

Heritage Citation

'PAULINA'

Address: 1 MAITLAND STREET, GLEN IRIS

Prepared by: GJM Heritage/Purcell

Date: June 2017 (updated 31 July 2018)

Place type: Residential	Architect: Not known
Grading: Locally significant	Builder: Not known
Integrity: Very high	Construction Date: 1911
Recommendation: Include in the Heritage Overlay	Extent of Overlay: To property title boundary



Figure 1. 1 Maitland Street, Glen Iris (Source: GJM/Purcell, August 2016)



Statement of Significance

What is significant?

The Federation house known as 'Paulina' at 1 Maitland Street, Glen Iris, a single-storey dwelling built in 1911.

Elements that contribute to the significance of the place include (but are not limited to):

- the house's original external form, materials and detailing
- the house's high level of integrity to its original design.

Later alterations and additions are not significant.

How is it significant?

Paulina, 1 Maitland Street, Glen Iris is of local aesthetic and architectural significance to the City of Stonnington.

Why is it significant?

Paulina, 1 Maitland Street, Glen Iris is an unusual and highly intact example of a Federation Arts and Crafts house. The highly symmetrical, butterfly wing plan of the house; fishscale pressed metal-clad tower with large diamond-shaped window openings; the creative use of brickwork in the hit-and-miss brick screen with large circular openings; triangular oriel windows with corbelled bases; and the extensive use of fishscale pressed metal sheeting are all extremely uncommon details in a house that broadly demonstrates characteristics of the Federation Arts and Crafts style (Criterion B).

Paulina, 1 Maitland Street, Glen Iris is a well-considered and carefully detailed example of a Federation Arts and Crafts villa. The symmetrical design with identical projecting wings either side of a central octagonal tower and porch demonstrates a rich and highly original combination of architectural elements and materials which together present a picturesque composition of this architectural style (Criterion E).

Historical Themes

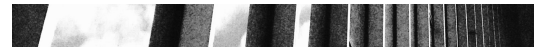
The place illustrates the following themes, as outlined in the *Stonnington Thematic Environmental History*:

- 8 Building Suburbs
 - 8.2 Middle-class suburbs and the suburban ideal

Locality history

The first European settler in the Malvern district was John Gardiner in 1835, a pastoralist from New South Wales, who was one of the first overlanders to Port Phillip. He pastured his stock near the junction of Gardiner's Creek and the Yarra River and was the namesake of Gardiner's Creek, Gardiner's Creek Road (now Toorak Road) and both the locality and the Shire of Gardiner (before they were re-named Malvern) (City of Stonnington [CoS]; Context 2006:34). Gardiner's Road District was proclaimed in 1856 before Gardiner Shire was formed in 1871, which was renamed Malvern Shire in 1878 (CoS). The boundary comprised the current localities of Malvern, Malvern East, Glen Iris (south of Gardiners Creek), Kooyong, Armadale (east of Kooyong Road), Toorak (east of Kooyong Road) and Chadstone (west of Warrigal Road). The locality of Glen Iris is divided by Gardiners Creek, and has straddled two municipalities since its formation. The name was derived from the residence built for J. C. Turner on land acquired from a settler who had voyaged to Victoria on a ship called 'Iris' (Victorian Places).

The part of Glen Iris south of Gardiners Creek was first to develop. The first development comprised farms that overlooked the Glen Iris Valley (also referred to as Gardiners Creek Valley) (Victorian Places). In 1890, the railway line along the northern extent of the municipality was established through the Glen Iris Valley from Burnley, establishing Glen Iris and Gardiner stations, however, the expected residential development



in their vicinity stalled during the 1890s, following the economic collapse (Context 2006:66). The 1903 Australian handbook (cited in Victorian Places) described Glen Iris as a 'favourite picnic spot' with 'numerous market gardens and villa residences'. In 1903 the locality had a population of about 200, which was small in comparison to other localities within the Malvern municipality. However, from 1900, the municipality as a whole saw rapid development and urbanisation; it was declared both a Borough and then a Town in 1901, and in 1911 became the City of Malvern with a total population of 16,000 (Context 2006:86; Victorian Places). Residential development during the early twentieth century often occurred on newly subdivided estates or filled nineteenth century subdivisions that had remained partly or wholly undeveloped during the 1890s depression (Context 2009:5).

