

PLACE IDENTIFICATION FORM

ADDRESS

45 Mary Street

TYPE

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

TITLE

"Manymeade"

EXISTING DESIGNATION

HBR [] GBR [] AHC [] NT [] VAS []

STREETSCAPE LEVEL

1 [] 2 [X] 3 []
SIGNIFICANT [] SIGNIFICANT [X]
STREET TREES KERB & GUTTERS

GRADING

A [] B [X] C [] D [] E []
KEYNOTE BUILDING []

RECOMMENDED FOR

HBR/GBR [] AHC [X] URBAN CONSERVATION AREA [X]
VAS [] PLANNING SCHEME PROTECTION [X]
CULTURAL LANDSCAPE [] OTHER []

SURVEY DATE *Oct. 91.*

NEG FILE *14.32*

Title
Vol.
Pol.

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 *1885*
Architect *possibly Reed,*
Builder *Henderson & Smart*
Elements



- Contributing garden
- Landmark tree
- Original or early hard landscape layout
- Original or early fence

NOTABLE FEATURES/SIGNIFICANCE

See attached

INTEGRITY Good [X]
Fair []
Poor []
new iron roof.

CONDITION Good [X]
Fair []
Poor []

CROSS REFERENCED INFORMATION

Associated significant garden []

45 MARY STREET

History

Harold R. Carter, merchant, was the first owner in 1885-86 of this brick residence in the prestigious Grace Park subdivision. It was described in the Hawthorn rate book of that year as a house in Grace Park owned and occupied by Carter, NAV 130 pounds.⁴⁴ The following year, Carter's house was listed in Mary Street, NAV 150 pounds.⁴⁵ It stood next to a new Mary Street residence, the home of Hector McDonald, solicitor to the Grace Park Syndicate, now known as 43 Mary Street.⁴⁶ Carter's house was leased by the Rev. Alexander Marshall in 1895 and in 1897 by Robert Gillespie, son of George Gillespie of 37 Hawthorn Grove in the 1890s and later. In 1919, 45 Mary Street and its neighbour, No. 43, were occupied by Mrs. Keers as "Marymeade" guest house. Nos. 47-51 were built in the garden of No. 45 by the end of the 1930s.⁴⁷

The Grace Park estate was formed from several lots purchased by Michael or Julia Lynch between 1846 and 1847, forming grounds to "Grace Park House", constructed by the Lynch's before 1858.

After Lynch's death in October 1871, Julia Lynch became the owner/occupier of the house and 3 acres. In 1884 the Grace Park Estate was leased to the Grace Park Leasehold Syndicate headed by Henry Byron Moore and was subdivided soon after into the broad Serpentine Street form of the Grace Park area. Moore became insolvent in 1891 and there followed a series of convoluted lease arrangements until in 1904 the Settled Lands Act made sales possible. These commenced in 1904. Architect Christopher Cowper bought and developed 33 allotments between 1908 and 1912. An architectural competition for new buildings for this elegantly designed suburb, set a standard of high quality homes in up to date designs, on large allotments. The designs in the competition, some of which were built, and those which came later, emphasised the open garden nature of the Estate by constructing houses which addressed at least two sides. Extensive lanes to the rear kept horse/carriage and later car access away from the frontages, and allowed the high amenity of the footpath promenade under tree avenues to dominate. The centrepiece of the Estate was the creation of a Park - "Grace Park" on the lower lying land. Associated facilities for lawn tennis and cricket added status to an already desirable location, well served by train routes.

The curving railway easement to Kew was formed in 1887 but was in use extensively for only a few years. It finally closed in the 1950s. This fortuitously reinforced the garden suburb planning by providing a park spine through the centre of the estate.

Despite the economic conditions of the 1890s several properties were developed. In the twentieth century the character set by the earlier

44. Hawthorn RB. 1885-86 No. 1065.

45. Ibid. 1886-87 No. 1272.

46. Ibid. No. 1273.

47. Information supplied by Gwen McWilliam.

45 Mary Street continued

development was reinforced with Queen Anne and Garden Bungalow designs often by architect/developer Christopher Cowper. By the end of the First World War most land was fully developed and the distinctive character of the Precinct was set.

Description

A two storey mansion executed in red brick with restrained render dressings. The design is dominated by a central feature in the main body of the house by incorporating two long tall windows extending across the first floor level. Below are two dwarf windows. Adjoining is a shallowly projecting gabled wing with paired windows on each floor, and to the other side of the central feature; a single storey arched entry porch. Preceding behind, the body of the house is simply detailed to the walls with hipped and gabled sections to the roof.

Assessment

This work is almost certainly by Reed, Henderson and Smart, who are known to have executed the design for Bundalohn at 6 Tennyson Street, St. Kilda, constructed between 1884-86.

Melbourne's 'second generation' architects (of the 1870s and 1880s) generally favoured Gothic Renaissance and Mannerist styles in stone and stucco but a minority sometimes employed red brick in a progressive movement presaging the 'Battle of the Styles' and the emergence of Queen Anne architecture. These brick buildings generally retained Italianate form and stylised detailing however. The William Cain house of 1881-82 cited by *The Argus* as 'modern Italian', employed red brick with cement bands and dressings. William Salway used the same materials with more enriched classical detailing in the "Italian Renaissance" design for 'Raheen' (1884) and Larchers Dairy, Fitzroy (1884). The Reed, Henderson and Smart design for 'Bundalohn' in 1884-86 is cited by Lewis as a prominent example of red brick "modern Italian". It has a vernacular Italian form with cream bands and moulded brick strings but innovative tripartite tower windows and elongated staircase windows strongly suggestive of a Queen Anne influence.

The dates of Bundalohn and Marymeade are very similar. It is not clear which was designed first. Both are extremely important in the development of the red brick genre and eventually the Queen Anne domestic style in Melbourne.

Significance

Metropolitan

1. Architecturally significant: as a major work from the probable architects Reed, Henderson and Smart; as an influential work in the red brick genre and the "Modern Italian" style; and as one of the first group of houses constructed at Grace Park, instrumental in cementing the gracious character of the subdivision.