

PLACE IDENTIFICATION FORM

ADDRESS

8 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 *16.19.20.*

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 *1886*
 Architect *G. de Lacy Evans*
 Builder *and James Birtwhistle.*
 Elements



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

NOTABLE FEATURES/SIGNIFICANCE

See attached

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

Note: roof tiled.

CROSS REFERENCED INFORMATION

Associated significant garden []

8 MOORE STREET

History

This is one of a number of houses built between 1885 and 1889 for Henry Byron Moore, stockbroker and lessee of the Grace Park Estate subdivision from 1884.¹² The design of 8 Moore Street was obviously based on the prize-winning entry of the architects G. de Lacy Evans and James Birtwistle in the 750 pounds category of the Grace Park Syndicate's architectural competition.¹³ Nos. 2, 4, 8 Moore Street were built for Byron Moore in 1885-86 and are listed in the 1886-87 Hawthorn rate book as houses with NAV's of 90, 85 and 85 pounds.¹⁴ No. 8 was owned in 1891 by Thomas Stillman and occupied by Edward Duckett, ironmonger. By 1895 it was owned and occupied by Duckett. It was later the home of Leonard Briggs, Hawthorn Councillor.¹⁵

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

¹². Rate Book information supplied by Gwen McWilliam. (Recommended entry no. should be searched to confirm first owner).

¹³. *Australasian Sketcher*, 30 June 1884 (includes article and sketches of winning entries).

¹⁴. Information supplied by Gwen McWilliam, Hawthorn R.B. 1886-87 Nos. 1276, 1277, 1278.

¹⁵. Information supplied by Gwen McWilliam.

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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 striking single storey villa executed in orange/red bricks and heavy render dressings. It adopts the standard "L" shaped basic form. The forward gable end is elaborately detailed. At the top a rising sun and quatrefoil patterns are used in the fascia. Below is a false arched and balustraded "parapet" to the shallow bay which is heavily embellished with arched paired windows and a bracketed string course.

Adjoining where the verandah would be expected is a small colonnade attached to an arched porch opening. Above the large entrance arch is a rendered, finial topped, quasi-pediment with quatrefoil embellishment set in an elaborate rendered parapet with machicolated string course. The corner of the building adopts the standard iron roof verandah. The roof was originally of slate. Mammoth chimney pots complete the design.

Assessment

This building is the first prize winner in the 750 pounds category in the Grace Park Estate competition, and the most elaborate of Moore's three houses. A substantially matching design is used on a later building in Mary Street at No. 17 (1885), although there it is used with polychrome brick rather than render embellishment. Like Nos. 2 and 4 Moore Street, and all the other prize winning designs, this building draws attention to itself with its picturesque design. The plain red/orange brickwork is notable for its early use, here used with the heavy render embellishment also seen at Raheen.

Architects were working on several innovative styles around the turn of the century, in one way or another all influenced by William Morris' red house at Blexley Heath in Britain and the reaction to the industrial revolution in Britain during the second half of the nineteenth century. By the turn of the century these are roughly grouped together as the red brick styles. Conservative Victoria period villas which had developed through the 1870s and 1880s adopted some of the characteristics of these avant-garde groups in a decorative way - sometimes referred to as Freestyle Edwardian.

George deLacy Evans and James Bertwistle appear to have collaborated for this design. The Australian Architects Index does not list them as partners. Both had successful practices in the 1880s and 1890s, undertaking a wide variety of work. Lygon Buildings at Lygon Street of 1888, illustrates deLacy Evans' work. This boom style rendered building displays the same robust and ostentatious detailing as seen here at 8 Moore Street. It does not show the blatant picturesque quality however, which is in keeping with Byron Moore's aspirations for Grace Park as a utopian Garden Suburb.

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

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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, the Old Colonists homes at North Fitzroy, laid out in the 1870s and later constructed over the following seventy years, 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 stages of their model developments.

Significance

State

1. Architecturally significant as an outstanding example of picturesque villa design from the late 18th century. Additionally significant for the "Modern Italian" use of plain brick surfaces with render details.
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.