The Prahran and Malvern Tramways Trust was established in 1908, with three electric tramlines opened in the locality by 1917: Malvern Road turning north into Burke Road, Wattletree Road terminating at Burke Road, and High Street terminating at Glen Iris Railway station. The arrival of the tramlines further drove commercial centres in the immediate vicinity and residential development beyond (Context 2006:70-2, 113; Victorian Places). In 1912 it was reported that 800 houses a year were being built in the (by then) City of Malvern, which boasted 'a progress unprecedented by any other suburb' (Context 2009:128). Much of this new development was taking place in the Glen Iris Valley (Context 2009:128). Between 1911 and 1921 the population of the municipality doubled, from 16,000 to 32,000, and then increased steadily to 43,000 by 1933. Development steadied from the 1930s, with the population in the former City of Malvern averaging 45,000 until the 1990s (Victorian Places). The City of Malvern amalgamated with the City of Prahran in 1994, to form the City of Stonnington.

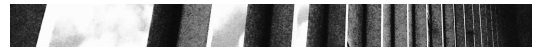
Place History

The following history is based on the 1999 Nigel Lewis and Di Foster citation for the place, unless otherwise cited.

Crown Portions 101 and 102, consisting of more than 14 acres (5.7 hectares) on the north-east corner of High Street and Tooronga Road, were purchased by George King Thornhill in 1855. Both allotments were sold the following year and changed hands a number of times before being purchased in 1864 by Godfrey Carter. Carter also purchased Crown Portions 111 and 112, bringing his total landholding to approximately 31 acres, extending from High Street to Malvern Road in the north (Bower). 'Malvern Lodge' was built on the property, probably for Carter, designed by architect Lloyd Tayler; it is suggested to have been later called 'Tooronga House' (MMDB). In 1879 Robert Edward Lewis purchased the property (Bower).

In 1891, the property was subdivided, creating Maitland Street and Aintree Road (LP3196). Seventy-eight building allotments were created fronting Tooronga Road, High Street, Malvern Road, Maitland Street and Aintree Road. Development slowed to a standstill during the 1890s depression and in 1900, with the exception of 'Tooronga House', all the allotments remained vacant, owned by the Australian Deposit and Mortgage Bank (RB). The 1907 MMBW Detail Plan (No. 1780) confirms that only two houses had been built on Maitland Street at this date, which was otherwise undeveloped (Figure 2). The allotments gradually sold.

In 1909, Arthur Blue sold lot 34 (the current 1 Maitland St) to James J. Maher, who sold the vacant land to Mrs Pauline Cohen in March 1911 (RB; LV:V3494/F754). The 1911-12 rate books recorded that Pauline Cohen was now the owner and occupant of a seven room brick house on lot 34, with a Net Annual Value of 52 pounds (RB). This indicates that the house 'Paulina' at 1 Maitland Street was built in 1911 for owner Mrs Pauline Cohen. No architect for the unusual design has been determined, but the quality of the design suggests an architect's involvement. The footprint of the house in 1913 showed the unusual 'butterfly' floorplan, with its symmetrical angled bays to the facade and central entrance porch (Figure 3). A small outbuilding was located on the rear boundary in 1913 (replaced in 1969) (PSP; Council Property File).



It has been suggested that Pauline Cohen sought a design for the house that reflected the number seven, a number which holds significance in Judaism¹. It is suggested that the house was designed to have seven main rooms, seven fireplaces, seven chimneys and seven walls in each of the first four rooms of the house (personal communication to Council). While research has not been able to confirm this, a 2016 floorplan of the house shows that the entry, front bedroom, sitting and living rooms each have seven main wall faces, supporting this design theory (Figure 5).

A 1948 MMBW plan showed the house within the context of the developed area. The footprint of the house indicates that additions had been constructed to the rear (west) of the house by this date (Figure 4).

The Cohens retained ownership of the house, which they named 'Paulina', for 32 years until 1943. Earlier, the house was transferred into Pauline's husband's name, John Jacob Cohen, tailor, 'of Maitland Street, East Malvern' in August 1932 (LV:V3494/F754). John Cohen was a partner with Henry Posner in the clothing manufacturing company 'Posner and Cohen' until 1920, after which the business continued solely under Cohen's name (*Argus*, 13 Mar 1920:14). Contemporary newspaper articles indicated that their 'tailor' business was located in Chapel Street, Prahran, then Lonsdale Street, Melbourne.

