

Heritage Citation

'ONEGQ' (FORMERLY 'BALCOMIE')

Address: 1 Golden Quadrant, Glen Iris

Prepared by: GJM Heritage/Purcell

Date: June 2017 (updated 31 July 2018)

Place type: Residential	Architect: Robert Haddon
Grading: Locally significant	Builder: Not known
Integrity: Very High	Construction Date: 1912
Recommendation: Include in the Heritage Overlay	Extent of Overlay: To property title boundary

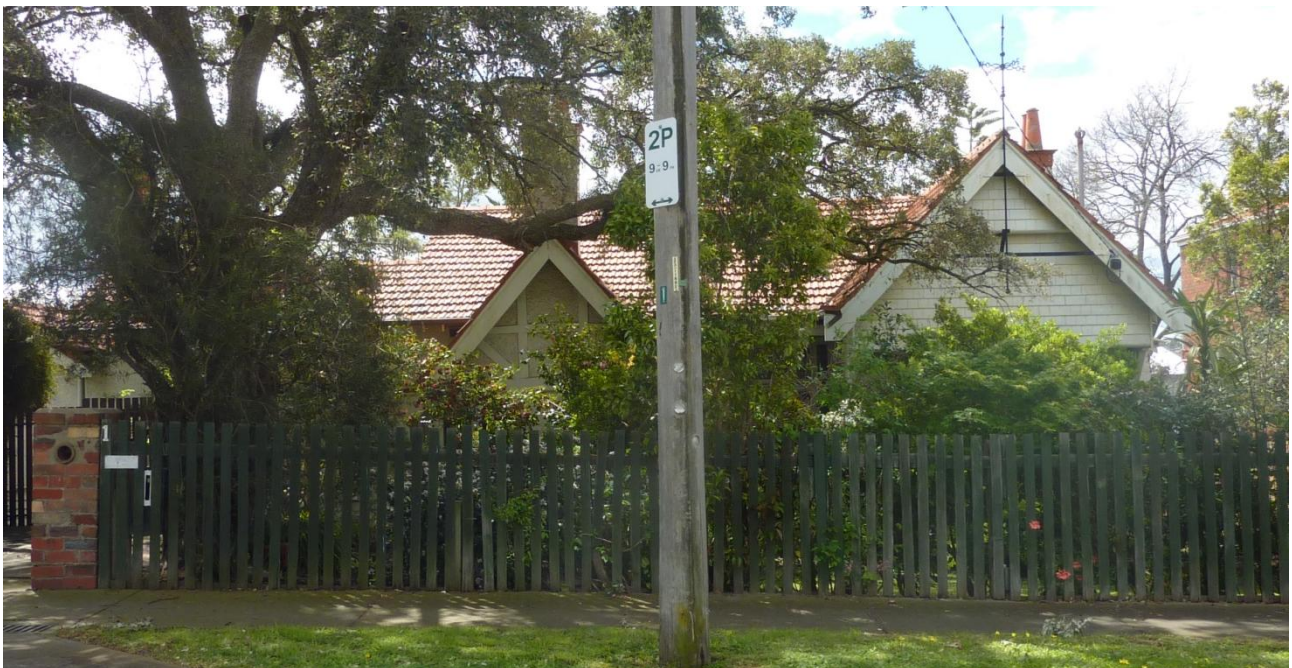
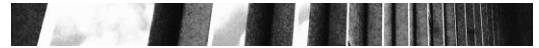


Figure 1. 1 Golden Quadrant, Glen Iris (GJM Heritage/Purcell, June 2016)



Statement of Significance

What is significant?

The Federation house known as 'OneGQ' (formerly 'Balcomie'), 1 Golden Quadrant, Glen Iris, a single-storey dwelling built in 1912 to the design of Robert Haddon.

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, such as small additions to the south-east, north-west and rear elevations of the dwelling and the garage at the front of the property, are not significant. The cork oak does not contribute to the significance of the place. The land at the rear of the property is not significant.

How is it significant?

'OneGQ', 1 Golden Quadrant, Glen Iris is of local architectural, aesthetic and historical significance to the City of Stonnington.

Why is it significant?

'OneGQ', 1 Golden Quadrant, Glen Iris is a fine and representative example of a Federation house. Drawing on English sources, it displays typical features of the Federation Arts and Crafts architectural style popular in the first decade of the twentieth century in Glen Iris and across Melbourne more broadly, including a simple form with dominant roof, tall plain rendered chimneys, restrained decorative treatment and the integration of architect-designed craftwork (Criterion D).

