

## INDIVIDUAL HERITAGE PLACE – CITATION

HO158

**NAME OF PLACE:** Eulinya and garden

**OTHER NAMES OF PLACE:** McBeath house, Coles house.

**ADDRESS / LOCATION:** 48-50 Irving Road, Toorak

**PROPERTY INFORMATION:** part subdivision of Ottawa Estate

**LEVEL OF SIGNIFICANCE:** Local (potential State).

**ASSESSED BY:** Graeme Butler, Francine Gilfedder.

**ASSESSMENT DATE:** March 2002

**REVISED ASSESSMENT** October 2003

## STATEMENT OF SIGNIFICANCE

### (as visible from the street)

Eulinya house and garden, 48-50 Irving Road, Toorak, is of Local (potential State<sup>1</sup>) significance historically and architecturally:

-as a superb combination of house and garden design that epitomises the underlying theme of Arts & Crafts architecture where the design of the house is at one with its garden setting and thus is particularly evocative of the architectural firm, W&R Butler's reputation for significant Arts & Crafts architecture and garden design (Criterion E1)

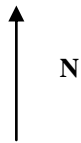
- an externally well preserved representative of Toorak's special significance over time as the chosen residential domain of some of the nation's most influential figures and, in the case of this house, a new phase of Toorak's development in the immediate post First War period that saw the breaking up of the large estates and the emergence of a new type of urban mansion set in smaller but more articulated grounds (Criterion A4).

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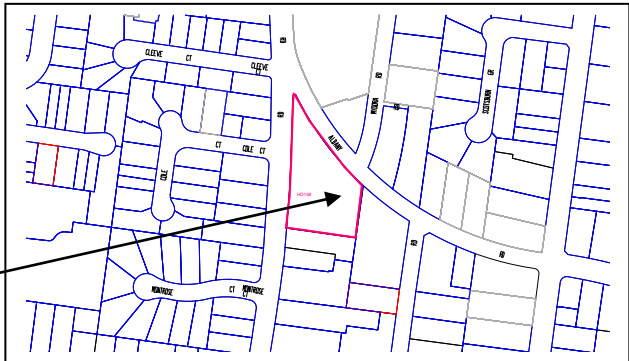
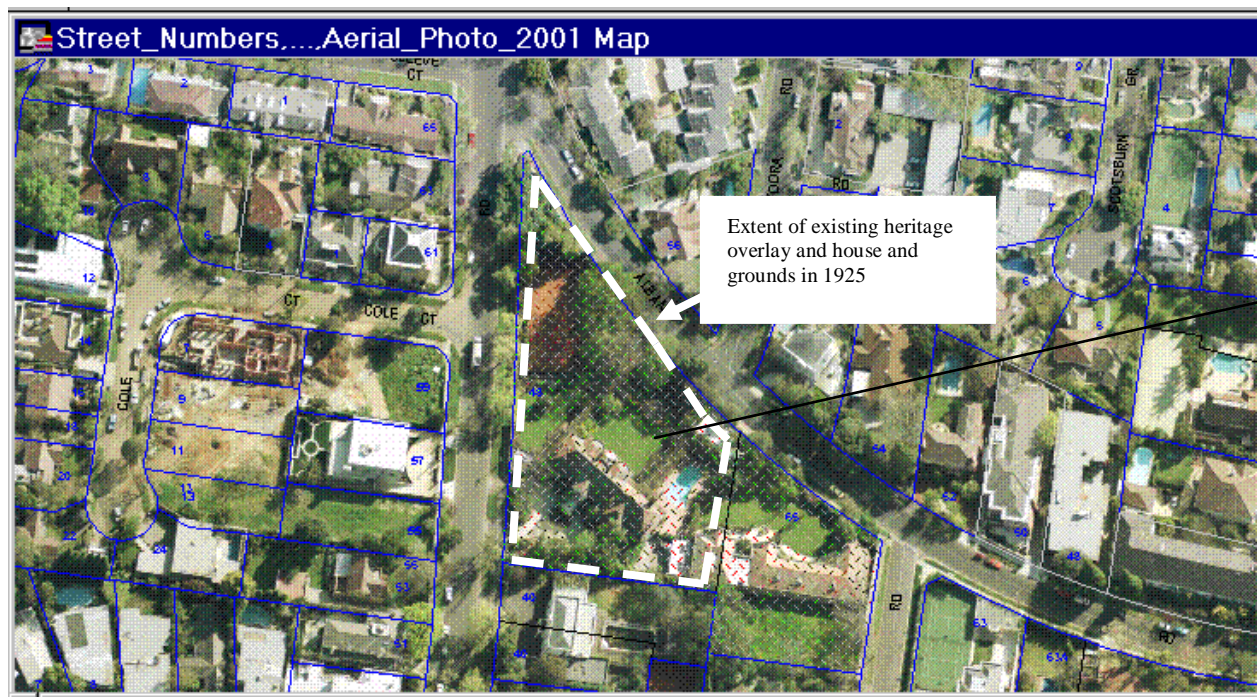
<sup>1</sup> No comparative analysis was made on a State-wide basis but from extensive experience in assessment of heritage places throughout Victoria Graeme Butler & Associates believes that this house has great potential to be considered for addition to the Victorian Heritage Register.

# PLAN

**NAME:** Eulinya and garden  
**OTHER NAMES:** McBeath house, Coles house  
**ADDRESS / LOCATION:** 48-50 Irving Road, Toorak  
Not to Scale<sup>2</sup>



## 48-50 IRVING RD, TOORAK



<sup>2</sup> Cadastral plan and aerial photograph supplied by the City of Stonnington

**PHOTO:**



(Source: Graeme Butler & Associates) March 2002

## DESCRIPTION:

(as assessed from the street)

This large house occupies an unusually large triangular-shaped, promontory site at the junction of Irving and Albany Roads, with associated extensive garden and landscaping, also designed by Walter Butler.

This two-storey clinker brick and render house is set at an angle to Irving Road, and parallel with Irving Rd, to present a large formal garden area and main receiving rooms to the north aspect, facing away from the main entry. It has projecting gabled room bays, balconies, timber-framed fenestration with multi-pane glazing, and a steeply pitched main roof clad with terracotta shingles. The massive hipped main roof has gabled and hipped secondary roof forms, major chimney elements (particularly the asymmetrically placed chimney on the south elevation) and bowed roof vents. The south elevations has some classical revival elements, including arched top-lights to major windows with radial mullions, and some fine wrought-iron balustrading in the Georgian manner.

However, the design character derives from the English Arts and Crafts style that draws upon English domestic works of previous centuries, with emphasis on the roof form and associated dormer forms and chimney stacks, the expression of natural materials such as the brick and terra-cotta shingling, the simulated rough construction of brick fragments in the render, projecting brick headers and perforated brick walling at the gateway.

The title to the 'Australian Home Beautiful' review of the new house in 1927 was 'a Twentieth Century Interpretation of Old English Architecture'. The 1927 illustrations of the property reveal the following.

Unusual north elevation with twin bowed room bays, each with a conical shingled roof, set either side of a recessed balcony section, bowed parapet over and tall twin angled chimney stacks. This creates the axis for the landscape design beyond, centred on the rose garden to the north. Here there a brick fish pool with perforated brick screen similar to the gateway walls. The bowed bays a banded with brick and render, such that the recent replacement of the brick infill panels between each window opening has not changed the striped treatment conceived originally

The staircase is a grand geometric space in the manner of Georgian houses, with Ionic order columns on the perimeter of the space. The entry door is set in a basket archway, with radial mullions in the top light and panelled side lights.

### Grounds

The property is surrounded by a high, mainly added, ornamental pier and panel perimeter fence constructed of face brick and render to match the original gateway. Decorative brickwork to the wall resembles that of the house. Entrance through the perimeter wall is via a pair of gateways, with massive gate piers topped with iron lanterns and ornamental wrought-iron gates. The ironwork of the vehicular and pedestrian gates is in a strapped Jacobean pattern, following the English Arts & Crafts theme. Two contemporary cast-iron lamp posts are in the adjoining nature strip. Observation of 1988 survey plans and recent aerial views show that the garden layout has not changed, with the main lawn and terrace areas remaining as built, with new elements in service areas. The old trees from the Ottawa estate also remain in the north of the grounds.

The garden is an integral part of the house design and includes areas of formal lawns, paved terraces, a pool, rose gardens and hedges. Termed a Tudor garden by the 'Australian Home Beautiful' article of 1927, the layout follows the general scheme of a garden laid out for the first Tudor monarch, Henry VII, with a series of garden enclosures or compartments linked by covered walks, and galleries: illustrating the emerging Renaissance influence on the prevailing medieval garden.

'Australian Home Beautiful' 1927 article shows the site layout:

- basalt pitched kerb and channel at entry to (gravelled) forecourt with two gate pairs;

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- masonry perimeter fence for one bay to the north of the wall segment curving into the gateway, hedge shown for the rest;
- garden compartments with gravel paths, including:
  - the triangular lawn to the west of the house surrounded by clipped privet;
  - wild garden contained by a hedge, with hedge archways into it (dotted possible future tennis court here) and established trees;
  - the main lawn to the north of the house surrounded by flower beds;
  - the radial bed rose garden to the north-east of this, at the other side of a small pool, with brick paths; and
  - kitchen garden, garages etc to the east and south-east of the house served from the Albany Rd entry.