In February 1943, 'Paulina' was sold to Bishop John Stephen Hart who remained the owner until his death in 1952. At this date the house was sold to William John Allan, public servant. Following William's death in 1984, the property was granted to his wife Simone Allan, who was the occupant. The house remained in the Allan family for 64 years, until 2016 (LV:V V3494/F754).

In 1968, a permit was granted to Allan to construct a carport. In 1969, a permit was granted for a workshop along the rear boundary (replacing the original outbuilding evident on the 1913 PSP) (Council Property File). A 2016 aerial and property plan (Jellis Craig) confirm that the carport is located on the rear south-west boundary, adjacent to the shed.

A 2016 aerial indicates that the house underwent additions and alterations to the rear of the house, when compared to the original 1911 extent. A fence along the front boundary is constructed of random rubble piers and plinth, with timber pickets and iron vehicular gates. Council records indicate this was constructed in 1962 (Council Property File).

¹ An academic article (Nador, 1962:306) on the significance of numbers in Judaism stated that 'Seven is one of the numbers which, for thousands of years, have played an extraordinary role in the cultural history and religious life of man ... In Judaism the holiness of the Sabbath shed its rays upon this number in general'. The article further states that the 'Jewry of the Mishna Age [273 BCE–190 CE] ... attached very great importance to this number and linked a great number of phenomena with it.'

Figure 2. The 1907 MMBW detail plan which showed two houses located on the street at this date (as indicated by the arrows) (DP1780).

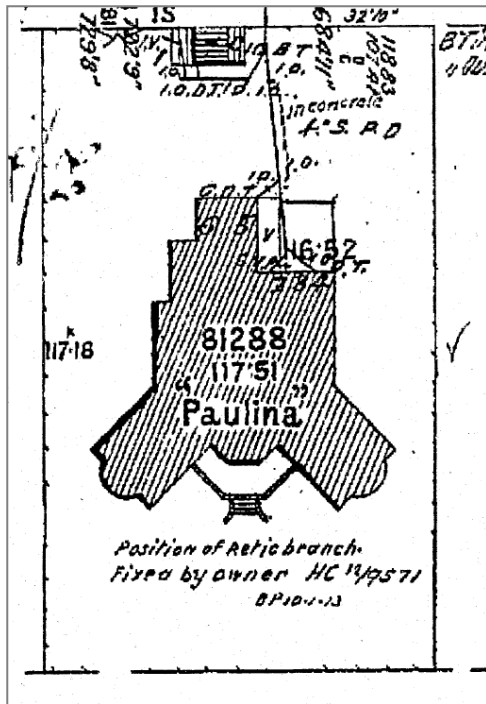
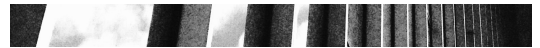


Figure 3. Footprint of the house in 1913, showing the original extent (later additions and alterations were carried out to the rear of the house). The original outbuilding is shown on the rear boundary (PSP).

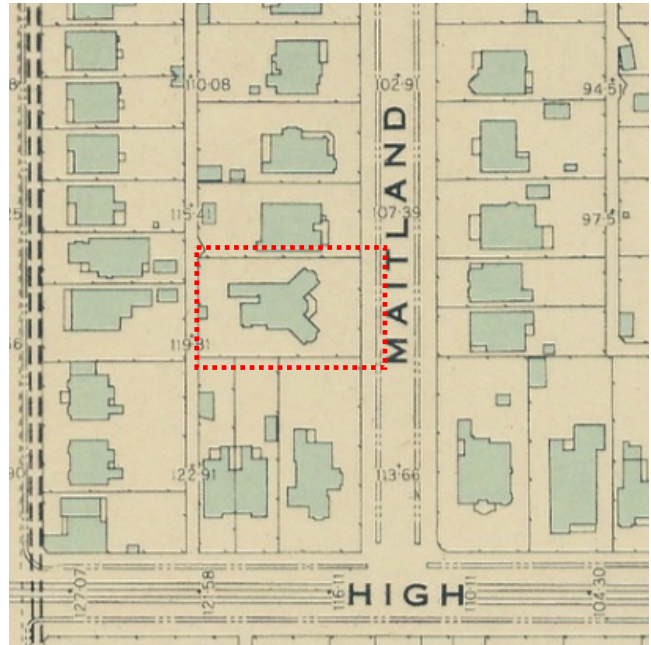


Figure 4. Detail of the 1948 MMBW plan (160ft to 1 inch), showing 1 Maitland Street within the context of the developed area, and the footprint of the house at this date.