'OneGQ', 1 Golden Quadrant, Glen Iris is a well-considered and carefully detailed example of what can broadly be defined as a Federation Arts and Crafts house. The simple design, English in derivation, together with the restrained use of distinctive and architectural elements, including the Haddon-designed wrought iron weather vane, presents a picturesque composition of this architectural style. It is one of a small number of residential buildings that can be attributed to the well-known Australian architect Robert Haddon (Criterion E).

'OneGQ', 1 Golden Quadrant, Glen Iris has strong associations with Robert Haddon, who was a prominent and highly influential Melbourne architect, architectural writer and educator from the early twentieth century until his death in 1929. Haddon was well known and widely recognised for his extensive writing and the application of strong architectural principles in his design work. The application of these principles, and the strong characteristics for which Haddon is recognised, are clearly demonstrated at 'OneGQ' (Criterion H).

Historical Themes

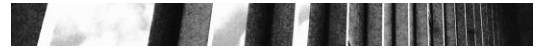
The place illustrates the following themes as outlined in the *Stonnington Environmental History* (2009):

8 Building Suburbs

- 8.2 Middle-class suburbs and the suburban ideal
- 8.4 Creating Australia's most 'designed' suburbs

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).

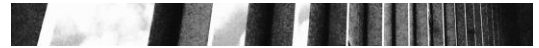
The Prahran and Malvern Tramways Trust was established in 1908, with three electric tramlines opened in the locality by 1917: Malvern Road turning north into Burke Road, Wattleree Road terminating at Burke Road, and High Street terminating at Glen Iris Railway station. The arrival of the tramlines further 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

In 1886, Sarah and William Sloggatt of 'Valency' house on Burke Road, Malvern subdivided just over 9½ acres (Crown Portion 113, Parish of Prahran) on the southern corner of Burke and Malvern roads. The Valency Estate subdivision created Golden Quadrant (formerly known as Gardiner Crescent according to some sources) and Valency Road, with lots also fronting Malvern and Burke roads. Lots sold slowly from April 1887 (LV:V1844/F798). The remaining lots (being the majority, including 1 Golden Quadrant) were transferred to several owners before being individually on-sold (LV:V2771/F023; V2788/F415).

Lot 27 (the current 1 Golden Quadrant) was sold to Charles Vines Whistler, salesman of Dandenong Road, Malvern, in November 1910. Three other lots within the subdivision were sold to other members of the Whistler family (LV:V2788/F415). The house at 1 Golden Quadrant was built for Charles V. Whistler in 1912, designed by prominent architect Robert Haddon.

The 1910-11 rate books indicated that all lots on Golden Quadrant remained land. The 1912-13 rate books confirmed that C. V. Whistler was the owner (and John Griffiths, engineer, the occupant) of a 7 room (brick) house on Golden Quadrant (with a Net Annual Value of 50 pounds); confirmed as Lot 27 in 1913-14. The 1914-15 rate books describe it more accurately as a 'R.C. H.' – rough cast house (not brick as incorrectly stated in 1912) – with another occupant by this date (RB).



Haddon's 1915 *Architectural Annual* (written and illustrated by Haddon) included a description of the house with an early photo and original floorplan (Figures 2 & 3). Haddon writes that:

...being built for an Englishman, it partakes somewhat of the English manner of Domestic Design with steep pitched, semi-Elizabethan gables, and small paned casement windows. The front is without a verandah and the main gable is crowned with a weathervane. The plan shows the house widely spread to the Main Street, and the domestic offices grouped to the left. It also shows the spacious back verandah and Sitting Room commanding the main views.

The photo showed the house with the two eastern gables to the facade, tall chimneys (each with two or three tall chimney pots) and multi-paned windows. The photo also indicates that the timber shingles and timbering to the gabled-ends, and timber dado to the facade, were originally stained (since overpainted). Haddon's floorplan showed the bay window, entrance porch and smaller gabled-bay to the facade, with a wide verandah to the rear, which returned on the west elevation.

An article published in *Home and Garden Beautiful* magazine in October 1915 (1 Oct 1915:131) re-published the photo and floorplan of the newly built house originally published in Haddon's 1915 *Architectural Annual* (Figures 2 & 3). The article reiterated Haddon's comments and included a section on Haddon describing his own approach to house design, considering the site and client's taste and needs.

