

side there is the expected simple joinery (that which survives) and an impressive basalt lintel over the ground level fireplace.

External Integrity

There is a rear concrete block addition and an added basalt fence (stone obtained from site)¹.

Streetscape

Isolated among later houses, the pair is prominent given its corner location and two-storey height.

Significance

Architecturally, a simply elevated pair which express clearly their early construction date. Historically, closely associated with the Footscray quarry industry

and hence its importance to the region and the metropolis.

House, Kelvin Grove private hospital 3 Tongue Street

History

Eliza and George Sheppard (a plasterer) were the first owners and occupiers of this house in 1912; their previous home being at 36 (old numbers) Tongue Street.² The next owner-occupier was a Dr. Frank Lind, presumably commencing the site's association with medical matters.³ Percy Scrivener lived there in the 1930s but it was as 'Kelvin Grove' (a private hospital)



4-110 3 Tongue Street

- 1 R Cocks
- 2 MMBW CF.89009; ER1908
- 3 *ibid.* (1921)

that the house continued for most of its subsequent history.¹

In that period the owner was a Mrs. Harriett Campbell, of Bacchus Marsh. She commissioned the society architect, Marcus Martin, to design the necessary rear extensions for its conversion to a hospital, in 1934. The original owners, Eliza and George Sheppard, appear to have died in the mid- 1950s.² The building is now used as a boarding house.

A long association with the local medical profession established the house in the memories of many who attended it before the development of Footscray & District Hospital in 1953³.

Description

A testimony to the prevalent timber architecture of Footscray at its most ornamental stage, this house is in the Queen Anne style. This is shown by its high hipped 'teahouse' roof, half-timbered and prominent gabled roof bay, Tudor casement window groups, leadlight glazing and distinctive ornamental verandah detailing deriving from the Medieval period. The rough-cast stucco completes the vernacular on walls and on the chimney shaft. A post from the original fence survives at the north-west corner of the block.

External Integrity

The fence (assumed timber picket) has been removed and an attic dormer closed in (?).

Streetscape

Set in a street of contemporary but altered timber houses.

Significance

Architecturally, it has unusual and ornate timber detailing, thus representing one of the more developed examples of the Queen Anne timber villa type in Footscray. Historically, has served over a long period as a private hospital in the area and hence has a high local significance.

Row Houses 102-106 Victoria Street

History

Braybrook farmer, James Burnside, developed this site from vacant land in 1889 to three brick row-houses adjoining a fourth shop and residence, in 1890.

A Scot, Burnside had arrived in Melbourne in 1854 and settled in the Essendon area. His farming pursuits led him to the purchase of Ellen Scales' pre-emptive right on the Keilor plains. Raplock Farm was his residence and primary acquisition when these row houses were built.⁴

Early tenants were Frederick Taylor and one Henderson (both engineers) and J.P. Brennan, whose corner grocery shop and residence (now altered) connected to the row on the south.⁵ Brennan also owned a two-storey shop opposite this row⁶.

In the financially difficult year of 1893, James and Robert Burnside were listed occupants but otherwise there was no pattern to the row's occupiers except for Brennan.⁷ During and after the Second War, the occupiers were more consistent, including Edward Morrison (102), Harry Millican (104) and Gladys Downey (106).⁸

Description

These houses possess the type of idiosyncratic detailing used by the local prolific designer, Charles Polain, and other suburban architects such as George De Lacy Evans and John Beswicke. Built of two colours of brick (red, cream), their appearance is further enhanced by the unusual elevated site, the retaining walls and fencing however appearing Edwardian in period but probably date from the construction of the underpass in the 1920s⁹. Each central raised entablature is detailed in cement but the central one bears the building's stylistic hallmark, with its scrolled pediment and arcaded base echoing some of the English Queen Anne revival elements only then just becoming

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- 1 D1915-55
 - 2 FCR
 - 3 FFOY p.79f; verbal FHS
 - 4 Sutherland, p.737
 - 5 RB1890,3844-7; RB1891.3933-6
 - 6 Lack, site notes
 - 7 RB1893,4087-90
 - 8 D1900-55
 - 9 Lack