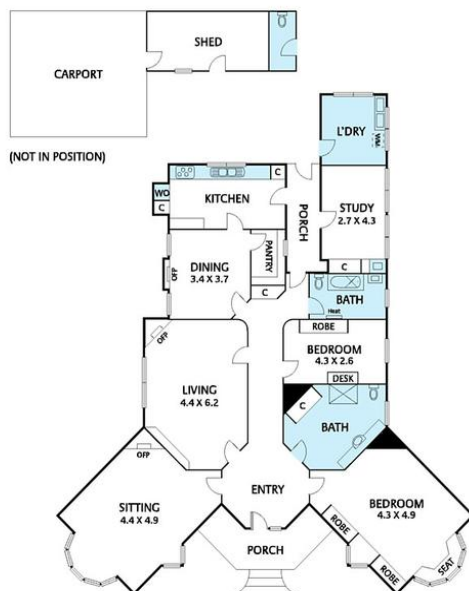


Figure 5. A plan of the house and property dating to September 2016. This plan shows that the entry, front bedroom, sitting and living rooms each have seven main wall faces, supporting the original design theory. Also evident are the carport and shed on the rear boundary (Jellis Craig, accessed 21 Dec 2016).

Description

The house at 1 Maitland Street is a single-storey detached dwelling on a wide suburban allotment. It is characterised by a symmetrical design and unusual wings set at a 45° angle to the street (Figure 6). In terms of both form and detail, the design draws broadly on the Federation Arts and Crafts style and incorporates a number of highly unusual elements.

The walls are constructed of tuck pointed red brick, set on a brick plinth, and the roof is of slate with a contrasting band of diamond-shaped slates and terracotta ridge tiles, cresting and finials. Rafter ends are exposed at the eaves (Figure 7). A prominent central octagonal entry tower is clad and roofed with painted pressed metal fishscale sheeting, and each face contains an unusual diamond-shaped window (Figure 1). The tower is set behind an angled, covered porch which is accessed by bluestone steps set between curved brick sub-walls. Brick piers support the slate porch roof and hit-and-miss brickwork screens, with large circular openings to each side, enclose the space. Tuck-pointed brickwork indicates that these screens may have been overpainted.

Semi-circular timber bay windows with conical slate roofs project from the ends of both angled wings. The gable ends of these wings are clad with pressed metal fishscale sheeting behind timber truss screens (overpainted). Windows are timber casements and those of the southern bay are glazed with coloured leadlights. Unusual triangular oriel windows, with pressed metal roofs and corbelled brick supports, flank the porch (Figure 8). The front door has three applied timber panels set below a glazed panel and a single sidelight to the right side. Two cypress pines stand symmetrically at the front corners of the two wings of the house and these may have been planted as part of the original design.



Figure 6. Aerial, May 2016 (Source: Stonnington City Council).



Figure 7. The south elevation, August 2016 (Source: Jellis Craig, accessed 18 Nov 2016).

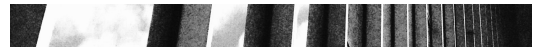


Figure 8. Detail of the pressed metal fishscale sheeting to a triangular oriel window (Source: GJM/Purcell, August 2016).

Integrity

The house is highly intact externally and retains the majority of the original Arts and Crafts detailing, including the butterfly plan form, unusual central porch and screen, central octagonal tower with painted fishscale pressed metal-clad drum and roof and large diamond-shaped window openings. The front fence was replaced in the 1960s and a modern carport and shed are located on the rear boundary of the property, accessed from the rear laneway. These changes do not diminish the building's high external integrity.

Comparative Analysis

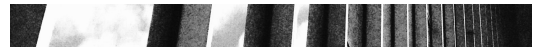
The house at 1 Maitland Street, Glen Iris is of note as a highly unusual example of the Federation Arts and Crafts style, which flourished in Victoria from the 1890s to the commencement of World War I. With precedents from the United Kingdom and the United States, the resulting Federation Arts and Crafts style was diverse but was based on the ideas of functionalism, the honest use of materials and the integration of the work of artisans and craftspeople into a total design. High quality materials and craft work was typically included in domestic architecture and elements and decorative motifs with no historical precedent were introduced. This included the sinuous ornament and detail of the Art Nouveau which was applied to a range of both traditional and new materials including glass leadlighting, terracotta, wrought iron, glazed tiling, render, timber and pressed metal. Highly innovative practitioners of the Arts and Crafts style in Victoria revolutionised house design by introducing new ideas in planning, including the open plan and other forms such as the butterfly plan and its variants.

