

PLACE IDENTIFICATION FORM

ADDRESS

4 Moore Street

TYPE

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

TITLE

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 []

SURVEY DATE Oct. 91.
NEG FILE 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 1885
Architect F. Stapley
Builder
Elements



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

NOTABLE FEATURES/SIGNIFICANCE

See attached

INTEGRITY Good Fair [] Poor []
CONDITION Good Fair [] Poor []

Note: porch altered

CROSS REFERENCED INFORMATION

Associated significant garden []

4 MOORE STREET

History

This is one of a number of houses built between 1885 and 1889 and one of three in Moore Street (the others are 2 and 8) for Henry Byron Moore, stockbroker and lessee of the Grace Park Estate subdivision from 1884.⁹ The design of 4 Moore Street seems to be based on the second prize entry of the architect F. Stapley in the 750 pounds category of the Grace Park Syndicate's architectural competition. Submitted under the motto "Isca", Stapley's design featured an octagonal hall in the centre of the building, lighted by a lantern of similar form. The exterior in the Italian style featured red bricks with cement dressings and a slate roof.¹⁰ No. 4 Moore Street was built in 1885 and occupied by Robert Lemon. Thomas Stillman became its owner in 1891, when it was described as a brick house of seven rooms, occupied by Joseph Donaldson. Edward Broderick was the occupier in 1895, when 4 Moore Street was described as a brick house of eight rooms.¹¹

Description

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.

⁹. Rate Book information supplied by Gwen McWilliam. (Recommended entry no. should be searched to confirm original owner).

¹⁰. *Australasian Sketcher*, 30 June 1884 (includes article and sketches of winning entries).

¹¹. Information supplied by Gwen McWilliam.

4 Moore Street continued

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

A rendered garden villa with picturesque Gothic details. The porch and new square window are later alterations. On-site inspection is required to determine whether any of the existing porch is original.

The prominent gable includes a shallow bay. Within this is a three part window under a pointed arch, simple label mould and lattice patterned panel. Adjoining the porch is the main body of the house, splayed at the corner to accommodate a bay projection. The eaves are bracketed and panelled with simple details. The roof is hipped slate incorporating diagonal patterning in two strips across the slope. A novel feature is the octagonal roof light which apparently lights an octagonal hall.

A later, but early, twisted wire fence defines the boundary.

Assessment

Stapley won second prizes for his designs in the Grace Park Estate competition. This design shows some of the details of the 2,500 pounds scheme but adapted to a cheaper roof form and much smaller design as per his 750 pounds design. Stapley arrived in Melbourne via South Africa in 1883. He trained in England under H. Jones Lanchester. He worked for three and a half years for William Salway and for many years was employed on Melbourne City Council projects, his most significant being 65-81 Victoria Street, Melbourne at Victoria Market. Although he designed some houses, his major works were warehouses and commercial buildings in the City.

Stapley's design here shows the movement towards a corner orientation in the development of a garden villa form. This was particularly important in the development of Australia's first truly national style, the Queen Anne. It is particularly important for this element. Otherwise the design is not exceptional, indeed it is somewhat clumsy in the lack of openings between the bay and the porch. It has a strong garden relationship however, combined with its picturesque qualities, makes it an important component of the early building at Grace Park.

The Grace Park subdivision set a new standard for suburban development. Early suburban subdivision in Hawthorn had primarily been for mansions e.g. at Hepburn Hill, St. James Park and Harcourt Street. Grace Park offered an opportunity for the middle classes to adopt the pattern of the wealthy - to live in a house with substantial grounds. The well planned streets added to this high urban amenity. The concept was well accepted and subsequent subdivisions in Metropolitan Melbourne adopted similar standards, notably Walter Burleigh Griffin at the Mount Eagle Estate of the 1920s and A.V. Jennings at the Beaumont Estate in Ivanhoe. The latter also promoted the subdivision by building then novel houses and emphasising increased amenity with varying but compatible designs. Merchant Builders followed with similar concepts at the Rosanna Golf Links in the early 1970s. On a smaller scale,

4 Moore Street continued

the Old Colonists homes at North Fitzroy, laid out in the 1870s and constructed over the following 70 years, used the concept of serpentine roads, compatible picturesque housing and high architectural input. Of all these model developments, spanning 90 years. Grace Park and the Old Colonists homes are the most successful. The Old Colonists had an advantage however, being in one ownership. It is a measure of the considerable success for the garden city proposal, that Grace Park was able to achieve remarkable consistency of urban character in its two main stages of development without utilizing company builders as a prerequisite for leasehold ownership of the land. Merchant Builders, (and to a lesser extent Jennings) required this in the early stage of their model developments.

Significance

Metropolitan

1. Despite its alteration, architecturally significant for the early use of the corner bay element, which shows the move towards a corner emphasis, important in the development of the Queen Anne Style.
2. Historically significant as part of the first development at Grace Park, an innovative model garden suburb amongst the best in Melbourne.
3. Historically significant for the association with Grace Park's designer and organiser, Byron Moore.
4. Architecturally significant for its picturesque design, as an example of the idyllic image with which garden suburbs were associated.