An advertisement placed in the *Argus* in April 1919 (12 Apr 1919:16) advertised the house for sale, describing it as an 'Artistic, all-tiled roof, rough-cast and jarrah Villa, on exceptionally large block', comprising 'six main rooms and wide sleep-out verandahs', a 'lovely house, designed by Mr Robt. Haddon, F. R. I. B. A., and there is nothing at all "Queen Anne" nor yet "Mary Ann" about it'. Interest in the sale was to be addressed to C. V. Whistler of 39 Dandenong Road, Malvern.

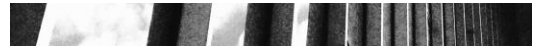
Despite the desire to sell, the property remained in the Whistler family until 1922, when it was sold to (Reverend) John Gray, Presbyterian clergyman of Glen Iris, who retained ownership until his death in 1937 (LV:V3459/F775). Under Gray's ownership, the house was called 'Balcomie' (SHC). A small sympathetic gabled bay was built c1925 off the north-west elevation, flush with the facade, which served as a maid's room off the kitchen (SHC; Lewis & Aitken 1992:183). Small additions have also been constructed on the south-east and rear elevations, sympathetic in style to the original design (dates not confirmed).

From 1940 to 1985, the property was owned by Wyndham Richardson, licensed surveyor (LV:V3459/F775; Lewis & Aitken 1992:183). A Cork Oak in the front yard was planted by Richardson c1950s. The property remains in the Richardson family in 2017 (personal communication with owner, 6 Dec 2017).

Robert Haddon, architect

Robert Joseph Haddon (1866-1929) was born in London. From 1881-84 he was articled as a surveyor to Francis (Frank) Templeman Mew before working with Thomas H. Watson until 1888. In 1889 Haddon arrived in Melbourne, finding work with Sydney Smith & Ogg, before moving to Tasmania in 1892, where he began practice in Hobart and took up a position as an architectural instructor at the Hobart Technical School. He moved to Adelaide in 1894, followed by Perth in 1896 where he worked for the Western Australian Public Works Department for two years (Willis, 2012:306). While in Perth, Haddon was the secretary of the Western Australian Society of Arts (Hunter, 1983). By 1899, Haddon had returned to Melbourne, working again for Sydney Smith & Ogg, before opening his own practice by 1901. Haddon joined the Working Men's College in 1902, where he held the position of instructor-in-charge (later the Head) of architecture from 1903 to c1925 (Willis, 2012:306).

Haddon contributed a section titled 'Australian planning and construction' to G.A.T. Middleton's series *Modern buildings: Their planning, construction and equipment*, and was the author of *Australian architecture: A technical manual for all those engaged in architectural and building work* (published in Melbourne in 1908), which became an essential resource for architects in the early twentieth century and clearly presented Haddon's strong sentiments about design in Australia. In 1915 he published *Haddon's*



Architectural Annual, which used a number of his architectural designs to illustrate his theories of design. This included 1 Golden Quadrant, Glen Iris.

Haddon's firm was set up unlike any other operating in Melbourne at the time. Called the Central Drawing Office, it operated as an architectural consulting firm, producing perspective renderings and other service for architectural firms, including many prominent firms operating in Victoria (Willis, 2012:306-7).

Haddon was strongly influenced by the Arts and Crafts movement and was the founding vice-president of the Arts and Crafts Society of Victoria, which began in 1908. Haddon 'advocated the use of nature and simplicity of approach in architectural design, but his designs were often anything but simple; instead displaying astounding virtuosity in their composition' (Willis, 2012:307). Haddon's approach was founded on a strong sense of the artistry of architecture and was reminiscent of English architect C.F.A. Voysey, Scottish C.R. Mackintosh and those associated with the British Art Nouveau.

Further, 'Haddon argued that originality in design was made possible by responding to the unique Australian conditions and by the use of local materials. Each design had to be conceived anew. His aim therefore was to design for each individual client, and to produce a harmonious, balanced composition. He emphasized simplicity in design, stating that ornament should be applied only for a specific purpose, and must fully utilize Nature and its play of light and shadow' (Hunter 1983).

Haddon had a reputation as a proto-Modernist, as proclaimed by architect Robin Boyd in *Victorian Modern* (1947), a view which was based on his refurbishment of the Fourth Victorian Building Society building, Melbourne (1912). Projects such as this 'demonstrated his combination of uncomplicated forms with carefully crafted and modulated decoration' (Willis, 2012:307).