The resulting Arts and Crafts house was unpretentious and informal and often picturesque in appearance. Typical characteristics include dominant roofs with gables and hips; wide eaves, with exposed rafters and eaves brackets; tall chimneys; contrasting colour, texture and materials such as roughcast render, timber or cement shingles, pressed metal sheeting and terracotta ornament; and informal window arrangements, including bays, oriels and circular openings, often multi-paned with projecting frames.

Leading Melbourne architects designed houses in the Arts and Crafts style particularly in the early twentieth century and it was commonly adopted in developing suburbs such as Malvern and Glen Iris and in wealthy, established areas such as Armadale and Toorak. Architects associated with this style included Walter Butler, Rodney Alsop, Robert Haddon, Guyon Purchas, Harold Desbrowe-Anneer and all these architects designed houses in what is now known as the City of Stonnington.

Within the City of Stonnington a small number of Federation Arts and Crafts style houses are included in the Heritage Overlay on an individual basis. These include:

- Pensford, 528 Orrong Road, Armadale (HO27) 1903



- Thurla, 1 Avalon Avenue, Armadale (HO4) 1903
- Glyn, 224 Kooyong Road, Toorak (HO68 VHR H0735) 1908
- Thanes, 13a Monaro Road, Malvern (HO83 VHR H0953) 1908
- 13 Tintern Avenue, Toorak (HO170) c1909
- Tongaboo, 6 Stonnington Place, Toorak (HO285) c1912
- Avalon, 14 Power Street, Toorak (HO332) 1914
- 11 Tintern Avenue, Toorak (HO169) 1915
- 23 Douglas Street, Toorak (HO307) by 1900
- 274 High Street, Windsor (HO479) 1918.

Two of these houses have identified significance at the state level. These are Glyn (224 Kooyong Road, Toorak) and Thanes (13a Monaro Road, Malvern). The other dwellings range in construction date (from 1903 to 1918) and in size and detail. They are recognised as distinctive, innovative and evocative examples of the Arts and Crafts style in the City of Stonnington and all display individual characteristics of the Federation Arts and Crafts style. They are noted as follows:

- Pensford, 528 Orrong Road, Armadale (Walter Butler, 1903) is an early and uncommon instance of Art Nouveau influence on domestic architecture in Melbourne and an early example of the Federation Arts and Crafts style. The two-storey, red brick house has roughcast render bands and gables, applied half-timbering, a Marseilles tiled roof, eaves with exposed rafter ends, banks of paned windows and Art Nouveau applied decoration on the parapet and chimneys.
- Thurla, 1 Avalon Avenue, Armadale (Walter Butler, 1903) (adjacent to Pensford) is also an early and uncommon instance of Art Nouveau influence on domestic architecture in Melbourne and an early example of the Federation Arts and Crafts style. The single storey red brick house with extensive rough cast rendering and Marseilles tiled roof, has a large asymmetrically placed front gabled bay with half-timbering, hooded triangular window bays and Art Nouveau-inspired cast cement detailing.
- 13 Tintern Avenue, Toorak (A S Eggleston c1909) is an innovative and evocative example of Arts and Crafts architecture. It is a two-storey rendered brick, slate-roofed dwelling with a front gable containing a large, distinctive triangular oriel window which is juxtaposed against an otherwise restrained fenestration pattern and projecting bays supported on large brackets.
- Tongaboo, 6 Stonnington Place, Toorak (R Alsop c1912) is described as a well-preserved and successful design. It is an attic-storey house with multiple slate-clad gabled roofs, stuccoed walls, tall brick (over-painted) chimneys, deep eaves with exposed and shaped rafters and joists, timber-framed multi-paned sash windows, and half-timbered and vertical boarded gable ends. The overall character of the design is in the manner of noted British Arts & Crafts designer CFA Voysey.
- Avalon, 14 Power Street, Toorak (Butler & Bradshaw, 1914) is described as a distinguished example of the English Arts and Crafts style, especially as seen in the work of the architect CFA Voysey. The two-storey rendered brick house has a simple wide slate-clad hip roof which extends over wide eaves and is supported on exaggerated eaves bracket. Large areas of the north facade are clad with timber shingles, including a projecting, polygonal balcony.
- 11 Tintern Avenue, Toorak (Klingender & Alsop 1915) is described as an innovative and evocative design with a dominant steeply gabled roof form which fronts the street. The front facade contains a symmetrical arrangement of multi-paned fenestration, large central entrance, protruding shingle-clad balcony and a large, highly distinctive protruding shingle-clad balcony hood.
- 23 Douglas Street, Toorak (by 1900) has no Statement of Significance. It is a fine and intact example of the Arts and Crafts style with steeply pitched slate-clad roof, large chimneys, projecting side



gables and central verandah with large turned posts. Gable ends are of rough cast render with applied half-timbering and panels of terracotta rosettes.

