

PLACE IDENTIFICATION FORM

ADDRESS

178 Barkers Road

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 [x] 3 [ ]  
 SIGNIFICANT [ ] SIGNIFICANT [ ]  
 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 Nov. 91.  
 NEG FILE 38.07.  
 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 Dssher and Kemp  
 Builder  
 Elements Brick and render  
 Villa in garden setting. Dormer  
 windows possibly added later.

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

NOTABLE FEATURES/SIGNIFICANCE

See attached

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

CROSS REFERENCED INFORMATION

Associated significant garden [ ]

## 178 BARKERS ROAD

### History

This brick villa was constructed 1907-8 for Catherine McCalman from the designs of the architects Ussher and Kemp. It was described in the 1908 Hawthorn rate records as a brick house of ten rooms. Fred Symons was there in 1920. The Bridglands were long-term owners from the 1950s.<sup>2</sup> The wide Barkers Road boulevard attracted

### Description

A typical Queen Anne villa form, purposefully asymmetrical with projecting gable ends to co-ordinate, and a large hipped roof between covering a recessed verandah and the body of the house. Additional gable projections indicate the principal side entrance.

The gable co-ordinate projections are particularly strongly detailed. The gable end is half timbered and rough cast panels (painted). This is supported as gigantic cyma reverse brackets which frame the projecting bay below.

Typical decorative embellishment include shingles, elaborately divided window groupings and string courses.

The verandah is superbly executed as an arcade in timber, mimicking the stone treatment of more elaborate residences. Tall chimneys in red brick balance the heavy roof.

The house is complemented by the sweeping drive and garden form.

### Assessment

Ussher and Kemp were at the forefront of the development of the domestic Queen Anne in Melbourne and Australia. Early buildings such as Champion 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.

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2. Gwen McWilliam, "Buildings in proposed Conservation Areas in Hawthorn", for Graeme Butler, 1989, II, p.2.

## 178 Barkers Road continued

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.

This example is typical of the Queen Anne bungalow which became synonymous with the garden suburb ideal during the Edwardian period, and from which the suburb house continued to develop through the twentieth century to W.W.2. The key factors of: asymmetrical form, dominant roof, verandah sweeping drive and picturesque garden are ably illustrated here.

This example by Ussher and Kemp represents a typical rather than exceptional example from their palette. The timber arcaded verandah is notable and particularly well illustrates the adaptation of stone detailing.

### Significance

1. A typical example of the smaller scale bungalow adaptation of the Queen Anne which became synonymous with the garden suburb ideal in the Edwardian period.
2. A smaller work by Ussher and Kemp but illustrating the transfer of stone arcading to timber verandah form, which was influential in the popular market.