The 1991 garden study stated:

'A large gravel drive bordered by shrub beds creates a grand and spacious entrance through large gates in the new boundary wall. The apex of the site is filled with a woodland and there is a tennis court immediately to the north of the house. At the rear is the original lawn, elaborate brick paving and symmetrical pergola walks on either side. A formal sunken walk with raised side beds and an antique seat backed by the weeping 'Ulmus glabra' "Camperdownii" is the focus for this part of the garden. To the south east there is a new swimming pool. The garden has been extended into neighbouring properties in the same style but with different materials.'

#### Major Plantings

'Quercus robur'  
'Wisteria sinensis'  
'Camellia' cvs  
'Buxus sempervirens'.  
'Rhododendron' cvs  
'Ficus macrophylla'  
'Rosa' cvs  
'Ulmus glabra' "Camperdownii"  
'Quercus palustris'  
'Erythrina' sp  
Herbaceous perennials (Various)  
Annuals (Various)

#### Interior

Not inspected.

The 1927 plan shows:

- porte-cochere entry on the south,
- living room on the south-west,
- sun room and terrace on the north-west,
- projecting bays containing the morning and dining rooms set either side of the central verandah on the north façade,
- hall and main staircase up the centre axis of the house, and
- the servants quarters in the east wing (longer than the west wing) next to the service yard.

#### Condition & integrity

(as assessed from the street)

Generally very good: as seen from the street there has been little change to the house and grounds.

The perimeter wall has been extended from near the gateway to surround the house, in a matching form. The property land has been extended to the east from the 1927 extent, the tennis court built as envisaged in

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1927, a small house erected where the garden bins were once located to the north-east of the rose garden, and a pool where the kitchen garden was.

Inspection has not been allowed but comparison of building application drawings with the original contract drawings and those published in 1927 show that there has been little change to the main south elevation, facing the street. The rear (north) elevation has had minor changes in fenestration, with the bold bowed window bays and main roof forms intact.

Internally changes have occurred as is typically the case, in bathroom and kitchen areas and removal of the servant presence in some of the subdivision. The main internal spaces (entry and main receiving rooms) appear to be near to original (1927) but this should be verified by inspection.

### **Context**

It is located south west of the intersection of Toorak and Kooyong Roads in an exclusive section of the suburb. The roads are paved in bitumen with concrete kerbs, footpaths and crossovers. Generous nature strips support a number of substantial trees and manicured lawns.

# HISTORY

## Historical background

(Tibbits, 1983)

### Development in Toorak (20th century)

The Toorak area was also the scene of intensive development in the period of 1920 to 1930. An important group of residences were erected near the corner of Heyington Road and Toorak Road, designed by architect Harold Desbrowe Annear. Annear also designed the garden for Sydney Myer's Cranlana, 62 Clendon Road in 1930. Annear employed the Italianate style with the inclusion of fountains, ferns and statues. Nearby in Clendon Road, Walter Burley Griffin's office had designed Clendon Lodge in 1923 for Mary Williams. Three years later Griffin designed the Langi flats also for Mary Williams. Another contribution to the architecture of the 1920s in this area was 'Mullion' (6 Stonehaven Court) designed by Eric Nicholls in 1927-28 for W H Smith. The building was erected when Sir Francis Ormond's property at the corner of Clendon and Orrong Roads was subdivided and many of 'the mature trees from his garden were retained on the site of Mullion. South of Mullion another subdivision, Stradbroke Avenue was developed at a slightly later period. Buildings were all constructed of rough cast and masonry and today the feeling of the road conforms very much to its original appearance although. recent exterior redecoration to many residences has slightly lessened the overall effect.

The large allotments in the elevated areas of Toorak have seen two major subdivisional stages after the first large mansion allotments were created. This (aerial) view in 1950 of Irving Road shows the first pattern of subdivision of the original allotments which took place mainly from the 1880s (and) 1920s. The 1960s and 70s have seen a further subdivision of many of these allotments.

## Historical chronology

(see Foster, 1998)

1849

The area bounded by Orrong Road, Malvern Road, Kooyong Road and Toorak Road sold at the Crown Lands Sale and became the site of several significant mansion developments. Lots 27 and 28 were purchased by James Jackson, who was later to build Toorak House on the north side of Toorak Road. The most valuable land, lot 27, included 50 acres of high ground extending from Kooyong Road to Irving Road.

Two large estates on lot 27, Scotsburn, owned by pastoralist and politician Sir James McBain and Robert Harper's Myoora, shared the area north of Albany Road. South of Albany Road, Ottawa was built facing Irving Road with its driveway and gatehouse located at the corner of Albany Road. Ottawa's occupants included pastoralist and Member of the Legislative Assembly Charles Officer, and solicitor and politician (Sir) John Mark Davies.

## Specific History

(see Foster, 1998)

1890

A survey plan of the area shows Charles M Officer Esq. as the owner-occupier of the block at the corner of Albany and Irving Roads (through to Boundary Rd, now Kooyong Rd), with both frontages shown as bounded by a picket fence. To the south of Officer is a 3 acre holding, adjoining Edmund England on the south and the Hon. JM Davies MLC on the east.

1901

Jane Campbell was the owner of an estate of 82 acres (Ottawa), part CA 27, in this location

1911

John Archibald Campbell now owned the Ottawa property

1921

Ernest Richard Connibere in company with other family members, Charles and Frederick., begins to subdivide Ottawa's estate into housing allotments and Ottawa Ave was created;

1925

Annie McBeath of Mont Albert Road, Canterbury, is the owner of lots 1&2, part 3 of LP8319 of CP27.

Sir William McBeath K.B.E. commissioned a house, designed by prominent Melbourne architects Walter and Richard Butler, and built by builders Glover and Roberts, at the corner of Irving and Albany Roads.

1927

'Australian Home Beautiful' article shows the site layout and house plan, citing it as 'A Twentieth Century Interpretation of Old English Architecture'.

1932

(Sir) Arthur Coles purchased the property in the name of his wife Lillian Florence Coles, of 28 Irving Rd.

1950

Aerial view shows house and setting generally as laid out in the 1927 plan, except for the tennis court, and perimeter hedges rather than today's walls.

1952

Lillian Florence Coles of 28 Irving Rd acquires another part of the existing property (Lillian dies at Kew in 1985)

1978

Builder Ken Godfrey applies for a building permit on behalf of Ms Coles of Scotsburn Grove, Toorak, to construct alterations to an existing brick dwelling, at an estimated cost of \$60,000. Work proceeds through 1978-9, with the designer Bruce Morgan & Associates plans dated 1977 and his client stated as Mr Lindsay Fox on the title block.

Changes both existing and proposed to the house included:

## **EXTERIOR**

### **South (front) elevation:**

#### Ground level

- No change from 1927 except for proposed new window centered on existing door to utility room at east end of façade

#### First floor:

- No change from 1927.

### **North (rear, garden) elevation**

#### Ground level

- New flat-roof sun room extension by 3m to north and new timber-framed glazed screen, on west end, in place of French doors and a terrace,



- New bowed windows to match existing bowed window bay plan, height and materials but added windows between the existing originally double-hung sash windows, and in a proposed side-hung casement form.
- New timber framed sliding windows/glazed doors to kitchen, family room east end.

#### First

- New timber sashes in existing frame inclosing what had been originally a balcony to a bedroom.
- New metal balustrade to the bowed central balcony, originally drawn with a metal balustrade but built with a solid balustrade;
- New stair window, using existing frame, recreating the original concept that was changed during construction to provide two windows in a screen wall set to the north of, and detached from, the stair window – this wall had allowed balcony access from the two main bedrooms adjoining the stair hall.
- New deeper windows (sills lowered) to match in existing frame of original dressing room, now bathroom, to allow for a new bath filling the bay;
- New matching window in the former maid's bedroom, as part of a Bedroom 3.

#### **East (side) elevation**

##### Ground level

Added windows (2) and doors (2) to match existing, some in existing openings;

##### First floor

One window filled in.

#### **West (side) elevation**

##### Ground

No change, except for extended sunroom wall (as above)

##### First

No change

#### **Interior**

Joinery and hardware typically reused in any changed door location.

##### Ground interior

Sunroom extended; new meals and kitchen area internally with new external terrace at north-east corner, uniting what had been originally the passageway, servants hall, pantry and servery;  
Former kitchen now a billiard room.

##### First floor

Bathrooms refurbished, new built-in wardrobes;  
Fireplace restored in bedroom 1;  
Servants' passage removed at bedroom 6.  
Maid's pantry absorbed into Bedrooms 4 & 5;  
Some new false ceilings in passages.

1978, October

Alti P/L of 11 Queens Rd, Sth Melbourne is the new owner of the property.

1981

Building permit issued to Godfrey to erect a second dwelling at a cost of \$25,000, completed 1982.

1983

Lindsay Fox (1937-) listed in 'Who's Who in Australia' as managing director of Linfox Transport Group (1965 one truck, 1982 largest privately owned transport group in Australia) since 1965, married to Paula, with 4 sons and 2 daughters, address 48 Irving Rd.

1984

Property graded A1 (State significance) in the Prahran Conservation Study (Nigel Lewis & Assoc)

1988

Council approval given to Peter Harmes to erect an internally heated swimming pool at estimated cost of \$280,000.

