

### Description

Set at the V-junction of two major lines, the station complex is understandably extensive and, given its construction was generally within the one period, the visual effect is impressive. With Macnab Avenue directing the visual focus to the apex of the 'V,' the main station building styling responds with an arcaded porch-entry and pedimented parapet bays facing each main line, in the Edwardian Baroque manner. Similar, if more restrained, styling and red brick and cement dressings, are carried through into the two adjacent station buildings, each appointed with a cantilevered canopy with a scalloped-edge ripple-iron valence.

Following the V-plan, the main building directs its pedestrian traffic towards either of the lines via a shallow V-shaped transverse passage, naturally lit via a small roof lantern. This in turn links with the small booking hall. Its various compartments appear original in form and finish (generally vertical boarded dados) despite the abolition of the decorative treatment by an all-green colour scheme.

The complex and its associated cuttings may be viewed from an aerial pedestrian bridge and its approach is bordered with neglected but representative Edwardian landscaping.

A later part of the complex is the hipped roof signal tower on the north, which is constructed in similar materials.

### External Integrity

Generally original except for removal of iron roof cresting, balls from pediments at the entrance, replacement of slate with corrugated iron roofing and sheeting over windows with asbestos sheet.

### Streetscape

The focus of an impressive Edwardian man-made landscape consisting of the cutting and the reserve (refer Railway Reserve precinct).

### Significance

Architecturally, a design made more impressive by its unusual configuration. Although possessing similar multi-platform elements to contemporary stations such as Heidelberg and Box Hill, its V-plan is both distinc-

tive and visually exciting when seen in the context of the impressive contemporary landscape and civil engineering works. Historically, it has served as a major Footscray public building for near 90 years.

## Henderson's Bacon Curing Factory 45 Moreland Street

### History

A farmer and punt proprietor, Michael Lynch purchased most of the Bunbury-Moreland Street's corner in 1850. The township plan (dated 1857) shows two of the three allotments eventually taken up by the complex and all but the Ship Inn site on Lynch's land as vacant<sup>1</sup>. The Melbourne Harbour Trust 'Central Plan' of 1878 shows a complex arranged around a courtyard, much as it was shown in 1895 on the MMBW 'Record Plan.' The 1877 Borough plan also shows this complex but the 'house' part of the complex appears to be missing.

S.T. Gill's undated view shows the house, factory and stables, is as in the MMBW plan but does not show the Catholic Church (1873-) in the background, perhaps with artistic licence. This view shows the detached operations of both the complex and the house flower garden, which is shown descending the steep grade to the Maribyrnong in an elegant geometric layout. Lombardy poplars (?) line both sides of the block, concurring with other documented early uses of the tree elsewhere in the colony. The first owner and creator of this house, stable and factory complex was bacon curer, Samuel Henderson in 1872-3.<sup>2</sup>

*The Illustrated Australian News* of mid 1873 shows a similar view to Gill's and gives a lengthy description of the four acre site and contents. Entering from Moreland Street, on the west there was the large paved courtyard and on the left of that the slaughterhouse, a structure with bluestone outer walls (particularly those facing north to exclude heat) and internal timber frame measuring 90x45 feet. Here pigs were killed and dressed for curing. In the north-west corner of the site was the boiler house which supplied hot water for washing and curing vats in the complex but the most substantial structure was the two-storey stone curing shed built on the eastern side of the courtyard.<sup>3</sup>

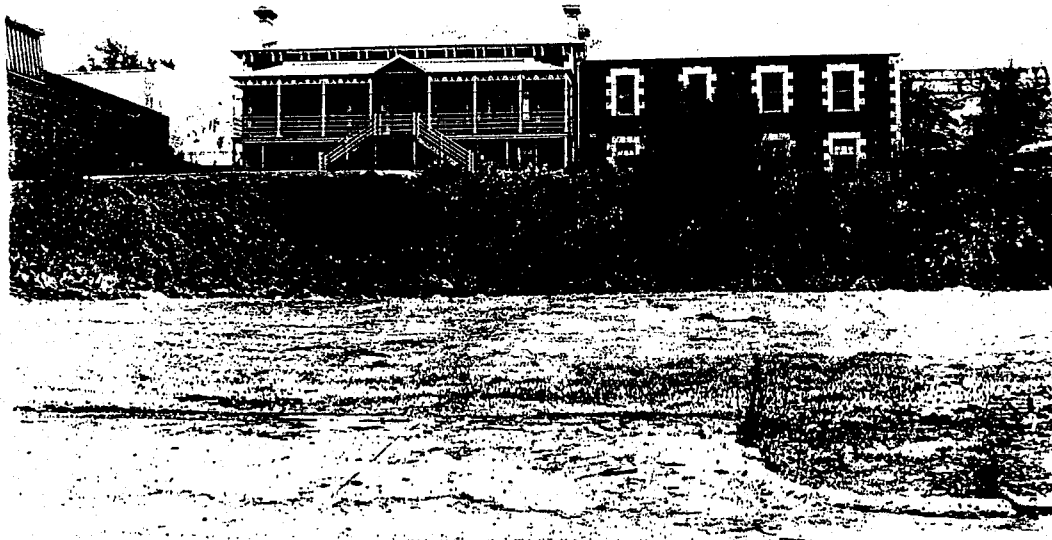
1 FFOY p.15  
2 RB1872-3,p.19  
3 *The Illustrated Australian News* 15.7.73