Haddon expressed his extraordinary design abilities in residential designs, commercial buildings, churches and public buildings. His work included 'Milton House', Flinders Lane (1901 with Sydney Smith & Ogg), his own house, 'Anselm', 4 Glenferrie Street, Caulfield (1906), remodelling of the Fourth Victorian Building Society Office, Collins Street (1912) and the Wharf Laborers' Building, Flinders Lane (1915-16, demolished), and three Presbyterian churches at Malvern (1906), Caulfield (1926) and Oakleigh (1928).

William Alexander Henderson (a former student) joined Haddon in a partnership in 1919, as Haddon & Henderson (Willis, 2012:306). By 1930, Haddon & Henderson was absorbed by GB & G Burridge Leith (later Leith & Bartlett).



Figure 2. Photograph of the house published in 1915 in *Home and Garden Beautiful* (1 Oct 1915:131), which was a reproduction of the photo published in Haddon's 1915 *Architectural Annual*.

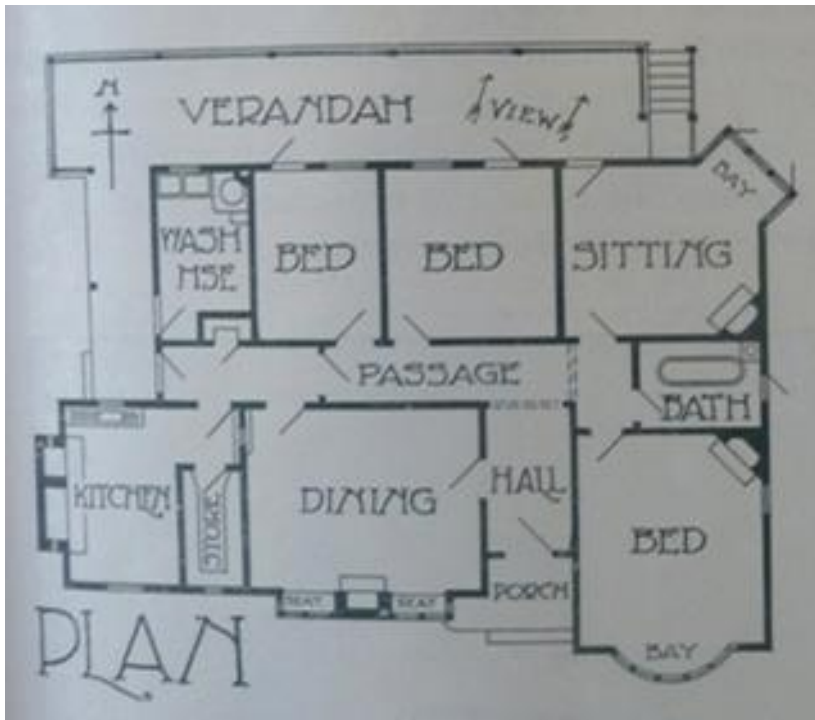
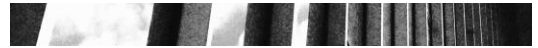


Figure 3. The floorplan of the house published in 1915 in *Home and Garden Beautiful* (1 Oct 1915:131), which was a reproduction of that published in Haddon's 1915 *Architectural Annual*.

Description

The single-storey detached dwelling at 1 Golden Quadrant, known as 'OneGQ' (formerly 'Balcomie'), is set within a mature garden, with a deep street setback. The Federation Arts & Crafts dwelling is of unusual design, with a number of notable architectural details including timber shingles, roughcast render, half timbering to the smaller gable, leaded window lights and tall, ornate chimneys. The dwelling, constructed in 1912, is in very poor condition.

'OneGQ' has a hipped roof of Marseille tiles with several small gables and four original chimney stacks. The chimneys are tall and finished in roughcast render, with exposed red brick cornice capping and tall tapered terracotta pots (Figure 4). The main chimney fronting the street pierces the secondary gable with the roughcast chimney breast flanked by paired casement windows. This gable is finished in roughcast with timber strap work (overpainted) and a plain bargeboard. The primary flying gable is supported on timber brackets. The gable end is hung with timber shingles (overpainted) with a plain bargeboard, and a shallow bow window with timber casements is below. It is topped by an original wrought iron weather vane (Figure 5). The base of the walls is weatherboard (overpainted), with roughcast render above a timber dado rail. The central entrance is recessed between the two gable projections. The front door arrangement is tripartite with a timber door with large circular leaded window light, side lights and highlights, all containing leaded panes of figured glass.