Survey plan of site (Goodison & Associates) showing:

- Rose garden in original location;
- Housekeeper's residence in place of bins and hedged-off service areas east of rose garden;
- Brick path with pergolas over on west and east sides of main lawn, as original (compare with Marathon);
- Brick paved terrace in front of house, as original;
- Gravel path on north side of west lawn, as original with scalloped recess;
- Circular rotunda in place of circular flower bed in west lawn;
- Perimeter brick fence in place of cypress hedge as original;
- Tennis court as planned originally in 'wild garden';
- Moreton Bay fig and oaks in north-west corner of site as remnants of Officer's garden;
- Greenhouse shown in gateway wall arc enclosure in place of original summer house, assumed similar;
- Similar curvilinear garden outline to south entry forecourt, with beds, as original;
- Swimming pool added on east of main lawn in place of kitchen gardens;
- Carport in south-east service yard to forecourt, in place of car wash area, garage the same

1991

Hubbard & Looker, City of Prahran Significant Tree and Garden Study identified this garden as of State significance, with excellent integrity, and condition: it was identified as mansion in style and the associations with McBeath and Butler cited: 'the garden is a classic of its type with formal areas closely relating to the house and maximising the awkward block. It contains significant plants and several mature trees'. The 1991 block plan shows the extension of the property to the east from the 1927 extent and the construction of the tennis court as envisaged in 1927, the construction of a small house where the garden bins were once located to the north-east of the rose garden, a pool in place of the kitchen garden.

2001

Subject of a chapter on Arts & Crafts gardens by Harriett Edquist in Whitehead, G (ed). 'Planting the Nation', a national historical survey of landscape design.

### Sir William George McBeath (see Appendix 2)

Sir William George McBeath built the firm, Makower, McBeath & Co. Pty. Ltd., of which he was managing director, into a leading wholesale silk warehouse, with branches in Australia and New Zealand. In 1925, the year his new home in Irving Road was being built, he resigned to become Chairman of Directors. McBeath was a councillor with Boroondara Shire and Camberwell City, 1890-1917, serving four terms as president and mayor. He was appointed to the board of commissioners of the State Savings Bank in 1911, and became its chairman in 1918 and remained so until his death in 1931. During World War I McBeath was a

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principal business adviser to the Commonwealth Department of Defence. He was appointed C.B.E. in 1918 and K.B.E. in 1920. McBeath occupied 48 Irving Road until his death.

### Sir Arthur William Coles

Arthur William Coles (1892-1982):

- Born at Geelong to George and Elizabeth 1892;
- Established G. J. Coles & Company in 1916 with his brother George and uncle,;
- Married Lillian Florence Knight 1919;
- Director of G. J. Coles & Company when floated in 1921;
- Lord Mayor of Melbourne 1938-40
- MHR for Henty 1940-46
- Chair of Australian National Airline Commission and British Commonwealth Pacific Airlines 1946-50;
- Knighted 1960;
- Died at Kew 1982.

## ANALYSIS

### Thematic context

The Principal Australian Historic Themes (PAHT) have been developed by the Australian Heritage Commission to allow assessment of historical significance within a national historical thematic framework.

PAHT	Subtheme	Category
Building settlements, towns and cities	Making suburbs	House & garden, urban

## Comparative analysis

### Summary

The house is regarded as one of Butler's last and best designed large houses. It is well preserved externally, in terms of the street view, and prominently sited within grounds which also reflect Butler's landscape design preferences. The garden reflects Butler's stated preference for formal, structured garden design that would eventually inspire Walling and others.

This combination of house and garden design epitomises the underlying theme of Arts & Crafts architecture where the design of the house is at one with its setting. The garden, plantings and trees have been identified to be of State significance and exemplify Butler's professed enthusiasm for an architectural structured landscape design, with strong hard landscape emphasis.

The house has strong associations with significant figures in the State's commercial history, and continues in this theme today as one of Toorak's most prized properties.

Changes to the garden and house exterior appear relatively small compared to other heritage places with the layout, paving and structures of the garden apparently near complete and the front or street elevation of the house relatively unchanged. Changes to the other external elevations less obvious from the street, have been done within the language of the original design and significant major internal spaces may survive from the 1920s scheme.

### The House and Garden

The garden and house were integral in their design approach, and exemplified the Arts & Crafts philosophy of design for purpose and place which included the setting as well as the building. Arts & Crafts stylism drew from many historical sources as did the Arts & Crafts gardens, the combination of Lutyens and Gertrude Jekyll as an example of two designers working within the one philosophy.

Other mansion gardens surveyed by Edquist in her chapter Arts & Crafts Gardens in Melbourne, have been destroyed, some as recently as the Kamillaroi, St Georges Rd. She writes how these grand gardens, designed by architects such as Butler, were a great influence on Edna Walling and her own enthusiasm for the so called Italianate garden. Another example of the nexus between setting and building is the Marathon Italianate garden and Arts & Crafts house, both designed by Butler, now on the Victorian Heritage Register.

Arts & Crafts specialist, Harriett Edquist (2001), writes under the heading, THE LAST ARTS AND CRAFTS MANSION GARDENS:

'The last gardens of Butler, Alsop and Desbrowe Annear marked the culmination of this architecture led development in garden design. While all of them still fall within the general purview of the Arts & Crafts movement, they show a marked tendency towards the grand and formal gardens of the Jekyll-Lutyens (Gertrude Jekyll, Sir Edwin Lutyens) partnership'.

`Eulinya the 1926 Toorak home of William McBeath, was one of Butler's most ambitious houses. It was a hipped roof, English-vernacular clinker brick and render building with Georgian features, a combination favoured by Lutyens. Internally the plan focussed on a double height oval hall centred between identical living rooms with bay windows that looked over the garden. The house and main gardens lay across the widest part of the triangular site on an axis that led from the driveway through the front door to the oval hall and outside to altered large wide lawn flanked by pergolas. It ended with a fishpond and formal rose garden laid out in concentric brick paths as at Kamillaroi. The wild garden occupied the narrow angle to the south (sic) of the block. Whether this was planted with natives is not known'. (this seems unlikely given the mature exotics that are there now)

`Like the house, the garden had been simplified into differentiated units, and its general layout had much in common with Lutyens's Heathcote in Yorkshire'.

Butler's professed enthusiasm for the formal approach to landscape design was underscored by a famous public debate about the appropriate garden for Australia in the Federation era. The informal garden was advocated by Carl Bogue Luffman in this debate. In Britain, Butler had worked with the well-known garden theorist JD Sedding, author of `The Formal Garden'.

The National Trust of Australia (Vic) citation for Cranlana list the following Butler gardens for comparison:  
1910 Kamillaroi, 45 St Georges Road, Toorak, classified  
c.1914-24 Marathon, Mt Eliza, classified  
c.1918 Studley, later Studley Flats, 392-400 Toorak Road, corner Tintern Avenue, Toorak, classified  
1925 Eulinya, 48-50 Irving Road, Toorak  
1925 Lodge and gates, Coombe Cottage, Coldstream, classified

And another entry for Kamillaro (National Trust of Australia (Vic)):

`The Baillieu's neighbours included Frederick S Grimwade, Harold G Darling and Lauchlan Mackinnon, all long established Melbourne families and most living in houses erected in the twentieth century on the former gardens of Toorak mansions. Of these twentieth century properties, the most celebrated were Kamillaroi (45 St Georges Road), Warrawee (735 Orrong Road - now demolished) and Eulinya (48-50 Irving Road).'

Tibbits ADB article on Butler cites the following large houses as indicative of his work:

Warrawee (1906), Toorak, for A. Rutter Clark (demolished);  
Thanes (1907), Kooyong, for F. Wallach (significant house in Arts & Crafts manner, limited garden);  
Kamillaroi (1907) for (Baron) Clive Baillieu [q.v.], (demolished) and  
extensions to Edzell (1917) for George Russell, both in St Georges Road, Toorak (limited garden, part only of house).

As may be seen of the above examples, only this house and garden retain the combination of a significant house design in a significant garden. This is only matched by Marathon, Mt Eliza, but there the house has been largely rebuilt. Tibbits does not address Butler's fame as a garden designer which is only recently been confirmed by the work of Edquist.

## **Butler practice**

Alsop, in his thesis on Butler, has noted the growing number of large house commissions undertaken by the firm after WW1 and the visible influence of the British architects Voysey and Lutyens on their work. He cites this house as among the best Lutyens' Little Thakeham has a similar composition to the Irving Rd house while Marshcourt at Stockbridge is another similar example.

Alsop discusses the four major Walter Butler commissions in the 1920s:

- Love house, 1923
- Eulinya, 1925
- Riggall house, 1927 and

- Benjamin house, 1929.

At Eulinya and the Riggall House, Butler was working on far bigger sites. Like Thanos he sited the house as near to the south boundary as possible and liberated a large north garden. The planning of the house at Eulinya is also like Thanos with a wide gallery on the ground and upper floor, allowing the main receiving rooms to face north.

Also regarded the Riggall house and Eulinya as stylistically similar with a debt to Lutyens and Voysey. He regarded the Eulinya gateway design as particularly fine and original, noting the rustication of some of the wall treatment, with brick exposed randomly within the render.

