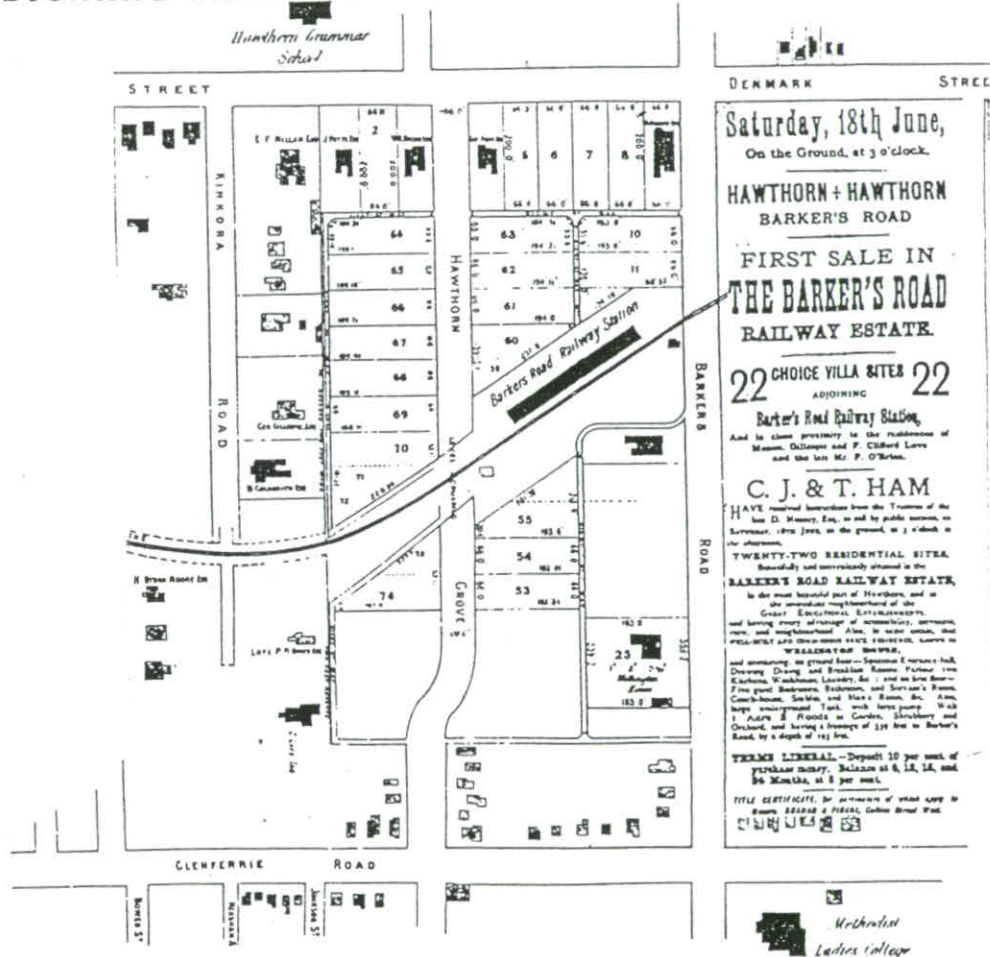
CHURCH OF
ENGLAND.

Parsonage

Hawthorn
17.5



ADJOINING BARKER'S ROAD RAILWAY STATION (KEW LN)



BARKER'S ROAD RAILWAY ESTATE