A number of small sympathetic additions have been made to the house. It appears that these were generally made soon after initial construction, and they continue the detailing of the original house. They include two rear additions, a small addition to the south-east elevation and another to the north-west elevation and do not impact on the original front façade of the house.

The front garden contains a mature *Quercus suber* (cork oak) and the rear garden contains mature planting, which do not contribute to the significance of the place. The boundary treatment consists of a timber post and rail fence with pickets, and a birch fence to the return. A small garage is located on the western boundary, flanked at the front boundary by modern brick piers.

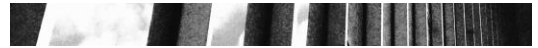


Figure 4. Chimney detail (GJM Heritage/Purcell, June 2016)



Figure 5. Main gable end detail and weather vane (GJM Heritage/Purcell, June 2016)

Integrity

The house retains a very high degree of integrity to the Federation Arts and Craft style, in fabric, form and detail. While the house has undergone some alterations and additions, these do not diminish the ability to understand and appreciate the place as a fine example of a Federation house.

Comparative Analysis

Federation Arts and Crafts Style in Stonnington

The house at 1 Golden Quadrant, Glen Iris is of note as an unusual and intact 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:

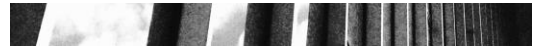
- Pensford, 528 Orrong Road, Armadale (HO27) 1903
- Thurla, 1 Avalon Avenue, Armadale (HO4) 1903



- 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
- 1088 Malvern Road, Armadale (HO323) 1916
- 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) 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 roughcast 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.
- House, 1088 Malvern Road, Armadale (Klingender & Alsop, 1916) is described as an imposing house of restrained design and simple massing. It is a two-storey red brick house with projecting shingled balcony, and front loggia with paired columns and steeply angled brackets.



- 23 Douglas Street, Toorak (by 1900) 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.

'OneGQ', 1 Golden Quadrant, Glen Iris was built in 1912 at the time when the popularity of the Federation Arts and Crafts style was reaching its peak in Glen Iris and across Melbourne. Like the above examples, it displays a large range of characteristics that have strong associations with this style and the house remains highly intact to demonstrate these strong associations.

'OneGQ' demonstrates the following Federation Arts and Crafts characteristics:

- Unpretentious design and simple form
- Total design including architect designed elements such as the wrought iron weathervane
- Restrained decorative treatment
- Dominant roof and high pitched gables
- Roughcast walls and timber-shingled protruding front gable end supported on brackets
- Tall plain rendered chimneys with brick capping.

Work of architect Robert Haddon

Robert Haddon was a highly influential architect, architectural writer and educator who worked in Melbourne from the early twentieth century until his death in 1929.

Haddon drew freely on both English and American sources and his designs became characterised by the simplicity of plain facades and the careful use and positioning of ornament and elements to produce distinctive and delicately balanced compositions. As is very clear in his writing and his design, Haddon did not work in a particular style or pursue a particular fashion; instead he based his design on a number of strong architectural principles, including:

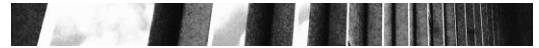
- originality in design, particularly in the local climate;
- design for the individual client;
- harmonious and balanced composition;
- simplicity in design (with ornament only applied for a specific purpose);
- the use of craftsmanship;
- structural honesty.

These principles were applied to the design of 1 Golden Quadrant, Glen Iris and therefore the place demonstrates strong architectural traits for which Haddon was recognised.

Only one other house in the City of Stonnington has been identified as the work of Robert Haddon. 'The Bungalow', 221 Burke Road, Glen Iris was designed for a client who had American connections and displays characteristics requested by him.

Other extant buildings known to have been designed by Haddon in the City of Stonnington are:

- Presbyterian Church, Wattletree Road, Malvern (1906, Victorian Heritage Register, H2255) which has been assessed as being of state significance and
- Memorial Hall, 301 High Street, Prahran (1920, Haddon and Henderson) which was constructed to a



greatly altered design (Melbourne University Archives, schematic elevation and final perspective).

Assessment Against Criteria

Following is an assessment of the place against the recognised heritage criteria set out in *Planning Practice Note 1: Applying the Heritage Overlay* (July 2015).