### Victoria Heritage Register entries:

H1073 Holy Trinity Church, 67 -69 Arundel Street, Benalla

H953 Thanos, 13a Monaro Road, Kooyong

H946 Marathon 12 Marathon Drive Mount Eliza

H532 Church Of The Holy Annunciation Evangelismos Church, 186 Victoria Parade East Melbourne

H1496 Missions To Seamen, 717 Flinders Street, Extension Melbourne

These examples show the large number of significant designs undertaken by the firm in the City

House, 17 Chastleton Avenue, Toorak built for W Barrett 1890c

House, 31 Hampden Road, Armadale built for Butler, Walter, R 1899

House, 735 Orrong Road, Toorak built for Clarke, A Rutter 1906 (demolished)

House (demolished), 408 Toorak Road, Toorak built for Mrs Marsh, A M 1906

House, 13A Monaro Road, Kooyong built for Wallach, Frank & Mary 1907c

House, 45 St Georges Road, Toorak built for Baillieu, Clive L 1909

House, 14 Power Avenue, Toorak built for Butler, R H 1914

Edzell part. 76 Georges Road, Toorak, Butler, Walter 1918

House, 1 Linlithgow Road, Toorak built for Shackell, E H 1919

House (demolished), 14 Barnard Road, Malvern built for McBeath, W G 1920

Campbell House (St. Catherine's School) 27 Heyington Place, Toorak, W Butler 1920s

House 18 Chesterfield Avenue, Malvern, Butler, Walter 1922

House, 48-50 Irving Road, Toorak built for McBeath, Sir William 1925

House, 3 Illawarra Crescent, Toorak built for Burnside, F Massey ? 1925c

House, 750 Orrong Road, Toorak built for Riggall, Harold W 1927c

House, 8 Glyndebourne Avenue, Toorak built for Martin, M W 1928

House, 26 St. Georges Road, Toorak built for Keep, A W, Butler and Martin 1928

Pynes, 3 Douglas Street Toorak, Butler, Richard 1935c

House, 20 Yarradale Road, Toorak built for Adam, Ernest J ? (1940s-50s) 1937

### Australian Home Beautiful

(see Appendix 3)

The 'Australian Home Beautiful' 1927 published a record 10 pages on this house soon after it was completed, titled 'Sir William McBeath's New Home in Toorak - A Twentieth Century Interpretation of Old English Architecture'. The designers were credited as W&R Butler & Martin. The article leaves no doubt as to the great admiration felt by the writer, Rose Chandler, for both the house and its setting. She notes the existing old trees in the garden and a mature cypress hedge.

*'LOOKING at this beautiful Australian home into which are woven the best ideals of the old world and the new, one cannot help wondering whether, in aiming to achieve a style of architecture peculiarly our own'.*

*'Beauty and practicality, the two great essentials of a perfect home, are here well met. In view of Sir William McBeath's preference for old English architecture, the architects have based their design on Georgian and English medieval domestic styles, and give it an old-world setting, with the result that, in outward semblance at least, both house and garden might have been transplanted from the Mother-land.'*

*The house is situated on a picturesque eminence fronting two beautiful Toorak thoroughfares, and with a north - easterly outlook that takes in the distant range.. High walls encircle the grounds, and limit the gaze of passers-by to tantalising glimpses of the upper story and peeps through wrought iron gates'*

*Pre-eminently modern, however, is the practical side, which embraces the lay-out and fitting. This represents the latest modern thought, and, from central heating and an ever-ready hot water system, down to concealed trade service facilities, includes everything that makes for comfort, hygiene and the saving of labor.*

#### **THE SITE**

*The house is situated on a picturesque eminence fronting two beautiful Toorak thoroughfares, and with a north - easterly outlook that takes in the distant range.. High walls encircle the grounds, and limit the gaze of passers-by to tantalising glimpses of the upper story and peeps through wrought iron gates.*

#### **THE STRUCTURE**

*Small need to enlarge upon the perfection of line and proportion that makes the structure so essentially a thing of beauty. Marred by no alien excrescence or futile flourish, it stands a noble twentieth - century interpretation of sixteenth and early eighteenth century ideals.*

*Quaint clinker brick chimney-stacks studded with pebble - work, are a strikingly attractive feature. These, linked with shingle tiles burnt a brosely brown, and walls finished in clinker brick and buff parget plastering impart the right note of mellow coloring...*

#### **THE GARDEN**

*Just as a doorway may express hospitality and welcome to the stranger, so the entrance to its grounds may reflect the personality of the owner and the architecture of the dwelling. In this sense "Eulinya's" principal entrance which sweeps inward to two hospitably wide wrought-iron gates, leaves little to be desired. The gates are hung between brick piers separated by a panel of fancy brickwork and flanked by walls of solid masonry that diverge in sweeping curves, and are approached from the road by driveways flag-paved and inset with close cropped sward.*

*Beyond the entrance gravelled driveways sweep under and around the porte cochere and return to the gates, melting, at the far end, into the flagged garage-way beyond the eastern garden wall. Encircled by flower beds and picturesque walls that await nature's overlay of verdant green, this enclosure is nothing more than an ornamental entrance planned to insure garden seclusion...*

*' Passing the threshold of this massive garden doorway that links the entrance to the rest of the grounds, one finds one's self in a formal Tudor garden whose one bid for unconventional freedom is expressed in a broadly fawned fore-court that slopes downward from the house to an ornamental brick wall buttressed by a rubble stone and brick fish pool. Massive pergolas in brick and concrete flank the lawn and on one side screen the service court. Designed to resemble, when creeper-clad, the garden alleys of long ago, these are paved in pattern brick and pebble work*

*The paving alluded to, and which is a dominant feature in this garden, is finely reproduced in pictures illustrating the fish pool and rose garden.*

*Never was formal garden laid out with more strict regard for geometrical precision than the rose garden, the ton end of which "cups" the fish pool. The roses are mostly aristocrats; the radiating pathways works of art. A topiary garden, in the making, is another old-world feature. This occupies a triangular enclosure screened by tall cypress hedges that "happened" to be just where they fitted in.*

*Not the least interesting structural detail is the medieval garden door, flanking which, and comfortably cuddled into an angle of the wall, stands a colonnaded summer house in fancy brickwork floored in concrete and pebble.*

*A few priceless old trees of the original boundary plantation provide shelter and deepen the air of seclusion. Beyond the walls and trees are other gardens, other trees, other lovely homes, but wrapped about "Eulinya" is the atmosphere of past centuries. An atmosphere that will deepen as the structure mellows and as growth matures and drapes hard contours, and pergolas and summer house*

## Historical associations

Both McBeath and Coles were known nationally for their commercial activities while McBeath was known locally for his civic achievements. This house, as one of the most prestigious and best sited in Toorak, is a fitting expression and measure of their success. The argument (posed by Blake Dawson Waldron, 2000) that 'It is not sufficient that the design of the house was consistent with the occupants' social and economic position' only reinforces the thrust of the source they quote ('the man and the building he inhabited somehow help to interpret each other' (L47(D) panel). The size and position of the chosen main residence of these men is as much a measure of their nature as their breadth of their commercial activities which must, by their nature, be diffuse in terms of cultural expression of the men. What other structure can best interpret the man, McBeath, and express his choice and pretensions than the house designed for him to own and occupy at the height of his success?

Hubbard & Looker state in 1991:

'Sir William George McBeath (1865-1931), merchant and behind the scenes political figure, commissioned the fashionable and traditional architect, Walter Butler (1864-1949) to design his new house and garden built in 1925. Butler had already designed a series of homes and gardens for elite clients but withdrew from his professional interests after the death of his only son in World War 1. The move from Canterbury to a new home in Toorak represented the pinnacle success for McBeath. The traditional style of both house and garden reflect their tastes and values.'

## Arts & Crafts

Apperley et al (1989) define Arts & Crafts architecture under the heading 'Federation Arts & Crafts':

'As its name implies, the style was concerned with the integration of art into everyday life through the medium of craftsmanship. There is a strong flavour of morality, with stress on the truthful use of materials and the honest expression of function. Arts and Crafts buildings are unpretentious and informal, evoking an atmosphere of comfortable familiarity.'

'In nineteenth century England, the moral attitudes to architecture and design preached by A. W. N. Pugin and John Ruskin were put into practice by William Morris, father of the Arts and Crafts movement. Dismayed by the effects of the Industrial Revolution and inspired by Ruskin's writings on 'The Nature of Gothic', Morris tried to put art into a broadly based social context through the reestablishment of handicraft methods reminiscent of a rural, pre industrial age. C. F. A. Voysey and Philip Webb were important Arts and Crafts architects in England. In the United States, Gustav Stickley promoted the 'Craftsman' image in architecture, interior design and furniture.'

'In Australia, Federation Arts and Crafts architecture exhibits qualities similar to those of the overseas models from which it drew inspiration. Buildings in this style are domestic in scale and make free use of traditional (usually English) vernacular motifs to achieve an unassuming, homely, well established character. Designers aimed for informality in planning, massing, fenestration and landscaping. The roof is a dominant element, featuring gables (with barges or parapets) and/or hips of medium to steep pitch and prominent eaves. Tall, tapering chimneys, battered wall buttresses and bay windows are characteristic elements of the style. Pebbledash stucco (roughcast) was commonly used as an exterior wall finish, together with other materials having earthy, 'natural' colours and textures. Interiors frequently display timber panelling and sturdy ceiling beams. Touches of Art Nouveau detail are common, both externally and internally.'



## Assessment against the criteria adopted by the Australian Heritage Commission

### Summary of Australian Heritage Commission criteria

Code	Summary	Assessment as locally significant	Assessment as contributory significance
A.4	Association with important events or historical themes	Representative of Toorak's special significance as the residential domain of the nations most influential figures and the emergence of a new type of urban mansion after World War One with the breaking up of the large semi-rural estates in Toorak.	
E.1	Aesthetic importance to the community or a cultural group	a superb combination of house and garden design that epitomises the underlying theme of Arts & Crafts architecture where the design of the house is at one with its setting and thus is particularly evocative of the Butler firm's great love of Arts & Crafts architecture and garden design.	Garden, plantings and trees have been identified to be of State significance in a survey of the City's trees and gardens, and achieved recognition in a national publication on Australia's landscape design as one of the last mansion Arts & Crafts gardens in the City. Publication and praise of the house and garden in the national architecture periodical <i>Australian Home Beautiful</i>
H.1	Association with important person or group		Associated with the noted Arts & Crafts architectural firm W&R Butler and its principal, Walter Butler as among the firm's best preserved and most extensive urban house and garden designs. strong associations with significant figures in the State's commercial history, particularly Sir William McBeath <sup>3</sup> Strong associations with significant figures in the State's commercial history, such as Coles and Fox.