- 274 High Street, Windsor (1918) is described as a distinguished, distinctive and substantially intact eclectic example of Arts and Crafts design. The two-storey, red brick building is asymmetrical in form with slate roof and prominent eaves with exposed rafters and bellcast, shingled bays. The front facade is dominated by an extensive single-clad bay which extends from the eaves to the lower bay windows. Art Nouveau detailing is evident in the window glazing and the original front fence.

Paulina, 1 Maitland Street, Glen Iris was built in 1911 at the time when the popularity of the Federation Arts and Crafts style was reaching its peak. The house has not been attributed to a particular architect however the carefully considered design strongly suggests that an architect was involved.

Like the places listed above, the house at 1 Maitland Street displays a range of characteristics that have strong associations with the innovative Arts and Crafts style. It is of particular note for characteristics not demonstrated at any of the places already included in the Heritage Overlay as described above. These are:

- The butterfly plan form (as introduced in British domestic design by such architects as Richard Norman Shaw, Edward Prior and Edwin Lutyens from the 1890s)
- The central octagonal tower with fishscale pressed metal-clad drum and roof and large diamond-shaped window openings
- The central porch screen of hit-and-miss brickwork with large circular openings.

These Arts and Crafts style design elements are highly unusual and have no known comparison within the City of Stonnington.

Other highly unusual characteristics within the City of Stonnington include:

- The symmetrical composition
- The extensive use of the fishscale pressed metal sheeting
- The triangular oriel windows with corbelled bases.

Assessment Against Criteria

Following is an assessment of the place against the recognised heritage HERCON criteria set out in the VPP *Planning Practice Note 1: Applying the Heritage Overlay* (July 2015). It has been determined that the place meets the following heritage criterion:

Criterion B: *Possession of uncommon rare or endangered aspects of our cultural or natural history (rarity)*

Paulina, 1 Maitland Street, Glen Iris is an unusual and highly intact example of a Federation Arts and Crafts house. The highly symmetrical, butterfly wing plan of the house; painted fishscale pressed metal-clad tower with large diamond-shaped window openings; the creative use of brickwork in the hit-and-miss brick screen with large circular openings; triangular oriel windows with corbelled bases and the extensive use of fishscale pressed metal sheeting are all extremely uncommon details in a house that broadly demonstrates characteristics of the Federation Arts and Crafts style.

Criterion E: *Importance in exhibiting particular aesthetic characteristics (aesthetic significance)*

Paulina, 1 Maitland Street, Glen Iris is a well considered and carefully detailed example of a Federation Arts and Crafts house. The symmetrical design with identical projecting wings either side of a central octagonal tower and porch demonstrates a rich and highly original combination of architectural elements and materials which together present a picturesque composition of this architectural style.

Grading and Recommendations

It is recommended that the place be included in the Heritage Overlay of the Stonnington Planning Scheme as a locally significant heritage place.

Recommendations for the Schedule to the Heritage Overlay (Clause 43.01) in the Stonnington Planning Scheme:

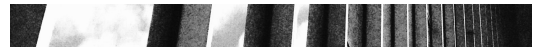
External Paint Controls?	No
Internal Alteration Controls?	No
Tree Controls?	No
Outbuildings or Fences not exempt under Clause 43.01-3?	No
Prohibited Uses Permitted?	No
Incorporated Plan?	No
Aboriginal Heritage Place?	No

Extent of the recommended Heritage Overlay

To the property title boundary, as indicated by the purple polygon on the aerial below.



Figure 9. Extent of the recommended Heritage Overlay (indicated in purple), on a 2016 aerial (Source: Stonnington City Council).

**References:**

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Property Sewerage Plan (PSP), No. 81288, dated 1913, as cited in Nigel Lewis & Di Foster (1999).

Jellis Craig, via realestate.com.au, '1 Maitland Street, Glen Iris Vic 3146' record dated September 2016, <<https://www.realestate.com.au/>>, accessed November & December 2016.