Criterion D: *Importance in demonstrating the principal characteristics of a class of cultural or natural places or environments (representativeness).*

‘OneGQ’, 1 Golden Quadrant, Glen Iris is a fine and representative example of a Federation house. Drawing on English sources, it displays typical features of the Federation Arts and Crafts architectural style popular in the first decade of the twentieth century in Glen Iris and across Melbourne more broadly, including a simple form with dominant roof, tall plain rendered chimneys, restrained decorative treatment and the integration of architect-designed craftwork.

Criterion E: *Importance in exhibiting particular aesthetic characteristics*

‘OneGQ’, 1 Golden Quadrant, Glen Iris is a well-considered and carefully detailed example of what can broadly be defined as a Federation Arts and Crafts house. The simple design, English in derivation, together with the restrained use of distinctive and architectural elements, including the Haddon-designed wrought iron weather vane, presents a picturesque composition of this architectural style. It is one of a small number of residential buildings that can be attributed to the well-known Australian architect Robert Haddon.

Criterion H: *Special association with the life or works of a person, or group of persons, of importance in our history.*

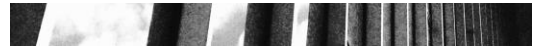
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Grading and Recommendations

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.

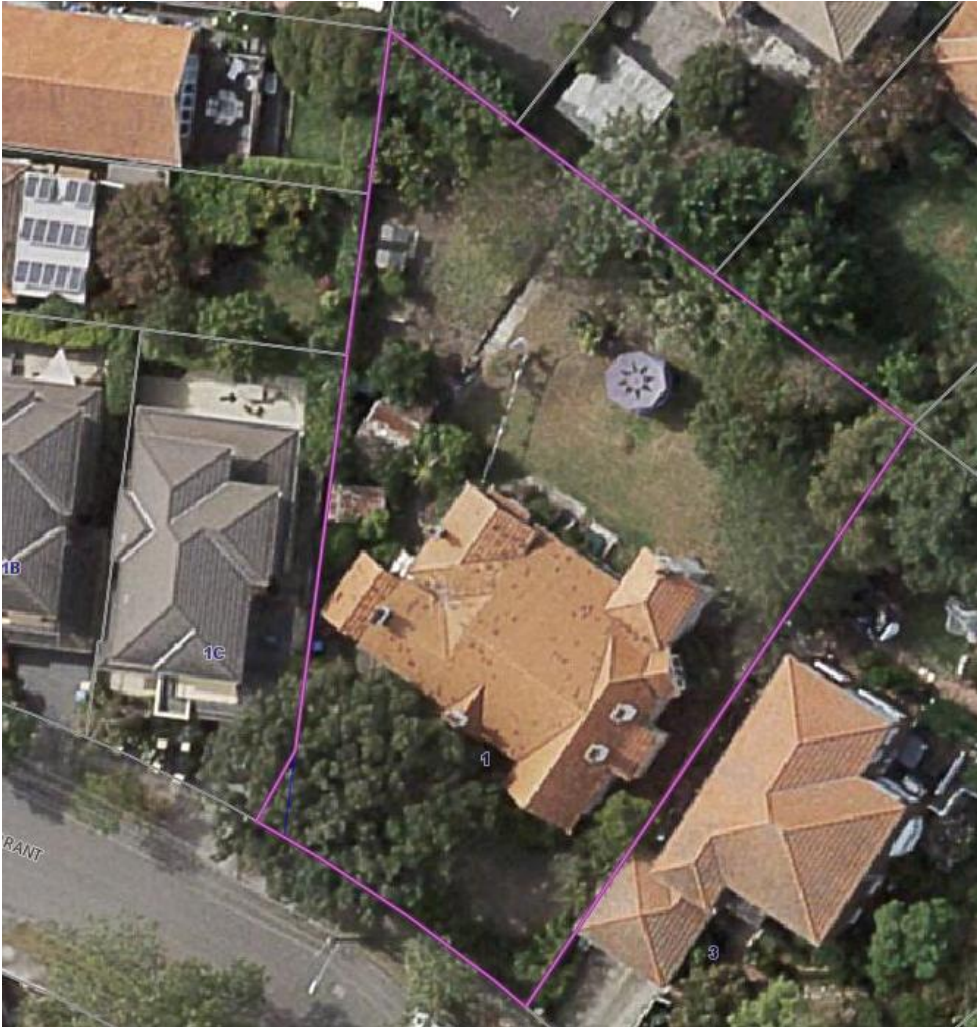


Figure 6. 2016 aerial of subject site (Source: Stonnington City Council).

References:

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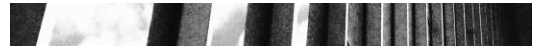
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