<sup>3</sup> Despite the Panel's findings in this area of heritage value, Graeme Butler & Associates believes that the McBeath association lends the place at least Local historical significance under criterion H1.

## RECOMMENDATIONS:

The house and land should remain in the heritage overlay of the Stonnington Planning Scheme.

### **Proposed extent of heritage place for the heritage overlay**

The house, garden and title land with emphasis on external fabric and landscape from the main construction date c1925-7 or earlier.

### **Planning Scheme Protection in a heritage overlay: Recommended**

#### **Other heritage registers**

Heritage Victoria Register: Recommended

Register of the National Estate: Recommended

## REFERENCES

Raworth/ Foster cite:

`Australian Dictionary of Biography', Vol. 10. 1891-1939, Melbourne 1986.

`Australian Dictionary of Biography', Vol. 13. 1940-80, Melbourne.

`Australian Home Beautiful', 1 January 1927, pp 34-43.

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Lewis, Nigel and Associates, Prahran Conservation Study. Identification of buildings and areas of major significance'. Unpublished report, 1983.

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Bryce Raworth, 'A Question of Style', unpublished Master of Architecture thesis, University of Melbourne 1993.

Robb, E. M, `Early Toorak and district', Melbourne 1934.

`Who's Who in Australia', 1950.

#### **Further references:**

Tibbits, G etc. 'The Early Development of Prahran and South Yarra', Jan. 1983 (prepared for 1984 Prahran Conservation Study) 1950 aerial view of Toorak;

Aitken, etc. 1997, `A Theoretical Framework for Designed Landscape in Australia' V1:82;

Whitehead, G (ed) 2001. `Planting the Nation': 107-

Alsop, David 1971. Walter Richmond Butler, B.Arch thesis, Melb Univ.: 39-40

`Who's Who in Australia' 1983: 314 Fox

#### **Further work**

Rate Books

Board of Works Plan , 40' to the inch ¼ plate.

## Appendix 1 Previous citation

Council has considered a series of amendments to the Schedule to the Heritage Overlay of the Stonnington Planning Scheme. During the exhibition period of former Amendments L47 and L61 objections to the inclusion of some properties in the Schedule to the Heritage Overlay were received. Therefore Council resolved to undertake further analysis of the heritage citations of affected properties prior to holding an independent panel hearing. The amendments are now known as C5 and C6(2) respectively. The following citation was exhibited with amendment L61.

### INTRODUCTION

This report has been prepared by Bryce Raworth Pty Ltd with Di Foster, historian, to investigate the significance of the property at 48-50 Irving Road, Toorak, in order to determine the appropriateness of its inclusion within the schedule to the Heritage Overlay within the planning scheme.

The building was graded A1 in the Prahran Conservation Study. It is not presently listed on the Victorian Heritage Register or the Register of the National Estate or classified by the National Trust, however, the gardens were described as being of state significance in the City of Prahran Significant Tree and Garden Study.

### SUMMARY OF RECOMMENDATIONS

This report finds that the house and garden at 48-50 Irving Road are likely to be of state significance and should be added to the schedule to the Heritage Overlay in the local section of the Stonnington Planning Scheme and nominated to the Australian Heritage Commission for inclusion in the register of the National Estate.

### HISTORY

The area bounded by Orrong Road, Malvern Road, Kooyong Road and Toorak Road sold at the Crown Lands Sale in 1849 and became the site of several significant mansion developments. Lots 27 and 28 were purchased by James Jackson, who was later to build Toorak House on the north side of Toorak Road. The most valuable land, lot 27, included 50 acres of high ground extending from Kooyong Road to Irving Road.

Toorak was considered the 'vice-regal district' [1] and the proximity to Toorak House, Victoria's first Government House, and the undulating land, attracted Melbourne's wealthy families, including pastoralists, merchants and professionals. Grand homes, including Woorigoleen, Dunraven and Coonac, were soon built on land facing the main roads [2].

Two large estates on lot 27, Scotsburn, owned by pastoralist and politician Sir James McBain [3] and Robert Harper's Myoora, shared the area north of Albany Road. South of Albany Road, Ottawa was built facing Irving Road with its driveway and gatehouse located at the corner of Albany Road. Ottawa's occupants included pastoralist and Member of the Legislative Assembly Charles Officer [4], and solicitor and politician (Sir) John Mark Davies. In the 1920s, Ottawa's estate of about ten and half acres was subdivided into housing allotments and Ottawa Ave was created [5].

Soon after the subdivision, a grand home was built for Sir William McBeath K.B.E. The house, known as Eulinya, was designed by prominent Melbourne architects Walter & Richard Butler and built by builders Glover & Roberts [6], and was erected in 1925 on the large allotment at the corner of Irving and Albany Roads.

Sir William George McBeath built the firm, Makower, McBeath & Co. Pty. Ltd., of which he was managing director, into a leading wholesale silk warehouse, with branches in Australia and New Zealand. In 1925, the year his new home in Irving Road was being built, he resigned to become Chairman of Directors. McBeath was a councillor with Boroondara Shire and Camberwell City, 1890-1917, serving four terms as president and mayor. He was appointed to the board of commissioners of the State Savings Bank in 1911, and became its chairman in 1918 until his death. During World War 1 McBeath was a principal business adviser to the Commonwealth Department of Defence. He was appointed C.B.E. in 1918 and K.B.E. in 1920. McBeath occupied 48 Irving Road until his death in 1931 [7]. Soon after, (Sir) Arthur Coles [8] purchased the property. Arthur William Coles, with his brother George, established G. J. Coles & Co. in 1921 [9] Arthur was MHR for Henty 1940-46 and Lord Mayor of Melbourne 1938-40 [10].

## DESCRIPTION

48-50 Irving Road is among the more substantial residences in Toorak. It is located south west of the intersection of Toorak and Kooyong Roads in a quiet and exclusive section of the suburb. The house occupies a large triangular site at the junction of Irving and Albany Roads. These thoroughfares are paved in bitumen with concrete kerbs, footpaths and crossovers. Generous nature strips support a number of substantial trees and manicured lawns.

The property is surrounded by an imposing ornamental wall which conceals much of the residence from public view. The wall is principally constructed of face brick with render applied to the panels of brickwork between the piers. Occasional features of decorative brick work anticipate the wall treatment of the residence within. Access is by way of an elaborate entrance with a pair of vehicular entries, each with ornamental iron gates featuring a sinuous, abstract design and a pedestrian entrance reiterating the design on a smaller scale. Each of the entrances is flanked by a pair of massive piers surmounted by large iron lanterns. Two decorative lamp posts occupy a landscaped area outside the gates.

Even by local standards, the house is very large. It is a massive, two-storey structure in rendered and feature brick with a steeply pitched roof of terracotta shingles situated in an extensive garden. The house and its garden setting are the work of Walter & Richard Butler. The residence combines Old English and Arts and Crafts form and detailing with elements drawn from the classical vocabulary. The roof is a long, simple hipped arrangement with gabled secondary roofs projecting at right angles along its length. Massive chimney elements and small undulating roof vents recalling English cottage architecture enliven the vast expanse of terracotta shingles. Walls consist of large expanses of render, relieved by projecting bays and balconies, with simple timber fenestration. Small paned windows serve to further enhance the English associations. The result is a picturesque arrangement of elements and materials that recalls the work of English Domestic Revival architects such as, Richard Norman Shaw, CFA Voysey and, perhaps most importantly, the eclectic Sir Edwin Lutyens.

The garden, also designed by Walter Butler, forms an integral part of the house and is understood to include areas of formal lawns, a pool, rose gardens and hedges. It is understood that the garden has been extended as the curtilage of the site has expanded.

## ARCHITECT

The architects of 48-50 Irving Road were W & R Butler. Walter Butler is celebrated as one of the most significant architects practicing in Victoria in the late nineteenth and early twentieth centuries, an innovator in terms of architectural style, a champion of garden landscape design as a discipline for architects, and leader within the profession. His biography from the Australian Index of Biography is included as an appendix to this report- Richard Butler was Walter's nephew, taken into partnership after the Great War, and he is understood to have assumed increasing responsibility for projects within the office in the late 1920s and early 1930s. In

terms of its scale, quality of design and unity of landscape and architecture, Eulinya can be seen as one of the great domestic commissions from the final stages of Walter Butler's professional life.

#### ANALYSIS

Eulinya continued a fascination for the Butlers with the Old English that stemmed from the late nineteenth century with Walter Butler's training in England and his early work in the Old English mode popularised most prominently by Richard Norman Shaw. Through Butler and contemporaries such as Beverley Ussher and Henry Kemp it is possible to trace a certain continuity between the Shavian mode and the rise of 1920s academic Old English.[11] This continuity is evident in commissions dating from Blackwood, near Hairdinton, by Butler & Ussher in 1891, through important works such as Kamillaroi, 45 St Georges Road, the adaptation and extension of Edzell, 76 St Georges Road, Toorak in 1917 and the Old English veneering of Marathon, a two storey weatherboard beach house at Mt Eliza in 1924. It is noticeable, however, that the emphasis in the years c.1900-1915 was more toward an interpretative Arts and Crafts approach which explored traditional English construction and detailing as a means of evolving a modern expression, whereas in the period after the Great War Butler and his peers moved steadily toward a more literal Old English period revival. This reflected contemporary tendencies in both Britain and America.