Built into the grade of the land, the upper level of this shed was at courtyard level and the lower commensurate with natural grade further down the hill. The carcasses were trucked to this building and carried by lift to the lower level where in two large rooms (together 105x40 feet) much of the curing was done using vats of brine and hand salting. Once cured it was lifted to the upper level and taken for smoking to another building on the north side of the yard measuring 100x25 feet. The stables and cart sheds were at the south-west corner of the complex and Henderson's own residence located partly above the curing rooms and beyond was the extensive ornamental garden which extended down to the river's edge.<sup>1</sup> The complex was stated as the design of the proprietor and the builder was A. Kennedy.<sup>2</sup>

Some fifty years prior to the timber-framed factory and stable's demolition in 1969, Swallow & Ariel Ltd. occupied the complex with a John Norton and chemists Kemol Pty. Ltd., among others, using the house as offices and before that for Swallow's manager, Joseph Mitchell. A manufacturer, Robert (before c1887, Frank & Catherine) Binney (of the Footscray Bone Mills on the opposite bank of the Maribyrnong<sup>3</sup>) occupied the house in the late 1880s/1890s, after acquiring the house and factory from Mrs. Lucetia and Frank Langwell c1883.<sup>4</sup>

#### Description

Built in a similar fashion to many of the city's more substantial buildings of the 1870-80s, the complex uses the plentiful and solid basalt as coursed rubble with the usual cream brick surrounds (quoining) to openings. What remains of it (residence, curing sheds and part of



4-75 45 Moreland Street

- 1 IAN 15.7.73
- 2 ibid.
- 3 Lack
- 4 RB1883.1657; RB1884-5.1391-4

the smoking rooms?) demonstrates the desirable hillside terrain for goods handling throughout, the process and of course the nearby river for a water supply and drainage.

Further refinements to the residence included the cast-iron verandah balustrading (gone) and friezework, augmented by the gable set in the concave roof. This verandah has been recently recreated using timber. Internally there are some large receiving rooms, stone mantels and an impressive passage archway - most of the residence subdivision has been retained, although now linked with the former more austere finished curing rooms next door.

#### External Integrity

New sympathetic verandah to the front of the house and new openings (some intrusive) to the rear wall, resulting in the removal of some eaves brackets. Extensive areas of sawn basalt paving and landscaping which appears unrelated to the period or the etching, have been introduced in the place of the former ornamental garden on the east. A new basalt-paved carpark has been added on the west. Mock period iron fencing, treated pine railing and basalt pillars have been added in the latter area. Much of the complex's rear wings have gone, but some of the service yard's enclosure is maintained by the bland recent industrial structures adjoining.

#### Streetscape

Faces visually unrelated industrial buildings to the west, and the river on the east, thus maintaining its vital relationship with the Maribyrnong River. The altered stone house pair 10-12 Bunbury Street (q.v.) are contemporary and near, but visually separated.

#### Significance

Architecturally, demonstrates the traditional combination of factory owners' house and factory, here intimately integrated but incomplete. It also illustrates the city's other major industry (stone quarries) and its architectural application. Historically, it is among the oldest group of factory-owner residences in the State

which survive in an attached, visually integrated form to the factory they served. Most contemporary residences have been replaced because of expansion of the factory or the prospering of the owner or, those that have survived, have been always detached from the factory.

### Barnet Glass Rubber Factory 91 Moreland Street

#### History

The Barnet Glass Rubber Co. arose after its Polish namesake arrived in Melbourne from Manchester in 1877. He claimed to have made the colony's first rubberized clothing in Lincoln Square, Carlton, moving to a three-storey factory at North Melbourne in 1882. Glass built 'vast' new premises at Kensington (Macaulay Road) in 1898, after an investigatory tour of Britain, acquisition of new plant and commencement of a new Adelaide branch.<sup>1</sup> Glass himself had built a comfortable riverside house at Alphington in 1890.<sup>2</sup>

At Footscray, an extensive brick two-storey works was pictured in 1909, set beside the Maribyrnong River. Reports in August 1906 cited the Glass purchase of the (wire-netting makers) Lysaght Bros. & Company's works, for £3000, as a portent of an approaching 'hive of industry.' A previous occupier of the site, prior to Lysaght, was the Thomas McPherson jute factory<sup>3</sup> and a plan of 1897 shows its outline on a separate block, cut off from Moreland Street by Langwell Street<sup>4</sup> which is indicated today by the diagonal entrance lane at the Parker and Moreland corner.

Machinery was then being installed, principally for manufacturing large motor car tyres, cycle tyres and the established rubberized clothing trade.<sup>5</sup> The works were shown with a saw-tooth main roof profile and single storey buildings extending at the rear to grassy hills beyond. A tall chimney was at the western-most extent of the complex although the view's chimney siting was unrelated to that shown in the 1916 MMBW plans (artistic licence?). It spoke volumes for the

- 1 Sutherland V2,p.604; Smith V1,p.533
- 2 Butier, *Northcote Conservation Study* V1,p.92
- 3 Lack, site notes: M1877
- 4 MMBW RP 189~
- 5 *The Advertiser* 4 S.06