Eulinya was a rather different W & R Butler design from the same family of ideas, employing an eclectic combination of Old English, Arts and Crafts form and detailing with elements drawn from the classical vocabulary.[12]

As with Kamillaroi and Marathon, the garden was designed as an integral part of the overall scheme, and it shares a similar design character to that found at these two houses. Butler was eminent amongst landscape architects in his lifetime, and considered the interrelationship of house and garden to be of primary importance to the design process. Eulinya's Ionic porte-cochere helped bridge the stylistic variation between the English vernacular of the body of the house and the Italianate character of the garden.[13] The garden was identified as being of state significance in the 1991 City of Prahran Significant Tree and Garden Study as an important example of Butler's work, and is understood to retain significant plants and several mature trees.

The historic associations of Eulinya and its garden with the Butlers, with Sir William McBeath, Arthur Coles and subsequent owners has augmented the significance of the overall site.

#### STATEMENT OF SIGNIFICANCE

Eulinya, 48-50 Irving Road, is of state significance as an important exemplar of the architectural and landscape design of Walter Butler from the period of his partnership with Richard Butler, and for its historical associations with Sir William McBeath and Arthur Cole.

#### FOOTNOTES:

1 E. M. Robb, Early Toorak and district, Melbourne 1934, p.75

2 Board of Works Plan, 40' to the inch. 1895

3 Paul de Serville, Pounds and Pedigrees. The Upper Class in Victoria 1850 -80. Melbourne 1981, p.413

4 Ibid. p.324

5 Betty Malone, No. 13. North east Toorak (Prahran Area), unpublished manuscript, Prahran Archives.

6 Working drawings, residence for Sir William, McBeath, March 1925 and Australian Home Beautiful 1927.

Referred to in Nigel Lewis and Associates, 'Prahran Conservation Study. Identification of buildings and areas of major significance'. Unpublished report, 1983.

7 'Australian Dictionary of Biography', 1891-1939, vol. 10. p.204.

8 'Sands & McDougall Directories'. 1920s and 30s.

9 'Australian Dictionary of Biography', Vol. 13. 1940-80. Melbourne.

10 'Who's Who in Australia', 1950, p.170.

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11 Butler's earlier Old English work, along with that of Ussher & Kemp and other turn of the century Melbourne architects such as Alfred Dunn and Christopher Cowper, is expansively discussed in George Tibbits 'An Emanation of Lunacy', Trevor Howells & Michael Nicholson Towards the Dawn, Sydney 1989, pp 47-86.

12 The house and garden are described and illustrated in great detail in 'Sir William McBeath's new home in Toorak', Australian Home Beautiful, 1 January 1927, pp 34-43.

13 Raworth, 'A Question of Style', pp 101-104; note that the house was often publicised as being undertaken by W & R Butler & Martin, Marcus Martin having joined the partnership during its construction.

## REFERENCES

`Australian Dictionary of Biography', Vol. 10. 1891-1939, Melbourne.

`Australian Dictionary of Biography', Vol. 13. 1940-80, Melbourne.

`Australian Home Beautiful', 1 January 1927, pp 34-43.

Board of Works Plan, 40' to the inch. 1895.

Context Pty Ltd, City of Prahran Conservation Review, 1993.

de Serville Paul, `Pounds and Pedigrees. The Upper Class in Victoria 1850-80'. Melbourne 198 1.

Timothy Hubbard Pty Ltd, City of Prahran Significant Tree & Garden Study, 199 1.

Lewis, Nigel and Associates, Prahran Conservation Study. Identification of buildings and areas of major significance'. Unpublished report, 1983.

Malone, Betty, No. 13. North cast Toorak (Prahran Area), unpublished manuscript, Prahran Archives.

Bryce Raworth, 'A Question of Style', unpublished Master of Architecture thesis, University of Melbourne 1993.

Robb, E. M, `Early Toorak and district', Melbourne 1934.

`Who's Who in Australia', 1950.



## Appendix 2

'Australian Dictionary of Biography', Vol. 10. 1891-1939, Melbourne 1986.


McBEATH, Sir WILLIAM GEORGE (1865-1931), merchant, was born on 17 April 1865 at Fitzroy, Melbourne, son of David Francis McBeath, a Protestant draper from Belfast, and his Melbourne-born wife Elizabeth, née Blay. He was educated at Nelson College, New Zealand, returning to Melbourne to become a commercial traveller. On 10 January 1889 he married Annie McHutchison at St Kilda. Next year he became Melbourne agent for the London silk firm of M. Makower & Co. When they opened a Melbourne branch he became manager, then partner, and finally managing director of Makower, McBeath & Co. Pty Ltd. A constant traveller, McBeath built the firm into a leading wholesale warehouse with branches in Sydney, Adelaide, Brisbane and New Zealand. In 1925 he resigned in favour of his son George to become chairman of directors. McBeath was involved in local government as a councillor of Boroondara Shire and Camberwell City in 1890-1917, being four times president or mayor. Appointed in 1911 to the board of commissioners of the State Savings Bank of Victoria, he became its chairman from 1918 until his death. Under his leadership the bank made housing loans widely available and established its own building department to design and supervise the erection of low-cost housing, including forty-five acres (18 ha) as a 'garden city' at Fishermen's Bend, Port Melbourne. In 1927 a 'bank where you work scheme' was introduced. During World War I McBeath was a principal business adviser to the Commonwealth Department of Defence. Public pressure after some spectacular pay-embezzlement scandals, as well as obvious overspending on defence equipment, forced the Hughes [q.v.9] government to appoint a royal commission on navy and defence administration in July 1917. McBeath was chairman, with Sydney retailer J. Chalmers and Adelaide merchant F. A. Verco the other members. Their report was presented in four parts between December 1917 and March 1918. Though recognizing the extreme stress under which the Defence Department had been operating, the report found 'muddle, waste and fraud' and 'chaos in pay offices', and drew attention to a lack of accountancy and business training. Its main recommendations, adopted by the government, involved a complete restructure of defence supply and support, removing them from military control and establishing a three-member central board of business administration. During the reorganization McBeath acted as an honorary member of this board. Financial adviser to the Commonwealth during the demobilization of the Australian Imperial Force in 1919 and chairman of the A.I.F. Disposals Board in London in 1919-20, McBeath was appointed C.B.E. in 1918 and K.B.E. in 1920. In 1924 the Bruce [q.v.7]-Page [q.v.] government sent him as delegate to the League of Nations in Geneva, and he advised the government in 1925 on revision of income tax.

Behind the scenes, McBeath became a powerful figure in the National Party during the 1920s as a member of the National Union, the financing body. He had probably been a member of the Constitutional Union, a predecessor from 1910, and was one of the select inner group of fund-raisers listed by the National Union's founder Herbert Brookes [q.v.7]. By 1925 McBeath was chairman of the union and a highly respected figure in the party. Reverses in the 1924 Victorian elections caused him to launch a 'revival' under the slogan 'Insurance against Bolshevism', seeking members, funds and new branches to secure the re-election of Prime Minister Bruce. This successful campaign encouraged McBeath to apply pressure on Bruce for the deportation of Tom Walsh [q.v.] and Jacob Johnson of the Australian Seamen's Union. When the High Court ruled against deportation, McBeath is said to have cut short his Hawaiian holiday to press Bruce to draft amending legislation. Bruce, however, refused even to let him see the draft bill, withstanding McBeath's threats of reprisals. This tendency of the National Union and its leaders to play a more conspicuously dominating role was manifested in Victorian politics in the same period. According to a rare article on this secretive body, in Smith's Weekly in 1926, McBeath was the leading member of the four-man executive of the National Union, whose policies and personnel came to dominate the supposedly independent National Federation between 1925 and 1928. In 1928 the National Union favourite Sir William McPherson [q.v.] became premier of Victoria; the Age asserted that the 'Big Four' in the National Union were running Victorian politics. McBeath's business success was reflected in his large houses at Canterbury and later at Toorak and Mount Macedon; his membership of the Melbourne, Australian, Yorick, Royal Melbourne Golf and Victoria Racing clubs; and his frequent travel overseas. He was an honorary consul for Japan, director of some minor firms and chairman of directors of the Bankers and Traders' Insurance Co. of Victoria. He made occasional

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benefactions and was credited with 'surreptitious generosity'. McBeath died on 2 April 1931 of empyema and was cremated with Presbyterian forms. His funeral was impressively attended by Nationalist and business associates headed by Bruce. McBeath's wife, son and two daughters survived him. His estate was sworn for probate at £54,304 and he also held substantial property in New Zealand.

T. Craddock and M. Cavanough, '125 years' (Melb, 1967); Roy Com on navy defence administration, Report, PP (Cwlt), 1917-19, 4 (105); Argus, 5, 16, 22 Feb 1918, 4 Apr 1931; Smith's Weekly (Syd), 20 Feb, 6 Mar 1926; Age, 18 Apr 1927, 10 Nov 1928; M. Vines, The instability of governments and parties in Victoria in the 1920s (M.A. thesis, Univ Melb, 1975).





## Appendix 3

ADB for Windows © Melbourne University Press

BUTLER, WALTER RICHMOND (1864-1949), architect, was born on 24 March 1864 at Pensford, Somerset, England, fourth son of Henry Butler, farmer, and his wife Mary Yeoman, née Harding. He showed an early talent for sketching and at 15 was articled to Alexander Lauder of Barnstaple. In 1885 W. R. Lethaby encouraged Butler to move to London and work with J. D. Sedding. He was accepted into the arts and crafts and domestic revival circles centred on William Morris and R. N. Shaw, among whom his closest friend was Ernest Gimson (1864-1919). In June 1888 Butler left Sedding's office and sailed for Australia, perhaps at the prompting of the young Melbourne architect Beverley Ussher then visiting London. Three of Butler's brothers and one of his sisters also settled in Australia. On 25 April 1894 at Holy Trinity Church, Kew, Butler married Emilie Millicent Howard.

From 1889 until 1893 Butler was in partnership with Ussher. In 1896 he was joined by George C. Inskip but they parted in 1905 after a dispute with the Royal Victorian Institute of Architects over the conduct of a competition. In 1907-16 he partnered Ernest R. Bradshaw and after World War I he was in practice with his nephew Richard (b.1892) as W. & R. Butler, which briefly included Marcus Martin. In the late 1930s Butler was in partnership with Hugh Pettit, but he retired when Pettit enlisted for World War II. Butler was rightly considered an architect of great talent, and many of his clients were

wealthy pastoralists and businessmen. His country-house designs include Blackwood (1891), near Peshurst, for R. B. Ritchie, Wangarella (1894), near Deniliquin, New South Wales, for Thomas Milliar, and Newminster Park (1901), near Camperdown, for A. S. Chirnside.

Equally distinguished large houses were designed for the Melbourne suburbs: Warrawee (1906), Toorak, for A. Rutter Clark (demolished); Thanos (1907), Kooyong, for F. Wallach; Kamillaroi (1907) for (Baron) Clive Baillieu [q.v.], and extensions to Edzell (1917) for George Russell, both in St Georges Road, Toorak. These are all fine examples of picturesque gabled houses in the domestic revival genre. Butler was also involved with domestic designs using a modified classical vocabulary, as in his remodelling of Billilla (1905), Brighton, for W. Weatherley, which incorporates panels of flat-leafed foliage. His ardent admiration for R. N. Shaw is reflected in his eclectic works. Butler also regarded himself as a garden architect.

As architect to the diocese of Melbourne from 1895, he designed the extensions to Bishops Court (1902), East Melbourne. His other church work includes St Albans (1899), Armadale, the Wangaratta Cathedral (1907), and the colourful porch and tower to Christ Church (c.1910), Benalla. For the Union Bank of Australia he designed many branch banks and was also associated with several tall city buildings such as Collins House (1910) and the exceptionally fine Queensland Insurance Building (1911). For Dame Nellie Melba [q.v.] Butler designed the Italianate lodge and gatehouse at Coombe Cottage (1925) at Coldstream. Butler was of immaculate appearance and had impeccable manners. He was a superb draughtsman and is reputed to have controlled all the designing and detailing in his office. In World War I he suffered a deep personal setback with the death of his only son, and from the 1920s he started to relinquish all but the elite clients to his younger partners. His gradual departure from practice is a moving conclusion to a brilliant career. On visits to London in 1912 and 1929 and perhaps also in 1924, he renewed his friendships with the close associates of his youth. Butler's works included Modern architectural design and Healthy homes, both published in Melbourne in 1902. Survived by his wife and two daughters, he died at his home in Toorak on 31 May 1949, and was cremated. His estate was valued for probate at £11,255.

Royal Victorian Inst of Architects, Journal, July-Sept 1903, Mar 1905, Mar-May 1922;  
Building, Engineering and Mining J, 9 Jan 1892; Argus, 1 June 1949; D. H. Alsop, Walter  
Richmond Butler, architect (B. Arch. research report, Univ Melb, 1971); W. R. Butler papers (LaTL).

George Tibbits

## Appendix 4

### THE AUSTRALIAN HOME BEAUTIFUL

January 1, 1927.

Sir William McBeath's New Home 'in Toorak

A Twentieth Century Interpretation of Old English Architecture

Designed by W. & R. BUTLER & MARTIN

Description by R. CHANDLER

Photographs by NASH BOOTHBY

LOOKING at this beautiful Australian home into which are woven the best ideals of the old world and the new, one cannot help wondering whether, in aiming to achieve a style of architecture peculiarly our own, we can afford to eliminate the influence of world famed types. After all, why should we? A thing of beauty is a joy forever, and old styles used as the basis for new, or adapted to meet the requirements of a modern age, take color from their period, and become sufficiently distinctive in type to satisfy the inherent desire of mankind to bequeath something characteristic of his own day to posterity. So whatever comes, or does not come, of the attempt to establish an Australian style, we may rest assured that the art of today expressed in such types as the one illustrated, is destined to live and reflect its period.

#### THE KEYNOTE

Beauty and practicality, the two great essentials of a perfect home, are here well met. In view of Sir William McBeath's preference for old English architecture, the architects have based their design on Georgian and English medieval domestic styles, and give it an old world setting, with the result that, in outward semblance at least, both house and garden might have been transplanted from the Mother land.

Pre eminently modern, however, is the practical side, which embraces the lay out and fitting. This represents the latest modern thought, and, from central heating and an ever ready hot water system, down to concealed tradeservice facilities, includes everything that makes for comfort, hygiene and the saving of labor.

#### THE SITE

The house is situated on a picturesque eminence fronting two beautiful Toorak thoroughfares, and with a north easterly outlook that takes in the distant range. High walls encircle the grounds, and limit the gaze of passers by to tantalising glimpses of the upper story and peeps through wrought iron gates.

#### THE STRUCTURE

Small need to enlarge upon the perfection of line and proportion that makes the structure so essentially a thing of beauty. Marred by no alien excrescence or futile flourish, it stands a noble twentieth century interpretation of sixteenth and early eighteenth century ideals.

Quaint clinker brick chimney stacks studded with pebble work, are a strikingly attractive feature. These, linked with shingle tiles burnt a brosely brown, and walls finished in clinker brick and buff parget plastering impart the right note of mellow coloring.

(Picture: The Irving Road gates form an imposing entrance, and reflect the character of the architecture.)

Equally attractive, though of more subtle charm, is the simple Tudor gable cunningly foiled by the stately porte cochere. The twin bays that break the low roof line of the north eastern elevation need to be visualised creeper clad. accorded sunny angles; kitchen, larders and storeroom

#### THE INTERIOR

The principal entrance is in the south western front, giving access to a small hall, flanked by recessed windows, from which the beautiful inner hall opens. Practically two thirds of the long front is occupied by the latter, which extends right and left of the entrance.

Architecturally and aesthetically this hall, with its exquisite staircase, is a gem. Breaking the centre of the rear wall, and directly opposite the front door., is the charming dome lighted well of the stairway, on either side of which opens dining and smokersrooms. The drawing room, connecting by double doors, leads off the end wall on the left. The service corridor is to the right. Thus, with hall and staircase in the foreground, and fascinating

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vistas of three lovely reception rooms beyond, the arriving guest is given a sense of being at once welcomed into the home. The accompanying plans, ground and first floor, will explain the layout in which the principal rooms have been accorded sunny angles; kitchen, larders and storeroom, sheltered ones.

(Picture: One of the two pairs of wrought iron gates designed by the architects and manufactured by C.J. White)

Timber work generally is of Queensland maple, with Bataan mahogany for service rooms, all in dull wax polish. Floors, excepting that of the hall, are laid in Crown Tasmanian hardwood.

The decoration throughout is of the restrainedly beautiful order. Walls are smooth textured and simply treated to give the best background to pictures and furnishings.

Columns and pilasters of Georgian type and dull gold capitals strike a singularly effective note in the hall where ivory walls are panelled in plaster molds and finished with a simple cornice showing dentil and egg and dart ornament. The ceiling is treated in panel style falling into harmony with the general scheme, and shows here and there a touch of gold.

Double doors panelled in plate glass shut off the outer hall.

(Picture: This picture is composed of two photographs taken from exactly opposite ends of the hall. The staircase well is an ellipse, and the blackwood stairway, with its radiating steps, follows the oval of the walls.) These, and wide deep silled windows on either side practically take up the whole of the long front wall and form a delightful group, especially when, doors folded back, the opening frames a picture of the outer hall beyond.

The hall floor is another noteworthy feature. This is laid in rich grained, vary colored blackwood parquetry, strongly averse to being polished to the final degree. The staircase with its pillared, dome lighted well, from the rear of which glazed doors open to the north easterly porch, is, of course, a striking feature. Two fascinating concave parquetry steps lead from the hall to the lower level of this entrance which, on the one hand, is flanked by a niche carrying a pedestal lamp. The well is designed in the form of an ellipse, and the blackwood stairway with its radiating steps follows, semi spiral fashion, the oval of its walls. Never was beauty more perfectly expressed in simple terms than in this staircase never more perfectly matched as to setting.

Window drapery and rugs of this lovely hall are in raven's wing blue; the furniture, excepting a handsome Chinese Chippendale table, in Queen Anne style. The Chippendale table is one of the few really old pieces to be found in this house of many treasures.

(Picture: The Hall door is simple and impressive.)

Being fully aware of the difficulty of obtaining the genuine article, and "taken in," the owner very wisely prefers good reproductions. However, where pictures and kindred art are concerned, he feels himself on firm ground, and Sir William and Lady McBeath's collection of the former is one of the finest in the land.

The lounge forms a link between the hall and the sun parlor, and, through the latter, with the smokeroom. Consequently, when communicating doors are open, all four become one for entertaining purposes.

Excepting the panelling, which is carried out in grey wallpaper, the scheme of decoration in the lounge is similar to that of the hall. Here, the chimneypiece is in time worn Sicilian marble ornamented with an exquisitely chiselled pastoral scene and floral motifs, one that, removed from a genuine old Adam house in Portland Square, has given this twentieth century room a real old English hearthstone. By the law of affinity an historical group of Napoleonic china has gravitated to the mantelshelf and, taken together, these relics of a bygone age, form a focal point of unusual interest.

The soft furnishings are beautiful, both in color and texture. The velvety un patterned carpet is in a deep "winey" tone of fraise (strawberry). The upholstery and window drapery in brocade of exactly the same shade shot with gold. It is interesting to note that this lovely fabric is a reproduction of that designed by the Queen for the draping of the Doll's House Pavilion, and known as Burlington. Pictures and other delightful objects sorely tempt one to digress, so old, so lovely as some of them are, but this is neither the time nor the place to do them justice.

The sunroom is a gay little glass fronted, garden reflecting room of bright chintzes and cool cane furniture (including two quaint dog chairs) comfortably cushioned This opens into the garden and captures whatever sunshine is going the day long.

The large bow fronted smokeroom is one of the most restful rooms in the house, and is the only one treated with wood panelling. This to door height is in walnut, finished with a narrow bead to, correspond with another quaint old mantelpiece. This is a room of autumn tints, oyster greys and softest rose, and, what perhaps is more to the point in this instance, one of man sized comfort. Old English prints and engravings, wash drawings and etchings find sanctuary here.

(Picture: the smokeroom has the distinction of being the only wood panelled room in the house. Carried out in Walnut, it shows a bead to correspond with the chimney piece.)

(Picture: A general view of the magnificent hall of "Eulinya" ...)

(Picture: The lounge enshrines many treasures. The beautiful Adam chimney piece..)

Another of the four bow fronted rooms is the diningroom of raven's wing blue. This is in Adam character with simple refined wall and ceiling decoration, and furniture that nobly upholds the traditions of its type. Campbell Taylor's famous "Corridor" hangs here.. There is talk of it being lent to the National Gallery.

#### THE SERVICE WING

The service rooms centre around a long corridor that branches from the hall, and which in the first place gives access to a beautifully appointed toilet room.

The layout here reveals the architect's thorough understanding of working conditions, including facilities for quick service. The kitchen and scullery annex are spacious and generously fitted with up to the moment conveniences. A huge scullery bench and twin sinks of aluminium supplement the one of spotless white in the kitchen.

Of course walls are tiled and woodwork and fittings are in the approved white enamel, an original note is struck in the nickel shod tables and nickel faced skirtings. The same thought is expressed in the tradesmen's cupboard, which has four fly proof compartments labelled to indicate the class of goods to be placed in each. This opens to both scullery and an up roofed passageway, which gives access to fuel rooms and furnace bunkers, and also masks the comings and goings of tradesmen.

Service pantry, staff sitting room and staircase on the one hand, and larders and storeroom on the other complete the layout here.

A better fitted and equipped service pantry than "Eulinya's" can scarcely be imagined. Here the campaign that has been made for the lightening of labor and the saving of nerves culminates in a flourish that provides felt lined cabinets and drawers for silver and cutlery, and shuts out even the noise of the electric ice machine.

(Picture: A peep into the sun room from the lounge through the folding doors. This sunny room itself opens out on to the garden.

#### THE FIRST FLOOR

The winding stairway mounts to a spacious lounge identifiable with the gable room above the porte cochere, the room that opens to its balconied roof. Diverging this way

j, and that from the stairhead, arched corridors divide the ' width of the floor and give access to rooms and offices which, number 13 8 bedrooms, 4 bathrooms, dressing room and pantry. These have been grouped into four distinct units comprising master's, guests' and housekeeper's suites, and staff quarters each completely segregated and self contained an ideal arrangement in every respect. The principal bedroom and guest chamber take in the upper 3 bays and share the balcony between.

En suite with beautiful bath and dressing rooms, and opening to a sunny balcony of wide outlook, "Eulinya's" principal bedroom is, panelled in ivory paper of broche effect and delicately treated as to ceiling and cornice decoration. No adequate idea of the color scheme in shimmering dove grey and mulberry can be conveyed by photograph or description. The carpet might have been dyed in ripe mulberry juice, likewise the gold banded cobwebby sash curtains. Dove grey brocade robes the period beds and lounge pieces, and overdrapes the windows, each of which frames captivating pictures of the garden and distant view.

The dressingroom is similarly decorated, and the bathroom walls are finished with a line not a chequered one of mulberry tiles.

Further along this eastern corridor opens to the staff hall, which numbers among its many built in features a tall narrow cupboard that conceals a ladder way to the roof...

Structural and furnishing detail in this section have received the same careful attention as elsewhere.

The guest rooms open off the western corridor. Here a need long felt, by women guests at least, has been met by the inclusion of a "refurbishing" room a place where one may freshen and press one's dainty things without trespassing on laundry or kitchen convenience. Fitted with power point, electric iron and table, this is a room to rejoice and be glad about.

It is altogether impossible to describe every room, or any one in detail, but before passing on, the reader is invited to visualise a Sheraton room, spacious and of charming outlook, schemed in Celestial blue the blue that emits a lambent metallic gleam..Such a room, ensuite with a beautiful bathroom, is the principal guest chamber of "Eulinya."

Bathrooms and linen presses are included in the scheme of central heating, with in the first connection the result that even on the frostiest of frosty mornings one bathes in a balmy spring like atmosphere, and in the second, that linen is always bone dry.

Those who are inclined to object to this mode of heating on the score of the unsightliness of radiators generally, need only to glance at the cane panelled cabinets that figure in one or two of the illustrations to realise how simple a thing it is to camouflage them. The "cabinets" are merely radiator screens designed by a leading Melbourne firm.

Backed by the illustrations the foregoing description gives some idea of "Eulinya's" architecture, its fittings, its furnishings, but the atmosphere that makes it so gracious a home, and the color that floods it with silent harmonies, defy camera and cold print alike. The cloistral quiet of the place holds one entranced. In such an atmosphere unrest is stilled, the work a day world shut out sanctuary and beauty undefiled shut in.

#### THE GARDEN

Just as a doorway may express hospitality and welcome to the stranger, so the entrance to its grounds may reflect the personality of the owner and the architecture of the dwelling. In this sense "Eulinya's" principal entrance which sweeps inward to two hospitably wide wrought iron gates, leaves little to be desired. The gates are hung between brick piers separated by a panel of fancy brickwork and flanked by walls of solid masonry that diverge in sweeping curves, and are approached from the road by driveways flag paved and inset with close cropped sward.

Beyond the entrance gravelled driveways sweep under and around the porte cochere and return to the gates, melting, at the far end, into the flagged garage way beyond the eastern garden wall. Encircled by flower beds and picturesque walls that await nature's overlay of verdant green, this enclosure is nothing more than an ornamental entrance planned to insure garden seclusion.

The photograph on the cover of this issue shows a view of the entrance gates seen through another opening, which is portion of the inner wall of the garden. Passing

the threshold of this massive garden doorway that links the entrance to the rest of the grounds, one finds one's self in a formal Tudor garden whose one bid for unconventional freedom is expressed in a broadly lawned fore court that slopes downward from the house to an ornamental brick wall buttressed by a rubble stone and brick fish pool. Massive pergolas in brick and concrete flank the lawn and on one side screen the service court. Designed to resemble, when creeper clad, the garden alleys of long ago, these are paved in pattern brick and pebble work

(Picture: It is impossible to convey adequately in a photograph the charm of this Bedroom. The color scheme is in shimmering grey and mulberry, and the Dressingroom and Bathroom ere en suite.)

The paving alluded to, and which is a dominant feature in this garden, is finely reproduced in pictures illustrating the fish pool and rose garden.

Never was formal garden laid out with more strict regard for geometrical precision than the rose garden, the ton end of which "cups" the fish pool. The roses are mostly aristocrats; the radiating pathways works of art. A topiary garden, in the making, is another old world feature. This occupies a triangular enclosure screened by tall cypress hedges that "happened" to be just where they fitted in.

Not the least interesting structural detail is the medieval garden door, flanking which, and comfortably cuddled into an angle of the wall, stands a colonnaded summer house in fancy brickwork floored in concrete and pebble.

A few priceless old trees of the original boundary plantation provide shelter and deepen the air of seclusion. Beyond the walls and trees are other gardens, other trees, other lovely homes, but wrapped about "Eulinya"

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is the atmosphere of past centuries. An atmosphere that will deepen as the structure mellows and as growth matures and drapes hard contours, and pergolas and summer house become shrouded in greenery.

#### How "Eulinya" is Laid Out

This general plan should be studied in conjunction with the house plans on page 34, and the series of photographs on the pages between. This plan shows how the grounds occupy the triangle formed by Albany and Irving Roads, Toorak, and shows, too, the manner in which the house is dovetailed into its surroundings, the fore court, the garden, and the service yard. The entrance front gates form an opening into and an exit from the fore court. What may be called the garden front of the house opens on to a wide lawn flanked with pergolas, and leading to the paved rosary and fish pond in the distance. An unusual feature of the garden design is the triangular portion given up to cut hedges of privet, overlooked by the colonnaded summer house, from which is centralised a vista bounded by arched openings in a cypress design leading to the wild garden, which runs up into the peak of the triangle.

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